

# SAQQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 21, No.2 ▲▲▲ Spring 2011



## ***Labyrinth of the Hidden Goddess***

35 x 25 inches

by Valerie Goodwin

see page 43

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# Thoughts from the president

by Sandra Sider



**A**s I settle into my new position as SAQA's president, I have been thinking about the challenges of this honor and how I might best

serve our members. I've been phoning the SAQA regional representatives, listening to their concerns and ideas, and speaking with individual members. With your help, I hope to accomplish three main goals between now and the fall of 2013.

1. Guide the board through a long-range planning process in which we look to the future of our organization and determine how we can better serve the members. As we develop long-range plans for SAQA, it would help me significantly if you would take time to send an email to [board@saqa.com](mailto:board@saqa.com) and let me know one goal that you hope to accomplish within the next five years. After compiling and organizing this information, I can present it to the long-range planning committee, who will suggest implementation strategies for goals important to the majority of our members. Long-range planning will be the focus of two days of board meetings in Denver.

2. Chair the SAQA Endowment Campaign (being launched this spring), with the goal of raising at least \$150,000 by the end of 2013 in a permanent fund, whose earnings will enable the development of some of the initiatives from #1 and also support our other projects. I'm pleased to report that we have already received pledges of over \$69,000. You will be receiving a letter in the mail about the endowment campaign, and I hope you'll join me in supporting SAQA's future.

3. Travel across the U.S. and Canada, giving free critique sessions for our regional groups, raising awareness of quilts as an art form, and encouraging the establishment of local critique groups. These sessions are designed to help members who want advice on composition and design.

As part of my new role, I traveled to the International Quilt Festival in Houston last November. I led a gallery walk through *Sightlines* and interviewed several of the artists. While viewing *Sightlines*, I talked with Jenny Bowker, an Australian quilt artist who is a member of tACTile. This group of six artists (two of whom are a couple who work together) created *eyeline*, which was the inspiration for *Sightlines*.

I was interested in the differences between *eyeline* and *Sightlines*. Of course, the most obvious difference is that *Sightlines* has more artists, almost three times as many as *eyeline*. The larger number of pieces in *Sightlines* demanded a very tight display in Houston, with only an inch or two between each quilt. In Australia, each body of work in the *eyeline* exhibition was given nearly 13 linear feet. But even with wider spacing, *eyeline* functioned well because each piece contained a literal line running through the entire installation. Jenny described the line running from one body of work to the next as being "like a baton being passed in a relay race."

Jenny commented that in the layout for *Sightlines*, "Virginia [Spiegel] put a lot of thought into transitioning from light to dark, and in balancing warm and cool colors." She also remarked (and I agree) that *Sightlines* looked spectacular, with beautiful lighting.

Please take time to view the *Sightlines* artist interviews on the SAQA-Channel on YouTube. This is a new way for SAQA members to promote their work. We hope you'll add videos of your own work to the site as well.



*Traveling  
Companions on  
Life's Journey*

32 x 118 inches

© Leni Levenson Wiener

# Report from the SAQA executive director

by Martha Sielman



In this column I thought I would talk about how an idea becomes a SAQA exhibition. Ideas for exhibitions come from many different sources,

and I would like to encourage each of you to think about what might make a good exhibition. Send your ideas to Peg Keeney, chair of the exhibition committee (keeney10@charter.net).

I'll use *Sightlines* as an example, because Sandra talks about *Sightlines* in her column. When Jenny Bowker posted a link to *eyeline* (tactilequilts.com/eyeline), I saw the exhibition online and emailed Peg the website URL with the suggestion that SAQA should do something similar. Peg contacted Jenny, who requested and received permission from the TACTile group for SAQA to use their concept. Peg and I brought the idea to the full exhibition committee, who were very enthusiastic.

The committee developed *Sightlines* as an exhibition of the work of 14 artists who would agree to create an installation of multiple works to fit the exhibition concept. Virginia Spiegel was asked to be the invitational curator to create the exhibition. After Virginia chose an international array of 14 artists in August 2009, she created a Yahoo group so that she and the artists could communicate as they developed their individual installations and the exhibition as a whole.

With the artists given six months to complete their installations, I began working with Deidre Adams on a design for the catalog. Since the line that connected the works within each installation and between installations was so important, I suggested to Deidre that we should experiment with doing an accordion-fold book, enabling the exhibition to be spread out or viewed in individual parts. We asked the printer to develop several dummy versions to determine if it could be done, but we eventually decided that having the entire catalog

in accordion folds would place the centers of the major pieces on a page fold and distort the images. Deidre developed a better design that called for a wide book to accommodate the width of the installations, with a 6-page gatefold in the center that allows the reader to see the entire exhibition laid out together.

As part of a discussion with Herb Anhaltzer in December, I described the exhibition. Herb was very supportive and offered to fund the catalog in memory of his wife Mary Anhaltzer. This generous support enabled us to choose a hardcover version for the catalog and allowed us to have all of the artwork shipped to Colorado to be photographed by Gregory Case. Having a single photographer ensured that the quality and color of the resulting images was consistent.

The editorial staff edited and proofed the artist statements and bios for the catalog, exhibition proposal package, and exhibition labels.

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see "Executive director" on page 38

## Board report by Linda Colsh, secretary



Keeping a check on the pulse of the membership is an important function of the board. We do a lot of listening, which in the

modern world involves keeping an eye on virtual communications.

A few months ago, a SAQA Yahoo group thread about board membership appeared that wondered about the backgrounds of board members. One of the posters counted up the members of the board who are artists. In a group of quilt artists, it is logical that our board have a number of artists represented. This reflects the demographics of the SAQA membership and also the interests and

passion of the greater pool from which board membership is drawn.

Still, to describe board members' backgrounds in just this one category neglects the diversity of skills and experience the members share. Not all board members are artists, but those who are bring many other skills to the table. I decided to take a look at current board membership and see

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see "Board report" on page 38

# Meet your new SAQA board members



## Judith Trager

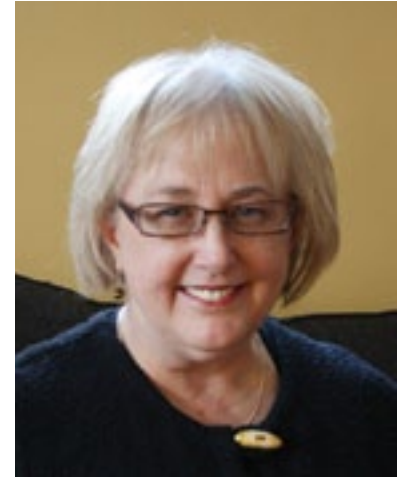
As one of the original 50 members of SAQA, I have been making art quilts for more than 40 years. I currently work from my studio in Boulder, Colorado. In addition to serving as a regional representative for SAQA in the late 1990s, I was also a conference speaker at the SAQA conferences in Santa Fe, New Mexico and in Athens, Ohio. My quilts hang in collections throughout the world. I participate in the Arts in Embassies program of the U.S. State Department and currently have a quilt on display at the U.S. Embassy in Laos. I have been fortunate enough to have had quilts in both *Quilt National* and *Crafts National*, and my work is part of the City of Denver's collection. I also teach and lecture extensively. Teaching appointments have taken me to several European countries, Australia, and New Zealand. I have served as president of Front Range Contemporary Quilters (twice!) and have been active in the organization's growth and programming.



## Linda Beach

A fiber artist for many years, I am inspired by the challenges of working with patterns found in commercial fabrics and using traditional piecing methods to express the beauty I see in nature. My work can be seen in numerous public installations across the country as well as private collections. I have also been juried into several national exhibitions, including *ArtQuilt Elements* and *Quilt Visions*. Among my most enjoyable accomplishments, though, have been the times I served as artist-in-residence at Denali, Rocky Mountain, and Acadia National Parks.

As far back as I can remember, I have enjoyed making things and working with my hands. I progressed through knitting, embroidery, and needlepoint, but it wasn't until I found fabric that I realized I had found my passion. From my first experimental steps, SAQA has provided me with a wealth of knowledge, experience, and community that I have found nowhere else. I am honored to have been asked to serve on the board and hope to be able to give back as much as I've gained and to help others do the same.



## Mary Pal

Fiber art chose me at a very young age, as it has countless others. Early on I was struck with a hopeless addiction to textile, stitch, and design. My exploration of traditional quilt making began in the 1970s, but I quickly realized I was happiest ignoring pattern directions. I enjoyed following my own path. Today, my work with cheesecloth portraits takes a sculptural approach to fiber art, while my other work is more painterly.

Joining SAQA and then becoming a regional representative has allowed me to employ some of my graphic design, management, computer, and fundraising skills in new and creative ways. I have gained so much from my membership, and I return from every conference excited, inspired, and renewed.

I am honored to have been asked to serve on the board and look forward to contributing to the development of this wonderful organization in any way I can.

# Applying for PAM membership

Submit a consistent body of work

by Leni Levenson Wiener

**P**robably more than any other reason, most PAM applications are denied because the PAM Review Committee believes the submitted portfolio of 10 images does not present a consistent body of work.

A consistent body of work is a group of pieces that hang together and are clearly by the same hand. There should be a consistently clear, distinct, and unique voice, in a style that does not look like, or seem derived from, another artist's work. It is the style—that is, the artistic approach—that must be consistent. Simply unifying otherwise unrelated styles of work by theme does not constitute a consistent voice. (This is the goal of an exhibition, when many artists show how their different styles address the same theme.) If you are showing the committee a “wide range of styles,” in fact you are telling them that you have not yet settled on a style you can call your own.

The first step in creating a consistent body of work is to find your voice—that is, to establish your own working style. Only then can you produce a group of pieces that expresses your singular artistic position. Finding your voice is not a quick and easy exercise; it involves self examination and self discovery, along with experimentation and development of a clear, strong direction. (See “Finding your voice” in Winter Journal 2011 for more detailed information.) Here are a few specific choices you'll want to consider:

Think about fabric—are you more comfortable with commercial fabrics?

Patterns or solids? Dyeing your own fabric?

Do you want to include surface design and/or embellishment?

Are your colors consistent with your voice? This does not mean you must always work in the same colors, but whether your color selections are subdued pastels or strongly saturated colors changes the look of your work and the impact your pieces have as a consistent body of work.

Consider working in a series. This will allow you to examine and explore different aspects of your subject and techniques in order to help you determine what you want to continue to develop.

