

SAQQA *Journal*

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photo by Deidre Adams

Fundamental Change II

by Karen Kamenetzky

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Thoughts from the SAQA president

by Katie Pasquini Masopust
www.katiepm.com



Bridging the Gap, the SAQA conference held in conjunction with *Quilt National*, was everything we hoped it would be and more. The presenters were entertaining and

informative, the participants' slide show was dynamic (a lot of great artwork is being created), the *Quilt National* opening was the best one yet, and everyone was very excited about the future of SAQA. The *Art Gallery in a Box III* auction was a huge success and went home with one of our very own board members, Maureen Hendricks. I know she will enjoy sharing it and the pieces within with her family and friends. The 12-inch auction pieces were displayed and by now they are all snapped up from the online auction. What a great

support you all were to this fund-raising event. We would have been pleased with 30 or 40 pieces to auction, but we were totally blown away when the final count of pieces was 135! Thank you so much for your show of support.

The SAQA board had a face-to-face meeting that was high powered and exciting. This was the first face-to-face for three of our new board members: Linda Colsh, Patricia Bolton, and Nelda Warkentin. They are a great addition.

We have two members leaving the board. I want to thank Maureen Hendricks for her years of service. She was a pivotal player in strengthening our organization through her insight and her donations. I will also be stepping down as president. I am honored to have served SAQA for these years. I have enjoyed helping it grow in membership and services offered to the members, and with exhibition opportunities. I am very proud of our members' accomplishments, and I am overjoyed at the artwork that is being

made and shown in many different venues. I will miss everyone. I will use the time that will be opening up to spend more time with my family and in my studio.

I am happy to announce that Peg Keeney and Sandra Sider will be joining the board. Peg Keeney will also move to be chair of the exhibitions committee, allowing Judith Content, the previous chair of the exhibitions committee, to move into my spot as president. I am confident in Judith's abilities to communicate with the members and serve as liaison to the art world. Thank you, Judith, for agreeing to take SAQA into the future.

Thank you all for your support and encouragement. I am secure in knowing that SAQA has a very strong board, an excellent executive director in Martha Sielman, and members who support them as they move forward.

Think of me in my studio and stop me to say hello when you see me at the next event.

From the editor

by Carolyn Lee Vehslage, www.clvquilts.com



It was so wonderful to attend my first SAQA conference and meet members I've been exchanging e-mails with as far back as 2000 when I was a new

member. Up until now, I had only met SAQA members through my own regional group, Fiber Revolution, and when distant SAQA members have come to Philadelphia for the *ArtQuilts at the Sedgwick* openings. I hope you

will all try to come to the newly renamed *ArtQuilt Elements* exhibition at the Wayne Art Center in Wayne, Pennsylvania. SAQA and Surface Design Association are hosting a joint conference in conjunction with the opening weekend April 4-6, 2008. The Fall SAQA *Journal* will have more information about the 2008 conference.

Deidre Adams, who does a terrific job of graphically laying out each *Journal*, and I really appreciate all the positive comments we received from the board and the conference atten-

dees. If you have any suggestions for articles, please e-mail me at clvquilts@yahoo.com.

Putting together the quarterly *Journal* involves more than editing and the writers who get credited. I want to thank Glenda Alexander, Nancy Beckerman, Beth Burke, Judith Content, Clairan Ferrono, Jake Finch, Connie Rohman, Martha Sielman, and Brenda Smith for volunteering their time in proofing the articles.

Report from the SAQA executive director

by Martha Sielman, www.marthasielman.com



What a wonderful conference we had. While I certainly worked hard to get all the paperwork and arrangements

into place, the real accolades need to go to our presenters. With the exception of Paula Nadelstern's lawyers, all the presenters were SAQA members. I am continually amazed at the incredible breadth and depth of knowledge that is present in our membership. The information was fascinating and inspiring and presented exceptionally well. I attended four of the eight workshops as well as the two keynote luncheons. Here is a short list of what I learned:

- Save digital images of your artwork as tiffs, not jpgs. Jpgs are good for family photos, but tiffs preserve more of the information that you need.
- We need to bite the bullet and learn how to use more powerful software programs like Corel Paint Shop Pro or Adobe Photoshop — each call for entry has slightly different requirements and we need to learn how to properly adjust our images to meet those requirements.
- Giclée inks resist fading better than off-set printing inks and can be guaranteed up to 99 years.
- Properly produced with pigmented inks on swellable resin paper, giclées are both water and UV resistant and are of archival quality.
- While your artwork is copyright protected as soon as you complete it, you cannot sue unless you register with the U.S. Copyright Office.
- It is best practice to register each piece when you complete it, even

though it adds an additional \$45 to your expenses. If you register within three months of publication, you will be able to claim statutory damages and your attorney's fees if you win your case. Otherwise, even if you win, you may have to pay for your legal costs yourself. And damages can be difficult to prove. (There will be an article about copyright issues in the next *Journal* written by George Gottlieb and Marc Misthal of Gottlieb, Rackman & Reisman who gave the presentation about Paula Nadelstern's copyright case.)

- If you do an e-newsletter, let your personal voice come through — people want to feel connected to you.
- Writing takes time — set aside a full day each time to write your newsletter.
- Orange is very big right now — about half of the *QN* pieces included orange.
- The quality of the work at *Quilt National* seems to get better every time — awesome!
- Critique is very important to artistic growth — others can often see your artwork better than you can.

- Sometimes knowing when to stop is the most important thing in creating art.
- It can be very helpful to have a cousin whose husband is in the FBI (this was part of a story told by Jack Walsh about recovering a lost quilt).
- Collectors are our biggest fan group — they care about our artwork and they care about the story behind the pieces they fall in love with.

Thank you to all the presenters who helped to make our conference such a success: Paula Nadelstern, George Gottlieb, Marc Misthal, Jack Walsh, Eileen Doughty, Arlene Blackburn, Sandra Sider, Peg Keeney, Cheryl Ferrin, Julie Hirota, Lisa Chipetine, Carolyn Lee Vehslage, Anna Hergert, Katie Pasquini Masopust, and Susan Leslie Lumsden.

I am very excited about our plans for the next conference in April 2008. "Breaking New Ground" is a collaborative effort with Surface Design Association. It will be held at the Wayne Art Center, outside of Philadelphia. It is timed to coincide with the opening for *ArtQuilt Elements*, as well as several other fiber art events. See you there!



(Left to right) Quilts Japan Prize winner Tammie Bowser with her mother, Sharon Hayes, and Kent Johnson, Texas co-rep Betty Davis' husband, at the Jack Walsh keynote speaker luncheon during the SAQA conference.

photo by Jill Rumoshosky Werner

Report from the SAQA exhibits committee

By Judith Content, vice president, exhibits committee chair

Committee members: Rose Hughes, Peg Keeney, Arlene Blackburn, Linda Colsh, Karey Bresenhan, and Martha Sielman.

I would like to begin by thanking Janome America for its generous support of *Creative Force 2007*. Janome's sponsorship allows SAQA to produce another milestone exhibition, fully documented with a color catalogue. This is the second year Janome has funded a *Creative Force* exhibition. It is a strong affirmation of their respect for SAQA and the artwork its members are creating. I would also like to thank Karey Bresenhan for her role in making this exhibition a reality. *Creative Force 2007* will premiere at the International Quilt Festival in Houston in November. Several travel venues are being considered.

Like its predecessor, *Creative Force 2007* is designed as a two-part exhibition, juried and invitational. The exhibits committee is honored to announce that Rebecca A.T. Stevens, Consulting Curator of Contemporary Textiles at the Textile Museum in Washington D.C., accepted our invitation to jury part one. Rebecca is a renowned authority on contemporary textiles and has authored several books including *The Kimono Inspiration* and *Technology as Catalyst: Textile Artists on the Cutting Edge*. Her articles have appeared in many journals including *American Craft*, *TextilForum*, and *Fiberarts*. Rebecca has juried *Quilt Visions* and *Art Quilts at the Sedgwick* and has curated exhibitions for several museums including the Renwick Gallery of the Smithsonian American Art Museum and the Anchorage Museum of Art and History. Her current project is an exhibition on the use and meaning of the color red in textiles across time and place. This exhibition opened at the Textile Museum in February 2007.

Part two of *Creative Force 2007* is invitational, and the artwork is being curated by SAQA exhibits committee member Peg Keeney. Peg has been pivotal to the success of the exhibits committee through her leadership in creating and curating such exhibitions as *Transformations* and *Twelve Voices*. When we invited Peg to curate part two of *Creative Force 2007*, she was offered the highly visible outside walls of the exhibition space. With typical ingenuity, she conceived of an exhibition titled *A Sense of Place* — artists working in small-scale series, whose inspiration is derived from the landscape. Peg has invited sixteen SAQA artists from around the globe to be featured in this unique exhibition. *A Sense of Place* should provide a wonderful contrast to the large format works exhibited within the gallery walls.

I am pleased to announce that Kim Ritter has agreed to curate SAQA's direction of *Creative Force 2007* and will be coordinating all components of the exhibition. She will work closely with Karey Bresenhan's Festival staff, the artists, and entries administrator Gigi Kandler. Deidre Adams is producing a unique double catalogue to feature both parts of *Creative Force 2007*. Funding for this distinctive catalogue is made possible through Janome's generous sponsorship.

The list of regional and SAQA-wide exhibitions coordinated by our own members continues to grow. Aynex Mercado, SAQA rep from Kentucky and Tennessee, recently submitted a very professional proposal, which the exhibits committee readily accepted. *Up in Stitches* will consist of small format art quilts and will be open to all national and international SAQA members. The exhibition will take place March 1 – May 3, 2008 at the Yeiser Art Center in Paducah, Kentucky. Catherine Bates of the

Yeiser Art Center wrote that they would be honored to host a SAQA art quilt exhibition during the end of their April quilt week.

Committee news:

Over the last 18 months, the SAQA exhibits committee and its responsibilities have grown at an unprecedented rate. To help us channel this growth, I have approached Rose Hughes to help the committee do some essential reorganization. Rose has already done a great deal for the exhibition committee. She takes our minutes and circulates them to the appropriate people, such as Karen Musgrave, SAQA's new marketing coordinator. Rose handles exhibition insurance issues and has also reorganized our existing documents and made them web accessible. She handled the data entry for *Transformations '07* and subsequently better defined that role so that we could put a call out to our members and get volunteers. She also provided guidance and written directions to assist Gigi Kandler, who volunteered to be entry administrator for *Creative Force '07*.

Rose says, "I really feel like my biggest contribution to the committee is one of organization. The group is well versed in getting things done and the participants are all highly experienced, so my hope is to take everything the group has been doing and pull it together. In this way I hope I will enable the committee to be able to accomplish even more, and also to be able to get some of this valuable information out to the membership. I personally feel that the more quality exhibitions we have out there in the world, the more the world becomes aware of our medium, and even more opportunities will present themselves."

Thank you, Rose. I couldn't agree more.

Board report

By Penny McMorris, secretary

This spring has been an especially active one for Martha and the Board planning future exhibitions as well as next year's conference. (Be sure to see the exhibits committee report for more details on the many opportunities coming up.)

It is to SAQA's credit that the group has been invited to exhibit at the Yeiser Art Center in Paducah, Kentucky, which has a nice exhibition space and gets a great deal of traffic due in part to its location in downtown Paducah, just blocks from the American Quilters Society Museum. Aynex Mercado, the regional rep for Kentucky and Tennessee, proposed the exhibition, *Up in Stitches*. This exhibition will be open to all SAQA members.

