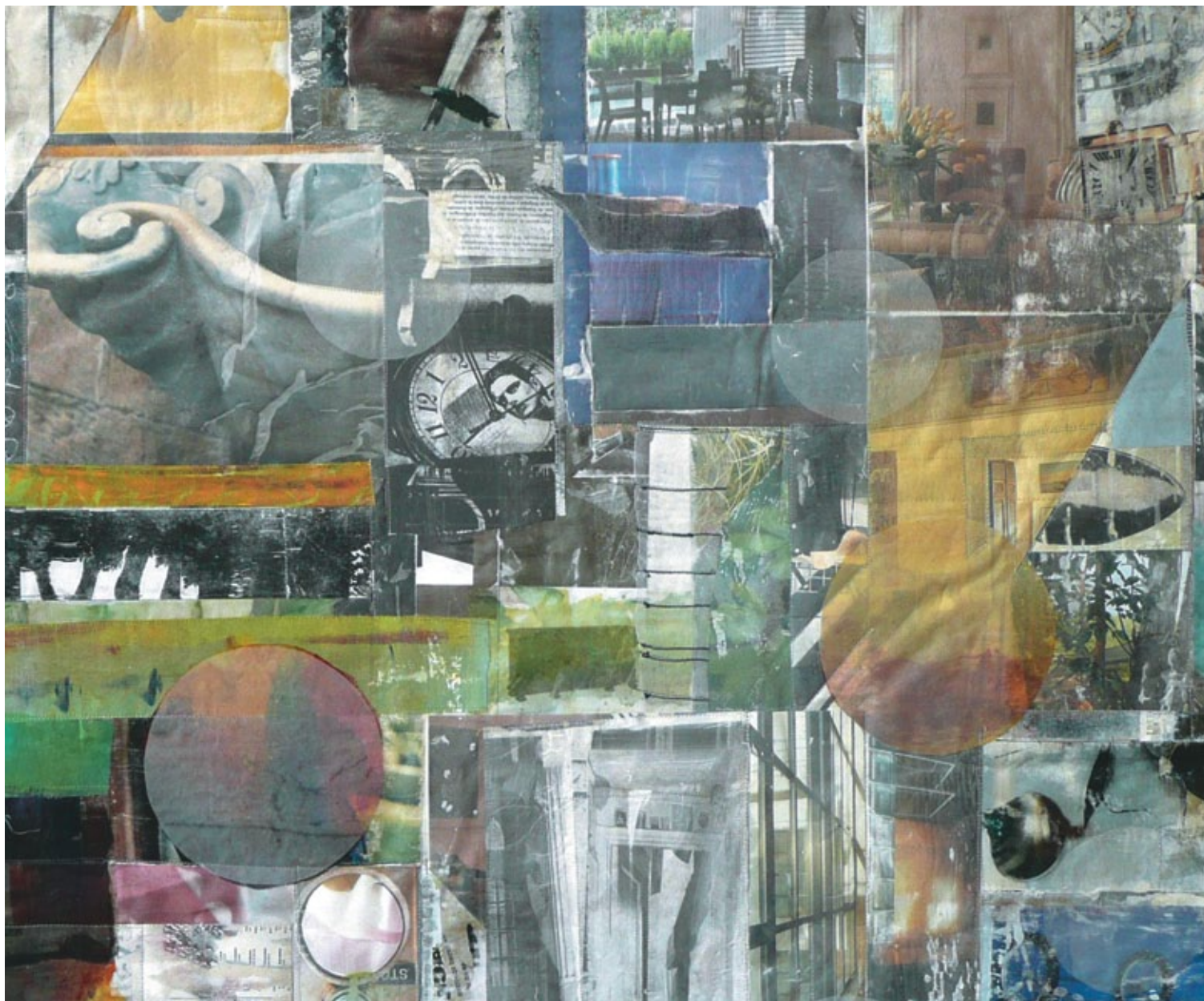


# SAQQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 20, No.3 ▲▲▲ Summer 2010



## ***Lens Flare***

31 x 31 inches

by Joan Schulze

see pages 16 and 37

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# Thoughts from the president

by Lisa Chipetine



In 2007, I asked a major communications executive why they had cancelled a very popular prime-time quilting television show. I was quite surprised when he stated why they had no interest in continuing to invest in the show. He said that:

1. Quilters are unable to learn new technologies.
2. Collectively, quilters have no disposable income.

Now, as we all know, nothing could be further from the truth. Recent statistics certainly prove him wrong, as the fastest growing community on Facebook is the 55+ age demographic. And the last time I looked, my checkbook has many, many entries for “disposables.” My studio is proof of their existence!

My mission over the past two years has been to prove this gentleman wrong. I am very proud to say we have 100+ attendees at many of our

monthly mentorship webinars and many download the audio files to their iPods for listening. Our online Yahoo group is active. The SAQA University wiki information library and critique groups and the Visioning Project’s virtual collaboration rival the resources available at many big name corporations. Additionally, many of our members participate in the “big four”: Facebook, Twitter, YouTube and Linked-In.

We email, blog, text, skype, and oovoo; we have webcam calls with family and friends and defy geographic boundaries by embracing these new communication tools. Many may feel these are “toys” and not “tools,” but if used effectively they are a powerful and inexpensive way to let the world know: “Hey, I’m a professional artist and I’m out here!”

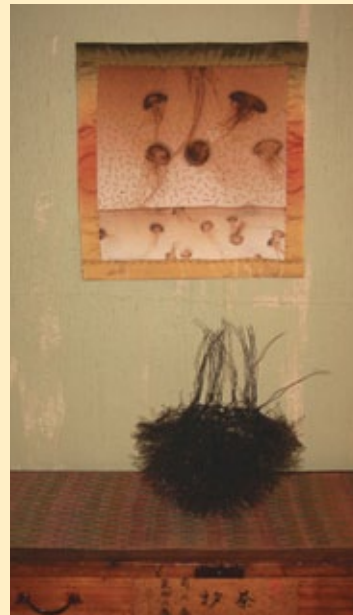
Many of our members have had sales driven from their blogs, many have received commissions as a result of SAQA’s online annual auction, even after the auction is over. One member got a commission after being

found on Linked-In, which is largely considered a business-only networking community. But did you know there’s an Art Collecting group on Linked-In? Did you know that you can export the contacts that you’re networked to on Linked-In to create your own email lists for marketing?

So where is all this going next? Can it get any better? Actually, for us as visual artists it can. Video is the wave of the future. Every person can become their very own communications channel. We can really personalize our presentations by telling our stories, showing our processes, and broadcasting our works. Video can be shot from cell phones or small portable Flip Mino camcorders and uploaded and posted to blogs, Facebook, YouTube, and web sites in an instant. How wonderful that these communication tools have become “visual”—a perfect marriage for visual artists.

So my message is, “Beware of Underdog! We have nothing to lose and we’re not dead yet.”

Auction pieces displayed in Delta Patchwork conference room, the home of Judith Content, law offices of David Shaiken, LLC, and the home of Del Thomas.





# Report from the SAQA executive director

by Martha Sielman



**T**he Auction is coming!

The Auction is coming! We've already received so many fabulous pieces that I'm struggling to choose a reason-

able number to bid on for my own art quilt collection. Each year's auction pieces seem to be even more exciting than the ones from the years before, and I loved those!

It's also been tremendous fun to look at photos to see how members display their auction purchases. When we held the 2008 SAQA Benefit Auction, my husband was in the midst of planning to open a new law office in Vernon, Connecticut. I convinced him that he should decorate with art quilts and that a series of Auction pieces would be perfect in his waiting room. He bid on four pieces that worked well together: pieces

by Peig Fairbrook, Pat Gould, Lorna Morck, and Heidi Zielinski. I then purchased four pre-stretched French linen canvases (from frenchcanvas.com) and tacked each piece onto its own frame. We grouped a pair over each waiting room chair. The canvases visually tied the pieces together, and he's gotten many compliments from visitors.

This year's Auction will begin on Monday, September 20, at 2 pm Eastern time. The prices will again start at \$750 and then drop to \$550, \$350, \$250, \$150, and \$75. The bid form on the newly updated shopping cart looks a little different, but it works the same way.

We're counting on you to help publicize the Auction. Tell your friends, your family, your hairdresser, your dentist. Post it on your blog, on Facebook, in your newsletter. Even if you just tell people to go to the web site and look at the Auction pieces, they'll know a lot more about art quilts than

they did before. An Auction piece is also a great way to introduce someone to the joys of art quilt collecting. They make wonderful gifts—I gave one to my mother and one to my mother-in-law for Christmas.

If you haven't sent in your Auction piece yet, there's still time—the deadline is July 1st to arrive at Pat Gould's home (12620 Towner Avenue NE, Albuquerque, New Mexico 87112). You can either send a JPEG for the website (no larger than 800 x 800 pixels, with the background edited to pure white to Eileen Doughty ef.doughty@verizon.net) or Pat will take one for you. Include your name, the piece's title, your email address, and your web site's URL.

The SAQA Benefit Auction is our biggest fundraiser, supporting all of the exhibitions, catalogs, conferences, and regional programs. Last year we received donations from 235 members and raised \$47,325. This year should be even better!



# From the editor

by Carolyn Lee Vehslage



A big thank you to all our readers who took the time to fill out the recent *SAQA Journal* survey. The comments on what

you would like to see in the *Journal* were well thought out and very informative. Many of you asked if the *Journal* could illustrate, with concrete examples, how other quilt artists price their work. Carol Taylor's excellent article on this topic has real-life

examples, including a listing of quilts that have sold and the amount that they've sold for. Whether you're just starting out, midway through your career, or doing a 40-year retrospective like our featured artist Joan Schulze, this information will help you benchmark where your artwork should be priced.

Creating portfolios was another topic of interest. SAQA board member Penny McMorris has reviewed hundreds in her role as an art consultant. Her article gives specific advice on what to include in your portfolio. One item I will mention here is that

Penny stresses, repeatedly, that excellent photography is one of the most important components of a professional portfolio. We still have many SAQA members who are submitting images to SAQA exhibitions, the *SAQA Portfolio*, and the *SAQA Journal* member gallery pages that are not high quality. Be very critical of the images you submit, and hire a professional photographer if your own photography skills are not getting the job done. (*Reminder: there is extensive information on this topic in SAQA-U*).

Many of you asked to have articles on techniques. In the six years I have

## Board report

by Penny McMorris, secretary



As board secretary, part of my job is to report back to you. I do this via the minutes posted on the SAQA website

and also through this column. So you might say the board's activities are my "beat" as a reporter.

Since the board is spread across many time zones, with Nelda Warkentin in Alaska and Linda Colsh in Belgium, you may have wondered how we meet together. (Okay, in all honesty I doubt if any of you ever actually wonder this, but I'll discuss it anyway in the hopes it might be of interest.)

The board has regularly scheduled phone conferences, held at 2 pm EST on the second Tuesday of each month. Martha Sielman sends out a

meeting agenda a week or so before our phone call, so that any board member can add to the agenda of what we'll discuss.

On meeting day at the appointed hour, we all phone in via a conference phone line. Lisa Chipetine, as president, leads the discussion as we go through the agenda items. Since some of us have been on the board for four or five years, we recognize each other's voices and there is little confusion about who is speaking. (Of course Karey Bresenhan's Texas accent and Jack Walsh's lower voice are dead giveaways.) Quickly recognizing who is speaking is especially crucial for me, as I have a headset on and am taking notes as quickly as I can. Any questions, comments, or suggestions from the general membership are brought up during board meetings. We also get committee reports. Each board

meeting takes an hour or a little more—almost never a little less.

Once a year we get to see each other face-to-face during an all-day meeting held on the Thursday before a conference, as we did in San Francisco right before the Reinvention Conference in March. Our mission was to do some long-term planning there, which is critical to keeping SAQA on the right track, not just responding to month-by-month items as they arise. We discussed long-term marketing strategies, nominations for new board members, and fundraising.

In September we'll welcome two new board members, who have not yet been selected as I write this. One will replace Carolyn Mazloomi, and one will replace me. Linda Colsh will become board secretary, and as such, will be your new reporter. I can't imagine leaving you in better hands.

# 2009 budget report

by Nelda Warkentin, Treasurer

been the *SAQA Journal* editor, I have not sought out these types of articles because there is such a plethora of magazines that do handle techniques. Now, because of this survey and your requests, I will be developing a column that deals with this aspect of quilting.

A good number of you asked for a listing of calls for entry. This topic is already completely addressed in a much better, accurate, and timely fashion on the SAQA website. Keep checking upcoming exhibitions under the News & Events tab. When I'm looking for shows to enter, I visit SAQA member Lyric Kinard's site, where she provides the details on many fiber related exhibitions. Visit [www.lyrickinard.com/enter\\_shows.html](http://www.lyrickinard.com/enter_shows.html).

A majority of you wrote in that you are interested in learning more about the principles of design. I have been trying to address this particular issue for the past year by asking SAQA exhibition jurors and curators to pick out specific quilts from their shows that have good composition and design. Their reports explain the fundamentals of why these pieces work so well. My hope is that these articles will help us point a critical eye at our own work and determine if we have succeeded with each and every piece.

Other topics that you are interested in reading about include developing artist statements, insurance policies, copyright issues, entering juried competitions, ecommerce, and exhibition reviews by art critics rather than people associated with quilting. These suggestions are all on my article development list. So again, thank you for your support and interest in developing the *SAQA Journal*!



SAQA continues to be in good shape financially.

Thanks to our members and donors, SAQA is able to educate the public about the art quilt, offer exhibitions, and provide professional development for its members.

Member dues cover less than half of SAQA's budget. The rest of SAQA's expenses are paid for through donations, conference and exhibition fees, and pur-

chases. Thank you for your support which enables our organization to meet its mission and goals.

I'd also like to thank Pokey Bolton and Jack Walsh, SAQA board representatives, for volunteering their time on the finance committee. Executive Director Martha Sielman is to be commended for keeping the committee well-informed and for preparing financial reports for the committee and board.

SAQA's 2009 income and expenditures:

## 2009 Income

Membership dues	\$147,187
Donations – individuals	49,572
Donations – corporate	15,115
Auction income	57,350
Conference income <sup>1</sup>	71,486
Exhibition fees	10,679
Product sales and other income	57,815
Interest on savings accounts	713

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<b>Income total</b>	<b>\$409,917</b>
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## 2009 Expenditures

Member services (conference, <i>Journal</i> , Portfolio, web site)	\$135,039
Administration (salaries, rent, office supplies)	137,250
Conference expenses <sup>2</sup>	47,677
Exhibition expenses	38,281

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<b>Expenditures Total</b>	<b>\$358,247</b>
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## Liberty Bank Balances as of December 31, 2009

Checking	\$10,498
SAQA/SDA Conference Account <sup>3</sup>	50,905
Savings (savings, CREAM Fund, Education Fund)	67,397

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<b>Total Reserve</b>	<b>\$128,800</b>
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<sup>1</sup>Includes \$53,890 in fees collected for the joint SAQA/Surface Design Association (SDA) conference held March 2010. SAQA did the bookkeeping for the conference.