After you have established a voice that embodies your unique artistic vision, you can begin to build a body of work. All the pieces should appear to be from the same hand, make the same statement, and utilize the same technique or combination of techniques that form the thread throughout the “body” of work. Presenting a consistent group of pieces for PAM consideration requires that you edit your existing pieces with the following criteria in mind:

Are your techniques similar in all 10 pieces? Combining pieces created using primarily different techniques rarely works even if they all have the same subject matter.

Keep in mind the age of the pieces. A great work from

five years ago is likely to appear out of place with your current work. We all evolve over time.

Are the materials/colors dramatically different across the pieces in the group? If you work mainly in primary colors but include one or two pieces in subdued earth tones, this will not look cohesive. The same goes for working with mainly solid fabrics versus highly patterned ones.

Do all 10 pieces make the same statement, set the same mood?

When all else fails, have someone else look at your body of work and see if anything stands out as different from the rest. Many artists find it useful to have a professional critique their work to help them establish a direction.

see “PAM membership” on page 39



*Twilight time*

21 x 18 inches ©2010 Leni Levenson Wiener



# Keeping your work fresh

by Ann Brauer

I began writing this article when one too many juries rejected my work, saying it wasn't "new" enough. I thought my work was evolving, but maybe there was more I could change while still retaining my style.

Now I know there are quilt artists who experiment with technique and subject matter all the time. There's nothing wrong with that—but I like to make my quilts in blocks which represent abstract landscapes, and I'm not sure I want to change that. I support myself selling my quilts. Trust me; it's much easier to market a consistent body of work. Still, maybe there was something more I could be doing to keep my work fresh while also developing a body of work.

I decided to contact several other quilt makers who have maintained a

recognizable style but whose work is constantly fresh and new. Would they have tips for me?

First, I asked my friend Susan Leslie Lumsden ([www.rebelquilter.com](http://www.rebelquilter.com)) whom I have known for a number of years. For those not familiar with her work, she is primarily a colorist who uses bull's eye blocks that spin across the quilt. These blocks are pieced in hand-dyed silk with great attention to the color and sheen of the fabric. The angles of these particular blocks allow her to create impressions of light and motion. Obviously the colors of the quilts change, but there's more to it than that. Looking at her work, one of my favorites is *Slipstream Adventure*. She began this work after listening to Van Morrison's *Astral Weeks* and imagining being tossed into the

turbulence of air following a propeller. The movement in the piece is created by carefully choosing the pieces of silk and then quilting in a design that echoes this motion.

In other quilts, the bull's eyes are just a background. A powerful quilt in this series is *Live Water*. The quilt is dominated by a swirl of light which becomes brighter and more intense as you get closer to the center. Upon closer examination, the light is created by countless fish swimming toward the center light. The quilt works on so many levels.

When I asked Susan for tips, she admitted that sometimes she does wonder what the next quilt will be, but usually her current piece guides her to the next quilt. Frequently inspiration comes from events around



***Slipstream Adventure*** 70 x 144 inches in four panels ©2008 Susan Leslie Lumsden





**Live Water** 70 x 105 inches in three panels ©2008 Susan Leslie Lumsden

her. Susan is also a chef—so it makes sense that she’s contemplating a piece based on onions. Now that’s using your life to design a quilt!

OK, a start, but maybe there was more. Time to contact Nelda Warkentin ([www.neldawarkentin.com](http://www.neldawarkentin.com)). I admit I had not carefully examined her work until Carolyn Lee Vehslage suggested her name. Sure, I had admired the wonderful colors and the graceful but constantly changing shapes she attains. But I had not noticed the many techniques she uses to achieve these effects. Her primary interest lies in exploring patterns in nature. She also works in series: sun backlighting tree trunks in western Maine where she maintains one of her two studios, light on the water, or abstract exploration of patterns. The quilts are made using layers of silk organza painted and stitched to create constantly varying shapes. So how does she get the work to look constantly new?



photo by John Tuckey

**Meadow Pine** 70 x 50 inches ©2009 Nelda Warkentin



photo by John Tuckey

**Before Sunset** 14 x 50 inches ©2009 Nelda Warkentin

As Nelda explained it, she is constantly observing nature. She sketches and re-sketches the work. “I do not like to repeat myself,” she stated simply. That’s why she spends so much time thinking about the work before she even begins. She frequently studies the art of others to get ideas about how to resolve an issue. If she’s in a city, she makes a point to spend time in art museums and galleries. When she finally has a design, she experiments with different techniques to get just the right effect.

It is instructional to look at the details of two quilts which are similar in color but so different in technique and effect. In *Meadow Pine*, black and navy linen are superimposed on softer organza to create definitive lines and shadows. Notice I said black *and* navy—care was used even in determining when to use black and when to use navy. The quilting lines here are sure and solid in colors that contrast with the softer colors of the silk. They curve and intersect at intriguing angles and patterns against the organza.

In *Before Sunset* she was seeking a softer, almost dreamy effect. In this quilt, darker accents are curved and muted with organza—some disappearing into the distance. The colors of the organza are further muted by

liquid acrylic paint which runs down the quilt. The quilting stitches meld into the quilt and must be discovered as the layers are examined. I can only imagine the number of experiments it took to get the look just right.

Finally, I contacted Susan Shie ([www.turtlemoon.com](http://www.turtlemoon.com)). When I first met her, she was already an established figure at *Quilt National*, recognized for her quilts which used elaborate quilting, embroidery, and embellishments to tell intense personal stories. Consider the quilt *Back to Eden*, made in 1989. It was made in blocks which she posted on a wall in her dining room and tweaked for a year. It took her two weeks just to put the blocks together. The result was a heavy, complex quilt, rich and detailed.

In 2005 she created *NEO Buddha*, a breakthrough piece. While the images are more open, the symbolism ever present, and the stories still controlling, there is a new look to the work.

As she spoke with me, I noticed how her stories were constantly overlapping and circling back, weaving together the details, the events in her life, her thought process. Certainly her methods have changed over time. Some of the changes have been technical—using whole cloth, mastering the air pen. Instead of intense hand

sewing, she began writing extensively on the quilts.

But there must be more to the freshness of her work than just technique. I visited her website and looked at some of her recent pieces. One of my favorites, *Philadelphia Freedom: Two of Paring Knives*, was created in 2010. According to Susan, this quilt began as a commemoration of the nine slaves that President Washington illegally kept in Philadelphia when it was the temporary capital of the United States. The story is furthered by the image of President Obama flying with the slaves over the scene. There is such freedom in this piece—even the spontaneity that occurred when she printed the stamp on Mr. Obama’s face upside down and then decided that this was how it was meant to be. The writing on this quilt took several weeks to complete as Susan explored her thoughts not only on the historical events but also on her personal experiences at Kent State. It is worth it to read Susan’s description of the quilt on her website.

While the changes in technique allow her work to vary, I think the clue here is the intensity and honesty of her stories. And maybe I had finally found the secret. Sure, I can change my technique—either





**Back to Eden** 80 x 78 inches ©1989 Susan Shie.  
Collection of Nancy and Darrel Seibert of Hudson, Ohio



**NEO Buddha** 56 x 57 inches ©2005 Susan Shie  
Collection of John M. Walsh, III, Martinsville, New Jersey

because circumstances force it or as I become more skilled. I can examine the world around me, visit museums, and ponder my quilts as I make them. I learned lots of tips and ideas—tools I can use. But I came away convinced that these are just tools and that these tools must be used in pursuit of a goal. By constantly striving to achieve something, whether it is to tell the stories of Susan Shie, to recreate the patterns of light on the woods like Nelda Warkentin, or to perfect the color fields of Susan Leslie Lumsden, every quilt can be a new statement. And that, I think, is the answer—to be sufficiently honest with oneself about the internal search to try to say something new in every piece. A simple goal—but not easy. ▼

SAQA professional artist member Ann Brauer has a quilt studio in Shelburne Falls, Massachusetts. Her website is [www.annbrauer.com](http://www.annbrauer.com).



**endless fields**  
99 x 99 inches ©2011 Ann Brauer



# Land, Sea and Memory

## Journey of a lifetime

by Laurie Swim

*Land, Sea and Memory, a series I worked on for several years, opened at the Mary E. Black Gallery in Halifax, Nova Scotia on July 22, 2010. After 40 years as an artist, it was my first solo show in a public gallery.*

Susan Charles, the curator of the show and director of the gallery commented, "The work of this artist not only illustrates a mastery of skill, it has been created with personal intent so as to express the soul of its maker with eloquence and ease." I was delighted to hear such appreciation and validation

of my work in our growing field.

Publicly, the show also achieved great success. The gallery sold \$7,500 in books, prints, and cards of my work. In the six weeks the show was on exhibit, over 1,500 people viewed it. This was the largest attendance for a single show in the gallery's history. My



photo by Paul Darrow

Laurie with *Open House* ©2010

*Choices* 17 x 33 inches ©2009







**In the Gut** 52 x 60 inches ©2010

husband, Larry Goldstein, also created a high-quality 14-page catalog, and we were able to donate a portion of the sales to the Canadian Cancer Society. Because of the media coverage of the show on television and in provincial and national newspapers, I was able to sell three pieces in the exhibit, at prices ranging from \$4,000 to \$12,000, averaging about \$1,500 per square foot.

In essence, *Land, Sea and Memory* was the culmination of several series of works and themes I have followed since moving back to Nova Scotia from Ontario in the summer of 2004. The first series was *The Ragged Shore*, in which I explored the rugged rocky landscape, hewn by the last ice age, as it touches the Atlantic Ocean and the inhabited structures that dwell upon it. The second series, *They were*

*Fishers*, was an homage to the culture of fishing and the fishermen of times past.

Out of these pursuits came my decision to build a series of images with past and present references to the seafaring heritage of the eastern seaboard of North America. In particular, I studied Nova Scotia's South Shore where I spent my childhood. I looked at the small fishing community of Lockeport which was settled by some of my New England ancestors in the 1750s. My work is imbued with what I romantically refer to as genetic memory.

One work from this series is *Make and Break* (this work was critiqued in the *SAQA Journal*, Winter 2010 issue). Inspiration for the piece came from my discovery of the small motorboat engine Make-and-Break. This engine

revolutionized the way inshore fishermen of the 1920s went about their daily work, no longer dependent on wind and sail.

Seeing the depletion of fisheries in my lifetime, I also included an image from a more prosperous time in my *Land, Sea and Memory* show. The piece, *In the Gut*, is inspired by a black-and-white photograph taken in the 1950s. In *Choices*, I address the issue of the migration of young people, many of whom make the choice to leave home and find employment elsewhere.