The board regretfully accepted Beth Smith's resignation and thanked her for the expertise and insight she brought to it. The nominating committee will be looking at a broad range of candidates to fill board positions this fall.

As I write this, final conference plans are being made for our 2007 conference in Athens, and I'm looking forward to seeing many of you. But as you read this, the conference will be a happy memory and impetus for future networking. Since many members are interested in seeing our conference located at a site that would give them the opportunity to see a broad range of fiber exhibits as well as attend workshops and hear

lectures, the conference committee took membership wishes into consideration in planning the next conference.

The 2008 conference will be held in Philadelphia next April. Dates are April 5-6 for the conference, with 3-day workshops April 7-9. I'm especially excited by the Sunday plans to tour of some of the 15 fiber exhibitions that will be in the area during our meeting. Make plans now to attend and be sure to block out the April dates on your calendar.

For complete board minutes, check the web site. Look under *Members > Members Home > Log In > Board Minutes*.

Letter to the editor

Resolution clarification

While I appreciate the "It's a Digital World" author's desire to share information in the Winter 2007 SAQA *Journal* and I understand the time it takes to write an article, there is a piece of information that needs correction — that is, the information about entering "4 for the width ... and 72 for the resolution" when creating an image for the web. The bottom section of Image Size dialog box should absolutely be ignored for Web purposes. It is a print document size box and has nothing to do with sizing for the web. The only area of that dialog box that should be looked at for a web image is the Pixel Dimensions area, or the top section of the Image Size dialog box, because it deals with resolution.

72 was a shorthand type of term used for web site images about 10 years ago. While some people still refer to that shorthand, many professional web designers are trying to

educate those creating images for their personal web site to ignore it and focus on resolution — meaning the Pixel Dimensions box. When creating web images, it's important to keep monitor resolution size in mind. Most monitors are 1024 pixels in width. While many people are still using older monitors that are 800 pixels in width, a growing number are using monitors that have an even higher resolution (for example, I use a couple of cinema displays). Also consider the various types of browsers in use and the fact that many people use various tabs on the left of their browser.

Looking at the article's example image, the 4-inch wide document at 72 pixels per inch produces an image that is 288 pixels in width (see the top box). This image will look small on an 800-pixel monitor, very small on a 1024-pixel monitor, and tiny on a larger resolution monitor. Since a good number of people still use an

800-pixel monitor (although that number is decreasing), a better size when creating a web image is something in the 450-500 pixel range. This provides a good width for the average monitor (the height is less important because vertical scrolling is acceptable, while horizontal is not) and doesn't take very long to load (another consideration since not all users have a high-speed connection).

I hope this information is helpful. Again, this is in no way meant to undermine the information shared in the article. Rather, it is a polite correction from one who is trying to help spread the word that when it comes to web image sizes, look at the resolution. When using the Image Size dialog box, stick to the upper area — the Pixel Dimensions box. Then make your image the appropriate size for the average monitor.

Gloria Hansen
www.gloderworks.com

Demystifying composition: part II

By Brett Barker

In the Spring issue of the SAQA Journal, I talked about several ideas regarding composition, specifically how to begin a composition for an art quilt. In this issue, we will take a look at rhythm, harmony, and texture. These three elements can be worked out right from the start; however, they can also come into play partway or even towards the end of making an art quilt.

For example, it is often only after I've begun a piece that I notice I'm using the same shade of yellow repeatedly, or I'm using the same blanket stitch in a variety of areas. As I notice this, I stop immediately. I step back (3-4 feet is best) and start looking for a rhythm. What is repeating itself, and how is it doing so?

Rhythm is created by repeating visual elements — usually lines, shapes, colors, or values. The primary mistake I notice among artists is that they confuse rhythm with literal repetition. Rhythm must have some variation to keep the viewer interested. For example, think about the beauty of a hand stitch vs. a machine stitch. Sometimes the subtle variations in the hand-stitched element will keep us interested for a very long time. This is not to advocate hand stitching over machine stitching, for with both you must ask yourself as you go, "How can I vary this machine (or hand) stitch so that it evolves from repetition into rhythm?"

I recently went to Chaco Canyon and saw superlative examples of rhythm. The way the rectangular elements (the cut stone "bricks") repeat endlessly, yet not without significant variation, was truly stunning. I can't imagine the same effect could ever be achieved using machine-created, perfectly identical bricks.

Start analyzing your elements in terms of rhythm. For example, do you see a rhythm in your horizontal

elements moving across the quilt? If you don't, perhaps you need more elements, or perhaps you can add a rhythm with a repetitive top stitch or embellishment.

Harmony is one of the most difficult artistic concepts to define. Basically, it means that somehow your quilt composition has become a pleasing or coherent whole. The best advice I can give any quilter in regard

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to harmony is to not lose sight of why you wanted to make the quilt in the first place. If your intention is evident, harmony will result. Don't let the "ooh, aah" factor overtake you ("ooh, I love this yummy fabric! It doesn't really work with the piece, but I'll *make* it work!"). Make sure that you are moving, either consciously or intuitively, toward your intention and your piece will have harmony.

Texture in an art quilt can be either literal or implied. The most common mistake quilters make in terms of texture is to ignore it. If you are using any fabric other than a plain solid, you are adding texture to your quilt.

This can be a beautiful thing! However, I must caution quilters here: your fabric must, eventually, create a harmonious whole. Use patterns that offer subtle variations to the overall color or value of the fabric and you'll be on your way to creating effective texture.

For example, the implied texture of a black fabric with huge, multi-colored cowgirls all over it is going to be tougher to integrate than the texture of a brown fabric with earth-toned cowgirl images. And don't forget, literal texture made by quilting and/or embellishments will add significantly to the visual texture you have created with your fabrics.

I often begin with the "less is more" rule. I start subtly, because I can always add more texture as the piece dictates. Often, we don't require as much texture as we thought we would. Go easy! You'll be thrilled with the results.

Finally, there is no substitute for learning by doing. Make a few mock-ups (maybe several) until you see your intention shining through. Mock-ups (or fabric sketches) seem tedious, but they actually allow you a significant amount of freedom in composition. You won't have to worry about using your most expensive, precious fabrics if you've thought out and visualized your final piece through the mock-up. Trust yourself and go a little crazy in the mock-ups. This is the time to really let go. Then pick the one you like the best (notice I say *you*, not your husband, wife, or dog) and go for it. Feel free to e-mail me — I'd love to see the results. ▼

SAQA active member Brett Barker is an artist, teacher, and author. Her web site is www.brettbarkerart.com; her e-mail is artseegirl@msn.com.

Museum experience: the highlight of my career

By Louise Thompson Schiele

As the silver bird touched down in Huntsville, Alabama, my thoughts of all that had taken place prior to arriving in this beautiful city came flooding into my over-travelled head, and the reality of it all almost overwhelmed me. I was about to step into the museum world. Two years of planning, stitching, and now presenting were coming to fruition, and I was full of anticipation and excitement.

It all started when I mailed a portfolio from our newly-formed fiber arts group, California Fiber Artists (CFA), to a personal friend who is a curator at the Huntsville Museum of Art. She responded and expressed her excitement in seeing fibert art. The museum might be interested in putting together a fiber exhibition. Fiber art doesn't often have a predominant place in museums, but this particular museum seemed interested in starting a trend toward more textile exhibitions.

So the process began. I invited all 25 members of CFA to participate in creating 2-D and 3-D work based on the theme "Harmony: On the Wall, Off the Wall." The members had six months to create artwork and submit slides for the presentation to be sent to the museum.

Two months after that, our collection was approved and a date was set for January, 2007. Now we only had a year to wait for the exhibition. And that was a long year. During that time, original members left the group and new members joined, which meant changes in our exhibition, new deadlines, and new problems. The shipping date was set for the first week of January '07. I needed all 45 pieces in one location to ship the entire exhibit at one time. Three members, two days, and eight large boxes later, we were headed to the FedEx office with our full exhibition ready to make its journey to the museum.

On the day before the official opening, I flew into Huntsville to be a part of the celebration. I travelled with my sister, Kim, and another CFA member, Debra Hosler. My first inkling that something wonderful was about to happen was when we drove by the museum on the way to the hotel. There stood a large marble building with huge banners announcing all the exhibitions inside the museum. In the center was our banner, "California Fiber Artists." Wow! What a wonderful sight.

Sunday morning we went to the museum for brunch with Pat Kyser, the sponsor of our exhibition. Pat is a patron of the museum — a delightful lady, full of Southern grace, and a fiber artist in her own right. Learning that she was sponsoring our exhibition was quite a wonderful surprise, as what better sponsor to have than another fiber artist. CFA is eternally grateful for her insight into our exhibition and the generosity of her sponsorship.

As I was the keynote speaker for the opening ceremony, we were then taken to where I was going to present my slide show. Following the setup, we had a private viewing of our exhibition. It was breathtaking. The museum crew had set up a wonderful exhibit, and I was blown away by how fantastic all the artwork looked on the museum walls and inside the glass cases. The exhibition flowed throughout the first floor, one of four beautiful collections throughout the museum. In one corner a DVD played a story on the history of quilt making for those who wanted to learn more about our art form and its origins.

We were then taken back up to the presentation room, where about 75-100

people were waiting for my presentation, which focused on my own journey into fiber art, mirroring the fiber arts movement from the 70s to the present. I don't even remember giving my speech. All of a sudden we were moving down the stairs to view the exhibition and sample the goodies put out by the museum crew: crystal serving dishes, elegant tablecloths, delicious food, great conversation, all done in Southern style.

After our day at the museum, we jumped into the car for a guided tour of the lovely colonial homes of Huntsville and then off to dinner with good food, good drink, good talk, and one of the best days I've had for a long time.

Early Monday morning, we caught our plane to start the long journey back to California, thoroughly exhausted and hungry for breakfast, but I had the largest smile on my face and the warmest feeling in my heart for a job well done by all.

I just can't express how much this event has meant to me, and I encourage any fiber artist to jump into the museum world. It is certainly the highlight of my fiber art career and I'm looking forward to planning and working the next big event. ▼

SAQA professional artist member Louise Thompson Schiele lives in Sacramento, CA. Her web site is www.weezeewear.com.



Fractured Strings, 35" x 48", by Louise Schiele

The digital deal

By Inge Mardal and Steen Hougs

You've probably experienced this: the excitement of slicing open an envelope and pulling out the call for entries to an exhibition, or downloading an electronic version of it, reading the section dealing with the theme of the exhibition and realizing that one or two of your pieces of art fit perfectly. You imagine your art on display in a chic and beautifully illuminated gallery setting. Visualizing your own artwork among many other excellent pieces in such an atmosphere gives you the pleasant feeling of belonging to a society of artists.



You then read the paragraphs on requirements for images. You read them again, and then again, but cannot make head or tail of it. It is the disturbing acronym "DPI" and its apparent qualifier, the number 300, that make you wonder if the artistic society you just felt part of is actually a high-tech group of nerds to which you certainly do not belong.

Rest assured, you are not alone! Many other artists are equally confused when they see the 300 DPI requirement. And this is understandable, because DPI means "dots per inch." Asking for a 300 DPI image is similar to asking for a piece of fabric the size of 24 threads per square inch.

You miss critical dimensions telling you how big a piece to cut from the bolt.