<sup>2</sup>Includes \$4,527 in expenses for the joint conference.

<sup>3</sup>Profit from the joint conference will be split with SDA.



# The tale of one commission

by Sue Benner

In January 2006, Penny McMorris contacted me about submitting an image for a quilt calendar project. I sent her images of my work, including an art quilt that I had recently completed for Northwestern Mutual Life, an insurance company based in Milwaukee, Wisconsin. *Wisconsin Wetlands: Poygan Marsh* was the largest landscape work I had finished to date, measuring 41 inches high and 147 inches wide.

Penny then sent me an email saying that she had contacted John (Jack) M. Walsh III, a collector of art quilts, and shown him the *Wisconsin*

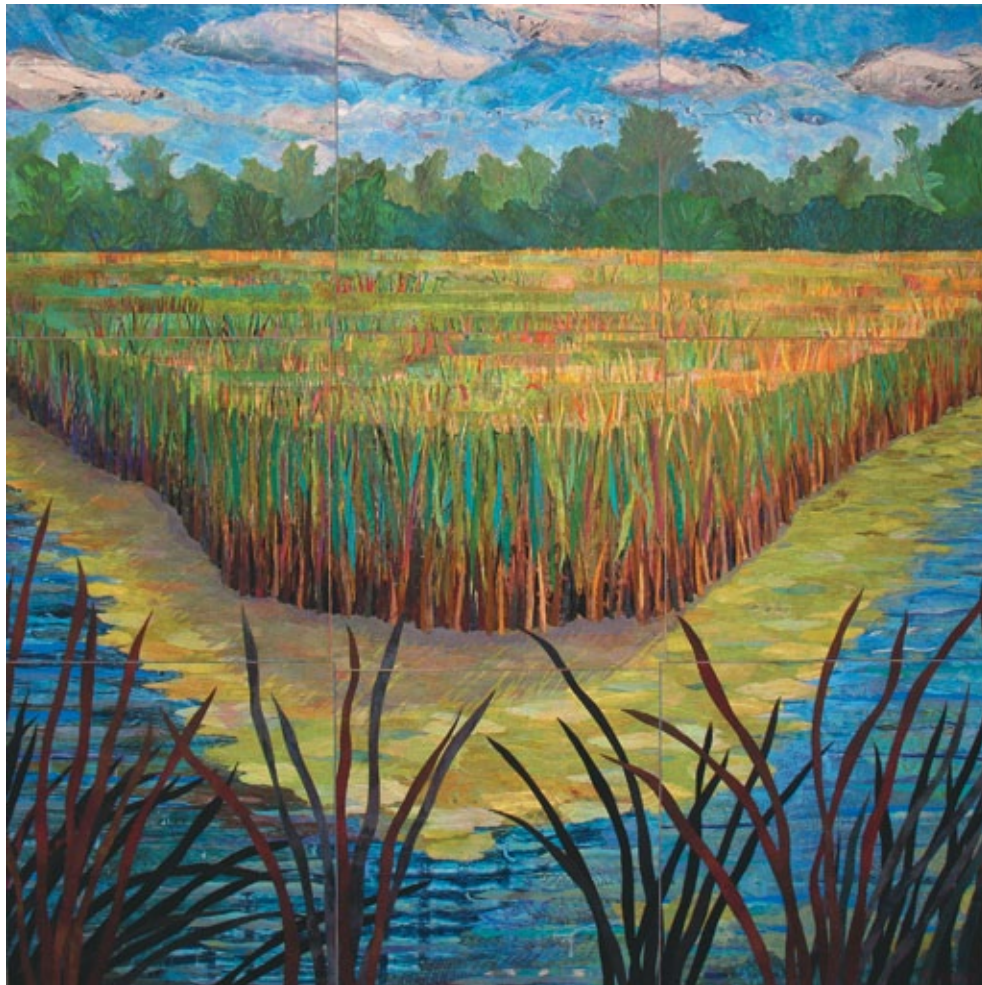
*Wetlands* work. Jack was interested in commissioning me to create a piece that incorporated water, a central theme of his collection.

That summer, like many summers before it, my family visited my childhood home state of Wisconsin. My habit is to drive around the rural roads, consulting my *Wisconsin Atlas and Gazetteer*, looking for the little marsh symbols. Most of the state was repeatedly glaciated, and the resulting landscape is rich with wetlands. That particular summer, in preparation for this commission, I visited and photographed various “wet-landscapes,”

including an area near Lakes Winneconne, Butte des Morts, and Poygan, and several of the marshes, rivers, and creeks nearby.

These landscapes captivated me because of the horizontal visual they create. Marshes are flat by nature, and water spreads out to the widest point, making for long lines from side to side. In contrast, the vertical reeds, grasses, and occasional trees give rhythm, texture, and endless interest.

From the photographs I took, I drew 20 or more layouts, shifting the format, composition, and elements of the wetlands scene. I sent copies of



## ***Wisconsin Wetlands II: River Bend***

83 x 83 inches

©2007 Sue Benner

**Commissioned by and in the  
collection of John M. Walsh III.**

*In addition to fabrics dyed and painted by the artist, this quilt incorporates hand-dyed cottons by Judy Bianchi, Carlene Keller, Heide Stoll-Weber, Helene Davis, and Cherie St. Cyr.*



Above left: Marsh Study #17

Left: Painting on fabric

Above: Colored pencil sketch in square format

these to Jack with a written proposal. He responded that he would indeed like a wet-landscape scene, and that I could choose the size and format, encouraging me to be ambitious in the undertaking of this work. I gave myself these objectives, quoted from my proposal:

"I am interested in further developing images of the water places that I love, and I hope to take the horizontal water and vertical grasses to a more archetypal level. I am interested in water as both surface and depth, and how these ideas can be represented in fabric."

Jack also said, "Take the time you need." I was scheduled for several solo and group shows, traveling, and teaching workshops over the next year, so I was grateful for this luxury of time.

Over the next few months, I contemplated the commission and narrowed my view to a portion of the Arrowhead River, a bend near the

town of Winneconne. I chose it for the dense stand of *typha*, more commonly known as cattails, which lined and defined the river's shape.

### Preparation

After choosing this particular area, I did two studies. The first, *Marsh Study #7*, was quite small (8.5 x 22 inches) and constructed in the fashion of previous works in my *Marsh* series with raw edge and selvedge strips of fabric. The atmosphere was soft, with murky water and a gray sky. For the second study, *Marsh #17*, I increased the size to 17 x 44 inches and changed the light, emphasizing the frontal portion where the cattails come forward and the river bends around. I used a familiar construction method with a horizontal format. At this point I felt I was ready to proceed with my ideas on a larger scale.

Often when beginning a new series or commission, I dye and paint fabric for use especially with that project.

With this project looming, I began dye-painting. The cattails, sedges, and grasses became my inspiration, and I created yards and yards of various silks with painted and printed linear textures in various color combinations. I also gathered other textiles from my collection, scoured thrift stores, and sought out other artists' textiles.

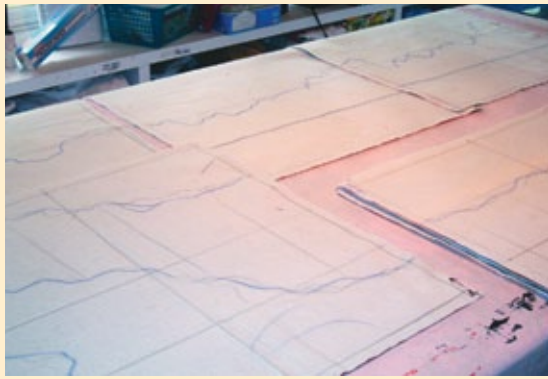
Knowing that I wanted to challenge myself and having tentatively chosen to work in a large square format, I chose to create a work with the bend and frontal cattails almost completely filling the work. This composition was compelling to me because of its symmetry, perspective, and commanding presence. I sent a 7-inch square drawing of this idea to Jack, and he was again supportive.

### Making the quilt

With the help of my assistant, I began by making the working surface, what

Continued on next page





*Clockwise from top left: Pencil drawing on quilt canvas, cutting and composing the sky, Square #6 composed, Sue Benner prepares to connect the panels for the finished piece.*



I call the “quilt canvas.” This is a fused backing/batting base on which I build the collage. We made nine quilt canvases, allowing for overlap, which would each hold a portion of the composition. The nine-patch structure is one of deep meaning for me, tying the work to traditional forms.

I measured the sketch and scaled the image to the finished size, drawing it directly on the batting of the nine quilt canvases. I collaged (using a fusible fabric glue, Wonder-Under) a first layer of fabric on all nine units, starting with the sky and working my way down to the bottom edge. Using textile paint, I drew, brushed, and mono-printed. I added more fused fabric elements, more paint, more fabric, etc., until the final image was defined. At times I worked only on

one unit at a time, examining one-ninth of the work for its own particular composition. Other times I worked on three or more at once. After each layer of fabric and/or paint, I put the nine panels up on the wall to analyze and photograph the progress.

There were several times during this process that I thought the image was finished, or nearly so. I would announce this to myself (and a couple of times to Jack) thinking that I was almost done. After a few months of this, I realized that my objectives were indeed ambitious and that I would need more time to develop my working techniques along with the image. In the meantime, my sister, Jody, was diagnosed with breast cancer and I lost sight of this work for a while. I had to tell Jack the delivery

would be delayed. He responded graciously once again to take my time.

With a slight lull in my sister’s treatment, in October 2007 I approached the work again with new insight and finalized the image on all nine panels. This included adjusting the shadows, highlights, and foreground *typha*.

Structuring and composing the work in nine sections, each about 29 inches square, made the machine quilting somewhat easier. Quilting a collaged, fused, multi-layered, painted quilt can be a challenge. I had planned ahead, I thought, using the sectioning/assembly method I developed in my *Nest* works, but I was not prepared for the struggle this would later become. The surface and image asked for dense free-motion



quilting. My Bernina 1630 sewing machine performed well, although I broke many needles.

When it came to arranging and overlapping the panels, I had to proceed carefully. I worked on the floor of my studio with a kraft-paper template, adjusting, trimming, and adjusting again. The floor was the only surface large enough to accommodate the entire composition, but working on the floor isn't what it used to be for a 50+ body! To stabilize each panel, I weighted the sections with my heavy art books. As always, I took photos during this process, realizing that the books seemed to float above the surface of the quilt image, giving me encouragement that

the odd perspective of this work was coming together.

At the point that all panels were trimmed and the image was continuous with ½-inch overlaps throughout, I added the machine-stitched binding. As with most of my quilts, I used satin and zigzag stitches to finish the edge. Once bound, I reassembled the panels on my template, overlapped and pinned them together, essentially piecing the nine squares together with more zigzag stitching.

By the end, I had broken or split most of my fingernails, stuck myself with numerous pins, bled on the quilt, and, to top it off, acquired an infection in my right index fingertip. It was just plain hard work. I suspect

that many artists in this medium have similar stories with large, challenging projects.

My photographer, Eric Neilsen, took great photos, including 4x5 transparencies, 35mm slides, and high-resolution digitals. He also scanned the 4x5 transparency for a large and detailed digital version. After shipping this work to Jack, I anxiously waited for him to call or email. Thankfully, he was pleased.

Having taken many digital photographs of the work in progress, I assembled a PowerPoint® presentation on the making of the work. I have included the original photos of the site, the studies, the textiles, and the stages of the layering of the collaged fabric and paint. This has been a wonderful presentation not only to show in lectures, but also for me to relive the process and relearn the lessons of this work.

I have since gone on to other works and series that were brewing while completing *Wisconsin Wetlands II*, affectionately nicknamed *WW II*. Even though an assistant and I have already prepared the quilt canvases for another large wetlands work, I have only drawn the pencil lines. These twelve panels will have to wait. I think I need to do more push-ups before I continue.

Many thanks to Jack Walsh, Penny McMorris, and my succession of assistants, Lizzy Wetzel, Meagan Selgas, and Raychael Stine. I would also like to send a shout-out to my trusty *Wisconsin Atlas and Gazetteer*, not to mention my husband, sons, mother, sister, and aunt for putting up with my marshy obsession. By the way, my sister is doing very well. ▼

*SAQA professional artist member Sue Benner is a studio artist living in Dallas, Texas. Her website is [www.suebenner.com](http://www.suebenner.com).*

## Thoughts on the commission process

### From Penny McMorris:

When considering a commission, Jack and I look for artists who seem to be at a point in their work where they might benefit from having time to spend creating without worrying about selling. Artists often begin a new idea and then refine that idea more and more. Commission work seems to be the perfect setting to free them to pursue that idea to its zenith.

Deciding when to offer a commission comes from watching an artist's work develop and sensing how current work fits into the artist's efforts as a whole. For example, you might notice that work A was shaping a new idea, and that work B refined that idea a bit but still seemed not quite there yet. Work C might be better yet. So from seeing works A, B, and C, you can sense the direction in which an artist is moving; that she/he is excited about this idea, hasn't worked it to death, and is still interested in working with it. We look for opportunities where we sense that if given time to work, and encouragement to explore this new direction, work D (or E, F, G etc.) might be a really strong piece.

### From Jack Walsh:

Another aspect of working within the commission sphere is communicating with the artist while the work is being created. Some artists like to maintain regular communication with me while they are creating, and others prefer to work with little or no contact. I leave it up to the artist to set the pattern for communications. Whatever they prefer is fine with me.

When Sue was working on her commission, she was quite open in her communications. She shared her progress through emails and sketches and sometimes asked me questions about the information she had provided. It was fun to learn about the ways in which she was approaching her work and to imagine what the finished artwork would be like. When I saw the quilt she made, I was thrilled. Having had the personal contact throughout the creative process enhanced my enjoyment of *Wisconsin Wetlands II*. I continue to discover new aspects of this piece to appreciate.

# Artists demonstrate use of design principles

by Jill Jensen

For the *Art Meets Science* exhibition, SAQA members were challenged to create work that explores the intersection of two seemingly different disciplines, art and science. Members rose to the challenge, and 35 quilts by 31 members from all over the United States, Australia, Denmark, Germany, Israel, The Netherlands, and Switzerland were juried into the exhibition.

As managing curator for *Art Meets Science*, I saw the submitted entries and as well as the results of the jurying process. Our juror, David Fraser, MD, is both an epidemiologist and an expert on several types of woven textiles. The work he chose met the theme of the exhibition, but also had to stand out as visual art. This is an art show, not a science fair project, so the work was analyzed with regard to art and design principles.

Lists of design principles may vary, but most include the following: balance (symmetric or asymmetric), proportion (the relationship of objects within the design through size and scale), rhythm (repetition and pattern), emphasis (focal point or areas of interest) and unity (that the elements of the design/image all belong together). I have selected three pieces from the exhibition to discuss how artistic design principles are exemplified by works in this exhibition.