Although *Land, Sea and Memory* was my first solo show in a public gallery, I have been creating in this medium for almost 40 years. It was after I graduated from the Nova Scotia College of Art and Design with a BFA

continued on next page



*Breaking Ground, The Hogg's Hollow Disaster, 1960* 84 x 240 inches ©2000

in the early 1970s that I began designing and making art quilts. Growing up in a small community surrounded by the sea, I always knew I would be an artist. My mother had a fabric store and I started sewing at a young age, dabbling in the needle arts. I began sewing on a machine, making my clothes at 11. When I started university, however, my intention was to become a painter. After a few years of working in the fine art discipline, I changed my direction to study weaving. I even apprenticed in Denmark with two established weavers. What this experience taught me was that weaving as a profession was too confining for the work and images I wanted to pursue.

In 1976, I designed my first art quilt, *Eve's Apple*. The image later became the cover of my first book, *The Joy of Quilting*, published in 1984 in Canada and in 1986 in the U.S. and Britain.

*The Joy of Quilting* was the first book collaboration between my soon-to-be husband, Larry Goldstein, and me. Larry produced the book as a "package" for established publishers—Viking Canada, The Main Street Press in the U.S., and William Collins in the U.K. The book's hardcover and trade paperback editions sold 32,500

copies worldwide.

*Quilting*, 1991, was my second book. Its first printing was as a hardcover, part of a World of Crafts series produced by Friedman Publishing, New York. As a single trade paperback book, it was published in the U.S. and Canada, and in Britain as *Pictures in Patchwork*. It sold 35,000 copies.

Larry and I have been together for

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*Being represented  
by such a reputable  
fine craft gallery  
has given my  
work cachet with  
collectors.*

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over 30 years now. Our skills in art and publishing have allowed us to survive financially. From the very beginning of our wonderful relationship, Larry always made sure my work was documented with professional photographs, something I hadn't done before. As well as producing and publishing my first and third books

(*Rags to Riches, the Quilt as Art*), he evolved a line of print products — note cards and, more recently, archival photographic prints, in order to make my images in fabric more accessible to the general public.

In the mid 1990s, while living in Kingston, Ontario, with our then-small son Jake, I started working with community volunteers to create works for historical record and social activism. *Pulling Together, The Builders of the Rideau Canal 1826-1832* was the first collaborative project of this sort. It now resides in the permanent collection of the Workers Arts and Heritage Centre in Hamilton, Ontario.

*Breaking Ground, The Hogg's Hollow Disaster, 1960*, a millennium project created with volunteers in 2000, commemorates five laborers who died digging a tunnel for a water-main in Toronto. The incident is an important part of Canadian labor history and led to changes in safety regulations in Canada. On March 17, 2010, the 50th anniversary of the tragedy, the piece was installed in a ceiling-to-floor glass case in the York Mills subway station in Toronto, where 22,000 people pass by daily.

It was the creation of the *Lunenburg Heritage Quilt*, another community-built work, that brought me to



Lunenburg, Nova Scotia in 2003. I completed the work with volunteers that summer at the Knaut-Rhuland House Museum during the all-summer celebration of the 250th anniversary of the founding of the Town of Lunenburg, now a lovely UNESCO World Heritage site.

Upon returning to Toronto that fall and two weeks after receiving a Chalmers Arts Fellowship, a major Ontario provincial art award, I was diagnosed with breast cancer. Following treatment during the winter of 2004, Larry and I decided to return to my home province, Nova Scotia. It has been a good decision with regard to my health and art making. Larry, who thought he was coming here for me, has come to love living here. We'll not be leaving.

Early in 2005, we decided to display our cards and digital prints to retailers in a booth at the annual Atlantic Craft Trade Show in Halifax. Ray Leier of del Mano Gallery in Los Angeles, had been invited by Helen Ferguson, the Canadian Government Trade Officer for the Atlantic Region. He was interested in attending the event to look for fine craft products made by Nova Scotia artisans that he could sell in his gallery, one of the most respected in the world. Our booth was decorated with three original works from my *Back Yard* series.

When Ray came across our booth, he took notice of these larger works and ended up inviting me to have a show at his gallery

My first show, *At the End of the Day* at del Mano Gallery, was in February 2007. It was followed by another, *Regaining Paradise*, in the fall of 2008. The gallery sold two of my art quilts in the first show. With the downturn



***It's No Fish Ye're Buying*** 14 x 14 inches ©2007

of the American economy, there were no sales in the second. Just the same, the show was so well attended, they kept it hung for a month longer.

Being represented by such a reputable fine craft gallery has given my work cachet with collectors. My piece *Stonehurst Houses* was purchased by Robert and Barbara Hunter for their collection. A few years ago, the collection was exhibited at the National Quilt Museum in Paducah. Another work, *It's No Fish Ye're Buying*, was a commission piece and is now part of *Textile Traces*, a collection of some 5,000 small works thought to be one of the most important groups of historical textiles in private hands. This collection is being compiled by Lloyd Cotsen, who has been honored by the Textile Museum in Washington, D.C. for exceptional contributions to the field of textile arts. Del Mano also featured my work in their booths at SOFA New York and SOFA Chicago in recent

years. The gallery displayed works from *Land, Sea and Memory* at SOFA Chicago 2010.

In 2006, I established a studio in Lunenburg and we lived in Blue Rocks, a beautiful community of about three hundred souls at the mouth of Lunenburg Bay. In the fall of 2010, we had the opportunity to move the gallery and studio to a new location, the Kaulbach Block, two doors up from our previous location on Lincoln Street, the one way street into town. The large elegant Victorian commercial building where I now have my gallery and studio was erected in 1897 with storefronts on the lower level and two apartments above. The move brought us closer to the center of Old Town Lunenburg. We now live in the larger apartment on the second floor alongside my new studio which has a bank of windows overlooking the water.

Art Quilt Gallery of the Atlantic is now on the first floor. We will show

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see "Land, Sea and Memory" on page 40

# Is an income tax audit headed your way?

by Colleen Ansbaugh

**W**orried about filing taxes? Who isn't? Perhaps even more of a worry is the possibility of being audited. Last year more than a million Americans faced audits from the Internal Revenue Service (IRS).

Here are five steps to help you avoid an audit. (*Note: this article is not intended to be a substitute for professional advice. Please consult your tax preparer.*)

## 1. Check your math

Math mistakes on your tax return cause the IRS to review and correct your return. While the IRS generally simply corrects your mistake and sends you a bill or refund check, an arithmetic mistake is a red flag to the IRS and indicates the need for closer review. If numbers and figures are not your thing, using tax software that aids in calculations might assist you in tax preparations. Be sure to enter correct figures. Double check the social security number entered—make sure no numbers are missing or mixed up. Submitting information with transposed figures not matching a 1099 form is a discrepancy sure to catch the eye of an auditor.

## 2. Watch claimed expenses

Individuals, self employed or not, with unusually high expenses alert the IRS to take a closer look at the return. Round off deductions to the nearest dollar, not tens or hundreds of dollars. Be careful not to take the same expense twice. Don't be greedy. On the other hand, take

the deductions you are entitled to. Good recordkeeping is a must and you should be ready to substantiate your claims. You may need to provide a brief statement about the reason for any extraordinary expenses. A high deduction-to-income ratio (for example: \$80,000 in deductions and

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*Are you running a true business geared toward generating a profit or having a great time pursuing a passionate hobby?*

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\$100,000 in income) needs careful review. To be safe, have a good tax accountant or attorney review your returns before filing.

## 3. Self employed? Get ready to prove it.

As artists we take great care in how we present our professional portfolios to galleries, exhibitions, art centers, and other art outlets. Are you equally as conscientious when presenting your figures to the IRS? A hard, cold distinction must be made: are you running a true business geared toward generating a profit or having a great time pursuing a passionate hobby?

As tough as it may seem to face this choice, the financial distinction needs to be made.

As an artist trying to file a Schedule C or similar business tax return, you must be able to prove a motive for profit. If you cannot prove a motive for profit, then your actions are classified as a hobby. If you're geared toward making a profit, art-related expenses and health insurance costs may be deductible from your income, thereby reducing your tax base. On the other hand, if you are regarded as a hobbyist, any revenue received from art sales must be included in the tax return as taxable income, and hobby-related expenses are most likely not allowed. Because the number of unemployed people has risen quickly, many Americans have been forced to turn to self employment, and so the IRS continues to examine home-based businesses for legitimacy.

Artists and small businesses may find it difficult to turn a profit, especially in the start-up years. The sluggish economy has slowed art sales in some regions, making profits more difficult to obtain. As a business, connecting with new galleries or clients can be viewed as a sales call and expensed. Record the details of the meetings, logging the potential client's name, the date and time of contact, locations, and the mileage incurred. Saving the business reference information in an easy-to-use binder or adding it to a journal is a good idea. Retain the contact's business card as a visual reminder of



the meeting. Jot down discussed subjects to jog your memory for a later review of events. Another suggestion is to maintain a separate bank account and credit card just for the business, with the business' name listed on the account.

Are you a resident of a state requiring sales tax? If so, a business selling directly to consumers is required to collect the sales tax and forward the fees back to the state government. States such as Wisconsin require businesses to file state sales tax on a quarterly basis via the Internet. Using the U.S. Postal Service to send in state sales tax is no longer an option in some states. In this situation, deducting Internet services may be allowed. Check your state's sales tax requirements. States require submission of sales tax information even if the amount is zero. Failure to do so may result in the state assessing the business an estimated sales tax amount which the business must pay or forward the appropriate forms. Not submitting the proper sales tax form and information can be a headache to correct. Taking the time to mark the required filing dates on the calendar as a reminder can help keep you organized and save time later.

#### 4. Report all income

Keep detailed records and report all income, even if you receive cash sales or tips. Be aware that the IRS looks for significant income increases or decreases from past returns. Income in excess of significant benchmarks, for example \$250,000 or \$1,000,000,



**Palm**  
36 x 24 inches  
©2010 Colleen Ansbaugh

is notable, as there are tax breaks above or below certain income levels.

#### 5. Be normal

The IRS has calculated "typical" profile returns. Each return is compared to the baseline profile number. The IRS program is called the Discriminate Inventory Function System (DIF). A score is assigned to every return processed. If your score is significantly higher or lower than the "normal," a message is sent to the IRS. Filing after the deadline without applying for an extension is another common mistake. In addition, failure to pay your full tax liability without applying for an installment plan is another red flag. Try to submit your taxes before

the deadline to avoid standing out.