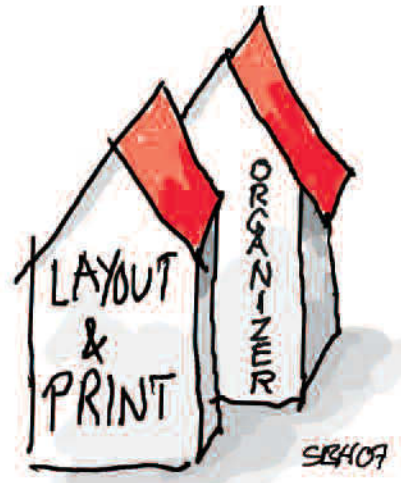
This confusing requirement has been around for a while now, and we should all be interested in getting clarity on this issue because it seems to haunt the transition to going digital in the art and quilting world.

Going digital allows for leaner application procedures, fewer logistics hassles, lower costs, a better basis for jurying, and better control of the publishing process. You want this, your artist colleagues want this, and the organizers certainly also want this. Collectively we should do something about it.

But how?

It is always more fun to blame others than to take a look closer to home, so why not harp on the organizers? We could start by telling them that DPI, or "dots per inch," is something that relates to printers, because printers produce dots, and we never again want to see the acronym DPI in an application form. We could tell them that digital cameras produce pixels and that we want unambiguous image requirements stated in terms of pixels, with a number to suit their intended use.

"What does 'to suit' mean in this context?" they may ask. A fair question. We will tell them that the answer is determined by their needs



for the jurying process as well as their needs for publishing catalogues, brochures, web sites, etc.

The jury requires images of certain dimensions (in pixels) corresponding to the media it is going to use in selecting the artwork. Typically, this means a digital image projector for wall display in collocated sessions, or computer screens for individual jurying. Image dimensions are the same for projectors and screens in terms of pixels.

Publishing typically requires much higher resolution images than those for screen display. Images for publishing ideally should not be provided by the artists. Instead, we should urge the organizers to invest in professional studio shooting of the artwork selected for the exhibition, because this gives them full control of the publishing process from layout to printing.

Some organizers, however, may be subject to budget constraints and may not be able to afford to have a professional photographer shoot the selected artwork. We understand that. So what should they do?

After the jury has concluded its job, the organizers should check to see whether some of the artists have already provided images in the dimensions required for publishing and ask the remaining artists to provide the same.



First, the organizers determine, with their layout service, the maximum image dimension (in inches) needed for the published material. They will be talking inches so everybody can understand them. Subsequently, the organizers ask the layout service to determine, with the printing service, how many pixels are required per inch to meet the requirements set by the printers. Now the organizers only need to multiply the size (in inches) of the published images by the resolution (number of pixels per inch) required by the printers. The result is a dimension in pixels, horizontally and vertically, which is what the organizers will ask the artists to provide.

Finally, we need to make the organizers adapt their electronic mail systems so that they accept delivery via the Internet. We have to remind them politely but firmly that asking for data on a compact disc (CD) is an absolute no-no!

So we win! We save money by sending all the information and images via the Internet, and all artists will be on an equal footing as far as costs and time to deadlines are concerned. The process is vastly improved for international exhibitors.

Are we all set, then, to go digital?

In a way — but not entirely! Why is that? Because the digital deal works both ways.

To make it a real win-win situation, artists need to provide more than just images in the dimensions required by the organizers. We also need to ensure that the images we provide are of high quality. This is what organizers and juries cry for — and what they surprisingly often do not get!

They cry because, as in the pre-digital age, the basis for optimal jurying and printing depends on high quality images. So, however tempting it may be, it isn't good enough to pull out your point-and-shoot camera and take a snapshot of your artwork.

Be sure you send high-quality digital images. It will really help organizers and their juries tremendously, and yourself as well, because your artwork will be presented at its best.

What do we mean by “high-quality” images? Evenly lit, crisply focused images with good color rendition (yes, you’ve heard this before), and showing only the art alone. Hands or feet, clocks on the wall, or your dog’s tail do not belong in the picture, however well photographed they may be.

We wouldn’t be surprised one day to see high quality images becoming compulsory for applications, and lack thereof cause for disqualification.

Yes, it is likely you’ll have to spend the money saved from all the shipping you no longer pay on photographic fees, or perhaps invest in photographic equipment and in time and energy to learn how to use it correctly.

Does this make high-quality images an unreasonable requirement? No, it doesn’t!

And why is that? Simply because serious artists need high-quality images for brochures, portfolios, web



sites, and other public relations purposes. Organizers do not ask for more than you should ask of yourself.

The digital deal works both ways. This is why we call it a “deal.” ▼

SAQA active members Inge Mardal and Steen Hougs live in France. To learn more about them, visit their web site: www.mardal-hougs.com.



Getting your name out there

Ideas to get you and your artwork noticed

By Jane LaFazio

I like to see my name in print. I like publicity and I like people to know my name — it's just the way I am. But as an artist and teacher of art, I have professional and economic reasons to want my name in the public eye. Even the most reluctant artists should have some marketing tools to call attention to their artwork. Here is a sketch of some of the ways I market myself. I also recommend books such as *PR Self-Promotion for the Creative Person* by Lee Silber for more ideas like these.

Database—*My Mail List Deluxe* (Avanquest Publishing USA) is a database mail management program that stores and sorts names and addresses to create targeted mailings. I have my lists sorted into various categories. I use these lists to send out postcard invitations to my shows. Sometimes I send invitations to all my customers and prospects; sometimes I use the sort feature to limit the mailing to zip codes close to the exhibit. I purge names or update addresses of any contacts whose invitations are returned as nondeliverable.

E-mail — I e-mail my customers, prospects, students and potential students, and the press to announce shows I'm in or classes or workshops I'm going to teach. I notify my art quilt alumni first about class sign-ups, and I keep them informed of fiber-related events. I do this to maintain connections and to build relationships. I try to practice good e-mail etiquette by including a process for opting out of my e-mails.

The e-mail addresses are also divided into specific mailing lists such as art press invites; class prospects, for people who haven't taken my classes but have said they'd like to; and art quilt alumni, for those who have already taken my classes through the Oceanside Museum of Art.

Public relations through press releases — I have gathered my press addresses from reading newspapers and magazines and from Internet sources that list art events and reviews of exhibitions. I send out press releases covering my upcoming shows and classes. I may also send photos after an event, but these must be submitted in a timely manner. The community sections of local newspapers are usually eager for photos or stories that can be cropped to fill a space. My local newspaper prints nearly everything I send them, in part because I've learned what they are interested in, and also because I have cultivated relationships with the press by staying in contact, asking questions, and sending thank-you notes for printing my submittals. I believe they can see how hard I work at what I do and will help me if they can. I reciprocate by sending story ideas about other noteworthy people and nonprofit groups that might benefit from publicity.

Web site — When I launched my web site, www.plainjanestudio.com, about eight years ago, I hired a web designer. From my work with him at a nonprofit organization, I knew he was responsive, timely, and honest. These traits are important when choosing someone to work with to set up and maintain a web site, because it's an ongoing relationship.

He initially asked me to show him other web sites I liked so he'd have a starting point for mine. Designing a web site really helped me focus on becoming more professional with my art. I now have galleries for my art as well as pages for workshops and classes, press releases, and upcoming events. I periodically use recommendations from others to revamp the site in order to keep it fresh, and I update the schedule of classes and upcoming events to keep it current.

Photographs — My art is professionally photographed in slide and digital formats by Mike Campos (who also does the *Quilt Visions* photography). Again, this is an ongoing relationship, so selecting a professional with whom you can develop a working partnership is important.

Blog — My latest passion is my blog, www.janeville.blogspot.com. This is where I post my creative pursuits. Nearly every day I add my journal sketches, the occasional quilt, notices of a show, and because I teach elementary school kids, I frequently post their artwork because I love it and I'm proud that I guided them toward it.

The style of a blog is personal; mine is conversational and I believe it furthers my relationships with students and artists. My blog is primarily visual because I don't like reading long posts on other blogs and because I'm an artist and not a writer.

I also post my sketches to some online groups that link to my web site and blog. My inspiration for daily sketching is www.dannygregory.com. I also read Lesley Riley's and Patricia Bolton's blogs on a regular basis. There are many artists whose blogs may interest you.

In summary, some keys to marketing are to find the tools that work for you, add new techniques when you need to add clients and widen your exposure, and seek new opportunities wherever they may crop up. Getting your name out there and getting your art noticed are significant goals for the working artist. ▼

SAQA active member Jane LaFazio works in both cloth and paper. She lives in San Diego and is an artist full time and an art teacher part time to both adults and kids. Her web site is www.PlainJaneStudio.com and her blog is www.JaneVille.blogspot.com.

Re-start your art through an artist's residency

By Virginia A. Spiegel

January 2007. A new year. A new start to my art. I was thrilled to arrive in LaGrange, Texas, for a month-long artist's residency at the Great Expectations Creativity Center located on Karey Bresenhan's ranch. How did it happen? Well, it turns out the adage "It never hurts to ask" is true.

Way back in May of 2005, I sent Karey this note:

Some time ago you wrote to me about my residency at the art center in Nebraska in the context of setting up your Artist-in-Residence (AIR) program at the Great Expectations Creativity Center. I am wondering if your residency program is in motion and if you would consider this unique idea: Liz Berg and I were both recently interviewed by The Alliance For American Quilts, and in her interview Liz stated, "I love Virginia's artwork. We have played with the idea of working together and feeding off each other's creative process. Now that would be fun! All the toys around us, space, and off we go! Who knows where we could end up!" Is there a process whereby we could apply for a residency at your Creativity Center together?

Several artists in the Quilts, Inc. organization had test-driven the AIR facilities and Karey was ready for outside artists' feedback. January 2007

was the first date that we could both be accommodated.

I had a very specific goal for this residency. I had a solo show coming up in May and hadn't started the artwork for it because I had spent the prior eighteen months focused on fundraising for the American Cancer Society through Fiberart For A Cause.

I had 90 linear feet for my show and I wanted to start a new series about the Boundary Waters Canoe Area Wilderness in northeastern Minnesota. The Boundary Waters are a million acres of lakes and forest set aside as a national wilderness to be enjoyed only by canoe. My sister and I have canoed in the Boundary Waters ten times in the last five years. I envisioned the artwork as being very narrow and horizontal in orientation to mirror the view from a canoe. I had a plan (most unusual for me) with a list of how many pieces I needed of each size to fit the space.

But first things first. I needed fabric to work with, and that meant painting and other surface design work. My AIR studio (with Bernina sewing machine, large cutting and ironing tables, and a floor-to-ceiling design wall) was about the size of a two-car garage. Liz generously offered to share her working space in the spacious

Creativity Center for fabric painting. It took two weeks to paint and otherwise complete the surface design of 100 yards of 60-inch Kona cotton.

Painting fabric was fun, as always. But it was very difficult to face a huge blank design wall after not making any artwork for so long. After several false starts (or learning experiences as I prefer to think of them), I decided make three abstract pieces each based on one of these words: branch, leaf, fire. I decided, per plan, on a 36" w x 9" h size. These seemed to be the true beginnings of the Boundary Water series, but there were two problems: I couldn't force myself to make artwork of a pre-determined size (oh, no, abandon the "plan"?), and two, they looked too much like the few pieces I had managed to complete in the past two years.

I finally decided to make what I wanted and make them in the size the artwork wanted to be. I would try for horizontal pieces, but if not, so be it. I had rediscovered, in a very tedious and painful manner, how I actually work most of the time — totally intuitively, and definitely not with a plan. I have a subject in mind, an approach to that subject, and a message I want inherent in each work in a series. But that's it. How the work grows and develops comes through a dialogue between the fabric and me, during both the painting and the construction steps.