*A Storm Broke Loose in My Mind* by Sandra van Velzen displays a number of design principles. Her work incorporates balance, rhythm, emphasis, and unity. First, her choice of color falls into a complementary scheme,



***A Storm Broke Loose in My Mind*** 39 x 39 inches ©2009 Sandra van Velzen

with the use of orange and blue. By varying the values in her blues, there is enough variety to keep the simplified color scheme interesting. Generally, artists don't place the focal point dead center in a piece because it leads to a static design. In this case the eyes are nearly centered, but the dark values of the nose and mouth in the lower part of the image create a sense of movement.

According to van Velzen's statement, "A storm broke loose in my mind" were words used by Albert Einstein to describe the events of the year in which he stated his famous Theory of Relativity. After reading her statement and looking at the work, it was very clear that the image was of Einstein and that she had indeed created the essence of a "brain storm."

*Binary Fission* by Betty Busby transforms a microscopic event into a

monumental and energy-filled image. Her design elements include value, repetition of shape, direction of linear elements, and positioning of the main objects in the picture plane.

Busby uses contrasting values effectively to separate the tentacles from the background. Usually we think of warm colors as advancing and cool colors as receding in a picture plane, but in this case the strong contrast in value projects the cool-colored tentacles forward. The choice of predominantly warm colors lends a highly charged atmosphere to the work. The repetition of the tentacle-like forms gives a feeling of cohesiveness to the overall image, and their radiating diagonal forms add a sense of movement and energy to the piece. Once again, the artist has placed the focal point near center stage, but the design isn't static because the two



cells are placed at a slight angle, and they're just enough off-center to add energy.

*Tracks* by Mary Ellen Heus is created primarily in a monochromatic color scheme. The warm earth tones and contrasting values add interest to the piece. The background is the lighter value and the foreground has the darker value. In landscape painting, this is called atmospheric perspective, where objects in the distance are lighter in value than objects that are closer to the viewer. Contrast between the softly shifting color in the background and the very crisp linear lines in the foreground enhances the illusion of depth. This is another way that artists portray perspective in an image: softer edges on items further back in the picture plane and sharper edges on objects in the foreground.

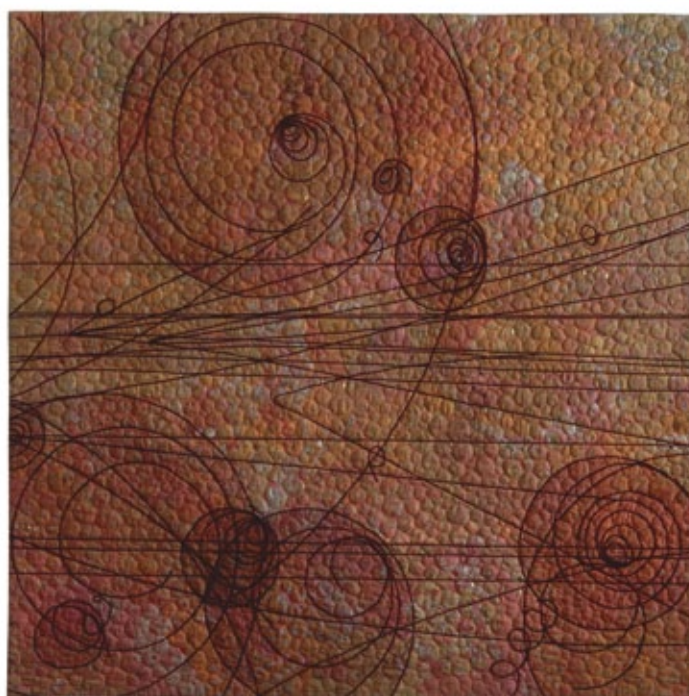
Heus uses repeated forms in a range of sizes. This repetition of the spiral shape contributes to a cohesive design, while the variety of sizes of the spirals keeps the work from becoming stagnant. Contrast between the straight lines and the spirals also keeps the design interesting. The large spiral in the top half of the design is balanced by three smaller spirals in the lower half of the image. The eye moves around the entire image because of the placement of the smaller spirals and the directionality of the linear elements.

It was difficult to pick only three pieces to discuss in this article. When looking through the images for the accepted quilts, it was interesting to look at the array of choices the artists made when creating their designs. Each quilt displays various artistic elements to create images that are based on sound principles of design. ▼

*SAQA professional artist member Jill Jensen is an artist and teacher living in Forest, Virginia. Her website is [www.jilljensenart.com](http://www.jilljensenart.com).*



***Binary Fission***  
31 x 20 inches  
©2009 Betty Busby  
photo by Alan Mitchell



***Tracks***  
34 x 34 inches  
©2009 Mary Ellen Heus



# Memorial quilts

by Cindy Grisdel

As fiber artists, we create quilts for many reasons—to express an idea, to work through a problem, to experience the joy of creating something meaningful out of scraps of fabric and thread. Originally, many quilts were made to comfort, to warm the maker's family, and to celebrate life's passages of births and marriages. So it's not surprising that many of us feel compelled to create a quilt when a loved one dies and that many of our friends and clients come to us to help them through their grief in the same situation.

Kathleen McCabe lost her son tragically when he was 25. A friend had given her fabric scraps, and she found herself sorting through them, arranging and categorizing them by color, type of fabric, and so on, as she sorted through her grief. Kathleen used some of the scraps to create a portrait of her son titled *Bigger Than Life*, made of small rectangles of black and white fabric put together like a puzzle to portray his face. "As I placed the pieces, each one different from the others, I pondered how there were so many parts to him, so many aspects to his person, that all together made him who he was. Some of the pieces coordinated with others, some were totally different, some were playful, some were animal prints. Together they became the person," Kathleen says. The piece took her six months to make. "I spent that time in quiet solitude with my son. I came to the end of it feeling somewhat more peaceful," she concludes.

As part of her business, Cyndi Souder has made several memorial

quilts for clients using clothing and small items from the person's life. She says, "When you've lost someone, their possessions take on more importance somehow. Everyday clothing or a trinket purchased on a trip becomes valuable in a way that's hard to explain. Being able to keep these possessions and honor a loved one in a piece of art seems like a natural choice. Working with the client, I create tangible memories." Cyndi takes time to meet with her clients and get to know the person whose life is being commemorated. "For me, the most important thing is to find a way to incorporate the clothing and artifacts into a quilt design that

reflects the person who owned them. The final design may be a traditional pattern, a variation on an existing pattern, or something completely original. I shoot for original." Her tribute-quilt *Mentor, Guru and Sage* is an original design using fabric from a collection of 166 bow ties belonging to a man active in the art world and incorporating some of his favorite quotes quilted into the border.

Not all memorial quilts are made to commemorate a person. Some are created to remember a momentous event such as 9/11 or the loss of the space shuttle *Columbia* in 2003. Clare Plug of New Zealand made two memorial quilts to remember the



***Bigger Than Life*** 49 x 35 inches ©2006 Kathleen McCabe





**Mentor, Guru and Sage** 40 x 70 inches ©2007 Cyndi Souder

1979 crash of an Air New Zealand tourist flight at Mt. Erebus in Antarctica. "One has a poem stitched on it that was especially composed for the 25th anniversary, the other has the first names of all 257 passengers. This was a huge tragedy for us here. Being such a small country, so many of us had links to those on board," Clare says.

The September 11, 2001, tragedy in the United States has inspired many quilts. *Ground Zero*, by Lois Jarvis, commemorates the event with pictures of many of those who perished printed onto fabric and arranged in a dynamic Lone Star pattern. Lois says she isn't sure what prompted her to make the quilt because she didn't personally know anyone who died that day. The quilt traveled for several years and was posted with an artist's statement on her website, [www.loisjarvisquilts.com](http://www.loisjarvisquilts.com), where it struck a chord with viewers. To date, there have been over two million visitors to the site, and she now knows why she made the quilt. "I made it to be viewed by other people, and to somehow touch them," Lois says.

In an unusual twist on the idea of a memorial quilt, Emmie Seaman and

her art quilt group made a quilt, *Good Grief, A Celebration of Life and Art*, intended for use as a pall, or coffin cover, in the event of each of their deaths. Palls have been in use for centuries and can be as simple as a piece of cloth or as elaborate as quilted artwork. Emmie and the members of her group each made two 16" x 24" blocks, one in warm colors and

Continued on next page



**ASP156 – Erebus Voices**  
66 x 33 inches ©2008 Clare Plug

**Ground Zero**  
85 x 85 inches  
©2002 Lois Jarvis







### ***Good Grief, A Celebration of Life and Art***

112 x 76 inches

©2009 by members of  
the Uncommon Threads  
art quilt group

one in cool colors, since the group members had difficulty agreeing on a color scheme. The blocks were combined into a two-sided quilt, which will provide a “tactile and emotional source of comfort and beauty to commemorate the final event in the lives of our friends,” Emmie says. The quilt is being exhibited and the group is giving programs to area guilds describing how it was made. After it is used for the last time, the quilt will be donated to a quilt museum.

Creating memorial quilts is an intensely personal experience, whether the work is done for oneself or for a client who trusts the artist to capture a treasured memory of a loved one in fabric. Cindy Friedman was approached by Robin Altschuler to create a memorial quilt after Robin’s son David and three of his friends died in an accident at a summer camp where they were counselors. Cindy and Robin had known each other when their children were in elementary school. Robin wasn’t sure what to do with David’s clothes, but she didn’t want to throw them away and didn’t want to donate them because they had her son’s name sewn in them from boarding school. After several meetings to discuss the

project, Cindy designed a wall quilt from David’s clothing that celebrated his life. She used irregular Log Cabin blocks in the background pieced in blacks, blues, and grays from David’s sports clothes. Superimposed over the background are four large butterflies representing the four friends and a curvy line of circle shapes representing David’s love of sports. The butterflies are also made up of irregular log cabins heavily embroidered on the body and wingtips. “The quilt

has become a significant part of our family room. Probably because it is so beautiful, we have just accepted it without feeling teary-eyed,” Robin explains. “Everyone who enters our house knows the story of the quilt. Initially, I just wanted to have something of David’s with us in that room. But now, over time, it’s more than that. He is with us always. We don’t really need this quilt to do that. But it’s nice to point out a fabric and remember the history behind it.” ▼

*SAQA professional artist member  
Cindy Grisdela is an art quilter living  
in Great Falls, Virginia. Her website is  
[www.cindygrisdela.com](http://www.cindygrisdela.com).*



### ***Memorial Quilt for David***

36 x 60 inches

©2004 Cindy Friedman



# Turn your workshop into a DVD

by Lisa Walton

**H**ave you been watching the proliferation of DVDs coming out and wondered how you would go about adding your own expertise to this format?

I was very fortunate nearly two years ago to be invited to make a DVD of my beading workshop for *Quilters Companion Magazine*, one of the leading Australian magazines. It is published bi-monthly and comes with a free DVD. I had seen a couple of them but wasn't very impressed with the quality due to bad sound, lack of close-ups, and boring topics. I was a bit hesitant, so I contacted another quilter who had made one previously and she advised me to "go for it." We talked about the fee offered and additional benefits like free copies. I agreed to do it mainly because the magazine specifically wanted a beading workshop, and if I didn't grab the opportunity then somebody else would! That was enough to convince me.

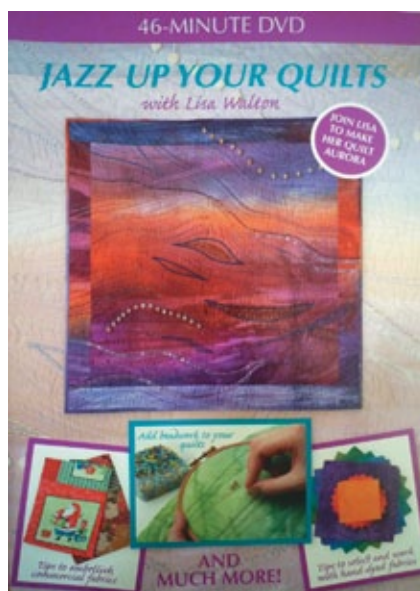
Putting it all together involved quite a lot of work. I regularly do quilt projects for magazines, so I'm no stranger to designing and documenting a project, but this venture had additional requirements. The project required a script, samples, and step-by-step instructions. The project also needed to be written up as a pattern to be published in the magazine accompanying the DVD.

Since I teach a full-day workshop on bead embroidery, I was concerned about how to give enough information to make it interesting without undercutting my teaching opportunities by giving away all my tricks. I

also felt that it needed to be a project using beading as an embellishment rather than as the whole subject, to make it more interesting.

I designed a simple quilt called *Aurora* using my own hand-dyed fabrics, simple quilting, and a few basic beading stitches.

There was one day for setup and rehearsal and another full day for the filming. I quickly discovered that although I had written a script which was on the autocue, I had difficulty following it at the same time I was demonstrating and trying to look natural. After a while I decided to ignore the autocue and just relax. This worked for me and things went smoothly after that. Another idea I had was to include the host so that it would be more like a class than a one-sided demonstration. This helped it become a more natural interaction between two quilters. The filming day was long and tiring, but it went quite well once we got in the rhythm.



I was very nervous when the magazine and DVD were released, as I had heard lots of complaints about previous DVDs and knew it could be a pivotal point in my new career. I had only recently given up my day job to concentrate on my art and teaching, so this was a gamble. If it failed, my credibility might possibly be damaged beyond repair.

I couldn't believe the response. The phone rang hot with orders for the kit, and I quickly sold out of the magazines which had been supplied as part of my fee and had to order more. It has become my most popular workshop, so my fear about giving away too much information has been alleviated.

Last year I was asked to do another DVD, and of course I was hoping for a repeat success. This project was one I designed based on the expanded-square technique that many designers use as a design exercise, but I developed it into a quilt design.

The DVD is called *Cutout Magic* and has been released with different levels of success. This time the release date ended up being a problem that I should have foreseen. I have a booth at the large quilt shows here in Australia with my business Dyed & Gone to Heaven, and I was hoping that the magazine with the DVD would be released in time for these shows. Unfortunately, it wasn't released until after the last show of the year, and Australia tends to close down completely from December until February with the long summer vacation. By the time people started

See "DVD" on page 36

# Joan Schulze

## Poetic License

by Suzanne Smith Arney

On February 16, 2010, a forty-year retrospective of Joan Schulze's work opened at the San Jose Museum of Quilts & Textiles. When Schulze created her first exploratory fiber pieces, the museum didn't exist. In fact, no museum dedicated to textiles existed in the United States, SAQA hadn't been contemplated, and the groundbreaking Whitney exhibit of 1971, *Abstract Design in American Quilts*, was yet to be.

The retrospective, *Poetic License: The Art of Joan Schulze*, is accompanied by a catalog of the same title. In the introductory essay, *Looking back a decade*, Schulze writes, "A series, a stand-alone work, or the occasional experiment relates to all that has gone before." This is as true of four decades as of one. Her work in collage attests to this belief in the power and value of cumulative understanding. Fabric used in one quilt reappears years later in another; an early quilt may be reworked to convey a deeper meaning. Schulze's collages represent the imperfect, subjective, and fragmented nature of our lives.