April 15 seems to roll around faster every year. Make tax preparation easier on yourself by maintaining accurate records of income and expenses all year long. Keep your numbers in check with periodic reviews by your tax accountant. Washington is keeping the door open for tax changes, so checking with professional tax preparers before submitting returns is a good idea. Planning ahead and submitting tax information on time will reduce your stress level and allow more time for making art. ▼

*SAQA Active Member Colleen Ansbaugh lives in Manitowoc, Wisconsin.*

# A week with Eric Maisel

by Elaine Quehl

**D**r. Eric Maisel is widely regarded as America's best-known creativity coach and is a pioneer in his field. Originally trained as a family therapist and now author of many books, Maisel has turned his attention to working with and coaching artists. Over the past two years, I've read several of his books and have felt comforted by his advice. I've underlined numerous passages and will surely refer to them again and again. Each of Maisel's books is packed with wisdom, understanding, and practical advice for artists.

Knowing this, you can see why I jumped at the opportunity to participate in one of his classes at the Omega Institute ([www.eomega.org](http://www.eomega.org)) in Rhinebeck, New York. Seven participants attended "Coaching the Artist Within," among them writers, fiber artists, a collage artist, and a clay artist. In between informal lectures and discussion, participants had at least three opportunities to sit one-on-one with Maisel for advice on their own art-related issues. Our coaching sessions were observed by the other participants, who then had an opportunity to provide feedback. Maisel was adept at getting to the core of each person's issues, and we all learned a great deal from observing one another.

Maisel began by explaining that the reason why artists so often face blocks and resistance is because we are far too attached to outcome. We all want to skip the work that doesn't work. We need to face the fact that some of the process is not enjoyable and that

it is more important to show up than to enjoy ourselves.

This brings me to the number one principle extolled by Maisel: showing up! Maybe you aren't feeling particularly inspired today so you avoid the studio. But quieting the mind and starting to work would actually be more beneficial than avoidance. Did you know that many biographies of

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*It is important  
to tend to our art  
before anything  
else because we  
make use of our  
sleep thinking  
upon waking.*

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famous artists reveal that the regular extra hour in the studio first thing in the day made all the difference?

Maisel stresses the importance of making our art practice a regular activity—a habit—preferably daily, and preferably the first activity in our day. It is important to tend to our art before anything else because we make use of our sleep thinking upon waking. By postponing our art making to a later time in the day, we cut off a full third of our creative energy. Another important reason to tend to art early is because the

practice shapes the rest of the day. Having already accomplished something meaningful early, we can meet the rest of the day with ease and a sense of comfort. However, I must confess that I've never set foot in my studio before tending to my two morning habits: checking my email and tending to my growling stomach and caffeine-starved brain.

The second important principle critical to making art is to get a grip on our minds. This means not only being able to quiet the mind enough to work, but to also pay close attention to what we tell ourselves. We need to let go of the small thoughts, the ones about routine things we need to do or those about what the people in our lives said and did.

"We are tricky creatures who try to avoid knowing the truth about ourselves," says Maisel. It's very important to pay attention to the things we tell ourselves and to be able to disregard the thoughts that don't serve us. Some of these thoughts are obviously self-deprecating, but others can appear quite innocent. Thoughts that take us away from our work, to check e-mail, for example, or to see what's on TV, are interrupting the process. Instead of focusing on the hectic nature of our lives, try substituting affirmative language. Say, "Yes I'm busy, but surely I can spare one hour for the studio." Or, "My e-mail can wait another hour."

Maybe you only have one or two hours to create each day or even each week. If so, it's important to hold the work close to you throughout the





***In the Act***  
47 x 22 inches  
©2010 Elaine Quehl

very easy to tend to all of the items unrelated to art making and leave our art until last. I can relate all too easily to this one. But why do we do this? Because making art is harder than anything else on the list. We know how to do those other activities; they don't involve creative decisions. Many artists believe the myth that making art should be easy when inspiration strikes. In fact, the process is not easy and we are normal in finding it difficult.

Anxiety is also a major reason why many avoid the studio. Anxiety arises both in the creating stage and in the final stage in which we

put our work out into the world. An artist's life moves from one creative choice to another, and this act of choosing generates anxiety, prompting a reaction to flee. At this point it is easy to experience a creative block and resist the work. Resistance will always be a natural part of the process and, therefore, staying with the work is not a matter of discipline but rather managing anxiety.

When hit with a creative block, many artists believe they need another class or another book, when what they really need is to stick with the work. This stubborn resistance to working was very clearly demonstrated by one of the participants in the class. Maisel advised her to write

for two hours each morning, but each day she came back insisting she needed to take grammar classes before she could write her book, despite having graduated from university with an English major. Maisel insisted she write the first draft without thought to grammar and that she could take all the grammar classes she wanted after the first draft of her book was finished.

So how can one manage the anxiety that surrounds the creative process? Here are some tips offered by Maisel.

- Practice deep breathing: five seconds in and five seconds out. Remind yourself of your intention to stay put and relax.
- Dispute the negative and the distracting thoughts.
- Use discharge techniques by engaging in something active, like exercise, to let energy out.
- Practice dis-identification: remind yourself that you are not your work.
- Use ceremonies and rituals, affirmations and prayers, whatever you associate with being in a calm place.

We were later asked to complete an exercise in which we imagined the sort of criticisms that we would find hurtful. Then we talked about ways to deal with this emotionally. Maisel is absolutely correct in saying that if you have a voice and put your work out there, you will be criticized.

day, even when you can't be in the studio. If you don't stay in touch with the work, it has a way of vanishing. I can remember how I held my work with me all day when I had a conventional 9-to-5 office job. This did indeed keep my work alive. Now I find it harder to hold my work with me when I'm out of town teaching. The transition back to a studio habit can be a challenge.

Do you want to make more time for your art? Maisel suggests making a list of the things you do when you get free time. Then ask yourself: what would it feel like to do none of these things but to turn to art instead?

Many of us keep lists of the things we need to accomplish in a day. It's

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see "Eric Maisel" on page 41

# Lay of the Land II

## When architectural composition met fiber art

by Valerie S. Goodwin, R.A.

**W**hat is a composition? Succinctly put, a composition is the arrangement of several parts to make an integrated whole. In visual art, a composition is created through the use of the *elements* of design which are arranged using the *principles* of design.

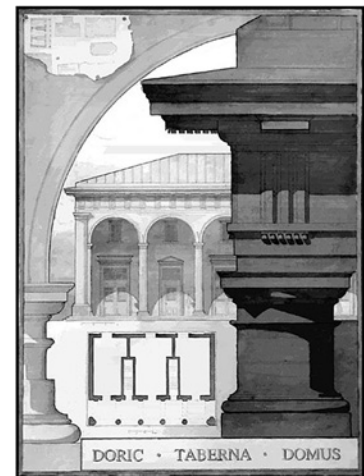
My process of creating a composition is affected by my background in architecture. My work has been impacted by my experience teaching architectural graphics and the history of architectural education. Early on in my career as a quilt artist, I knew that this influence could provide the basis for my artistic voice. My journey has taken me in many surprising and totally unexpected directions. It has also created interesting results

through my desire to fuse my work as an architect with my work as a fiber artist.

This article describes how I approached composition in creating *Lay of the Land II*, a commissioned art quilt. I will talk specifically about the idea of creating compositions following the tradition of the Beaux Arts architectural student. This approach to creating a composition is called the Analytique. The technique relies on the skillful manipulation of scale, merging, layering/overlapping, ranking, and framing to provide a rich composition that tells the story of a particular work of architecture. Done well, it can result in an intense and visually stimulating composition.

### History

The Analytique method dates back to a practice of the *École des Beaux-Arts* (School of Fine Arts) in the late 19th and early 20th century. Architecture students in France and America would design a building and then create an exquisitely executed drawing in ink and watercolor (example below).



*Lay of the Land II* 54 x 84 inches (triptych) ©2010 Valerie S. Goodwin







Inspiration photos

This was then judged by architects to determine whether the student was ready to advance to the next level of study. This technique emphasized an inventive relationship between several types of architectural drawings such as the plan, elevation, and section.

A modern approach to the Analytique combines both traditional and contemporary media such as digital technology. It uses superimposed and overlapped drawings at multiple scales knitted together with a montage of text and vignettes. Axonometrics, perspectives, elevations, sections, plans, and details, along with text, titles, and photographic images are arranged creatively to construct a dynamic and complex narrative about a work of architecture.

### Elements and principles of design

A good way to describe the method of composing an Analytique is to compare it to that of composing a work of art. Depending on the source, elements and principles of design are:

**Elements of design:** line, shape, form, color, space, texture, value.

**Principles of design:** balance, movement, rhythm, contrast, emphasis, pattern, unity.

These compositional tools are used in all design disciplines, including architecture and fiber art. Each discipline overlays other considerations that are relevant to the particular subject matter.

In the Analytique drawing, the elements of design can be thought of as 3D drawings, elevations, sections, plans, details, text/titles, and in modern times, photographic images.

In the Analytique drawing, the principles of design are:

**Scale:** The use of different scales of the same element (i.e. a column or window) to emphasize a dialogue among the parts.

**Merging:** The combining or blending of one element into another to compare and create visual interest.

**Layering/overlapping:** The arrangement of the elements in layers to create a sense of stacking or depth.

**Ranking:** The use of hierarchy to emphasize the relative importance of various aspects of the composition. (For instance, the floor plan might be emphasized as a point of reference to other parts of the composition.)

**Framing:** The use of elements to provide a sense of enclosure, usually to give the illusion of a framed view to another aspect of the design.

### *Lay of the Land II: A fiber art Analytique*

*Lay of the Land II* is a triptych commissioned by John (Jack) M. Walsh III, a well-respected collector of art quilts. This quilt was inspired by the geography (the water features, the artifacts, and natural beauty) of the site in and around Jack's property in Burdett, New York (in the Finger

Lakes region). The area boasts a slender gorge through which a stream falls dramatically about 700 ft. in a series of rapids, cascades, and pools.

I wanted to convey the feeling of this intriguing place using multiple site-specific images. This was an idea I had explored in earlier work. The site of this ancestral dwelling owned by Jack seemed to be the perfect project to take this interest to another level.