Now I was finally able to see where I was headed. I decided the title of my show would be *Boundary Waters* (my working title had been *Diary of a Tree Hugger*). I decided I wanted to show, in abstract form, the sky, the trees, the water, and the rocks. I wanted to capture in fabric the power and grace of Mother Nature in a place where humans are insignificant and transitory.



Photo by Carolyn Sower

Virginia Spiegel in front of her design wall during open studio weekend at the Great Expectations Creativity Center.

See "Re-start" on page 31

Teaching in your studio: Is it for you?

by Judith Trager

I have taught classes in my studio since 1992, when my husband, Dave, an unemployed lawyer who was also a journeyman carpenter, and I built part of the house (but that's another story). The studio is spacious and can easily accommodate eight students and still have room to cut and pin up fabric and to walk around. The wet area of the studio is not in the same room as the dry area, so often people end up working in one or the other.

Despite being in the basement of the house, the studio is light and airy, with cheerfully painted walls (lots of colors—chartreuse, red, purple, pink, aqua, orange, yellow) and big windows with brightly painted window wells. In the wells hang banners that I have made. They give visitors a nice surprise and entertain me when I look out. The wood floors are springy—nice to stand and walk on. I have two big cutting tables, lots of shelves for fabric and books, and a big ironing table. I have three distinct sewing areas, each with its own Bernina machine. And finally, I have two big work walls on opposite ends of the studio. These are good for students, and also necessary for me, as I often work on more than one piece at a time. When I have workshop students, I put up lightweight 6-foot folding tables for extra workspace. My office is also in my studio, a mixed blessing, but necessary. The wet part of the studio has concrete floors, a sink, print boards, counter space, work tables, and shelves and drawers for paints, stamps, and silk screens.

Through the years I have had many students here, probably fifty residential weeklong students and more than 200 short-term workshop students. My students have come from all over the world to work with me, and many have gone on to wonderful art quilt careers of their own. I remember most of the students who have been

here, although sometimes I am surprised upon meeting them years later, when they remind me that they were in one of my classes. Do I still have a dog? Does the cat still get in the middle of everything? (Yes, and yes.)

What are the economics of teaching in your own studio, and is it for you? Let's talk about money first.

For an "away" workshop, I charge guilds and organizations \$475 per day for teaching only. All other expenses—airfare, meals, other transportation, and hotel—are paid by the hiring organization. For a workshop in my studio, it depends on what the workshop is, the duration (one 6-hour day, two days, three days, or a week), and whether the workshop is residential (the student actually lives with us for the week and takes all his/her meals with us and sleeps in one of the guest suites) or whether it is a commuter workshop, (the students come for a fixed period of time and are either responsible for their own food or have catered lunches).

Whatever fee I charge has to cover some fixed costs, including insurance. Yes, you absolutely need liability/teaching insurance, called a "school stretch" policy. Your household insurance does not cover students. This policy costs about \$1,200 per year, which seems cheap when one considers we deal with rotary cutters every day. Other fixed costs include utilities, cleaning, web page fees, advertising, snacks and drinks, and equipment repair. Equipment repair? Yep. You should see what some students can do to a Bernina or a pneumatic chair.

Then, there are the miscellaneous materials you always seem to be handing out in class, a half-yard of this, a little bit of that. Put it all together and you realize that the 36 inches of batting you just handed out adds up. You will have to replace some of these supplies in your own stock when the students leave.

My general rule of thumb for studio teaching these days is \$130 per day per student, and I now teach day students only. The fee includes everything mentioned above and lunch. Our lunches are generally elegant and include wine and good conversation. This fee also includes whatever materials the student has come without, or things they suddenly need like new blades for their rotary cutters, and allows me to extend use of the Berninas to those who can't bring their own.

These days I take four to six students per day only. I've learned I can't spread myself any further than this. Also, I've learned through long experience that day students must be day students: they come at 9 a.m. and leave by 5 p.m. The studio has definite opening and closing hours. I need to have time to myself after teaching to slump on the sofa and watch *NCIS*. Or whatever.

Is studio teaching for you?

I am a generous teacher. I give my all to my students for the time they are here. And I am delighted by my students and the bright ideas they bring to the studio. I feel I learn as much from them as they learn from me. There is nothing like a group of artists together making art. The energy that bubbles up is enormous and exciting. Sometimes the secret of successful teaching is just harnessing that energy. However, teaching in such a situation—your own studio, your own home—can be stressful. Can you extend your energy to do this? It's a lot of work. Do you have somebody to help you? Are the returns high enough for you, and what are they?

My answer is, not everyone can do this. Those of you who can may only be able to do it for a few years, not fifteen years like I have done. I have been lucky enough to have a committed husband to help me in this ven-



Thicket

53" x 72"

© Judith Trager

ture. He cooks. He cleans up. He tolerates all kind of personalities invading his personal space. (It's interesting when four people decide to go to the bathroom at the same time and there is only one main floor bathroom.)

Can you set aside your own artwork for the day/week/whatever time it takes to teach the class/workshop?

Are you willing to share your space and materials? And, can you tolerate someone using your "private" space or those precious silk fabrics you bought ten years ago that you thought that you surely would use on some masterpiece? Maybe. Maybe not. Take it all into consideration. It's OK not to want to share.

My husband and I have made the decision not to do residential workshops any longer. We had a few people scheduled to come this year, and we are honoring those commitments.

Life was getting to be too much for us with people constantly living in our house, regardless of how much we liked them. We were "on" 24-7, even though we often went to bed early with the door closed, leaving our guests to the rest of the house, studio and television. We no longer looked forward to cooking three meals a day (of course, they had to be spectacular) or changing beds and towels on a continual basis.

A few anecdotes to help us remember why we will stick to this decision:

My husband is tall, quiet, good humored, and a professor at the University of Colorado. He is willing to carry suitcases upstairs to the guest suite. He is not willing to launder a student's unmentionables, even when requested to do so.

Wine and creativity often make for productive, energetic, fun times. We understand that making art is difficult, important, sometimes cathartic, and sometimes drink helps. But catharsis night after night, fueled by our good merlot, quickly becomes a drag and depletes the wine cellar.

Then, there are our pets. We warn everyone who comes here that the dog and cat *own* the house *and* the studio. It is impossible to convince some people that we tolerate this situation, and they assume that we will have the animals caged up or in the backyard (even when it is 5 degrees below.) In the end, cats always win. The animals know when someone doesn't like them, and they give special attention to that person.

Also, there are the special requests, like wanting to climb Long's Peak (14,562 feet) in the winter, or needing special equipment that can only be rented at a great cost and bother.

Finally, we realized that for that week, regardless of how young or old our students were, we became their surrogate parents. They put aside their ordinary lives to come to us,

and we suddenly were "it."

We now offer week-long workshops for four to six students. They come at 9 a.m. and leave by 5 p.m. If they come from out of town, they stay in local hotels. We don't provide transportation from the hotels to the studio. They need either a car or a taxi. Boulder is a small university town, with a vibrant downtown and lots of good restaurants and charming hotels — one with a great spa, another with a Tiffany ceiling. We provide a wonderful lunch — with wine — and a full day's teaching.

We charge \$650 a week (five days, Monday through Friday) for this. This is about half of what we charged when we did residencies. Students now need to bring their own machines (unless they arrange in advance for a loan of one of mine) and materials, and they will be asked to treat the house separately from the studio.

How is the new plan working? I don't know yet. We didn't get enough enrollments to meet our scheduled April class. I don't know what's going to happen in subsequent months. We have publicized the classes only on our web site; I haven't sent out a blanket e-mail reminding people I'm still here.

However, business for me is good on other fronts. I continue to receive public art and other commissions, and my galleries keep me busy. Currently I am enjoying the quiet in the studio, where the only machine I hear going is my own. ▼

SAQA professional artist member Judith Trager lives in Boulder, Colorado. Her web site is www.judithtrager.com.

Copyrights and quilting

By David Koehser

previously published in
Professional Quilter

Most quilters are familiar with the term “copyright,” but many probably do not know or understand much about the copyright laws, or how those laws relate to them. This article explains the basic concepts of copyright law and shows how the copyright laws can apply in real-life situations involving quilts and quilters.

Copyright in general

Copyright is a system of federal law that protects against the unauthorized copying or other use of various types of creative works. Works eligible for protection under copyright include patterns, diagrams and

The only actions required to obtain a copyright are creation and fixation.

instructions for making quilts, written materials that talk about quilts and the making of quilts, and quilt designs, regardless of whether those designs appear in a pattern or diagram for the quilt, in a software program that lets the user make the quilt, or in the quilt itself.

Obtaining a copyright

The only actions required to obtain a copyright are creation and fixation. A copyright comes into being upon the

creation of an original work, and the fixation of that work in some tangible medium of expression. “Original” simply means that the work is original with the creator, and has not been copied from any other source. “Fixed” means that the work is not just in the creator’s mind, but has instead been reduced to some form from which it can be perceived by others. A work that is printed on paper, stored as a computer file, or sewn into fabric is “fixed” for purposes of copyright law.

Scope of copyright protection

“Expression” describes what is protected by copyright. Copyright protects a creator’s expression of an idea or a concept, but it does not protect the idea or concept itself. For example, if a quilter creates a quilt design that features a rising sun, and fixes that design either by sketching it on a pattern or by sewing it into a quilt, the design will be protected by copyright. However, the copyright in the design will only protect that particular design created by the quilter. It will not protect the quilter’s idea for incorporating a rising sun into a quilt design, and another quilter may create another design that features a rising sun, as long as that other design is not copied from the first quilter’s design.

The rights under copyright

The term “copyright” is somewhat misleading, in that a copyright is not just a single right, but is actually a bundle of rights. The copyright in a work includes the right to make copies of that work, the right to distribute copies of the work to the public, the right to display the work to the public, and the right to create other works based on or derived from the work. Subject to certain exceptions, anyone who exercises any of the rights in a copyright without the

permission of the copyright owner has committed copyright infringement.

Copyright ownership

In most cases, the person who creates an original work will be the owner of the copyright in that work. If two or more people participate in the creation of a work — meaning that each contributes some copyrightable material, rather than merely contributing

A copyright owner cannot sue for copyright infringement unless the copyright has been registered.

ideas or suggestions — then each person will be an equal co-owner of the copyright, unless the contributors agree to some other percentages for sharing ownership. The only exception to the “creator as owner” rule is something called work made for hire. A work will be a work made for hire if the work is created by an employee as part of his or her employment duties, or if the work falls into one of the nine work for hire categories listed in the Copyright Act and is covered by a written work made for hire agreement signed by the person who created the work. If a work is a work made for hire, then the employer or other person who hired the creator of the work will be the owner of the copyright in that work.

Copyright registration

As noted above, the copyright in a work comes into being upon the creation and fixation of that work. The registration of the copyright with the U.S. Copyright Office is not required. However, registration conveys certain benefits to the copyright owner. A copyright owner cannot sue for copyright infringement unless the copyright has been registered. While it is possible to register a copyright after the infringement has occurred and then commence a lawsuit, it is usually more efficient to have the registration in place beforehand. In addition, if the copyright has been registered prior to the time the infringement occurs, the copyright owner will be entitled to seek statutory damages for the infringement, rather than having to prove actual damages or losses, and will be entitled to recover attorneys' fees and costs. This can put the copyright owner in a substantially stronger position when it comes to stopping the infringement and negotiating a settlement.

Copyright duration

The copyright in a pattern, design or other work created by an individual and not created as work made for hire will run for a term equal to the creator's life plus 70 years. If the work was created by two or more individuals, the term of copyright will extend through the last surviving creator's life plus 70 years. If the work is a work made for hire, the term of copyright will be 95 years from first publication (i.e., the distribution of copies of the work to the public), or 120 years from creation, whichever expires first.