Schulze, who was raised in the Midwest, moved with her husband and three young children to southern California in 1966. She was enchanted by the place and its vistas and stimulated by the number of artists living there, in particular a neighbor who produced a painting per day. It was an exciting environment, and she found her early thirties to be the right time to discover that she was an artist. A framed arrangement of appliquéd fabric flowers was her tipping point. Unwilling to pay \$75 for a kit,

she organized an appliqué class in her Newcomers Club. A second class on design followed. She'd been sewing for years and was quickly able to move from the prosaic to the poetic.

In those early years, Schulze recalls, "I was all over the place—embroidery, appliqué, and bas relief effects created by scrunching and pushing the cloth into hills and valleys." She also worked with paper, pantyhose, currency, plastic, and dryer lint. Fabric and stitching remained her constants. "The way in which I use them has evolved and changed dramatically," she says. "Some time in the '80s, I simplified my materials and have been consistent in using silk, cotton, and paper ever since."

Another early innovation of Schulze's was the addition of text, used for the first time in *Crayon Batik*

(1968). Schulze's poetry, whether complementing and adding another layer to her work, underlying her subject, or published independently, serves her ultimate goal: to make clear, meaningful art. "My artistic challenge is to listen to the new questions and to keep seeking answers."

From the beginning, Schulze considered her quilts to be artwork. "Not coming from a university or college art program, I never got involved in discussions about 'what is art.' I actively sought commissions for private and public spaces. I sent portfolios to galleries and museums." Finding the time to do so, however, was a struggle. With four children, "that kind of time was almost non-existent. But when I found galleries that showed interesting work, I made appointments. One director



Courtesy of the San Jose Mercury News, Maria J. Avila Lopez, photographer



**Crayon Batik**  
16 x 20 inches  
©1968



was frustrated and said he didn't have any experience with textiles; he didn't know how to look at my work. I was persistent and asked him to look at my work in terms of composition, color, etc., just like he would view paintings. Over a three-year period I may have made five or six appointments to show him my latest. As long as I explained my motivation or reason for choosing materials, we had something to talk about. I enjoyed our conversations. One day, out of the blue, he offered me a show with another artist. The exhibition was very good for my confidence level and from that learning experience, I decided to tackle New York."

In addition to exhibiting, Schulze taught and lectured, studied with well-known artists including Jean Ray Laury and Constance Howard, took college classes in art history and studio methods, was an active member of art organizations, and received commissions. Eight years after arriving in California, Schulze was a professional artist with her first solo exhibition. By 1990, she was recognized nationally, then internationally, as a teacher, lecturer, and juror.

The catalog for *Poetic License* includes a Chinese translation, and the show will travel to China in 2012. Schulze explains the connection: "In 1999 I received an invitation to participate in a tapestry exhibition in Beijing. Attending the exhibition changed the direction of my work. The participants and I became an advisory committee for future biennales. Each time I attend, the experience is richer and more interesting. In the fall of 2010, I will return for the 6th *Fiber Art Biennale* as a participant and a juror, my seventh trip to China." Schulze, who speaks some

Chinese, is also a visiting professor at Tsinghua University in Beijing, and was instrumental in bringing the exhibition *Changing Landscapes: Contemporary Chinese Fiber Art* to the San Jose Museum of Quilts & Textiles last year.

Schulze has always had an interest in trying new techniques and technologies, experimenting with printmaking, dyeing, soft sculpture, and photography. In the latter, she transitioned eagerly into the digital age. She is a pioneer of alternative photographic processes and of using the photocopier to create fabric transfers.

"In 2003, I went back to my early work in embroidery and used the 'found' drawing as a new beginning. This re-imagining of the possibilities led to my toner drawings. *Fan of Jack Kerouac* (2007) is a fan-shaped toner drawing on silk. I think if I hadn't been a stitcher, I wouldn't have seen the new way for me to draw and incorporate it into my big love, silk quilts. I am still pushing the envelope of what is possible with this way of drawing and, crazy as it seems, I am interested to see where it takes me."

Working in collage and mixed media quilts allows Schulze to both conduct an archaeological examination and to leap forward into

uncharted territory. She has written, "I am enamored with surfaces and how they disintegrate over time. I layer and scratch away to reveal what is beneath the surface, much like the effect one sees on old frescoes, illuminated manuscripts, and urban walls. These erasures and fragments are combined, manipulated and rearranged to form a new experience."

A recurring subject is landscape. "I worked intuitively, did what felt good to me," Schulze says. "I made myself happy. I think that is why the early work is landscape. Being in California opened up a whole other world—you can see far away, you can see the change of light." The earliest piece in the exhibition is *Dunescape* (1974), a bas-relief embroidered in windswept

Continued on next page



***Fan of Jack Kerouac***

27 x 53 inches

©2007



***Dunescape*** 12 x 16 inches ©1974



## ***Sunset from the Bullet Train***

27 x 37 inches

©1988

lines. The batting is covered with stretched pantyhose, which gives the air a perfect, gritty feel. Returning to landscape again and again records her worldwide travels and grounds her in the experience. *Sunset from the Bullet Train* (1988) is a flash of warm reds, while *Unknown Country* (2006) is an abstract, almost jazz scat-improviser painting.

Architecture is a type of specialized landscape. Construction, work, process, and the idea of cities are explored in the *Frameworks* series of small quilts (2004). *Beijing: The Summer Palace* (2000) uses silk, paper, cotton, and metal leaf, a photocopier, and a sewing machine to create a remarkable pieced and quilted 47-square-inch travel journal of her first trip to China. In this case, architecture is a framework containing observations and memories. In *Walled Garden* (1978), Schulze has taken the concept of architecture quite literally in this 3-D, embroidered garden bed. It's superimposed on a plexiglass box containing dryer lint and resembling a cross-section of earth. In contrast, *Over Paris* (2009) reveals photographs

of windows through a window cut into a vintage image of Montmartre. It's an illusion of sorts, as if the view of the street is the one seen from the windows or is the row of windows we look up at as we walk along a street. The kimono-shaped opening reminds

us of the multi-layered influences present in every urban area.

Curator Deborah Corsini concludes her catalog essay, *Poetic License: thoughts on Joan Schulze*, this way:

"In a world where there is a constant bombardment of images and messages, Schulze manages to condense this overload and present it in a thought provoking, original and personal way. In this retrospective, Schulze shares her vision of the world and hones it with a beautiful and poetic voice. It has been my pleasure to know and work with her, and to see the depth and breadth of her poetic and artistic license." ▼

*Suzanne Smith Arney is a writer and arts educator in Omaha, Nebraska.*



***Unknown Country*** 43 x 43 inches ©2006



# Strategies for a successful portfolio

by Penny McMorris

*Your portfolio presents your work for you  
when you can't be there to show it for yourself.  
Make sure your portfolio presents you and  
your work in the best possible light.*

**E**ach portfolio will be different from the next, as different as your work is from that of other artists. However, there are some basic guidelines that can help you as you plan your portfolio or re-evaluate the one you're now using.

None of my suggestions (except having the best photos you can have) are set in stone. All of this is my own opinion, so some of my ideas may contradict what others might think about portfolio do's and don'ts.

## Photographs

Nothing is more important to your portfolio than excellent photographs of your work. (Now please re-read that last sentence and commit it to memory. This will be on the test.) The quality of your photos reveals how professional you are—if the photos aren't top-notch, you'll look like an amateur rather than a professional.

You want your photos to be:

- Evenly lit across the surface of the whole quilt. This means no "hot spots" where the light hits while the edges fade into the shadows.
- In perfect focus. Yes, you really should be able to see each stitch if you zoom in.
- Representative of what your quilt

really looks like, not better or worse.

- Cropped out of the background while maintaining the quilt's real edge. Since quilts don't have razor-sharp edges, neither should the cropped edges of your photo. You should actually see the ever-so-slight wiggle of the real edge of the quilt, rather than seeing a straight, cropped edge.

Quilt detail photos should:

- Show the viewer a closer view than the overall quilt photo does. In other words, the photo should zoom the viewer's eye in closer. The detail should not merely be a smaller cropped area at the same magnification as the overall quilt.
- Show an area of the quilt that you feel is the most important. Make them the most compelling areas, the first area people would look at closely if they saw the quilt in an exhibition. Two details are preferable to one, as long as each emphasizes a different aspect of your design or technique.
- Create an interesting composition by themselves. Even detail photos can be framed so they are striking in and of themselves.

I've heard that 80% of SAQA photos need tweaking; I believe it because 90-95% of the photos I see need tweaking. The two most common problems are photos that are not perfectly sharp and photos that are not properly exposed (in Photoshop® terms, they would benefit from adjusting Levels).

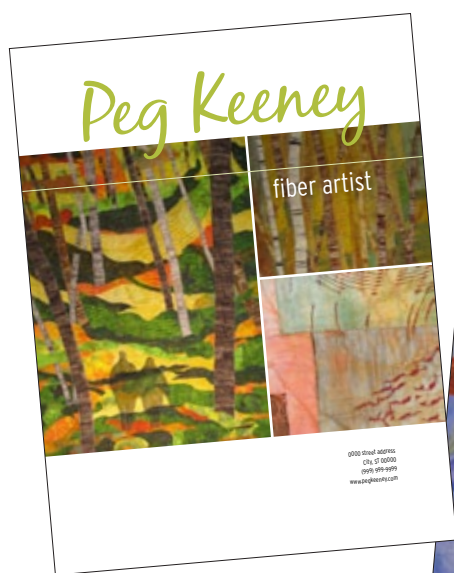
Should you take your own photos? What if you have a camera and tripod, but you don't know if your photos are good enough? Ask someone with an eye for photos for their opinion. Contact a professional you trust. Ask to pay for five minutes of their time to look at your photos and critique them.

What if you don't have a good camera and can't take photos yourself? Then there's no help for it. Save up your money and hire a professional photographer you trust.

How should you arrange photos in your portfolio? However you feel they look best and tell the story of your work: chronologically, thematically, or in any order you choose. I suggest leading with a photo of your best work. You're setting a first impression.

Can you include photographs of sold work? Certainly. I think it provides that "whoa-we'd-better-buy-this-artist-now-while-work-is-still-

Continued on next page



An elegant cover with a selection of images presents an attractive invitation to view the rest of your portfolio.



available” feeling, and sold work may include some of your best pieces.

## Written material

### List of Photographs

List photos in the order in which you show them, giving title, date, size, and materials. Of this information, I find date and size most important: date, because I want to know the progression of an idea; size, because I want to know the scale of the piece.

Don’t list prices. It is better for someone to ask for a price list if they’re interested. But do mark pieces no longer available as “SOLD.”

### Artist statement

This is purely optional in my opinion. If you find writing artist statements pure torture, then don’t include one. You’re the boss of your portfolio. It should represent you at your best. If writing isn’t your strongest suit, then you’re much better off letting your art speak for you than you are trying to force out an artsy statement. This is not an exhibition entry form. No one is requiring you to also write about your work.

On the other hand, feel free to include an artist statement about

each piece if you feel you have something to say about each work that will give the viewer a window into understanding the piece. I’d place these alongside the photo of each piece rather than all together.

### Resume

While the photos are the most crucial part of your portfolio, the resume presents your credentials. Emphasize the best parts of your career, education and other credits. Leave out anything you don’t want to highlight.

Your resume should usually include the following:

#### 1. Contact information

List your name, address, phone, email, website, blog, and any other contact information you wish.

#### 2. Exhibitions

If you are new to exhibiting, then list all exhibitions together, chronologically, with newest exhibitions first and oldest last.

If you have many exhibitions to your credit, you can separate them into categories such as Solo Exhibitions, Invitational Exhibitions, Juried Shows, Other Exhibitions (be sure to list in this order).

If you have more exhibition credits than can be listed on one or two pages, condense the list and use the word “selected” to indicate you are not listing every exhibition you’ve ever taken part in (for example, Selected Invitational Exhibitions and Selected Juried Exhibitions).

For each exhibition, include this information at a minimum: exhibition name, location (e.g. museum, gallery or quilt show name plus city/state/country), year.

For invitational or juried shows you can list a juror or jurors if you think this is important, but it is not necessary.

## 3. Education

If you received a degree in a textile- or art-related field (architecture, art, graphic design, film, photography, art history, ceramics, etc.), then state your major.

If your major was unrelated to any artistic field but you feel it has informed your work, then list it. Examples: You have an R.N. degree, and now the subject of your art is related to germs or body organs; your major was Gerontology, and you now make quilts depicting older people in hospice settings; or you were a music major, and you try to express musical themes and variations now in fiber. In these cases, knowing your major will give your portfolio viewer insight into your work.

But if you feel your degree is unrelated to the art you now make, feel free to just list the degree but not the field of study.

Listing the university is optional in my opinion. By all means list your school name if it was a prestigious school you’re proud of. If it’s a local school that not too



many people will know, listing it is optional. Feel free to omit the school name and list only your degree if you'd like.

#### 4. Collections

If your work is in a collection, list it. If it is in a public collection, you do not need to ask permission to list it. If it is a private collection, seek the collector's permission to list his/her name and city (some collectors do not want to be listed by city for fear of attracting the attention of thieves; in that case you could list state or country if they are overseas and you are not). If your collector prefers to be anonymous, list "Private collector," then give city and state.

#### 5. Publications

List where your work has been published in magazines or books.

#### 6. Awards

If you've won any, list them proudly!

#### Tips:

- Don't list workshops you've taken. That makes you sound like a student, not the professional you are.
- If your resume is longer than two pages, edit it to two pages. Extremely long resumes usually are not impressive, and they can seem unnecessarily boastful.
- Keep your website current. It is your best online portfolio.
- If you have a blog linked to your website, make it professional. For example, blog about recent commission processes, rather than your family. You can have a separate blog for more personal matters, but don't link it to your site.

- For resume examples, visit other artists' sites (quilt artists and other artists) to see how they have organized their experiences.
- Consider creating several versions of your resume. One might emphasize shows and collections you've been in and go to potential galleries. Another might emphasize where you have taught, along with any how-to articles you've written, and go to potential sources of teaching jobs.
- Standardize your use of fonts and font sizes throughout your portfolio, so you have a style that is unified from page to page.

#### Mistakes to avoid

1. Spelling and grammar mistakes. Have a friend proofread, and if you want to be on the safest side, have them read each word out loud to you to make certain every word and punctuation mark is perfect. Don't rely on spell check. I've mistyped my own telephone number and even my own name. It happens, and you don't want this in your portfolio.
2. Not having wonderful photos (see above).
3. Choosing fancy fonts, colors, or materials that compete with, rather than complement, your art. Simple fonts and clean design are always appropriate.
4. Packing slides in slide sheets which allow the slides to fall out in the mail or all over my floor.
5. Writing an artist statement in the third person. (This is just a personal pet peeve — I think it makes you sound pompous.)

#### Frequently asked questions

**Q:** Which is better: a paper portfolio with slides, a paper portfolio with printed images, or a digital portfolio?

**A:** My personal preference is a combination of printed and digital images. I love having a paper portfolio with resume, copies of articles written about you (if any), and any other paper material, along with excellent full-page printouts of your work, PLUS a CD with excellent photographs and details of your work. Having images on paper makes for very quick reference ("Oh yes, I remember who she is and what her art looks like"). But having the images on a CD lets me zoom in and really study the work. My favorite portfolios have both printed and digital images, organized identically.