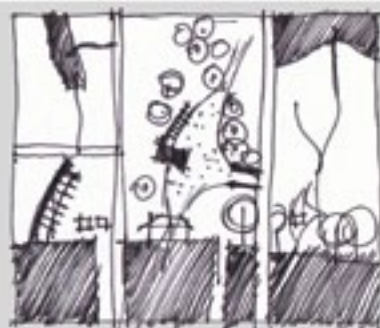
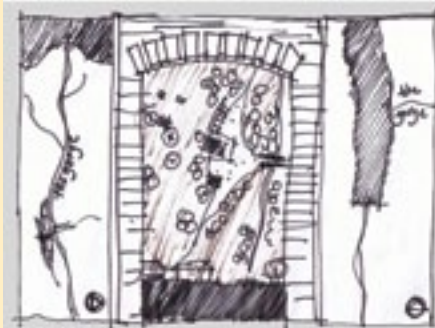
### Inspiration

Lightbulbs went off in my head after a trip to Jack's summer place in Burdett. Purchased from his parents in 1991, the property is graced by a beautiful waterfall and is located at the outlet of Hector Falls Glen. This waterfall runs past his family dwelling known as the Lodge.

Upon my return home, I was able to gather information from architectural drawings of the cottage, Google maps, aerial photographs from Cornell Cooperative Extension in Schuyler County, and photographs taken during my visit. I felt it was important to incorporate the following images into the composition:

1. the waterfalls
2. the curving stone steps
3. the bench, a remnant from past times
4. the metal bell sculpture
5. the footbridge
6. the pavilion on the upper lawn

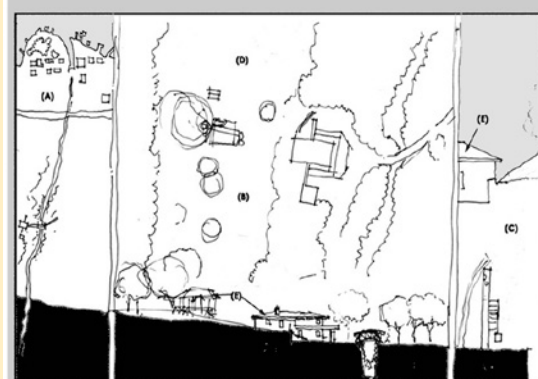
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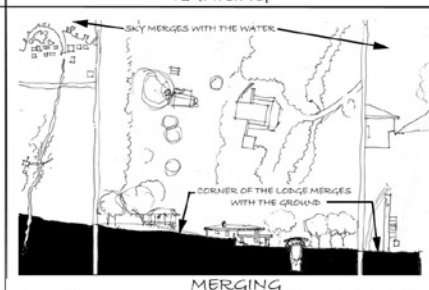
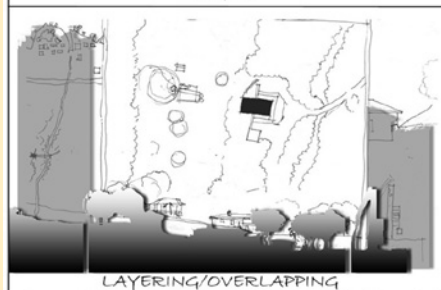
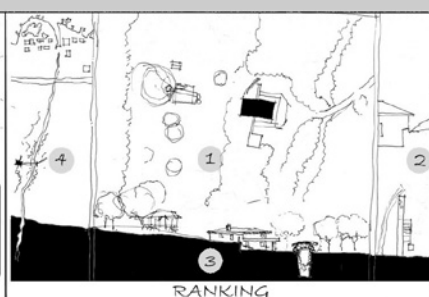
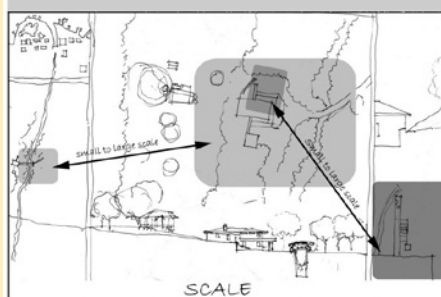
SKETCH #3  
Study using scale, layering/overlapping  
and framing.

SKETCH #4  
Study using scale and layering/overlapping.

#### SKETCH #5



**Elements of the Analytique Design:**  
In my final conceptual sketch, (Sketch #5 at left) I used a large, detailed site plan as the center piece of the composition. Flanking it, I sketched in two additional site plans of different sizes and levels of detail -- using the scale strategy. Site plan (A), was to be at the largest scale; the other (B), at a smaller scale; and still another, (C), to be at the smallest scale. To give weight to the bottom of the composition, I included a section cut through the site (D), right below the lodge area. I intended to use very dark fabric strips to signify the strata or plates of the earth.



#### Principles of the Analytique Design:

The four (4) sketches above illustrate how I used the scale, ranking, layering/overlapping and merging principles.

## Design Process

Once I had gathered all the reference materials, I sat down to do several thumbnail sketches. First, I asked myself: "What are the big picture relationships of the land to the water?" My earliest studies were very small, perhaps only 2" x 4" each. In Sketch #1 I looked at the relationship of the gorge to the east side of Seneca Lake. Sketch #2 documents my interest in the south end of Seneca Lake at Watkins Glen where it meets State Road 14 and continues up to Burdett where the gorge meets the lake.

In subsequent studies, I explored some of the design principles for creating an Analytique. For instance, Sketch #3 looked at framing. A brick archway retained from the original lodge framed a view to a drawing of the immediate lodge site beyond the archway. I incorporated Sketch #1 and #2 in the left and right panels in an attempt to use the scale strategy. The frame or archway appeared as though it had been layered or overlapped on top of the site beyond. This strategy also helped to create a sense of depth. Sketch #4 abandoned the use of framing, focusing instead on scale, layering/overlap, and merging.

Aspects of each sketch had strength; however, for me they all lacked unity. I needed a key element that would unify the composition. Sketch #5 represents my final conceptual sketch.

## Elements of the Analytique design

In my final conceptual sketch (Sketch #5), I used a large, detailed site plan as the center piece of the composition. Flanking it, I sketched in two additional site plans of different sizes



and levels of detail, using the scale strategy. Site plan (A) was to be at the largest scale; the other (B) at a smaller scale; and still another, (C), to be at the smallest scale. To give weight to the bottom of the composition, I included a section cut through the site (D), right below the lodge area. I intended to use very dark fabric strips to signify the strata or plates of the earth.

### Principles of the Analytique design

The four sketches illustrate how I used the scale, ranking, layering/overlapping, and merging principles.

After completing Sketch #5, I shifted gears from right brain thinking (creative) to more left brain thinking (analytical).

First, I assembled all the elements I wanted to include in the Analytique and put them into Adobe Photoshop.

Then, I inserted this drawing into AutoCAD, a computer aided design program. On a new layer, I drew on top of the Photoshop image to create the lines and shapes of the trees, site contours, buildings, etc. AutoCAD allowed me to work out the specific sizes of all the elements in my Analytique.

Finally I brought this AutoCAD drawing back into a new Photoshop file and added color and photographic images for the final drawing.

Eventually I created an 18" x 24" maquette to test my conceptual ideas and construction methods. I explored various surface design and construction techniques while making this small piece. Although the maquette was small, I discovered that the final quilt would need to be made as a triptych because of its anticipated size of about 4 x 7 feet. The entire process was documented on my blog,



Final drawing (top) and maquette (above).

Cartographic Constructions.

Doing Jack's commission was a very rewarding experience. This entire journey: the artistic exploration, the technical process, and the crafting process, validated my idea about using the Analytique as a means of composing fiber art. It helped me to refine and clarify my design thinking. Many thanks must go to Jack for giving me this opportunity. A whole world of possibilities was revealed to me! ▼

SAQA professional artist member Valerie S. Goodwin is an architect and fiber artist. She lives Tallahassee, Florida and her website is [www.quiltsbyvalerie.com](http://www.quiltsbyvalerie.com).

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4. *Design Language* by Tim McCreight



# SAQA member gallery: *Green quilts*



Sharon R. Nemirov

**Leaf Flakes** 52 x 25 x 2 inches ©2008

Leaves of all kinds intrigue me with their varied shapes and colors. Just as no two snowflakes are exactly the same, so it is with leaves, even those from the same tree, shrub, vine, or weed. Of course, leaves trump snowflakes in the most appealing way: they're so colorful!



Maryline Collioud-Robert

**Paysage Imaginaire**

35 x 48 inches ©2010 | [www.marylinecollioudrobert.com](http://www.marylinecollioudrobert.com)

I love vivid colors, and I have tons of tiny leftovers. What started as an idle color arrangement ended up in a fascinating trip into greens and their endless variations.



Sandi Goldman

**Make A Difference**

36 x 26 inches ©2010 | [www.quilts4celebration.com](http://www.quilts4celebration.com)

"Green" can mean so many things. There are many ways individuals can make changes big and small to help the environment, the earth, your family, yourself. We can all make a difference if we try.



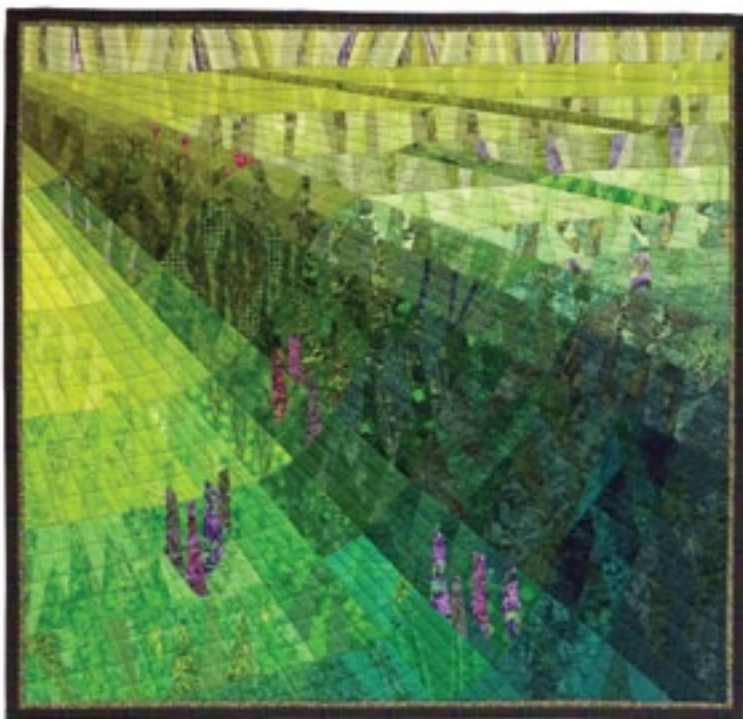
## Nancy Whittington

### *Leaf Arabesque*

43 x 69 inches ©2010

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

The regenerating power of nature and the regenerating power of pattern are intertwined in this work. A familiar nature motif repeats itself in a pattern of growth. A simple change in symmetry yields an unexpected, vivid flowering.