These rules apply to works created on or after January 1, 1978. Works published prior to January 1, 1923 are no longer protected by copyright, and are referred to as being in the public

domain. The rules for works between 1923 and 1978 are somewhat complex, and several factors must be reviewed to determine the copyright status of any work created or first published during this period.

Transfers of copyright

The rights under copyright are divisible into an almost infinite number of sub-rights. A copyright owner can transfer the entire copyright, or the owner can license one or more of the sub-rights included in that copyright, for whatever term the owner chooses. For example, a quilter who has created a quilt pattern could grant a pattern book publisher the right to copy and publish the pattern, in the publisher's pattern book, to be sold in the United States and Canada, for as long as the book remains in print, and could grant another pattern book publisher the right to copy and publish the pattern in a book to be sold in Europe, for a term of ten years. The quilter could also grant a fabric company the right to use the quilt design shown in the pattern on bolt fabric to be sold throughout the world, for a term of three years, and could grant a linen company the right to use the design on bedsheets for a term of five years.

Assignment versus license

A grant of the entire copyright in a work is referred to as an assignment. A grant of one or more of the rights under copyright is usually referred to as a license. A license can be exclusive or nonexclusive. Under an exclusive license, the rights covered by the license may be exercised only by the person to whom the license has been granted (the "licensee"). During the term of the license, the copyright owner may not exercise any of the rights granted to the licensee, and may not authorize any other person to exercise any of those rights. Under

a nonexclusive license, the licensee is authorized to exercise the rights covered under the license, but the copyright owner may also exercise those rights, and may authorize others to exercise those rights on a nonexclusive basis.

In most cases, a quilter should not assign the copyright to any quilt patterns, diagrams, instructions or designs. Instead, the quilter should grant licenses covering only those rights that will be exercised by the licensee. For example, if a magazine publisher only plans to reproduce and publish a quilt pattern and design in one issue of its magazine and in reprints of that issue, for distribution in the United States and Canada, then only these rights should be covered by the license granted to the magazine publisher, and the quilter should retain all other rights in the pattern and design.

A copyright is not a trademark

Many people confuse copyrights and trademarks. As discussed above, a copyright is a bundle of rights in a creative work. A trademark is a word, symbol or other element that helps consumers to identify the source of the products or services with which the trademark is used, and to distinguish those products or services from similar products or services of others. Examples of trademarks include SINGER, for sewing machines, THIMBLEBERRIES, for quilt patterns, and AMERICAN QUILTER'S SOCIETY, for books about quilting. ▼

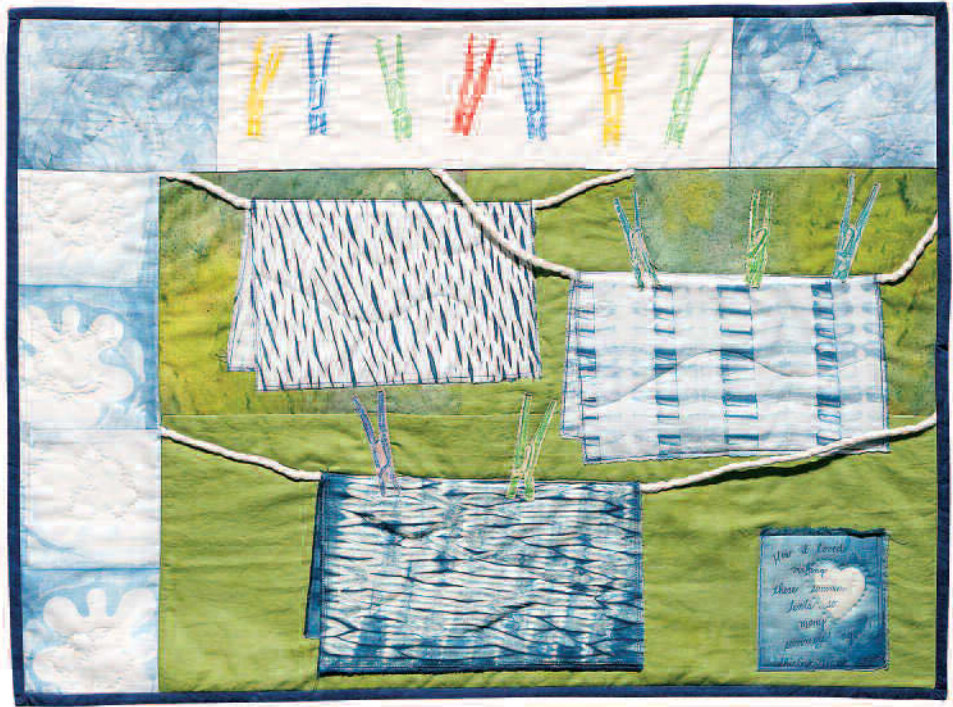
David Koehser is an attorney who practices in the areas of copyright and trademark law. His clients include publishers, writers, artists, agents and designers. His offices are located in Minneapolis, Minnesota, and he can be reached at (612) 204-4567, or through his web site, at www.dklex.com. This article is for educational purposes only, and is not intended as legal advice.

SAQA member gallery: *Summer scenes*

Shirley Neary

Summer Tents
21" x 28" ©2005

Homemade tents were a great joy, especially for my cousins and me in the summertime. Joyce, Marilyn, Phyllis and I would use sheets, blankets, clothespins, and rocks to create our shelters. Then we would load up on popcorn and other goodies for an all-night feast of food, talking, fun and sleep. This piece is one of a series, "Small Town Iowa Stories; Growing up in the 1960s."



Kristin La Flamme

Am Rand von Omas Weizenfeld
(At the Edge of Grandmother's Wheat Field)
61" x 48" © 2006

This quilt was inspired by the wheat fields near my home and the wildflowers growing at their edges. I chose to make the quilt out of hexagons as it seemed natural to adapt a pattern traditionally used to represent a garden to describe another form of planting. The decision to distort the hexagons came both from a desire to express the movement of the wheat and to make the composition less rigid.





Debra Danko

Black Eyed Susans

42" x 43" © 2005

My photo of one of the five varieties of Black-eyed Susans that are growing on my property was my inspiration. Fabric paint gives the highlights and shadows to the many commercial cotton fabrics.

Nancy E. Kimpel

Summer

60" x 30", © 2004

This quilt is part of a series based on *The Four Seasons* by Antonio Vivaldi. Techniques include hand-dyed fabrics and fabrics painted with acrylic and textile paints. The quilt is machine appliquéd and quilted.

Julie Duschack

Run Birdies Run

26" x 47" © 2006

A lot of my work deals with what I suspect are the details we just don't catch as we're busy with our daily lives. If we weren't folding laundry, getting the kids to bed, getting the kids back up again for school, and wondering how they can possibly be old enough to drive but yet can't seem to find the laundry room, what else would we notice? What else would we see?



Photograph by Jon Polack



Ann Brauer

Fields of Summer
96" x 104" © 2006

I grew up on a farm in Illinois where in the late summer it was time to harvest the fields of oats and hay. This quilt represents those fields with the stubble and the growth and the way time was segmented and defined.



Nelda Warkentin

La Palapa
70" x 50" © 2006

My many trips to Mexico have inspired me to create a series focused on palm imagery; La Palapa is fourth in the series. The vertical seam lines in this work follow the lines created by the trunks of the palm trees.



Cover image: Fundamental Change II, 41" x 20", © Karen Kamenetzky

Karen's fiber wall hangings are inspired by microscopic/cellular imagery. She says:

"All changes in essence happen on that infinitesimal level and result in the world we experience. My work is a kind of invented biology zooming in on that fundamental nature of things and bringing it into vision."

"Starting with white cotton and silk, I add vibrant saturated color using dye and paint. Stitching adds lines of light and shadow as well as color. There is a tactile pleasure to handling and making art with fabric. I work loosely from sketches and concepts but each piece travels a route of evolution and change. My challenge is to trust the process to unfold."

This piece and additional work by Karen Kamenetzky are available at Translations Gallery in Denver, Colorado (www.translationsgallery.com). See more of Karen's work on her website at www.karenkamenetzky.com.

Cruisin' with quilters

by Lonni Rossi

It's become increasingly popular to take a vacation that not only gives you the opportunity to travel, but also indulges your passion for quilting. I was fortunate to have experienced this firsthand as a teacher, in January, 2007, on the Carnival Conquest. The ship left from the Port of Galveston, Texas, and headed across the Gulf of Mexico to Montego Bay, Jamaica, stopping also at Grand Cayman Island and Cozumel, Mexico, in the Western Caribbean.

In the fall of 2005, Elaine Waldschmidt, a fellow fabric designer from Andover Fabrics, introduced me to Rose Ann Cook, owner of Quilter's Emporium Quilt Shop in Sugarland, Texas. Rose Ann has sponsored quilting cruises to the Caribbean for the past five years. Both Elaine and Rose Ann were so enthusiastic that they convinced me to give teaching onboard a cruise ship a try. Besides Elaine and me, teachers on this excursion included two other Andover designers, Gail Kessler and Nancy Davis-Murty. The fifth teacher was Linda Everhart from *Among Friends*.

Planning the cruise took the better

part of a year. After planning our class content, each teacher's classes had to be approved and class descriptions and student supply lists provided. Four months before the event, project samples and kits were completed for the classes and forwarded to Rose Ann for shipping to the cruise ship. Each teacher was asked to contribute something for the student goodie bags, to which Andover Fabrics also donated fat quarter bundles for all 65 students.

Once all that was finally accomplished, the next business at hand was finding a cruise wardrobe. Never having been on a cruise, I was somewhat baffled by the number of outfits I'd heard were needed for only a seven-day vacation. I did a Google search and found list after list of cruise travel essentials at cruisediva.com/pack1.htm. Check it out if you are planning a cruise; it's not only informative and helpful, but the "Cruise Diva" (Linda Coffman) is hilarious! According to her, I needed something dressy for the two formal nights (I found two great sparkly tops and black palazzo pants), dressy out-

fits for the other evenings, a new bathing suit, sunglasses and smart cover-up (I knew those pareos I'd been painting would come in handy), comfortable summery clothes, sandals for everyday wear, jeans, a jacket, a windbreaker with a hood, socks, sneakers, and let's not forget the sexy lingerie! (I took my husband along too.) Ken and I had just celebrated our 25th wedding anniversary a month earlier, so we used the January cruise to continue the celebration. We had fun planning the cruise and shopping together, but we didn't plan ahead, and trying to shop for summer clothes in Philadelphia in December can be, shall we say ... challenging?

As an artist, I am always thrilled to visit new places for inspiration, and the first two things I packed for this trip were my digital camera and my sketchbook. We had a great upper deck cabin with its own little outside balcony, where I could observe the ocean waves, patterns in the water, seabirds, sunrises, sunsets, and cloud formations. One afternoon we even saw a 180-degree rainbow appear briefly over the water. I was able to photograph some of these natural

See "Cruisin'" on page 30



Above: Lonnie Rossi explains details of quilting to cruise participants.
Right: The finished quilts.



Sewing in Nepal

By Jane Lloyd

My husband and I have been to Nepal and India every two years since 2000 to visit missionaries we support through our church in Northern Ireland. When we were leaving Nepal in November 2005, Allie, the wife in the family we were staying with, said to me, "You know you could share your sewing skills with some of the women in our local church, Sundar Doka."