**Q:** What if I'm just starting out? I really don't have enough to fill a resume unless I list my guild shows.

**A:** If you don't have enough experience yet to list on a one-sheet resume, feel free to leave it out entirely. Just present a well-designed list to accompany your photos, along with contact information. And work on getting into exhibitions, so you can begin building professional credits to list.

**Q:** Should I always include a large self-addressed, stamped envelope if I want my portfolio returned?

**A:** Yes. Please. ▼

*SAQA board member Penny McMorris is a quilt historian and art curator living in Bowling Green, Ohio. Her company's website is [electricquilt.com](http://electricquilt.com).*

## Paulette Landers

### *Nocturne*

27 x 41 inches

©2009

[www.paulettelanders.com](http://www.paulettelanders.com)

In my hotel room at Asilomar, I was fascinated by the silhouette of these trees in the fog. I took a photo through the window of my room. This is my interpretation of these trees at twilight.



## Kathy York

*Doors Across Austin* 52 x 36 inches ©2009

[www.aquamoonartquilts.blogspot.com](http://www.aquamoonartquilts.blogspot.com)

I had been collecting photos of doors in the Austin area because they are so colorful and visually appealing. I knew I wanted to make a quilt about them, but had been unsure exactly what I wanted to do. Then I started reading a book by Temple Grandlin, a famous autistic. She used doors, both literally and figuratively, to help her cope with change. That's when I realized that this quilt was about my son. Avoiding change at every opportunity, he feels safe by choosing his own path. Perhaps Grandlin's metaphor will help my son when faced with inevitable changes.





## Arlé Sklar-Weinstein

**Chained Eclipse** 35 X 46 inches ©2008  
www.arlesklar.com

It was startling to find piles of old barge chains and rusted brackets along the western shore of the Hudson River, apparently being used to keep the embankment from washing away in estuary tidal flows. The live-on-board-barges are long gone, replaced by riverside walkways, a fenced-in miniature golf site, condos and Japanese markets. Eclipsed indeed.

## Denise Havlan

**Shannon's Bantam** 63 x 44 inches ©2009  
www.denisehavlan.com

My inspiration for the quilt is my granddaughter, Shannon. I started the quilt when she was 6 years old but could not consistently work on it. I had to shoot photo images 3 times to keep up with her growth. The finished work is Shannon at 9 years old.

## Sidnee Snell

26 x 39 inches  
©2009  
sidneesnell.com

I travel fairly often for pleasure and family business. The first thing I see that tells me I'm home is Portland International Airport. This piece is based on a photograph of the arrivals pickup area taken from inside the baggage claim area.

## Vivien Zepf

**Departure** 10 x 14 inches ©2009  
www.sevenpinesdesigns.blogspot.com

I made this piece as I pondered my daughter's looming departure on a summer service trip.





# Pricing your artwork

by Carol Taylor

**P**ricing always seems to be a difficult topic for artists. Some of the questions we are faced with include: Are we charging too much? Are we charging too little? Are we competitive? What about the economy?

In preparation for my talk *Pricing, Sales, and Commissions* for the 2009 SAQA Conference in Athens, Ohio, I surveyed well-known quilt artists to find out how they price their quilts. I knew I was asking questions everyone would want to know about, but money can be such a touchy subject. It's often not politically correct to discuss how much things cost or how a piece was sold. I wasn't sure how much other quilt artists would be willing to answer and share, but to my surprise, 56 artists agreed to participate. (See *Pricing Examples* on page 27). I've listed the title, size, and selling price for each quilt because that's what we really want to know. Knowing how others price validates our own inclinations and can provide guidelines for our own pricing. I am most grateful to these quilters for being so candid and generous in sharing their opinions, their pricing methods, and the actual prices on the pieces they have sold. I would like to share the results with the rest of the SAQA membership.

35% of the survey respondents price by square inch, 49% price by square foot, and 16% of them do it by gut feel.

To price by the square inch, first multiply the height in inches by the width. For example, a quilt 30" x 40" has 1,200 square inches. Then choose



**Crescendo** 86 x 67 inches ©Carol Taylor

a multiplier to convert it to a dollar amount. For \$1.00 per square inch, multiply by 1, for \$1.50 per square inch, multiply by 1.5, and so on. The quilters in the survey use multipliers that range from \$1 per square inch to \$500 per square foot. Jane Sassaman says, "I price by the square inch. It sounds fussy, but it's a more accurate measure than square feet. Then I figure in the 'emotional' measure. Is it a 'stunner' or just 'ok'?" Sue Benner says, "The price per square inch varies with the size of the work as well. Small works are more per unit than

larger pieces."

To get the price per square foot takes a little more math. Using the same example of a 30" x 40" quilt, multiply the height times the width and then divide by 144 to get the number of square feet. Then use a multiplier to figure the dollar amount. In this case, 30 x 40 equals 1,200, divided by 144 equals 8.33. For \$100 per square foot, multiply by 100. Elizabeth Busch's approach to choosing a multiplier has been steady: "I figured it was better to start low and gradually increase as one's



name becomes known."

Most quilters use the per-inch or per-foot strategy as a starting point and then tweak the result depending on the complexity of the piece. If the quilt has more embellishment, more thread painting or embroidered thread work, more surface design, more dense quilting, or higher-priced fabrics used in creating the quilt than their standard quilts, they increase the multiplier.

Susan Shie has been using square-inch formulas since 1994. Her paintings go for \$2 per square inch and her quilted work goes for \$4 per square inch. When she does her full treatment hand embellishing, her rate goes up to \$20 per square inch. For example, her quilt *The Food Scales/Justice* that was juried into *ArtQuilt Elements 2010* is 78.5 x 87.5 inches, or 6,868.75 square inches; at \$4 per square foot, this equals \$27,475. She rounds up to price the quilt at \$27,500.

Except for really small work, Linda Colsh generally uses square-inch pricing. She says, "I used to use a square-foot pricing system, but I realized that per-square-foot pricing meant an extra column on my personal price list and more math to do. So, I converted to per-square-inch prices. I found that small work has to be priced differently than per square inch. Using size-based pricing for the small works would sometimes not even cover shipping and entry fees for showing them. So, it's more of a subjective thing for the small pieces. Prices for the small pieces also depend on if they are mounted or matted."

Cher Cartwright, who has had

quilts in both *Quilt National* and *ArtQuilt Elements*, charges by the square inch and says, "Although I use the size as the base for determining my prices, I charge less per square inch for very large quilts and more per square inch for medium and smaller quilts. I also sometimes add or subtract from the "standard" price per square inch for my gut analysis of the aesthetic merits of the finished piece and its exhibition success. So, ultimately, my objective pricing method ends up being subjective, which I believe it should be because the worth of art cannot be determined solely by size."

Great advice on consistent pricing came from Sue Holdaway-Heys, who says, "I charge the same regardless of whether it's commission work, bought through me directly (off the wall at my husband's dental office), through one of the two galleries I show at, or if art consultants buy it. I feel strongly that consistency in pricing is key. I have sold many pieces to hospitals charging \$200 per square foot for the larger work and more if they have won awards.

"This past November, I sold two quilts at Button-Petter gallery in Douglas, Michigan. *Shadows Fall* sold for \$2,200 and *Under The Canopy II* sold for \$2,100. Artwork in the \$2,000 range was a big seller that year for that gallery. Much of my commission work is in the \$4,000 range. Currently, one on my design wall is 40" x 60". I have two more commissions lined up after this one, so I can't complain and will keep my prices at \$200 per square foot for now."

Margaret Cusack says, "I made the *Hands* wall hanging in 1992 for the Culinary Institute of America in Hyde Park, New York. *Hands* is composed of twelve 36" x 36" individual panels, and altogether is 144" x 108", equaling 15,552 square inches. I then divided by 144 to get 108 square feet and multiplied by \$222.22 per square foot to arrive at the price of \$24,000. To put it another way, I created the twelve 36" x 36" artworks for \$222.22 per square foot each.

Elizabeth Barton has raised her square-foot price over the years. Her *Quilt National '95* piece *Aiming High* later sold for \$1,500, which works out to be \$90 per square foot. By *QN '99*, her quilt *Walmgate* sold for \$2,790, or \$125 per square foot. Then her quilt *Castle Loch* sold at *ArtQuilts at the Sedgwick* for \$2,100, or \$140 per square foot. Her *QN '05* piece *Botal-lack Mine* was priced at \$170 per square foot, and her quilts for *QN '09* and *ArtQuilt Elements 2010* were priced at \$200 per square foot.

Since giving me her price on the quilt Jeanne Williamson sold at *Quilt National '05*, she began to be represented by a gallery. She says, "They told me my prices were way too low, and I have raised them as per their suggestion. While the price on *Orange Construction Fence Series #29* is correct, work of that size is now priced at \$4,000. I also have work in the same gallery that is 12" x 12" and those pieces are priced at \$700. I am not calculating my prices by square foot or square inch. All of my large work is similar in size, so I price all of it

Continued on next page

the same, and I'm using the gallery's recommendation as my guide."

Deidre Adams says, "I started out low and raised my price per square foot a bit each year as I gained more of a track record. Prices are raised only on new work; older work retains its original pricing."

Some artists price their quilts by gut feel. Eleanor McCain says, "I price intuitively, like I sew. Square-foot pricing makes small pieces too inexpensive and the large pieces too expensive, so I've set a minimum of \$750 for small 13" works and \$9,800 for the largest 10-foot works. The rest range in between based on my opinion of the quality, size, and other intangibles."

Nancy Crow says, "I am very aware of the hours involved in my work because most pieces go through multiple transformations with entire areas removed in order to get to the point where I feel the composition is good enough to be hand-quilted. Areas taken out often represent hours of thought and hours of piecing. Hand-quilting has become quite expensive, and I no longer send out any work that isn't up to snuff in my opinion. In addition, I'm always aware of the quality of any given piece and its placement in my entire body of work to date. Therefore, the price I put on a finished composition is as I think it should be at that time, regardless of size. All of my work comes from the growth I have made before and my ability to break what I consider new ground."

Miriam Nathan-Roberts admits that she is one of those artists who doesn't really have a particular method. "I do square inch, then think about how much work it was and how much I like it, and combine that to come up with a price." Barbara Bushey has

a different approach. "I gauge how happy or disappointed I would be if I really got that amount and adjust accordingly." And Melody Johnson prices her work mostly by "whim."

Pricing is subjective. Rayna Gillman says, "It always feels as though I'm either under- or over-pricing my work, and I don't think I'm the only one who feels that way." For Linda MacDonald, the price has to feel right. "Usually my more recent work is worth more and older pieces lose value until someone becomes interested in them. Pricing is very subjective!" Judy Dales says to ask yourself:

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*If your work is  
seen and in some  
way recognized as  
outstanding, you'll  
have a better chance  
of selling your work.*

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"If I sell at X price, will I be pleased or distressed? Will I feel that I have been properly compensated?"

Sometimes it helps to actually raise the price. Jenny Bowker says: "Oddly, the ones I price really high because I don't want to sell them seem to just walk away!" Barb McKie adds, "I was told by a quilt magazine publisher that when a piece is published, I should add \$750 to the price." Both Barb McKie and I found that sometimes raising our prices is a good thing, because we sold more quilts after we raised the prices.

Many artists also price their quilts higher if they really aren't ready to sell them yet, and therefore price

them out of range. *On the Wings of a Dream* (63" x 64" at \$61,000) is an example of a very personal and complicated quilt that Caryl Bryer Fallert set at twice the price of her most expensive quilt because she's just not sure she wants to sell it.

For my own work, I price by the square inch and use a multiplier. I started by pricing my quilts at \$1 per square inch, but then as I sold more and got more well known, it went up to \$1.50 per square inch, and then gradually up to \$2 per square inch. There are other pricing factors that come into play. In my *Arc-i-Texture* quilts, for instance, the fancy and expensive velvets and sequined fabrics cost more, so that's factored in. In my new *Foliage* series, the dense satin stitching takes hours, so that's factored in beyond the square inch price. In my *Confetti* series, each little piece has a satin-stitched appliqué that takes a lot more effort. Some quilts are just more complicated to piece, and therefore take more time to do the detailed work, moving the multiplier up to \$3 per square inch.

I've concluded that even though some quilters have sold large pieces at \$10,000 and up, based on the amount of time it takes to complete a quilt, it still may not be feasible to make a living selling quilts unless you supplement it with teaching or something else. I think quilters who are just starting out should realize that it's most important to get your work shown. If your work is seen and in some way recognized as outstanding in the major shows, you'll have a better chance of selling your work. ▼

*SAQA board member Carol Taylor is a quilt artist and travels nationally to teach quilting. She lives in Pittsford, New York. Her website is [www.caroltaylorquilts.com](http://www.caroltaylorquilts.com).*