## Pamela Zave

### *Chartreuse, Celadon, Kelly, Fern*

46 x 48 inches ©2010 | [pamelazave.com](http://pamelazave.com)

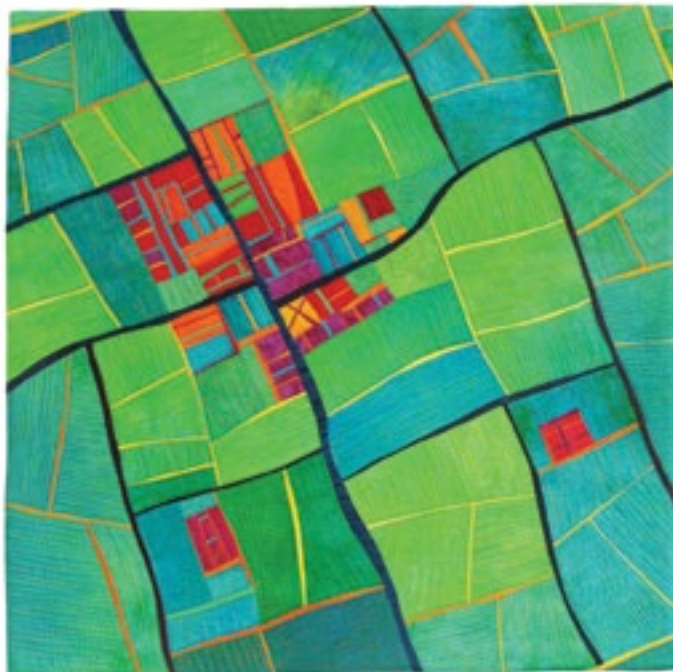
This quilt suggests a natural slope with a few wildflowers, in afternoon light. I hoped to capture something of the interplay among form, texture, and light in a landscape, without distracting too much from my primary goal of color exploration.

## Alicia Merrett

### *Mapping Earth*

24 x 24 inches ©2009 | [www.aliciamerrett.co.uk](http://www.aliciamerrett.co.uk)

The English countryside is green and luscious. It surrounds the villages and farmhouses, and it feels exhilarating. Map-making is as old as humanity. From crude methods at the beginnings of history, to contemporary cartography based on aerial views, mankind has made and used maps to find its way in the world, explore it, understand it, conquer it.



# Legacy of art quilts

by Carolyn Lee Vehslage

*Both quilt artists and art quilt collectors have to think about where their quilts will end up after they have passed. Donating quilts to quilt and textile museums may seem like a natural idea, but most institutions have very strict guidelines as to what they will accept.*

In researching this article, I queried both museum curators and some well known art quilt collectors.

Nancy and Warren Brakensiek have made a provision in their estate that their two art quilt collections cannot be broken up and sold off. Their main collection consists of art quilts by artists of the Pacific Northwest. Around the year 2000 they stopped collecting seriously and now only acquire new pieces if something really strikes them.

The Brakensieks are also the owners of the *Playing with a Full Deck: Art Quilts* collection. This exhibition, based on a deck of cards, was conceived by Sue Pierce in 1992 and toured by the Smithsonian Institution Traveling Exhibition Service (SITES). Since acquiring the collection, the Brakensieks have continued to tour it. Most recently it's been at the Visions Gallery in San Diego. The book *Art Quilts: Playing with a Full Deck* featuring the collection is available on Amazon.com.

The Brakensieks have placed the burden of finding venues that will agree not to sell the quilts on their executor. They expect that a museum may take the *Full Deck* collection since it can be toured for a fee. They tried to get a local Los Angeles museum interested in their general

collection, but the curator wouldn't even come for a visit.

During our telephone interview, the Brakensieks stressed the fact that there currently is no secondary market for art quilts—resale value is just not there. And the medium is not yet viable for auction houses.

Rebecca A. T. Stevens, consulting curator at The Textile Museum, told me that the museum does not accept entire collections because of storage and care issues. She said, "I do not know of any museum that has the ability to receive complete collections, unless the collection is extraordinary and comes with an endowment. The James Collection donation to the International Quilt Study Center (IQSC) is such an example."

The Textile Museum, like all other museums, has a committee that looks at all possible donations. The donations are accepted if the object fills a gap in the museum's permanent collection. The process isn't complicated but does take time and curatorial research hours. Currently, The Textile Museum does not have any art quilts in its collection. The museum does not collect contemporary fiber art.

When I interviewed John (Jack) M. Walsh III about his collection, he said, "One of the purposes of my collection is to document the

development of art quilts as a medium. I only collect art quilts, and every one has a specific place in the collection. Also, I see the collection itself as being like a work of art, in that the whole has more significance than the pieces. For that reason I would not put the collection in the hands of someone who would sell parts of it. It would be like giving someone a prized quilt with the understanding they could break part of it into individual blocks and sell the blocks. In a nutshell, my collection has two missions: To document the growth of the art quilt medium in all its major variations and to support the artists. I want to enable them to obtain recognition for their work and thus to receive compensation commensurate with their work, and also to make it possible in a limited number of cases for artists to explore their visions freely through commissions which relieve them of commercial considerations. The collection is all art quilts and numbers 84 works right now. Each work has its place in the collection."

His plan is to have the collection stay together and continue to grow after he is gone. He says, "I would hope that whoever might succeed me in having oversight of the collection would continue to carry out the



missions of the collection until the support functions are no longer needed. I do not see museums as offering a likely means of accomplishing this. Everyone I've talked with has cautioned me that museums are not likely to maintain the visibility of the works nor commission artists and otherwise make the works available to other venues as I have. There isn't even any assurance that the collection would remain intact. I see this collection as a work-in-progress. To stop the progress before its work is complete and fragment the body of work is not an appealing concept to me. Even if the collection were preserved, stopping its growth would transform it from something which has life (so to speak) into a time capsule.

"Even if a museum were endowed with funds to exhibit and expand the collection, that strategy does not assure that this would happen. I am familiar with a museum which received a sizable collection of substantial value. It came with a large endowment which carried a provision that the bulk of the collection would always be on display for most of each year. At the time, the endowment was thought to be more than enough to meet the obligations. However, with the downturn of the market, the financial picture has changed. While the museum continues to meet its obligations, this is a drain on its finances."

Xenia Cord of the International Quilt Study Center (IQSC) says they do accept complete collections, usually with the right to add to the

collection, to use it for educational purposes, and to deaccession artworks as the fluidity of the museum's collection calls for it. She went on to say, "Massive collections of hundreds of pieces may call for selective triage prior to acceptance; in other words, we may wish to look and to cherry-pick, rather than accepting a wholesale lot. Space, personnel hours, and other factors are huge considerations; for instance, art quilts made with fusing media may not be acceptable

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*Artists who want to donate their artwork should keep the goals museums have for their collections in mind.*

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at all, and any collection would need to be isolated or quarantined to prevent possible contamination of items already in the collection. That may require a lot of space, a lot of work hours, and a lot of assessment."

Carolyn Ducey, curator at the IQSC, has advice for collectors. She says, "Be prepared when presenting a collection: document the collection with a photograph and written description for every quilt in your collection. Know as much as possible about the

artist and that piece in particular. If you did not buy it directly from the artist, know its provenance (history of ownership). If possible, get the artist's original sketches and anything written about the quilt. Where was it exhibited? Keep in touch with the artist. Make sure there is easy access to records. In one instance, the documentation on a whole collection was lost for lack of a computer password."

Artists who want to donate their artwork should keep the goals museums have for their collections in mind. They're looking for the best of the best, something significantly different from what's already in their collection, study pieces, or quilts that are truly unique.

Collector Marvin Fletcher told me, "When my wife Hilary was alive, we discussed the question (of donation) and narrowed our thoughts down to several venues. I would like a place that values traditional and contemporary quilts. I also asked my children if they would be interested in the collection. They said they'd be interested in one or two pieces as a memento of their parents, but definitely would not like the whole collection.

"The rest would then go to a museum. I recognize that not all of the pieces are of the same quality, and I would expect that the museum would sell what it doesn't want. However, I would want them to keep most of them and this would influence my decision on where to send it.

"The current collection has 81 quilts; see "Legacy" on page 42

# Virginia Avery: Quilt icon

by Terry Waldron

One afternoon I wandered into a beautiful small art gallery filled with delicate watercolors and shimmering glass pieces. The owner told me that Virginia Avery was being honored at a reception at the gallery, and I was invited to attend. Who could resist?

On the evening of the party I met the most vibrant woman I've ever known! This beautifully dressed lady had eyes that twinkled with such a deep joy and an infectious sense of fun that I wanted everyone to meet her. She told me that her idea of jewelry was not to pick out a piece to wear, but instead to wear it all at once. It worked! She had that chic New York City sense of style.

Since the late 1960s when Virginia Avery entered the quilt world, she has been hailed as a wearable art pioneer, an enthusiastic and very giving teacher, a celebrated author, and an inspiration to many of the most famous names in quilting. Jinny is the 36th Honoree in the Quilters' Hall of Fame as well as the recipient of the 1996 Silver Star Award for Lifetime Achievement given by the International Quilt Festival. Alex Anderson says it best: "Virginia Avery has boldly paved the way for today's quilter. She is a true pioneer in this industry not only with her striking use of color and witty design, but with her delightful spirit and 'can-do' approach to life." If you are new to quilting, let me introduce Virginia Avery to you.



## How would you describe yourself?

First, I am an optimist through and through. I thoroughly enjoy meeting and interacting with people; I want to find the best in them, and I learn from everyone. I also listen to and play jazz, which is the first and truest art form we have in this country. I've been lucky enough to play with some of the finest musicians around and have my own group, The King Street Stompers. We played on TV's *The Today Show* in 1966 when Hugh Downs was the anchor. We also played for the United Nations' delegate boat ride up and down the Hudson River. We still have jam sessions on Sunday afternoons.

## Why did you decide on sewing? What drew you to cloth as your medium?

I really didn't "decide" on sewing—in some ways it was the only thing available to me. When I was around six or so, my mother (who did not sew) had a Singer treadle machine. Mother showed me how to thread it and gave me some scraps. I could barely reach the treadle, but I fell in love with that machine. Fabric in many shapes was available and

I snatched at it all! When I was 12, Mother took me to a big department store and let me pick out a paper pattern (I think it was a Butterick) and some material, and I made myself a dress. I have never forgotten it. It opened up the world for me.