Sundar Doka is a very poor church for the sick and disabled. It is a small compound with small brick rooms and corrugated roofs. Doctors from up in the mountains and deep in the countryside refer sick people here. Most of them are women with gynecology problems. Most of the

mountain women are small and malnourished and more than likely cannot deliver in the normal way, but they do not find this out until they have a dead baby and a fistula tear. Some people come for cancer treatment. Some men suffer from burns when working with fire or cooking on the floor of their mud huts and are hospitalized for a long time getting skin grafts.

I kept hearing Allie's voice all through Christmas and the following January. I really had to go and do this, so I booked my flight and touched down at Tribhuvan Airport in Kathmandu two weeks later. The sight that greeted me as I walked across the tarmac was a cloudless blue

sky with eagle kites flying high about the mountains. It was great to be back again.

They had arranged for me to go to the church compound each day and sew with the ladies. None of them could read or write, but boy could they sew, and they are also good at crocheting. They had been taught to make clothes by the elders in their villages, but they needed some direction.

We walked to the church every day in the hot sun kicking the thick dust with our flip-flop shoes they call "chupples." We took off our shoes and sat on the floor of the church. The plan was to discuss what we would do, but immediately they got out some fabric and wanted to do something *now*. Luckily, I had brought from home a cutting board, rotary cutter, scissors, needles, thread, and some books. I showed them how to strip piecing by hand since they did not have a machine. The next day one of the girls came with two log cabin squares made into a bag. She had been working until 2 in the morning! She obviously got the patchwork bug. The bag was really beautiful and she was so proud of what she had done. I just wondered how I was going to keep this up for three weeks.

I found I had nothing to worry about, as they were so eager to learn everything and really appreciated just my friendship. They are such a friendly people, and even though they were either waiting for operations, in recovery, or having chemotherapy, they beamed from ear to ear. Wow, I thought, I can't even smile if I have a headache! After a few days, I picked up some sewing words in Nepalese, such as "dago" for thread, "chochie" for scissors, and "seio" for needle. This amused the ladies, but was not very useful for



Sitting on mats in the compound, sewing away. Children joined in too!



Neemu, awaiting the arrival of her new baby, makes a baby quilt with scraps from a local tailor. She had her baby a day after she finished it!

anything else in Nepal.

One day we piled into taxis and went down to Mungal bazaar to buy fabric. This was another experience, as some of the girls from the mountains had never been into the city before. They chose their own fabric. The colours were magical. You could get every color imaginable. Then we bought them a treat of doughnuts freshly made in an enormous wok in the street.

Another day I decided to take them back to the bazaar to buy them a sewing machine. It would have to be a treadle with a handle so that disabled people could use it too. It was brought back to the compound on the top of a taxi. They tied it on with the belt from the treadle! Back at the church, there was great excitement as the machine was assembled. They all sang and gave thanks and everyone had to have a turn at using it.

Some of the men in wheel chairs used to come in the afternoon and watch the ladies sew. One day I said, "Come on, it's your turn to have a go," since many men in Nepal are tailors. One man got hooked and would not let anyone else use the machine. I showed him how to make greeting cards and told him he had to get the



Upsara, so proud, with the log cabin bag she stayed up most of the night to make. This was the first technique I showed them, strip piecing.

ladies to pick up all the small bits of fabric at the end of the day and put them in a bag for him. He could stitch them onto cards in a nice pattern, and he made some beautiful cards that I bought from him to sell back home. He was so delighted. It really gave him a purpose for living. Every time someone returns to the U.K., they post me another supply of finished cards to sell.

Every day when we came to the church, the ladies were already sewing frantically. We joined them as we took off our shoes and sat cross-legged on the floor. We sewed and sewed, only stopping for a cup of chai (tea) and an orange until I had to tell them to stop for the day.

Together we made a large banner for their church out of log cabin pieces. Everyone participated. They

also made cushions, pencil cases, cards, and bags. It was a great achievement and they were so pleased. One day the sewing had to be delayed while eight people were baptized one at a time through total immersion in an oil drum — amazing!

I shall never forget these ladies who not only smiled, but beamed despite their sickness. They don't realize how much they have taught me. That all happened in February 2006. I went back to see them all again in November 2006, and every time I go is better than the last. ▼

SAQA international member Jane Lloyd is a fiber artist living in Northern Ireland. She has connections with groups in Ireland and Quilt Art, an international group. She exhibits worldwide. Her artwork is viewable at www.quiltart.org.uk.

An American in Hungary — My journey as an artist

By Patricia Gould

Oh no! How do we get the correct bus back to Forras Fogado? I know it's the bus that reads "Felsöors-Csopak" but not the one that reads "Felsöors" or the one that reads "Csopak." If we take the wrong bus, we'll wind up walking several miles back to the guesthouse lugging heavy bags loaded with frames and art supplies. But with the help of friendly locals with whom we couldn't communicate through words, Robin and I finally boarded the right bus and made it back to our guesthouse. I had survived another Alice in Wonderland adventure in Hungary. Challenges such as this made the Csopak residency far from ho-hum.

Having never applied for a residency before, I was hesitant when I first read the announcement in Artdeadlines.com, since it seemed primarily geared toward painters, film makers, and writers. Had I known the pool of applicants totaled more than 500, I might not have applied, but my ignorance with those odds led me to be chosen as one of the 24 artists.

The residency is superbly organized by Hungarian-born, world-renowned painter Beata Szechy, founder/director of the Hungarian Multicultural Center (HMC) in Dallas. During the summer, two or three groups of 12 artists spend four weeks at a guesthouse near Balatonfüred, Hungary, a beautiful resort town on Lake Balaton, a few hours west of Budapest. The HMC web site, hungarian-multicultural-center.com, explains the overall objective of the residency: "the opportunity to reside and work as a resident artist in an atmosphere designed to stimulate personal vision and encourage new and exciting artistic expressions."

The residency's objective is multifaceted. First and foremost, artists gain a deeper knowledge of the rich culture and wonderful spirit of the

Hungarian people while acting as ambassadors for their own countries. Second, artists are brought together from different countries and backgrounds, with different media and styles, to encourage new dialogues. Art transcends political boundaries, and although each culture has developed its own unique forms of expression, the basic nature of humanity is common to us all. Exploration of new surroundings and one another was just as important as the exploration of our personal artistic avenues.

Once my travel arrangements were confirmed, my next task was arranging for a sewing machine. The thought of hauling my 20-pound Bernina all the way to Central Europe made me nervous, so finding an alternative became my next priority. I e-mailed the Bernina dealer, Varrogepcentrum, in Budapest, explaining my situation with the residency in Balatonfüred and that I would like to rent or purchase an inexpensive machine for four weeks. I was amazed at the reply from Katalin, the store manager who spoke excellent English, that the shop would lend me a machine at no cost. All they asked was that I advertise their shop as much as possible. In the months prior to departure, I continued to research Hungary and to plan what to bring.

Extensive travel to six continents has taught me the importance of learning to say "please," "thank you," "hello," "goodbye," "how are you?" "yes," and "no" in several local languages. Few Hungarians speak English, but most speak German as a second language, which proved helpful to me. My French, Spanish, and Italian were no use but I have picked up enough German from past travels that I was able to read menus, bus schedules, and buy supplies in German. Although I am very good at

reading maps and figuring out transit systems, there were times when street construction and mass transit made it difficult to decipher the detour instructions. Time and again locals would walk out of their way for several blocks to direct me to the right place.

While living in Europe in 1968, my parents instilled in me an appreciation for antiquities. One site I had to see was the partly restored Roman Aquincum, just north of Budapest. Spending the morning immersed in this ancient city, I was completely mesmerized by fragments of a civilization built two millennia ago. Several rooms had been reincarnated by restoring the wall frescoes and furnishing the rooms with everyday items such as wicker furniture, baskets, fruit, and flowers. A long storage shed filled with pieces of what was once a thriving civilization contained hundreds of stone column chunks and other architectural elements, exquisitely embellished with flora, fauna, and abstract designs. What many people regard as a pile of old rocks and discarded stuff, I see as a connection to other artists who shared the same hopes and dreams as modern artists. Hundreds of photos I took there will provide inspiration for future quilt series focusing on the simple lines and textures of the decorations.

After several days of individual exploration around Budapest, we were met by Beata and traveled by van to Csopak for the residency. Although the residency is international, our group comprised 11 Americans. There were eight women and three men, ranging in age from 23 to 66, all incredibly talented, driven to create, and open to this extraordinary opportunity to discover new insights into themselves and their artistic paths. Our adventurous crew would make our home together



***Path to the Lake*, 24" x 24"**

© 2005 Patricia Gould

at Forras Fodado, a spacious guest-house surrounded by vineyards and sunflowers in Csopak, a little village on the outskirts of Balatonfured. We were two to a room in large rooms, each with a great view of Lake Balaton. An inside studio/family room housed shared painting supplies and we sometimes gathered there to view one another's artwork. Most of the painters worked on the huge covered patio.

Beata resides with the artists during every residency and is as passionate about the artists as she is at getting exposure for artists and the program. She is a very warm and caring woman who is never without her beloved beagle Max, who was a joy to us all.

On the first official day of the residency, each artist presented a 30-minute slide lecture about their artwork and intended focus during their tenure. That really helped us get to know each other as artists and individuals. When I presented my quilts, the other artists, who were mainly painters, were quite surprised that my artworks were created from fabric, thread, and sometimes a little paint. They had not been exposed to art quilts before and were very anxious to learn about my techniques. During the next four weeks, several artists would come into my room and watch my creations take shape with enthusiasm. Although we didn't have any official critiques, several of us offered critiques of each other's artwork, something I miss from my days at art school. Being surrounded by artists for 24 hours a day is one of the things I cherish about the residency.

By day we would venture out for our own explorations and that made for exciting conversations each evening, when we could gather to share a little local wine and reflect on challenges and newfound treasures in this strange new world.

On my walks to town, meandering through old neighborhoods, I shot photos of the unique architecture of the homes and the spectacular gardens in the yards. One day, I hopped on a bus to Veszprem, a medieval town about 20 miles away, with Robin Walker, a painter from Dallas. We discovered a British version of Super Wal-Mart and also a huge home improvement store. Those were our best choices for cheap food, picture frames, and other art supplies. That was when we encountered the problem of figuring out which bus to take back to our home base.

Once I knew the trick to getting the right bus, I went back to Veszprem by myself to visit the 1,000-year-old castle, one of the oldest in Hungary. I spent the day wandering around the hilly, narrow, and cobbled medieval streets, all part of the walled city built on a hill overlooking a large gorge. It was fascinating to walk through the restored buildings, many now used as shops for artisans and the ancient village square. This was part of the complex tapestry of Hungary. The castles, the flowers, the wine, and the people and their language are all woven together in patterns that make this place unique. What wonderful inspiration for me to take back to my fabrics to begin cutting and collaging!

Before I began the residency, I had decided that I wouldn't go with a plan for my art journey and would

just let the beauty of the landscape and Hungarian culture speak to me. I would let my artwork evolve from that. Since my work is primarily landscapes, I brought fabrics along that I could use for that purpose: textures, flowery fabrics, leafy patterns, rocks, batiks, and a good selection of fabric paints, markers, and threads. After visiting every fabric store I passed, I quickly discovered that fabric choices were limited, by our standards. Readily available fabrics consisted of wovens, tweeds, and silks, but very few types of cotton and no batiks. Very often I use silks and decorator fabrics in my landscapes, so I wasn't averse to buying them. On my first trip to Veszprem, I had purchased a grey tweed fabric, perfect for castle walls in *Veszprem Castle Gate*. I worked best by spending an entire day wandering around shooting digital photos, then creating artwork for the next day or so, working from the images on my laptop. I had also purchased a large drawing pad and

See "American" on page 24



***Shadows and Light II*,**

30" x 20", © 2005 Patricia Gould

plenty of drafting supplies at the discount store in Veszprem.