## Pricing examples

Artist/Venue	Title	Size	Price	Price/Sq. Foot
Elizabeth Barton/QN '95	Aiming High	16.7 SF	\$1500*	\$90/SF
Elizabeth Barton/QN '99	Walmgate	22.7 SF	\$2,790*	\$125/SF
Elizabeth Barton/AQATS '02	Castle Loch	15 SF	\$2,100* sold at AQATS'02	\$140/SF
Elizabeth Barton/QN '07	Botallack Mine	28" x 39" = 7.58 SF	\$1,295	\$170/SF
Elizabeth Barton/QN '09	Remembered Lines	69" x 41" = 19.65 SF	\$3,930	\$200/SF
Elizabeth Barton/AQE '10	Strange Beauty	54.5" x 40" = 15.14 SF	\$3,000	\$200/SF
Sue Benner	Cellular Structure II	70" x 51" = 3570 SI	\$7,500*	\$2.10/SI
Sue Benner/QN '09	Display 2	76" x 45" = 3420 SI	\$8,000	\$2.30/SI
Sue Benner/QN '05	Fugue XI	51" x 30" = 1530 SI	\$3,500	\$2.30/SI
Regina Benson/AQE '10	Night Bloom	46" x 56" = 17.89 SF	\$4,600	\$250/SF
Regina Benson/QN '07	Surround Sound	50" x 38" = 13.19 SF	\$6,400* sold at QN '07	\$485/SF
Regina Benson QN'09	Lakeside Morning	41" x 43" = 12.24 SF	\$3,750* sold at QN '09	\$300/SF
Regina Benson	Prairie Fire	30" x 30" = 6.25 SF	\$1,800* sold to Univ. of Virginia, 2008	\$290/SF
Elizabeth Busch	Gateway to the South	84" x 180" = 105 SF	\$10,000* Delta Terminal, Ft. Lauderdale Airport, 1991	\$95/SF
Elizabeth Busch	Flow	36" x 264" = 66 SF	\$22,000* Riverview Pyschiatric Center, Augusta, ME	\$333/SF
Cher Cartwright QN'07	Copia	52.5" x 38" = 1995 SI	\$3,000	\$1.50/SI
Cher Cartwright AQE'10	On the Other Hand	75" x 64" = 4800 SI	\$4,800	\$1/SI
Linda Colsh QN'05	Lost Rites	42" x 51" = 14.88 SF	\$3,700	\$250/SF
Linda Colsh QN'07	The Crack In The Teacup	56" x 98" = 38.11 SF	\$9,525	\$250/SF
Linda Colsh QN'09	Twisting the Plot	79" x 68" = 5372 SI	\$10,750	\$2.00/SI
Margaret Cusack	Hands	144" x 108" = 108 SF	\$24,000* The Culinary Institute of America, Hyde Park, NY, 1992	\$222.22/SF
Margaret Cusack	A Time for Hope	72" x 144" = 72 SF	\$36,000* Catholic Medical Center, 1993	\$500/SF
Sue Holdaway-Heys	Shadows Fall	42.5" x 35" = 10.33 SF	\$2,200* sold through a gallery	\$200/SF
Sue Holdaway-Heys	Under The Canopy II	44" x 36" = 11 SF	\$2,100* sold through a gallery	\$200/SF
Sue Holdaway-Heys	Hillsdale County	74" x 76" = 39 SF	\$9,000*	\$230/SF
Melody Johnson	Eternal Horizons	103" x 82" = 58.65 SF	\$10,000* sold at Visions 1997	\$170/SF
Libby Lehman	Pastorale	36" x 36" = 9 SF	\$300* commission in 1985	\$33.33/SF
Libby Lehman	Trip Around the World: Fissures	36" x 36" = 9 SF	\$720* in 1992 private collection	\$80/SF
Libby Lehman	Impact	71" x 81" = 39.93 SF	\$10,000* private collection	\$250/SF
Libby Lehman	Skyview II: Crop Circles	55" x 69" = 26.35 SF	\$10,000* private collection	\$380/SF
Barbara McKie	Who Me?	20.5" x 26.25" = 3.74 SF	\$1,500* sold at Festival 2009	\$400/SF
Katie Pasquini Masopust	Redwoods	80" x 82" = 45.56 SF	\$10,000* sold at Alegre Retreat	\$220/SF
Katie Pasquini Masopust/QN'09	Allegretto	37" x 72" = 18.5 SF	\$9250	\$500/SF
Lonni Rossi	Cosmic Renaissance	45" x 55" = 2475 SI	\$2,800* private collection	\$1.13/SI
Lonni Rossi	Double Duende	65" x 40" = 2600 SI	\$6000* private collection	\$2.30/SI
Lonni Rossi	Moon Goddess	50" x 50" = 2500 SI	\$7500* private collection	\$3/SI
Susan Shie/AQE '10	The Food Scales/Justice	78" x 87" = 6868.75 SI	\$27,500	\$4/SI
Susan Shie/QN'07	The Pressure Cooker/ Tower: Card #16	67" x 87" = 5829 SI	\$23,300	\$4/SI
Martha Sielman	Spiralling Blues	42" x 52" = 15.17 SF	\$1,500* commission	\$100/SF
Martha Sielman	Jellies of Monterey	42" x 31" = 9 SF	\$1,800* private collection	\$200/SF
Carol Taylor	Crop Circles	76" x 62.5" = 4750 SI	\$4,650* sold to orthodontist's office	\$1/SI
Carol Taylor	Too Tall for the Shelf	63" x 83" = 5229 SI	\$7,850* sold to Children's Hospital, Boston, MA	\$1.50/SI
Carol Taylor	Crescendo	67" x 86" = 5762 SI	\$10,000* private collection	\$1.75/SI
Carol Taylor	Tonality	47" x 38" = 1786 SI	\$3,650* private collection	\$2/SI
Carol Taylor/QN '09	Abundance	63" x 63" = 3969 SI	\$11,950	\$3/SI
Carolyn Lee Vehslage	Underwater Odyssey	48" x 36" = 12 SF	\$2,400* commission	\$200/SF
Carolyn Lee Vehslage	Motmot	21" x 21" = 3 SF	\$600* private collection	\$200/SF
Jeanne Williamson/QN '05	Orange Construction Fence #29	37.5" x 47" = 12.34 SF	\$1,500* sold at QN '05 (now valued at \$4000)	\$123/SF

\*sold

# Preparing and submitting an exhibition proposal

by Patricia Gould

**Y**ou've made the decision to propose an exhibition. Excellent!

Now, where do you begin and how do you organize your materials for this intimidating task? Your first proposal may not be accepted but don't take it personally, don't despair; this is a learning process and you are one step closer to your goal! Just the process of submitting proposals gains wider exposure of your work.

## Research venues

Use both local sources and the Internet to find appropriate venues you can contact. Search art magazines such as *Art Calendar*, *The Artist's Magazine*, *The Crafts Report*, and other Internet sites such as [www.artdeadline.com](http://www.artdeadline.com) and [www.westaf.org](http://www.westaf.org). With many sites, you can sign up for email notifications on a weekly or monthly basis for new opportunities. If you have a specific venue in mind, go to their website directly. If you have a location you'd like to research, use the Internet to find venues in that area or get suggestions from other artists who live in the area or may have visited the gallery or museum.

## Review your list of possible venues and get details

Some venues have submission guidelines on their websites or details listed if they have posted a call for entry but many are very vague.

In order to narrow your list of possible submissions, you need more information. Find out about the size of the venue, length of exhibitions,

insurance, shipping costs, lighting, and other conditions relating to exhibiting fiber art, such as security, commissions, and if they have open submissions or a deadline. The best approach is to call the contact person listed on the website or call for entry listing. Find out what the venue requests in their submissions; some venues want a full proposal and others just ask you to email them a link to your website. Create a spreadsheet of your possible venues and include details such as deadlines, contacts, number of images, and rejection/acceptance status.

## Compiling the proposal

Once you have a short list of venues and the details of what you need to send them, prepare your proposal package. An exhibition proposal contains many of the same components that you would send in your personal portfolio if you were trying to get gallery representation.

Purchase a nice portfolio binder, preferably one that lies flat when opened. Insert all documents into clear page protectors that will work with the binder. I like the binders that have a clear cover insert and I design a nice cover sheet with the title of the proposal and one or more great images to give a really exciting first impression and make them want to see more. Include at least one of your business cards in the portfolio.

One thing that helps the venue to review your proposal and also helps you to focus on what you are trying to present is to write a statement

expressing a title or theme for your exhibition. Whether this is for a group or individual exhibition, a theme/title outlined in your introduction letter and in a proposal statement presents a cohesive vision to reviewers before they even view the images and assists them in judging whether your proposal is a good fit for their venue. The proposal statement should give a general idea not only of the theme, but approximately how many works might be included and how many linear feet might be needed. If the venue has not displayed fiber art in the past, it helps to explain how the works will hang, what kind of lighting is needed, and perhaps a link to a site such as [www.saqa.com](http://www.saqa.com) to expose the venue to the medium.

Next in the proposal are your artist's statement, bio, and resume (two pages maximum). If submitting for a group show, each artist should have the above items in the package. If the venue asks for additional items such as publicity printouts or postcards, include them as well, placing them after the proposal images. Newspaper and magazine articles should be sent as clear, high-quality photocopies.

Include a detailed image list which includes title, dimensions, date, price (or NFS). The image list must correspond with the images provided on a CD/DVD, slides, or high-quality prints—send whichever format the venue requests.

If you include a CD/DVD, create a nice label for the disc and send the disc in a protective cover or case. I





### **Beach Music**

32 x 42 inches

©2009 Patricia Gould

always insert a piece of mat board in my proposal envelope to protect the disc and the binder from getting bent or broken.

It also helps to create a checklist of the items you are including in the packet so you'll be sure to include everything. The checklist might look like this:

- Your contact information
- Proposal cover sheet (theme/title/ proposal statement)
- Artist's statement/bio/resume
- Detailed image list
- Images in requested format
- Additional publicity items if requested/permitted
- Pre-paid return envelope and reply envelope

### **Mailing**

Mail your proposal package with a tracking number and delivery confirmation so you will know it arrived. The US Postal Service and FedEx make it easy to create free accounts that store your addresses and keep track of your shipping history. When shipping with FedEx, you can get discounts through Make Mine a Million or American Craft Council. It's cheaper to send your proposals through the USPS Priority Mail, and if you use Click-N-Ship® online, you get a discount and free delivery confirmation. You can also print the bar-coded label, which gets the package delivered faster. Include a large, stamped envelope for the return of your materials.

Whether you're sending digital images or printed photos (or rarely nowadays, slides), include professional-quality images. Some venues will instruct you to keep your digital images below a certain size, frequently 1.8 MB, so they load quickly on their monitors. Make sure your images are in the format specified, usually TIFF or JPEG, and can be opened by either Windows or Mac. Your images won't be any good if the reviewers can't open them. As with any submissions, your images should be clear, straight, sharp, and color correct. If the venue requests printed images, print them at the size requested on high-quality photo paper and either caption the photos or number them to correspond with your image list.

### **Replies/responses**

If you know there's a notification deadline, wait about a week until after the deadline before making a follow-up phone call or email. If there is no stated notification deadline, wait about two weeks after delivery before following up.

### **Acceptances/ Rejections**

File the rejections—sometimes there are comments that are helpful for the future or maybe the venue would consider a future exhibition. If a venue accepts your proposal, you will begin a journey of creating a relationship with your contact, shipping your work, and doing all you can to help the venue mount a successful exhibition.

By presenting your best work in a pleasing and professional package, your proposal stands a much better chance of a positive response, even if an exhibition isn't offered immediately. I have had venues that could not mount a full exhibition but asked if I would consider sending work for a group exhibition they already had planned. The experience of proposing an exhibition is valuable. It helps you to create a cohesive body of work, enhances your writing and organizing skills, and exposes your work to more curators and regions who may not otherwise have seen it.

*Patricia Gould, assistant executive director of SAQA, exhibits and sells her work internationally and makes her home in the high desert of New Mexico. Her website is [www.angelfiredesigns.com](http://www.angelfiredesigns.com).*

# Making a pattern from your art quilts

by Frieda Anderson

I have been making patterns of my quilt designs for the last six years. This past year I decided it was time to start selling them wholesale as well as retail from my website. Over the course of time and with experience, the directions and the quality of my patterns have greatly improved. From simple hand-drawn reproduced line drawings with separate directions, my patterns have evolved into professional, mass-produced computer-drawn line renderings with directions on the same sheet of paper. I would like to share with you my process of evolving from an amateur patternmaker to professional pattern production.

It was on a whim that I first started making my patterns. A friend asked me to make her a much smaller version of my large *Dandelion* quilt. My quilt had originated with my sketch of these luscious flowers that

measured 40 x 50 inches. The original is a raw-edged fused art piece made from my hand-dyed cottons. My friend wanted a smaller and more affordable wallhanging for her collection. I was flattered and thrilled to be making a quilt for sale, but it also occurred to me that I could make a pattern for this size quilt which I could then sell.

First I redrew the pattern. I made it 16 x 20 inches, which is a more manageable project for any level quilter. I first drew out my design, then retraced it very carefully on a clean sheet of white paper. I took this to a printer who scanned it and printed it on a large-format architectural printer. I could have made my pattern any size using this process, but I felt that the smaller sizes were better for the average quilter.

A printer who can print architectural drawings is a great resource

for making larger copies of any size reproduction at very reasonable prices. They usually charge by the foot, and as you increase the number of copies made, the price per piece goes down. Be sure to research pricing in your area. Find a printer who works with local builders who need to have large architectural drawings reproduced. The process became even simpler for me when I discovered that I could email my images in PDF format. This way, I only have to make the trip once, and when I walk in, my product is ready to go.

My first patterns consisted of the hand-drawn images reproduced on 20x24-inch paper with the directions on separate 8.5x11-inch sheets of paper. I folded the large sheets with the pattern image and the smaller sheets with the directions to fit together inside a clear plastic 9x6-inch envelope.

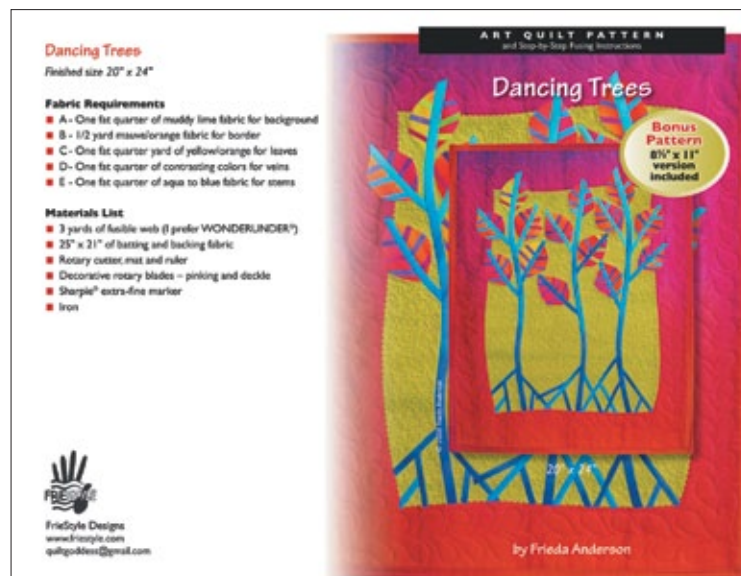
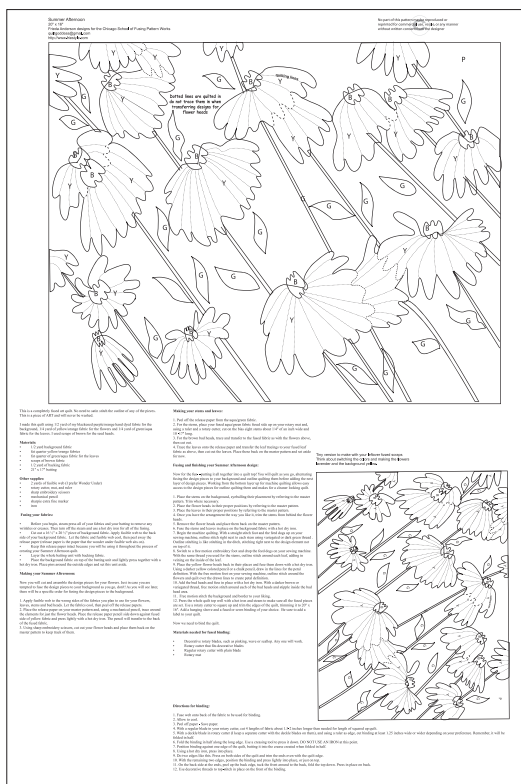
I made the covers and backs of the pattern on two sheets of paper. Each was printed 2-up on a sheet of paper

*Petite Dandelions*  
(finished quilt)



Example of early cover





Example of pattern and instructions (left) and a current pattern cover (above).

in landscape orientation. I then cut it in half to go in the envelope with the pattern and directions. This was all very time-consuming and labor intensive, but I had the time to do it. My husband and son would chip in with folding while watching TV. I started out with four patterns that I sold when I had teaching engagements and on my website. I sold about 100-200 copies of each pattern per year.