## You created. You wrote, you spoke, you taught. How in the world did you balance your family and your work?

You learn to do a lot of juggling! First, you make lists of what has to be done, rating each task as to its relative importance, and then you work around it. Several times I had to hire a housekeeper to come and stay with the kids while I was away teaching, but everyone pitched in to help. What couldn't be finished in a day waited until tomorrow. The kids cooperated too. I have four of them, and they all pitched in. For instance, I had a late afternoon class on Thursdays and did not get home until 7:30. That was Andy's night to cook. I taught him to put a pork chop dinner together, and he did it very well. Every Thursday night he cooked a pork chop dinner for us—and it was GOOD, too!



**As far as your career is concerned, did you get to do everything that you wanted to do, or is there anything that you missed?**

I had a perfectly wonderful career, and I am blessed by it. I was one of the quilt pioneers, and it was an exciting time for me. The quilt pioneers were a group—a small group—of teachers who traveled to teach when quilting first resurfaced. Jean Ray Laury, Michael James, Jeff and Beth Gutcheon, and I found ourselves together at many of the early conferences, and we became fast friends. We are to this day. Later I met Yvonne Porcella, Katie Pasquini, and Libby Lehman, who were pioneers too; they are all part of my career and my life.

I was able to travel over most of the world, teaching and giving presentations, and these were to places that I probably never would have gone to otherwise. I tried to make my classes fresh and interesting and challenging, never forgetting that my students had taken time, money, and energy to come to my classes, so I was in debt to them. I tried to make it worthwhile for them and make them glad they came.

I received the highest honors in the quilt world—the Silver Star Award and the Hall of Fame—so I don't think I missed much! Yes, I had some disappointments, but that's life, too. You can't live without having some.

**What are you proudest of when you look back over your career?**

When I think back over the years I was involved with the quilt world,

I am proud that I was able to create a climate for my students that gave them self-confidence and excitement, and that they were able to develop their own creative expressions. I always wanted them to get their money's worth. I'm certainly proud that I was able to support myself doing what I loved and that I could support my kids after my husband died. I am also proud that I was able to keep this house that we all love.

**Your outlook on life is so youthful and vibrant, Virginia. Please share with us the secrets you've discovered along the way.**

I didn't really discover any secrets. I always felt lucky to have such an opportunity, and I wanted to make the most of it. I welcomed new people and new choices—and I learned from everyone. I have a most wonderful family and group of friends. I feel enormously blessed! I tried to say "yes" in most instances. For many years I have worn a little rhinestone pin that says, "It's OK," and that sums up a lot of things. I've found that most things work out OK if you give them a chance.

**I know that you love New York City. So do I. But why do you love it so? What's the biggest draw there for you?**

First, I love New York's energy. I feel it coming up in waves. It makes me feel like I own the city! There is nothing you can't do or see or eat in New York City. It's all within reach. New York is a whole bunch of separate neighborhoods all packed together—all the colors and tastes of the world are

here. And here, too, is a great sense of history that ties the whole city together. In spite of what some people say, there is a sense of tolerance here that is exemplary, and there is an excitement that wraps everything up. It's like holding the world in the palm of your hand.

**You told me that you had already planned your 100th birthday party. Can you tell us anything about it or is it top secret?**

It's no secret! I adore parties and love to plan them for big events. I think a one-hundredth birthday is a big event, but anyone can have that one; all you have to do is to live to be 100, and so I am planning that. I think it will mostly be a jazz party—there is just no substitute for music, especially jazz.

My own jazz group, the King Street Stompers, celebrates their birthday every September. Maybe it's just an excuse to get together again, but it works. I really like to celebrate every day, for once the day is over, you can't get it back again, and you never know when something wonderful is going to happen. ▼

*SAQA professional artist member Terry Waldron teaches quilting on cruise ships. She lives in Anaheim, California and her website is [www.terrywaldron.com](http://www.terrywaldron.com).*

# Completing the Visioning Project

by Diane Evans

If you're familiar with the book *The Secret* by Rhonda Byrne, you know that its basic premise can be summarized in three words: "Ask," "Believe," "Receive." A perfect example of this idea is the Visioning Project, the brainchild of former SAQA President Lisa Chipetine.

In May of 2009, Lisa invited a number of fiber artists to join the project by having us publicly state an artistic goal and then commit ourselves to achieving that goal over the course of one year. For my vision, I chose "To sell a large work or obtain a commission through my website." I wrote my goal on my Visioning Page for all the members to see. I sent my dream out into the universe. I asked.

I then began making lists (with Lisa's help): lists of steps to follow to make my dream a reality; lists of people and businesses who could help me promote my work. I stated on my page the reward I would give to myself when I had achieved my goal: a genuine Louis Vuitton® handbag. I was planning for success. I believed.

Three days after I posted my vision (I am not making this up), I received a call from Gary Weitzman, interior designer and owner of Artforms Gallery and Framery, asking if I'd be interested in designing and producing four Shaker-style quilts for a senior living facility in my area. Each quilt would be displayed in the common living room of each of four buildings on the campus. I was being given a corporate commission. I had received — in a big way.

Naturally, Gary requested an

estimate from me, and I gave him my price points based on the current economic market and my relative obscurity in the art quilt world. I sent him pictures of five different styles that I either had made in the past or knew I was capable of making with relative ease.

And then I emailed Lisa.

With a pounding heart, I asked her to call and give me some immediate advice. Her expertise, her counsel, and her honesty were invaluable, and she gave me the confidence to move forward on this project like a pro.

Here's a summary of Lisa's suggestions:

Find sample contracts online. Lisa shared one of her standard contracts with me, and I downloaded three others for examples to follow.

Draw up a contract between Gary (the Contractor) and me (the Artist); the facility's board of directors would not be part of our agreement.

## What to include in the contract:

**Ownership rights** — Be sure to retain the rights for promotional purposes and the copyright to the design at all times. Ask for the ability to take photos of the installation for both your portfolio and a local press release. Ask for permission to blog about the project and post photos online.

**Care of Finished Quilts** — Include care instructions on a separate sheet of paper. Indicate that care is the responsibility of the owner (I learned that the term "force majeure" means "an act of nature" and that I am not responsible for it). Include

application of Scotchgard® and UVA/UVB protectants.

**Pay Schedule** — All portions are non-refundable and non-transferable.

**Standard agreement** — One-third of the total at outset (before doing any design work); one-third upon approval of final design, perhaps including a sample square and an example of the quilting design (before beginning any construction of the quilts); and the final one-third upon delivery of all four quilts.

After Gary and the directors decided on the Monkey Wrench design, I was able to give him a firm estimate, and he presented me with the first check.

I began working on the design and created a color board for Gary to present to the directors. I included samples of the fabrics, and I attached a color layout of the quilt along with proposed quilting designs and an example of my quilting. I delivered this to Gary during the last week of September.

And I waited.

By the end of October, I still hadn't heard anything. So I called Lisa.

She helped me compose an email to Gary. In it, I explained that I would need to amend the agreement to include additional time for completion, and I reaffirmed my enthusiasm for the project. He was very understanding; the money for the next installment finally did arrive and I was officially on my way.

I decided to make a chart to determine the amount of fabric I needed





## Simple Gifts

36 x 36 inches

©2010 Diane Evans

the borders would be parallel lines, evenly spaced. The Shaker style is a simple one, of course, and this type of quilting would reflect that simplicity. However, I love to do free-motion quilting, so I created a relatively easy hooked feather design to use in the border. It would showcase an ability that I would like the public to see, but it would obviously take longer to execute. (“Remember,” I told myself, “you have to do this four times.”) The dilemma was resolved when the board and I simultaneously decided to use the simpler, straight-line quilting. In the end, it was the right choice.

The quilts were completed in April and delivered shortly thereafter. I learned priceless lessons along the journey thanks to Lisa’s mentorship and the assistance of so many others. During the process, I joined a small group of women within the Visioning Project who had similar goals, and we chatted regularly online with advice and encouragement for one another; this was immensely beneficial. I also feel that the act of stating my goals on paper provided the impetus to move forward, refine, and clarify what it was that I really wanted, and I highly recommend this technique as an important step to realizing one’s dream.

And I did reward myself; however, it was a genuine Coach® handbag that caught my eye instead. ▼

*SAQA active member Diane Evans is a fiber artist who lives in Schenectady, New York. Her website is <http://www.DESigned-ByDianeEvans.com>.*

to order by drawing diagrams of the layouts I planned to use for the pieces. This was time-consuming but immensely helpful. However, I over-ordered the fabric by more than I had hoped, so I now have enough fabric to make two more quilts. If I can just convince the nursing home directors to build two more facilities, I’m all set.

There were so many valuable lessons learned during each step of production; for example:

- No matter how hard you try, it is virtually impossible to cut fabric on your cutting mat if the fabric is the exact same color as the mat.
- The iron is your best friend.
- It is incredibly easy to pin two pieces of a block together and also pin them to your pants at the same time.

- Henry Ford knew what he was talking about. It is far more efficient to put things together using an assembly line.

One of the difficult parts of doing this type of commission was learning where to draw the line between checking with Gary each step of the way (for example, did the owners want a dark border on the quilts, since the walls were painted a light color?) and realizing that he had hired me as a professional with the ability to make these decisions. I was certain that he did not want to micromanage me; at the same time, my first priority was for the client to be happy. It was a balancing act, one that I learned to handle through trial and error during the entire process.

An interesting dilemma presented itself when it came time to do the machine quilting. The easiest quilting design for me to use in

# Mary Anhaltzer and her life in quilts

by Sandra Sider

Mary Anhaltzer's love for quilts has been honored posthumously in the SAQA *Sightlines* catalog, funded by her husband Herb Anhaltzer. While most of those who purchased the catalog at the Houston International Quilt Festival had heard of Mary Anhaltzer, many of them were not aware of her importance in the development of quilts as contemporary art.

Born in Oshkosh, Wisconsin, in 1938 to Alberta and Miles Kimball, Mary grew up under the influence of her philanthropic mother, who was directly responsible for the revitalization of downtown Oshkosh during the 1960s. When her husband died in 1949, Alberta assumed directorship of the Miles Kimball Co., a mail-order business still operating today. At the impressionable age of 11, Mary observed her mother not only running a thriving business, but also anonymously donating millions of dollars to build a public library, opera house, and other civic improvements, as well as helping to support shelters for abused women. Mary had a role model who would guide her throughout her life, with a special emphasis on championing other women in various endeavors.