My first day of working was a warm-up exercise, using my fabric paints to create a close up of the sunflowers and the colorful hills around our guesthouse. I framed this and presented it to the Bernina shop in Budapest as a thank-you gift.

I was so fascinated by the architecture and the beautiful flora of the area, I naturally gravitated to working in that direction. Woven fabrics I purchased locally were perfect for portraying ancient castles and masonry of the homes. Decorative stitches on the 440 machine, coupled with variegated threads I brought from home, lent themselves to embellishing the architecture with lush vegetation. For one piece in particular, *Shadows & Light II*, I didn't have the right fabrics, so I painted most of the scene, using just a bit of fabric. My co-artists admired how well I could render the scene with a combination of paint and fabrics. Since I hadn't painted much in the 30 years since college, this was a real boost to my confidence. Paint was also a main element in *Breezy Morning*, inspired by a sheer curtain blowing out from an open window.

In eight weeks at Csopak, I completed eight fiber landscapes and have several hundred photos for future quilts. I have ideas for several series from just simple architectural elements.

This residency effectively provides peaceful, unfettered time and space for artists to pursue their art, uninterrupted by phone calls, visitors, and chores. Whether by bus, bicycle, or on foot, we could go into town to check our e-mail at an Internet café. With no phone in the guesthouse, most of us walked to the local market and used pre-paid phone cards to call home now and then. I so enjoyed rising at around six in the morning and having a quiet breakfast on the patio, soaking in the beauty of the gardens that surrounded the house. I shot photos of the crumbling stucco, the weathered windows and doors, and



Breezy Morning, 17" x 22", © 2005 Patricia Gould

the exotic flowers. At mid-day, a local restaurant brought our catered lunch in the European tradition where lunch is a large, hot meal. It was a great opportunity for us to exchange our thoughts about everything from the challenge of getting on the right bus to finding coffee creamer at the market. It also made us feel like a family and furthered the bonds we were forming. For dinner, we were on our own to either cook in the communal kitchen or go out for an inexpensive meal. I shared some wonderful dinners with my fellow artists at a local restaurant, where a gourmet meal with wine was served amidst beautiful gardens on the patio for less than \$10. The discussions that ensued were priceless.

A requirement of the residency is that each artist donates one artwork to the Health Union, which owns the guesthouse in Budapest and Forras Fogado in Csopak. Another artwork is chosen to exhibit at HMC-sponsored shows; Beata organizes an exhibition each year at the end of the summer sessions. Two nights before our residency ended, the first exhibition opened at the Congress Center in Balatonfured. In addition, Beata Szechy worked with the HMC and the U.S. embassy in Budapest to organize an exhibition including artworks from the 1996-2006 residencies at the Central European Cultural Institute in Budapest. A catalogue of that exhibit will be available in 2007.

On my final day, everyone gathered to bid me farewell and I was truly sad

to leave. I had made new friends, gained confidence in my ability to work under challenging conditions, and discovered new focus for my visions. During the four weeks at Balatonfured, we 11 artists shared our discoveries, our fears and insecurities, our support, and most of all, our joy. Some of us took baby steps, some made giant leaps. My steps were somewhere in the middle. I didn't come home with a completely new road map, but I had taken a few short journeys outside of my comfort zone and found some new avenues to explore. I have vowed to return someday, as there is much more I would like to see, and I felt warmly welcomed by the wonderful people of Hungary. ▼

For more information about the HMC and the residencies, go to hungarian-multicultural-center.com. The residency I attended was in July-August 2005 and the cost was \$980, which included housing and two meals each day, plus airfare. The cost for 2007 is \$1080. Since HMC is a non-profit, the organization has no funding to provide the artists, though artists can apply for grants from other sources to help offset the cost. I highly recommend this residency for artists with an adventurous spirit.

SAQA professional artist member Patricia Gould is a fiber artist, bead artist, photographer, world traveler, environmentalist, and regional co-rep for New Mexico SAQA. Her web site is www.angelfiredesigns.com.

Meet your regional representatives

Patricia Gould

New Mexico SAQA co-representative



I grew up in a small village on Eastern Long Island and never wanted to be anything other than an artist. I was writing stories and illustrating them at

6 years old. Our home was always surrounded by fine art on the walls, especially Chinese art we inherited from my grandfather, a lawyer who was also an artist/writer. My great grandmother was an oil portrait painter who left us stunning hand-painted porcelain. Beautiful art books filled our shelves and we went to "the city" often to visit the Metropolitan, the Guggenheim, and MOMA. Due to my dad's work as an engineer, my family got to live in Geneva, Switzerland, for 8 months in 1968. I was 13 then and thrilled to visit the great museums, castles, and cathedrals of Europe. Travel was a very important part of our upbringing and we covered almost all the National Parks in the U.S. and Canada before I was out of school, giving me a deep appreciation for our precious Mother Earth and her creatures.

Although I had no quilters in my family, my mother and her mother

both taught me hand and machine sewing at the age of 8. I was already designing my own outfits by high school since I wanted to wear "art" and something unique. I earned a B.A. in Art History while also taking every studio class I could, from welding steel sculpture to photography and ceramics.

My fiber art, while focused on landscape as inspiration, is also evidence of a true fabric addict. So many different types of fabrics find their way into my quilts and wearable art, and I never met a color I didn't like. Extensive travel to exotic places in the world keeps my inspiration folder full and I love to share my exhilaration for those places through my creations. My web site is www.angelfiredesigns.com.

Linda Beach

Alaska SAQA representative



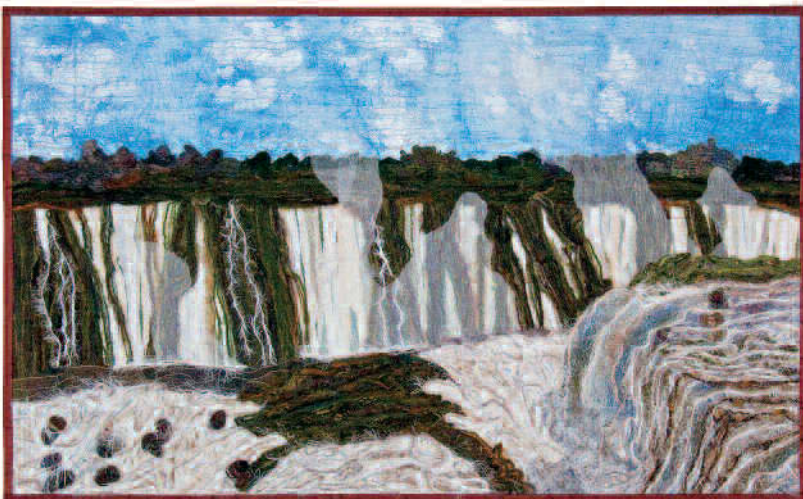
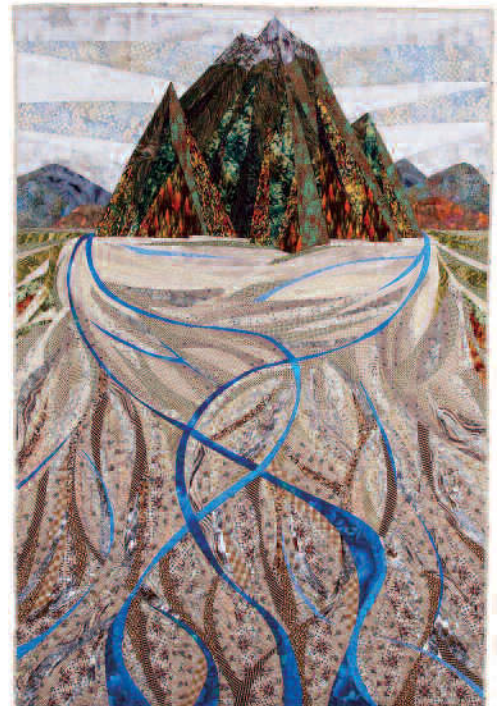
As an Air Force "brat," I grew up living everywhere, though Alaska has been my home for the past 13 years. The state's population is

rather small and far-flung, so I have enjoyed the opportunities SAQA provides to be part of a larger art quilt community.

Ever since I can remember, I have always enjoyed drawing and creating things with my hands. It wasn't until long after I became an adult, however, that I became interested in quilting. I had never done any sewing before, so I bought a second hand machine and a beginners' how-to-quilt book and started my first queen-size bed quilt. Needless to say, I was hooked, though it was several years before I discovered art quilts.

Today, thanks to a very supportive husband, I work at creating my art quilts full time out of a studio in my home. Nature provides my greatest inspiration and I derive many of my ideas while camping, hiking, or just working in my yard here in Alaska. In June I served as an artist in residence at Rocky Mountain National Park in Estes Park, Colorado, for two weeks. This was my second residency at a national park and I enjoyed the creative time without distractions. For me, there are not enough hours in the day to devote to my art. I may be at my kitchen sink working, but my mind is on the woods outside my window, watching how the light plays on the trees.

Divide Mountain, 62" x 42" © 2006 Linda Beach



Iguazu: The Great Water, 30" x 49" © 2007 Patricia Gould

The first quilt

By Lynne Davis

Just as the creative process is different for each artist, the process of collecting art quilts is a little different for each collector.

I asked a group of collectors about the first art quilt they acquired — what drew them to that piece and how that acquisition inspired them to collect other art quilts, how they find art quilts for their collection, and what other types of fiber art they collect.

Nancy and Warren Brakensiek purchased their first three art quilts at the same time when they attended an exhibition at American Art Gallery in Tacoma, Washington. They were *Intertidal Wilderness* by Erika Carter, *Compose* by Stephanie Cooper, and *Night Flight over a City* by Jean Littswager. It was the colors and design components of these pieces that attracted them. Nancy says, "Gallery owner Rick Gottas did a great job of educating us about the medium and introducing us to other artists in the show." Thus their eyes were opened to previously unknown possibilities.

The Brakensieks continued to attend Gottas's art quilt shows, held every other year. They would buy from those shows and also from artists and gallery owners who sent them cards and slides.

Although they own other types of art — including indoor and outdoor metal sculpture, framed oils, charcoals, lithographs, and glass — they say that their quilts are the only artworks that "rise to the level of a collection."

Del Thomas had acquired about a dozen antique quilts before she purchased her first art quilt directly from the artist in 1994. It was Ruth B. McDowell's *Conversation on the Porch*, created in 1993. Thomas already admired McDowell's artwork. In this particular piece she liked the image of

five rocking chairs on a porch as well as the motion, the color, and the integration of small bits of patchwork into the design.

She enjoyed *Conversation* so much that she wanted more art quilts on her walls, and she has since discovered that it gives her great pleasure to share their beauty with others.

In the last few years, she has found quilts mostly on the Internet, but says she has also acquired them at major quilt shows, from lecturers at meetings, by contacting artists after reading an article about their artwork,

"It was like potato chips. We couldn't stop at one."

—Carolyn Lee and Peter Vehslage

and occasionally at galleries. The Thomas Contemporary Quilt Collection contains multiple pieces by some of the artists who are "always nice enough to keep me informed about their current artwork."

The first art quilt acquired by Jeri Riggs was by Faye Merrill Geller, whose artwork she had always loved. "The color, design, technique, and knowing the artist made the connection for me."