As I began to teach more and more, a book company approached me about writing a book. I had already decided to learn a drawing program on my computer because my patterns are all raw-edged fused appliqué designs and not pieced designs. I bought the drawing program Adobe® Illustrator®. It's compatible with Photoshop® and the web design program DreamWeaver®, which I use to make and maintain my web page. It's also taught at community colleges, and it's easy to get books and classes to learn the software. I took a class at my local community college and learned the basics.

With the start of my first book, I

began to import images of my drawn pattern designs into Illustrator. Using the vector tool, I traced the images to create professional-looking drawn patterns. It also allowed me to import or type the text for the directions and to save the drawn pattern with the directions in one document.

By using Illustrator, I was also able to make changes to my designs and the patterns much more easily than if I had to redraw them each time I made an adjustment. Although I like using Illustrator as a finishing tool for my patterns, I still hand-draw my original designs because I enjoy the drawing process.

I also began to use Illustrator to create more professional-looking covers for my patterns. I imported a color photo of the project and added text and shadows where appropriate. I saved the files as PDFs and emailed them to my printer along with the pattern.

I had them run off on a laser printer along with my large-format pattern. However, I still had to fold and stuff the pieces into the clear

plastic envelopes. This process worked well for me for several years.

When I was ready to sell my patterns wholesale, I decided to hire a professional graphic designer to rework my covers. I approached a friend of mine who is an expert, and we worked to achieve a professional and consistent look for all my printed materials. It was easy to work with her over the phone and via the Internet, and we would meet for the final approval on designs.

At the same time, I found two printers who work with craft people. I began the process of getting my patterns reproduced on a large scale: 1,000 copies of each of my seventeen patterns, along with color covers. It involves a much larger investment of money and space, but has been a huge time saver and an overall cost reducer because the patterns are professionally printed, folded and stuffed into the envelopes by the company.

The price of the patterns is determined by what the market will buy and the cost to the designer to

See "Pattern" on page 38

# Dry spells: May they pass quickly

by Lynne Davis

*“There are times I think it’s all used up, and I’ll never make anything good again!”*

*—Deborah Schwartzman*

**D**oes this sound familiar? We all know the feeling. We’re not inspired. We don’t like what we’re doing. We’re ready to give up.

Everybody has dry spells once in a while, and there’s a strong tendency to think in black and white. We think we’re wasting our time or being selfish and self-indulgent. We think we don’t deserve to create.

But it’s important to be kind to yourself at these times. Realize that this is a part of the process, accept your current situation, and try not to worry too much about it.

“So many of us have an expectation of never-ending creativity,” says Kevan Lunney. “Is it realistic?” Probably not.

Writer Elizabeth Berg has been through such times. “Trust in an ongoing process that has a timetable and a method of its own,” she says. “You may not be able to control the way your creativity works, but you can have faith that it will not leave you.”<sup>1</sup>

“Perhaps you need to be kinder and more patient with yourself while trusting that the art waiting inside you will find its voice eventually,” Susan Schrott advises. She went through a complicated time in her life when it was difficult to create. “I decided that, for now, I was not meant to be doing art,” she says.

“This was time to care for my health and to simplify my activities.”

So the first step, then, is acceptance, “admitting to yourself and possibly others that life isn’t flowing as you might expect it to,” as Gwyned Trefethen describes it. And there’s a positive side, for Schrott: “It is this time outside the studio that allows me to yearn for it, dream about what will be my next piece of artwork, and just let things be.”

## **When you’re ready, do something — anything**

As a writer, I often trick myself into getting to work by telling myself just to write for fifteen minutes. I can do anything for fifteen minutes. Another thing I do, to ease myself into working, is to choose the smallest possible task—writing one paragraph or making a list. If I need to revise something, I’ll tell myself just to read through it. Not surprisingly, that usually leads to my reaching for a pen.

Gloria Hansen uses an egg timer. “When I’m either totally avoiding something because it feels too overwhelming or I’m totally uninspired, I use an egg timer. I set it for one half hour. I tell myself, just work on this for a half hour. Just one half hour and out.”

For Carol Schepps, cleaning her

studio is a way back into creating. She starts moving things around, putting things away. “Eventually I’ll find a piece of paper with an image, sketch, or other inspiration, and then out come the fabric, threads, rotary cutters.”

A similar ritual—cleaning her studio, going through her stash of fabrics, her folders—works for Melissa Craven Fowler. “If nothing else,” she says, “I enter the studio every day and look around, breathe deeply and imagine myself working there.”

Karen Linduska doesn’t usually have totally dry spells, but she sometimes gets tired of working in one direction and feels stuck. “If I feel I need extra inspiration, there are a few basic things I rely on to give me a push.”

She looks through a book of favorite artworks. She also looks through her journals to get ideas for images, sometimes making new entries to see what will happen. “If I get an idea for a new technique or discover a new material, I start out working small, about 6 x 6 inches, and produce several pieces. I give myself permission to make mistakes. Not every piece has to be successful, or maybe just one part will be. I use what is successful and build from there.”

See “Dry spells” on page 39



# Textile art celebrated with a standing ovation

by Vivien Zepf

**F**our years ago, SAQA member Linda Sexton-Patrick agreed to help revitalize the lobby of the Garde Arts Center in New London, Connecticut, in exchange for the privilege of hanging a textile art show there. Sexton-Patrick's initial goal in presenting the exhibition was to educate the public about contemporary quilting and how it differs from more traditional quilting. Today, the Garde Arts Center is playing host to her juried show, *Standing Ovation*, for the third year in a row. It has become one of the most anticipated exhibitions on the Center's calendar with more than 20,000 visitors viewing the show each year.

For this year's exhibition, Sexton-Patrick asked artists to submit artwork portraying dance, theater, and music. Thirteen art quilts were juried into the show. The pieces were hung throughout the lobby, even in the openings between columns, adding bursts of color. Sexton-Patrick employed a professional hanging system, coupled with careful lighting. As a result, all the pieces were presented to their best advantage; none were lost in dark spots or corners. The style of artwork in the show ranged from the representational to the abstract. Perhaps due to the nature of the theme, all the quilts were joyful.

I was immediately drawn to Tamar Drucker's energetic piece, *The Conductor*, which presents the silhouette of a music director leading the orchestra. Drucker generates a wonderful sense of movement through her use of curving lines filling the background and moving across the piece. Her



***The Conductor*** 21 x 27 inches ©Tamar Drucker

quilting enhances this movement: the conductor's hair appears disheveled and the wand seems to be twirling in the air. Even the fabric choices seem to crescendo; simpler and more monochromatic background fabrics are at the bottom of the piece, while bolder and more visually dynamic fabrics are used at the top. Drucker's choice not to outline the conductor with special stitching is a good one as it allows the viewer to see him (or her) as part of the energy of the quilt as opposed to separate from it.

In contrast, Barbara Barrick McKie's piece, *Tiny Violinist*, is tightly focused on the subject. McKie's silk dye painting of a young kindergartner playing the violin in the Children's Palace in Shanghai showcases this intense young musician. The background is sparse, with little to compete visually with the child. The young boy's clothes are painted in a split complementary scheme, cohesive to the eye, leaving us to look more intently at what he is doing, rather than how

he appears (though I confess I was slightly distracted by the Tweety bird on his pants leg; it does, however, add a bit of charm). In addition, by placing the boy slightly off center,

See "Standing ovation" on page 40



***Tiny Violinist***  
50 x 29 inches  
©2002 Barbara Barrick McKie

# Why I love my iPhone

by Laurie Brainerd

I have owned my iPhone for about a year and have found it to be incredibly versatile for both personal and business purposes.

It's almost always with me. That's the biggest reason the iPhone and many other smartphones are so useful. When I run into someone and we need to exchange contact info, I can email mine to her and record hers directly into my contacts or notepad.

The second reason the iPhone is so useful is that it has a photo library. I've loaded images of my work onto it, and with this portable portfolio, I'm able to share my artwork with anyone I meet. This is especially useful for us as art quilters, because it's so much easier to show people what we do rather than to try to explain what art quilting is.

At a recent wedding reception, I shared my portfolio with the man sitting next to me. While he flipped through the images, I explained different aspects of each piece. He asked me the price of one that was available and said he would buy it for his wife as a gift. He came by the studio that week, bought the quilt, and commissioned another one for his daughter-in-law.

My iPhone is also used for expanding my email list. When I meet people who are interested in staying in touch, I can ask them if they'd like to receive my newsletter. If they say yes, I can pull up my website's newsletter page and let them type in their email address right there on the spot.

My favorite iPhone use is the credit card application called GoPayment

from Intuit®, a credit card processor for smart phones and computers. For \$20 a month, I can make a credit card sale wherever I can receive a phone signal. For open studio sales, I can input credit card info through the phone and email a receipt to the customer. If I decide to sell in large-volume venues, I might want to invest in a swiper for my iPhone (\$145) or a card reader with receipt printer (\$219).

The communication and computing technology that now fits in the palms of our hands is amazing. It can help us share our work with others, collect contact information, and, in this age of plastic, help us to sell our work. ▼

SAQA Texas co-representative Laurie Brainerd is a quilt artist living in San Antonio, Texas. Her website is [www.lauriebrainerd.com](http://www.lauriebrainerd.com).



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# Practicing textile conservation

by Mary Juliet-Paonessa

**T**extile history fascinates me; quilt history fascinates me even more. After college, I gravitated to the New York City garment district and the Fashion Institute of Technology. When I later relocated to New England with my family and a fabric stash in tow, I started a business stitching other people's quilts.

In the beginning, clients asked for gift-type items: baby quilts, wedding quilts, and house-warming quilts. But word spread that I took on quilt projects no one else wanted to touch: the quilt "the poodle ate a hole in," the quilt that "grandma cut out but never got to finish piecing before she died," and the pre-printed embroidered top "Aunt Em stitched that her niece proudly bleached all the blue quilting dots off of." These were all restoration and completion projects, and the clients wanted the quilts to look like new.

Slowly, the age of the quilts and the issues that needed problem-solving

began to change, and I recognized my need for more education. Living in New England, clients never seem to run out of 19th-century quilt tops from their attics that need to be wet-cleaned and quilted. Many jobs involved repair and stabilization rather than restoration, and I needed to know the difference between the two techniques. I had to know if the quilts and quilt tops were strong enough for treatment or more valuable left as is. What appropriate storage and display techniques could I teach to quilt owners? To better serve my clients' needs, I began the master's degree program in Textile Conservation and Historic Research at the University of Rhode Island.

Conservation has two sides: theoretical and practical. The theoretical side relies on a basic knowledge of art history, textile history, technical advances, social changes, and chemistry. The practical side involves the time spent in internships and student

work experience, practicing stitching techniques, and investigating ways of handling difficult materials.

Now, when a textile comes into my studio, the first thing I do is study the piece and write a condition report before any treatment is undertaken. This systematic analysis creates a record of the history, size, materials, and condition of the object and is augmented by digital images of damaged areas. Outlines of one or more recommended treatment proposals follow the condition report. Together with the client, decisions are made concerning the most appropriate methods for cleaning, repairing, and storing or displaying the quilt, balancing the needs of the client with the conservator's credo of "do no harm." The conservation process focuses on maintaining the historic integrity of the quilt, preserving valuable evidence of social and technical histories for the future.

See "Conservation" on page 41

## How you can help with the future conservation of your art quilt

- Keep a precise list of all the materials and techniques used to create your art quilt.
- Examine the art quilt on a regular basis. Look for evidence of infestation and/or the breakdown of materials. Note the changes and take digital images of the affected areas.
- Vacuum the front and back of the quilt on a regular basis. Place window screening, available at the local hardware store, cut into a large square and edged with binding (to eliminate rough edges) over the piece to prevent the vacuum from suctioning up anything but the particulate matter. Putting a finger between the window screening and the vacuum tool will reduce the strength of the suction.
- Store art quilts in an area away from drastic changes in temperature and humidity. Storage spaces in the interior of your studio or home usually maintain the most constant conditions.
- Use cotton fabric as dust covers. It can be laundered periodically to remove dust. Conservation companies sell archival tissue paper and boxes specially designed to store textiles safely. Choose a box large enough to minimize the amount of folds in the piece. The folds create stress on the fabric and stitches, which over time can lead to breaks in the fibers along the creases.
- Storage tubes, long enough to roll the textile without folding it, can also be used. These are also available from conservation supply companies. Cover rolled objects with a cotton tube dust cover which can be laundered periodically. Although this is an appealing option, I always worry about the stress put on the fibers that end up rolled on the outside of the tube.

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## DVD

from page 15

to get interested in quilting again, the next issue of the magazine had been released. There have been a number of bookings for the workshop, but I think this DVD won't be as successful as the first.

One of the things that concerns me is the short life of these DVDs because they are released only with the magazine. I have suggested to the magazine that perhaps they could be released as stand-alone items.

They've done quite a few now, and I think they would be very popular. The problem they see is that there is usually a project attached to the DVD which is referred to in the script. I think the project could be

made available as a PDF file online. Unfortunately, this idea has not been received well, and it might present ongoing royalty issues which would need to be discussed.

However it has been a wonderful learning curve, and I really enjoyed the experience and the increased exposure and credibility it has created for me. This is a relatively new method of communicating our art and will no doubt evolve rapidly. ▼

*SAQA professional artist member Lisa Walton is a fabric dyer, pattern maker, and teacher living in Sydney, Australia. Her website is [www.dyedheaven.com](http://www.dyedheaven.com).*



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#### On the Cover:

**Lens Flare**, ©2009 Joan Schulze. Read about Joan and her work on page 16.

## SAQA awarded NEA grant

The Chairman for the National Endowment for the Arts announced on April 22, 2010, that Studio Art Quilt Associates is one of the Access to Artistic Excellence: Visual Arts grant award winners for 2010.

This grant of \$25,000 is awarded to support the costs of the *Creative Force 2010* exhibition. The exhibition, to be held during the Houston International Quilt Festival, will include 50 quilts by members of Studio Art Quilt Associates, Inc. The award will support building and operating the exhibit area inside the International Quilt Festival, staff travel, advertising, and other expenses directly relating to mounting this exhibit. The exhibit will also travel to the International Quilt Festivals in Cincinnati and Long Beach, as well as other venues.

Lisa Chipetine said, "We are thrilled with the NEA award. It is wonderful to know that the NEA supports the work that we are doing to bring art quilts to the public."



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## Pattern

from page 31

reproduce them. Patterns range in price from \$4 retail for small patterns up to \$25 retail for large-scale patterns. The cost of a kit is determined by the cost of the fabrics in it.

If you sell to a distributor such as Brewer, Troy, or Nancy's Notions, they get a discounted bulk rate for multiples of 12 patterns or more of any one design at a third of the retail price. If you sell directly to a quilt shop, the price is half of the retail price. Quilt shops usually buy in smaller increments—less than a dozen of any one design.

The best places to market your patterns are in quilt magazines and at the International Quilt Markets. There are two markets each year: one in the spring, which is held in a

different location each year, and one in the fall, one week before the International Quilt Festival in Houston. All distributors, fabric companies, and small wholesalers attend these shows, in addition to the quilt shop owners who are shopping for their stores.

The process of creating my patterns has been a gradual learning experience. It has been great fun and rewarding both personally and professionally. When I started, I could never have imagined where I would be now. I hope my experiences will also help you evolve and grow with your own pattern products. ▼

*SAQA professional artist member Frieda Anderson is a quilt artist, teacher, and pattern designer. She lives in Elgin, Illinois and her website is [www.friestyle.com](http://www.friestyle.com).*

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# Dry Spells

from page 32

## Mistakes are part of the process

In college, I took some music appreciation classes. I loved them, but I dropped out when we were asked to write a simple melody. I was self-conscious, and the only piano available to me was the one in the lounge where girls sat with their dates. I wish I had gone there early in the morning and written my tune, or had even just written any old five or six notes. But I didn't. I was so afraid of making a mistake, of embarrassing myself, that I just quit. I don't believe in regret, but I sometimes wonder what that class would have led to if I hadn't chickened out.

The desire for perfection can deter us from what we want to do, what we enjoy doing, what enriches our lives.

"The need to be a great artist makes it hard to be an artist. The need to produce a great work of art makes it hard to produce any art at all."<sup>2</sup>

## Be committed

Gwyned Trefethen firmly believes in routines and commitments, such as the SAQA 12x12x12 group, where the goal is to make one 12 x 12-inch quilt each month for twelve months. This kind of regular assignment is a good way to keep the juices flowing. At a low ebb, you might not produce a lot, but at least you'll do this one piece. At a more inspired time, having created that work will lead to other ideas, which will cry louder for your attention just because you have something else to do first.

Trefethen, who has been "religiously journaling" for at least ten years, describes herself as an *Artist's Way* devotee. Her journal writing is one of the two basic practices Julia Cameron advocates in her book, which is devoted almost entirely to breaking through creative blocks. The first is the Morning Pages, three pages of stream-of-consciousness writing first thing each day, which are a way to clear your mind of the clutter that keeps you from creating. You can talk about anything in these pages, and unexpected things often pop out. You can play with ideas and surprise yourself into inspiration.

The other practice is the Artist's Date, a once-weekly fun activity for you and your "artist child." Its purpose is to get you away from the grindstone and back to the playground. Cameron suggests that your artist child can best be enticed to work by treating work as play. She emphasizes the need for color, fun,

and stimulation, what she calls "filling the well."<sup>3</sup>

Cameron's whole book is really a workbook for getting out and staying out of the creative doldrums. It's filled with enjoyable, stimulating, and encouraging exercises. It's a kind of guidebook to the creative life for anyone who wants it. It helps the artist in you to stop judging yourself and keep doing what you love. Don't wonder whether it's good enough. Just let yourself enjoy doing it. And everybody hits a block sooner or later—but the good news is, there's a wealth of suggestions out there.

Elizabeth Berg suggests thinking of a dry spell as a mandatory holiday. So she goes to a museum, eats ice cream, visits a friend, or lies in bed with a book.

She says, "Most of all, remember this: If you have the calling to be [an artist], it's not going to go away any more than the shape of your nose will. Your need and longing to express yourself will come back. Like love, you can't force it. Like love, it will find you when it's ready."<sup>4</sup>

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

## Notes

1. Berg, Elizabeth. *Escaping into the Open: The Art of Writing True*. New York: HarperCollins Publishers Inc., 1999, p. 130.
2. Cameron, Julia. *The Artist's Way: A Spiritual Path to Higher Creativity*. Los Angeles: Jeremy P. Tarcher, Inc., 1992, p. 152.
3. Cameron, 20.
4. Berg, 125-126.

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## SAQA CREAM Award winner at Art Quilt Elements

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The Units series explores the construction of a whole piece using elemental geometric units which, when joined, create an abstract composition with lines, colors, and movement. As a New York resident, I am influenced by the many lines and windows that define the cityscape. Those lines are sometimes continuous, are often interrupted, and make for a fascinating interplay. Through the juxtaposition of different hues of warm and cool colors, an imaginary abstract composition emerges that reflects my vision of urban architecture.

This CREAM award was sponsored by members of the SAQA Northern California Region in memory of Emma Allebes.



Photo by James Dee

**Units 19: Cityscape**  
55 x 55 inches

## Standing ovation

from page 33

the artist puts all the important elements—from the child's arm to the edge of the violin—in the center of the top third of her piece, a place where our eye is naturally drawn. This is reinforced by the heavier, darker colors at the bottom of the piece, which push our eye upwards to the lighter portion of the artwork, as we witness the young prodigy in action.

The painted shadow on the floor behind the boy adds depth to the field. I would have preferred to have the shadow continue up the wall to complete the sense of a light source beyond the edge of the frame. I don't feel, however, that this partial shadow is detrimental to the success of the overall piece because in so many other parts of the artwork, McKie has used variations in tone to enhance the sense of movement and depth. Look, for instance, at the folds of the boy's shirt. We can easily sense the wrinkles and anticipate how the

shirt will move as the tiny violinist draws his bow across the strings of his instrument.

Linda Abrams conveys a strong sense of movement in her piece, *On the Move* (not shown). Abrams' abstract piece looks, at first, like a painting. Fabric is organized on the cloth to look like brush strokes. Multi-hued tulle and transparent fabrics help bring a depth of color to the piece, similar to a painter's choice not to fully blend paints before spreading them on the canvas. The strong diagonal line of the figure in the forefront helps us see the piece from side to side. The diagonal also breathes life into the figure as our eye travels with it, giving it direction and movement. Bits of shimmering tulle throughout the piece catch our eye as well, almost as if there is a hidden light source somewhere and the figures are walking towards it.

Abrams' color choice is unusual in that she opted to make the front

figure in a predominantly cool color, while the figure in the back is fabricated from warm hues. It's more common to see this color scheme in the reverse. However, the artist makes this work by adding highlights of orange to the purple body. The final touch in bringing the figure to the forefront is made by Abrams' choice to emphasize the negative space between the legs with yellow and to create shadow with black tulle. Combined, these two elements create depth.

Linda Sexton-Patrick's efforts to educate the public about the artistic nature of art quilts are bound to succeed with the artistry of works such as these, and all the other wonderful pieces juried into the show. Indeed, the public is responding, buying works out of each exhibition. No doubt, Sexton-Patrick deserves a standing ovation. ▼

SAQA active member Vivien Zepf lives in Thornwood, New York. Her blog is [www.sevenpinesdesigns.blogspot.com](http://www.sevenpinesdesigns.blogspot.com).



## Conservation from page 35

Fellow conservators Susan Jerome and Elsbeth Dijkhoorn have joined me in the business this past year. Each brings complementary experience in textile history, collection care, and management, weaving, and dyeing. We met at the University of Rhode Island, where we all received master's degrees from the Department of Textiles, Fashion Merchandising and Design.

The bigger challenges lie ahead of us, as recent innovations include technological advances in textiles, battings, interlinings, fusibles,

adhesives, and notions. Quiltmakers experiment with all the latest products coming into the market. Just as time has shown how decisions made by 19th-century dye manufacturers affected the colorfast properties of brown, black, and green dyes, it will also show us the effects of adhesives, paints, and thread choices on the variety of fabrics being used in modern quilts. Storage and exhibition practices, as well as environmental concerns, affect how slowly or quickly modern textile products begin to deteriorate.

Art quilts are subject to even greater risks because of the experimental nature of some of the work. Techniques borrowed from the art world include a host of printing techniques, transfer processes, screenprinting, and photo transfers, to name a few. Painted and dyed fabric surfaces, along with attached recycled materials, glitter, beads, shells, wood, and

feathers, create chemical reactions that may jeopardize the lifespan of the piece. Organic in nature, even cotton decays over time. Manmade fibers and other materials frequently begin to decompose just a few years after manufacture.

Art quilts displayed in public venues are often exposed to long-term stresses such as light, dirt, extreme climate changes, and environmental contaminants. Moving textiles from one venue to another creates another kind of stress as they are handled, packed, and shipped. As these works of art age, conservators will be challenged to learn more about the aging processes of 20th- and 21st-century materials in order to preserve these artifacts for the future. ▼

*CT Quilt Works, a textile conservation studio, is located in Lyme, Connecticut. Mary Juillet-Paonessa can be contacted at ctquiltworks@aol.com.*

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# Meet your regional representatives

## Daren Pitts Redman

Indiana representative  
web.me.com/darenpittsredman



My grandmothers, grandfather, and mother sewed, quilted, and knitted. I started sewing and making clothing for myself in 1982,

but I made only two traditional quilts. My first class with Nancy Crow began my art quilt career. In May, I took my fourth workshop with Nancy. When my friend, Letty (Kathy Weaver's sister) took me to the 2007 conference in Athens, Ohio, I joined SAQA.

While hiking and traveling with my husband, I love to take photographs for inspiration: the ceilings of buildings in Italy, France, and Spain, all sorts of architecture, and even trees

in our state park. I use these images as a visual reference in my work. I cut from my hand-dyed cottons, then I quilt them on my long arm or my 20-year-old Bernina. I like to keep things simple: one photograph, one rotary cutter, one ruler, one type of cotton (Pimatex), two types of dye (fiber-reactive and natural indigo), and one type of thread.

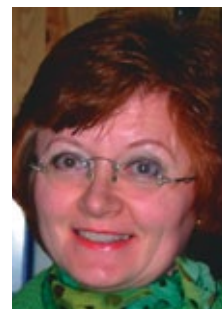
I have worked in my studio, located behind our home, in solitude and silence about twenty hours a week for the past seven years. I continue to take workshops in shibori and composition and also teach dyeing and beginning quilt construction. My work has been published in quilting magazines including *Quilt* and *Quilting Arts*, and I have appeared on HGTV's *That's Clever* showing how to hand-dye cotton and fuse a floral wall hanging.

I have had many exhibits in my region and hope to enter more

exhibitions through SAQA, so I can share my passion with the rest of the world. The sky is the limit with art quilts.

## Annedore Neumann

Europe & Israel co-representative



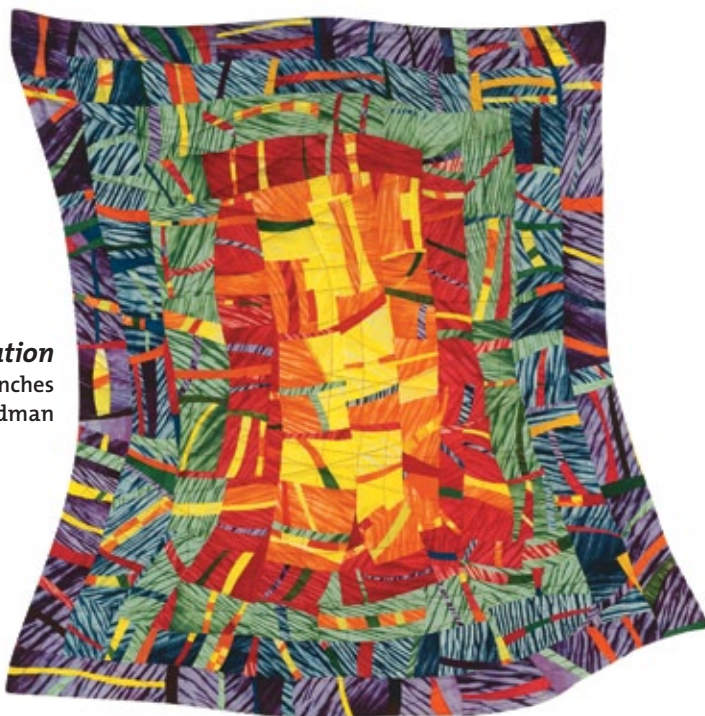
In 1988, I discovered the German Patchwork Guild and was relieved to find I wasn't the only one with this peculiar passion! The

*Quilt Expo* in The Hague in 1992 opened my eyes to the incredible possibilities of art quilts. Since then my work has become focused on my special interests: legal causes, politics, environmental issues, soccer, and music.

My quilt *It Happens Next Door Too*, about child abuse, was part of a Unicef exhibition in Hamburg. My soccer quilt was accepted for the *Pacific International Quilt Festival* in 1994.

I organized an international contest during the horticultural show *Euroga 2002*. More than 100 entries from 17 countries were on display in the beautiful baroque stable of Wickrath castle and were presented in a catalog. Many participants were SAQA members.

In 2003, I visited the *AQS Quilt Show* in Paducah as the first European resident to receive the MAQS Shannon-Ross scholarship. A portrait in *Quilter's Newsletter Magazine* followed a year later. In 2005, my Japanese friend Izumi Takamori asked me to be the German/Dutch coordinator for her annual challenge



**Excitation**

72 x 54 inches

©2009 Daren Pitts Redman



with the theme of music. The final collection of 92 quilts from Japan, the U.S., England, The Netherlands, and Germany premiered at *International Quilt Week Yokohama* and toured the participating countries.

Now as SAQA co-rep with my dear friend Lynne Seaman and the powerful reputation of our organization, I plan another big exhibition, probably next year, with artwork from Europe and abroad, like that impressive one in Strasbourg in 2000.

## Debi Kibbee

Nebraska representative



I am a mixed media artist working primarily with fiber, thread, paper, and ephemera, or what my husband likes to refer to as

“trash.” I, however, insist that everything falls into the category of art supplies. I have created soldered jewelry and am just starting a new journey into fired kiln glass.

My art has evolved from traditional to contemporary, but it always reflects my quirky side. My fiber art is colorful and fun. I use self-dyed and commercial fabrics, adding my own touches with inks, paint, and dyes.

Being fairly new to the world of art quilts, I enjoy the freedom of expression that this genre offers. I have had work displayed in Detroit’s Lawrence Street Gallery and the Lied Educational Center for the Arts in Omaha, Nebraska.

In the past, I have taught for local quilt shops and for *Quilt Nebraska*. I



***The Reverse of the Medal*** 44 x 49 inches ©2009 Annedore Neumann

love sharing my passion with others and have recruited several coworkers into the quilting world.

I am the office coordinator for the chemistry department at Creighton University, where I display my art for the students and faculty to enjoy. I love it when the students hang out in

the office. They are always fun and give me so much inspiration.

Currently I’m completing my bachelor’s degree through the online accelerated program at Bellevue University. The only thing I would wish for is more time in the day to play and create.



***Botany***  
19 x 16 inches  
©Debi Kibbee



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## Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, (860) 487-4199; [msielman@sbcglobal.net](mailto:msielman@sbcglobal.net); or visit our web site at [www.saqa.com](http://www.saqa.com). Annual membership: active (US and international) \$60, professional artist members \$125; student (full-time, with copy of ID) \$30.

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.

The SAQA Journal is published four times a year. E-mail articles to editor Carolyn Lee Vehslage at [clvquilts@yahoo.com](mailto:clvquilts@yahoo.com).

### Deadlines for articles:

Summer: February 1

Fall: May 1

Winter: August 1

Spring: November 1

Artwork by SAQA members is available  
in the SAQA store. To order, go to  
[www.saqa.com](http://www.saqa.com) > Art Quilts for Sale

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