With this purchase, Riggs realized that she could afford smaller works, so she began looking for such pieces by her favorite artists and mentors. She finds art quilts at workshops, where teachers often sell works that are class samples in affordable sizes. She also attends Houston or other big

shows and contacts artists afterward, or looks on their web sites. She has traded for some of her favorite pieces. Riggs also collects crocheted doilies, beadwork, and fabric.

When John M. Walsh III decided to start a collection of art quilts, he teamed up with Penny McMorris. They obtained a catalog for an exhibition of Rebecca Shore's quilts at the Carl Hammer Gallery in Chicago and chose one for Walsh to purchase. But when he arrived, the quilt was not there. He looked over all the available quilts and chose one that had not been in the catalog, *Night Light*.

Before he met McMorris and decided to work with her, Walsh had owned quilts made by his grandmother and had acquired a number of other quilts — Amish, Mennonite, Native American, and crazy quilts. His initial inspiration for collecting art quilts came from seeing Michael James's art quilts on TV.

Two years after he started collecting, he bought one of James's quilts. "That was a great moment for me," he says. Besides taking McMorris' advice, he also finds quilts for his collection in catalogs, at shows, on the Internet, and through communications from artists and friends.

His other collection is elephants, which has grown from about fifty that his grandfather passed on to him when he was a boy to about two hundred now.

For Carolyn Lee and Peter Vehslage, their quirky collection of frogs provided the impetus for their first art quilt purchase. Carolyn Lee had been creating art quilts for about two years when she and her husband went to Michelle Scott's gallery exhibition. They bought their first art quilt, *Leaping Frogs*, because it was a theme they loved. The colorful machine-quilted frogs just naturally jumped out at them — so to speak.

Once they had the first, "It was like potato chips. We couldn't stop at one." Their collection now numbers about fifty, which they rotate, having run out of places to hang them all. At this time, art quilts are the only types of fiber art they collect. They find them by meeting the artists, going to exhibitions, and visiting web sites.

Ardis and Robert James had already decided to collect art quilts when they attended a workshop by Michael James. Impressed with his artistic ability, they purchased six of his pieces, *Elaborated Tangram* and five others. They have maintained their friendship with James for the last twenty years, as well as their admiration for his artwork.

They began attending a variety of exhibitions and met many of the artists on exhibit. They retained two consultants. Trips to the Dairy Barn and to exhibitions in England, France, and Japan led to more acquisitions. Art quilts are the only fiber arts they collect.

When Maureen Hendricks started collecting, she did so because she herself is a quilter. "When I gaze upon one of my quilts," she says, "I value the artistry, workmanship, and time that went into the particular piece."

She especially wanted pieces by quilters she really admired and teachers she studied under. At the end of a Katie Pasquini Masopust *Fractured Landscapes* class at the Pennsylvania Quilt Show, Katie showed the class some of her pieces. Maureen fell in love with *Rio Hondo*, but it had already been sold to John M. Walsh III. She went home still thinking about Katie's beautiful quilt. She and her husband had moved into a new house with lots of wall space. When she told him she wanted to collect art quilts and suggested decorating with them, he was enthusiastic.

She arranged for them to meet

Katie on a trip to Santa Fe and acquired her first quilt, Katie Pasquini Masopust's *Grand Canyon*.

Karey Bresenhan's first art quilt was *Paris '76* by Dianne Miller, and she is quite clear about what drew her to it: "The slightly rebellious look of the three sisters, the just barely concealed arrogance of their beauty and youth, the brilliant colors, the beautiful faces, and the feeling that there's quite a story behind this quilt!" That was in the early 90s.

As president and CEO of Quilts, Inc., Bresenhan, with executive vice-president Nancy O'Bryant Puentes, started with an antique quilt collection. After they broke ground with their first art quilt, it was easy to keep going.

They'd always wanted a piece by Yvonne Porcella, so they commissioned a piece in early 1995, *Heavenly Days in Angel's Camp*. Then they moved to the "mysterious piece": *Ancient Stories II*, by Charlotte Patera, and by the time they acquired *In the*

Beginning, by Barbara Olson, they were hooked.

They find most of their art quilts at their own shows — the International Quilt Festivals in Houston and Chicago and, beginning in 2008, in Long Beach. Sometimes they will make an online purchase of an artist they know, respect, and want to have represented in their collection. But the incredible assemblage of art quilts at the shows is hard to resist. Thanks to this infinite variety in art quilts, they see no reason to move into collecting other fibers.

These are some of the unique, personal, and infinitely varied ways in which art quilt collectors create their collections. ▼

Lynne Davis lives in Southern Illinois, where she enjoys doing needlework as a pastime and writing about those who make it an art.



In the Beginning

59" x 59"

© 1994 Barbara Olson

Copyright violation is inexcusable

By Marjorie Post

Being a designer and teacher of quilting patterns holds many joys and satisfactions. Creating a design that allows others the enjoyment of making those designs for their own pleasure and giving to their friends and family as gifts is most satisfying. However, when someone violates the copyright of the designer by using the design in ways that profit the violator, it becomes something entirely different. At the least, it is an affront to the designer; at the worst, it's a violation of copyright laws.

Recently, I happened to see a wall hanging in a vendor booth at the Sew Expo in Puyallup, Washington, that resembled one of my unique designs so closely that I could not help but investigate further. The design had had additional elements added to it, but every aspect of the piece screamed that it was a copy, and not

even a well-executed copy. I read the label on the back, which stated, "Designed and created by ..." with the copier's name, city and state, along with the date.

I then asked the vendor if she knew who had made the piece and she proudly stated that she had made it. When queried further, she told me that she had seen a picture of the original piece in a magazine somewhere, but could not recall where. Upon further questioning she did finally recall that she had seen it "briefly" in a quilt shop catalog and decided to copy it. She had added more elements, but it was a blatant copy of my wall hanging. When she found out that I was the designer, she claimed that she had had no idea whose it was and that if she had known, she would have put my name on the label rather than her own.



Marjorie Post's original design, *Koi*, 27" x 11"

Putting my name as designer on her altered copy would not have been acceptable to me. I thought it odd that she could not see in the catalog who the designer was, since it was clearly stated and also stated that patterns were for sale.

I apply a copyright to all my designs, as do other designers. Designers create designs with the purpose of sharing them with others, but not with the purpose of allowing others to make profits from them. To do so is unfair and illegal. Unfortunately, this is often ignored, many times inadvertently by the uninformed. However, for a person who is in business to do so is inexcusable. Conversely, it should be remembered that an inquiry from those who might be asking permission to use a design in a special way is always welcomed by the designer and may often be granted. ▼

SAQA active member Marjorie Post's web site is www.thedragonflystudio.com.



Evolution of the Artist: Directions & Development

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Erika Carter – internationally recognized quilt artist
Jill Nordfors Clark – contemporary basketmaker

For symposium information and how to register go to the CQA web site:
www.contemporaryquiltart.com

Or, send an .82 cent self addressed envelope to:
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P.O. Box 95685
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Coincides with Gee's Bend exhibit at the Tacoma Art Museum

CREAM Award winner announced

Sponsored by SAQA, the Cathy Rasmussen Emerging Artist Memorial (CREAM) Award is granted to a first-time Quilt National exhibitor as a way of providing encouragement to an emerging quilt artist. This year's winner is Kathy Weaver for *Robo Sapien, Agent 1*.



Kathy Weaver accepts her award from SAQA president Katie Pasquini Masopust, while Quilt National Project Director Kathleen Dossen looks on.



Robo Sapien, Agent 1
43" x 44", © Kathy Weaver

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phenomena, but others simply became entries in my trip diary (like the rainbow) or sketches in my sketchbook as inspirations for possible fabric designs or a future art quilt.

Teaching class on the ship was challenging. On our first day at sea, the weather took a definite turn for the worse. My first class was an all-day affair and many of us were having some difficulty just walking a straight line. Standing in front of the room, swaying to and fro, it was hard to keep from giggling as I tried to get my sea legs and explain the finer points of machine appliqué. Pass the Dramamine!®

At least my students were sitting down at their sewing machines, so they were fine. Basically, we were all there to have fun, and by day's end that's just what we did! Everyone finished her quilt.

What I enjoyed most about the cruise was the places we visited. We

were only able to spend an average of five hours ashore at each of the three ports we visited, which was disappointing. I've now decided that I love being in new places more than spending time getting there. I want to spend more time exploring and less time cruising.

My favorite was Montego Bay, Jamaica. My husband and I were out early in the morning, exploring and sightseeing. Later we went sailing on a catamaran and were able to go snorkeling on a coral reef. I was so excited to get into the crystal blue water, I forgot to take my underwater camera when I jumped in. It was just as well. It left my hands free to touch some of the unbelievably beautiful fish. Oh, the colors! As a bonus, and before taking us back to the ship, our captain dropped us off at Jimmy Buffet's Margaritaville for a few rounds of the best margaritas we've ever had anywhere! It was a wonderful and inspiring day.

I came home to some wintry weather in Philadelphia, but the many pictures I took kept the warmth of the tropics alive in my heart. Many of those images became the inspiration for my new *Jewels of the Sea* collection, whose motifs will include coral, abstract jellyfish, underwater plants, fishy bubbles, water patterns, and kelp strands. It will be released in the fall of 2007. ▼

Lonni Rossi is an art quilter, fabric designer, and pattern designer. Her first book, Asian-Inspired Quilts, is available on her website at www.LonniRossi.com

For more information about Lonni's fabrics, contact her at www.LonniRossi.com or call her Ardmore, Pennsylvania, retail store, Lonni Rossi Fabrics, at 610.896.0500. To view fabrics by the other Andover designers mentioned in this article, go to www.andoverfabrics.com.



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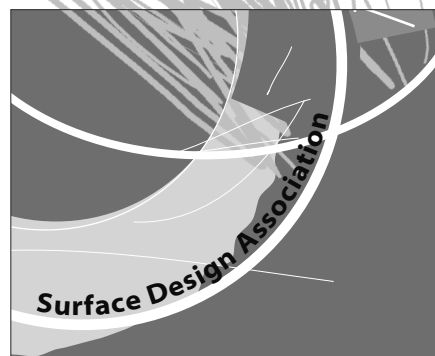
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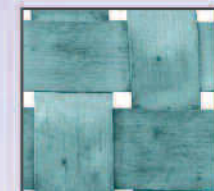


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The residency wasn't all work, of course. Karey and her ranch manager, Pam Kersh, anticipated, or quickly met, our every need from the moment we arrived. We were the honored guests at a very special open studio weekend where we met artists from Texas and around the country. Karey's ranch has acres of natural landscape filled with hiking paths, wildlife, and many benches for contemplation and the appreciation of nature.

I believe the struggles I went through are an integral part, and one of the very great joys, of an AIR. A residency gives you time and space to try new things, experiment, wallow about in despair, and finally, in my case, remember the way I like to work, the joy of being at the sewing machine and the inspiration found in fabrics created by my own hand. We are so often bound by bad studio habits, by a style our patrons recognize, and the demands of our everyday lives. A residency is the time to step outside all those demands, re-start our art or start down another creative path. ▼

Information about the Great Expectations Creativity Center's Artist-in-Residency program will be posted at www.quilts.com.

SAQA active member Virginia A. Spiegel's artwork, exhibition record, and current event listing can be seen at www.virginiaspiegel.com with updates on her blog at www.virginiaspiegel.com/blog/.

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Studio Art Quilt Associates, Inc. is a non-profit organization whose mission is to promote the art quilt through education, exhibitions, professional development, and documentation.

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