Mary's earliest exposure to quilts in a museum setting may have been at the Oshkosh Public Museum, founded in 1905. This museum has a collection of historic quilts and related objects that would have been featured in exhibitions during Mary's childhood. In 1958 she married Herb Anhaltzer while attending Cornell University. They later moved to California, where her husband



Mary at her sewing machine

had a job as the product development manager for S&W Foods. Mary opened a gift shop in Portola Valley, expanding to locations in nearby Palo Alto. At about the same time, Joyce Gross was establishing a quilt group in Mill Valley, not too far away in the Bay area. Mary certainly would have been aware of the quilt contests and patchwork fashion shows organized by Joyce Gross, which were well publicized. By the latter 1970s, pioneering artists in the area, such as Therese May, were exhibiting their quilts as art.

Mary began her life in quilts by making traditionally patterned works, eventually experimenting with original designs inspired by trips to Guatemala. The folk art and textiles of Guatemala are reflected in many of Mary's quilts. In her philanthropic work, Mary often visited villages in Central America and elsewhere to encourage women as they attempted to build small businesses. Her foundation contributed to the Katalysis

Fund, providing loans to (mostly female) entrepreneurs.

When Mary founded Thirteen Moons Gallery in Santa Fe in 1999, she intended for the profits to be donated to the Katalysis Fund, for women establishing textile businesses in Central America. Thirteen Moons, named after the thirteenth month in the Mayan calendar, was the



Mary & Herb Anhaltzer





above: Mary at a Thirteen Moons Gallery opening  
 left: *La Ofrenda para Maria Luisa*  
 71 x 42 inches ©1996 Mary Anhaltzer

first gallery dedicated exclusively to featuring contemporary quilt art. Its opening was hailed across the country by quilt artists, and the shows were extraordinary in the range of quilts presented. Patricia Malarcher was “awed by the quality of the gallery space and the depth of Mary’s commitment to the field.” Wendy Huhn said, “What Mary has done for the quilt world is amazing.” But in July of 2001, Mary died in her sleep,

and eventually the gallery changed hands.

While Mary, at heart a modest person, rarely discussed her own work, she did make this note about her process: “There is a cycle to my process...passionate spurts of creativity and output separated by what I call my ‘hunting and gathering’ periods. These periods are also a time for processing what is happening in my life. Looking back at a quilt I made last

year, I now find more hidden meanings in it. I love having these ongoing conversations with my work.” Mary Anhaltzer is remembered as a driving force in the quilt world. As Judith Content wrote in her memorial tribute, “She lived with vitality, creativity, and determination.” ▼

# Your teaching contract: Put it all in writing

by Lynne Davis

**A**re you setting off for a stint of teaching to supplement your income, interact with other art quilters, and stimulate your imagination?

With a little advance planning, you can make your teaching experience pleasant as well as lucrative. Just make sure you've got all the bases covered before you go. A specific, detailed contract is essential to a smooth teaching engagement.

Here are some traveling teachers and their stories. I hope these women's tales help you to decide what to include in your teaching contracts to ensure a safe and memorable experience.

Sandy Donabed always really loved to teach. She says that her time in the classroom was wonderful but finally

decided the problems of transportation, lodging, and depending on others weren't worth being away from home and missing valuable work time. Her negative encounters stemmed from a lack of specificity in her contracts. Sandy once stayed in a home where a dog snarled at her bedroom door all night. She says, "He was scratching and biting and trying to get in. In the morning there was an actual hole through the door. I thought that my moments were numbered. The only way to the bathroom was through that door. Needless to say, by the morning I was desperate."

"In fairness," Sandy adds, "I have met some lovely people and many I'm still in touch with, and I have stayed in many gracious homes."

Often, the person who books the teacher is not the same person she deals with when she goes to teach. That's one reason why many teachers ask for the names of two contact people on their contracts. Sandy adds, "Back when I started, only the very top teachers would dare ask for a hotel room or put out special requests. But by the time I retired, I saw more and more women

protecting themselves from all the issues associated with traveling." These women make sure that everything they might need and everything that might become a problem is covered in their contracts. Taking care

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*With a little advance planning, you can make your teaching experience pleasant as well as lucrative.*

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of problems before they occur makes life a lot easier and makes the teaching experience much more pleasant for everyone.

Lodging isn't the only area in which teachers encounter problems that could be avoided with good contracts. Sandy explains: "I've taught in gyms and churches, in classrooms that were 90 degrees and others that were 45 degrees. One place I taught, a big national convention, changed my room three times during a one-day class, ending up in a curtained-off area next to vendors where the noise was deafening. I've taught at the top of a hill that had me panting to get there, only to find I had to get to the third floor too. And I've taught in a big open-air pavilion where only two people had signed up and no one



Laura Wasilowski demonstrates proper dance position while discussing samples for a small birdhouse quilt. The sash is a set of Chicago School of Fusing badges which will be cut up and presented to the graduating members of the class.



canceled the class. I've taught after having driven six hours, and I've taught with jet lag."

Think carefully about your cancellation policy. Lyric Kinard has a 30-day cancellation clause in her contract. "They can only cancel before this date and will be held liable for any expenses I incur before then." (She does not buy airline tickets or order supplies before this date.) Lyric has had great experiences so far. She has, however, instituted a nonrefundable booking fee of \$100. "If they cancel for any reason, it's gone. If they don't cancel, it comes out of my regular fee so it's not an extra expense. If they have a little bit invested in the booking, they seem to work harder to fill the classes. I'll sign contracts without the fee but won't put the gig on my website or hold the date until the booking fee is paid."

Seasoned teacher-travelers like Lyric Kinard, Laura Wasilowski, and Carolyn Lee Vehslage always make sure that transportation, lodging, and food requirements are clearly specified in advance, along with costs of lectures and workshops, requirements for classrooms, and payment methods and dates. Carolyn, for example, doesn't want to stay at a private home and needs wireless Internet at her hotel and in the lecture room. Supply kit arrangements and fees are included in contracts, as well as information about sales of materials and literature— when, how, and who gets the proceeds.

Teaching and making art are the fun parts. Contracts are the business part and though they may seem a bit tedious, they're necessary. Think before you sign on the dotted line. Make sure that you have put

in writing everything you require. Contracts usually include your fees, arrangements and payment for transportation, lodging, food, and sales, classroom requirements, and penalties for canceling.

Some of the stories Sandy tells about her experiences teaching in other places are humorous in retrospect, especially for people who didn't have to live through them. You can learn from her stories, minimize the unpleasant surprises, and focus on giving your students the best possible experience. ▼

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

*Editor's note: You can find a sample contract on SAQA-U at <http://www.saqau.wikispaces.net/Ed+Teaching+Contract>*

*don't forget to sign up for the*

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# Raw-edge collage: *Fabulous flexibility*

by Ellen Lindner

Natural Progression, detail, © Ellen Lindner

**T**here are many ways to create imagery and designs on quilts, from piecing and appliqué to painting and dyeing. My technique of choice, however, is raw-edge collage. It's very flexible, allowing me to easily make changes right up to the minute I start quilting, and beyond. It's also faster than many methods, since the quilt top is assembled as part of the quilting process. In fact, there is no stand-alone quilt top. The entire collage is held together with pins, which remain in place as machine quilting begins.

As with any quilt, my first step is to come up with a design. This is often rather loose, since I plan to refine it as I go. Next, I decide on the dimensions of my finished quilt, cut a piece of muslin to size, and pin it to my design wall. This serves as a structural base for the collage pieces, allowing me to later move everything from the

design wall to the sewing machine.

I completely fill the background before working on foreground elements. I cut and place fabrics to fill the space, often using irregular shapes left over from previous projects. I secure the pieces of fabric with pins inserted parallel to the floor, like push pins (Fig. 1). After completing the background, I begin to place the foreground elements.

Freehand cutting by eye, I often cut multiple fabric shapes before composing. This helps me to work more loosely, allowing me to work faster.

When creating foliage, I often cut my fabrics with jagged edges. This is very easy to do simply by scrunching the fabric into the blades of scissors while cutting.

Sometimes I decide to add a border. However, since the muslin was originally cut to the size of the interior portion, I don't have enough

to support additional collage pieces. No worries. I just use a glue stick and add the needed muslin strips to the back of the existing muslin. This is how I was able to add the in-progress border (Fig. 2).

As you might imagine, by the time I pin together one of these quilts, I have tons of pins stuck into the design wall. People frequently ask if I fuse my work. I don't typically do this for a couple of reasons: It's simply not my habit, plus I use a lot of different fabrics in each quilt and I don't want to commit to having fusible on them for the long haul. Having said that, there are a couple of quilts for which I regret not using fusible web. They were excellent candidates since they used a lot of the same fabric. *Ripening*, shown pinned in Fig. 3, falls into that category.

Of course, the big question is "How do you get everything to the sewing





Fig. 1



Fig. 2



Fig. 3



Fig. 4

machine?" Well, that takes a good bit of re-pinning. However, this process is made easier by the very long pins I use (IBC Glass Head Silk Pins #5003 from Clotilde). With these pins I'm able to pull all the muslin forward to the head of the pin, without pulling it loose from the design wall. This gives me room to work a pin through all layers.

Fig. 4 shows this. My left hand is behind the muslin and has pulled all the fabrics forward to the heads of the yellow pins. These pins are still inserted in the design wall. Using pink pins, I've begun to pin through all layers, freeing them from the design wall. Next, the bottom yellow pin will come out, allowing me to move my left hand further behind the muslin, to the next spot.

I continue in this fashion, working my way across the piece, until all fabrics are pinned through to the muslin, and the muslin is no longer pinned to the design wall. At that point it's portable, and I move the entire thing to a layer of batting. After securing with a little spray adhesive, I'm ready to stitch. As I quilt, I'm not only adding texture, but also attaching the fabrics to one another, structurally securing the design. The abundance of pins will occasionally scratch me, but I consider that a small price to pay for the ease and versatility of this technique.

When quilting, I don't try to enclose or cover the raw edges. Instead, my goal is to hold the many pieces securely in place. When

stitching the background, this generally means stitching from one fabric shape across an edge to another. But, for key elements, I usually stitch around the perimeter. Sometimes, I add definition by stitching with a contrasting thread.

I love the fabulous flexibility of working this way. Perhaps you'd like to give it a try, too. ▼

*SAQA professional artist member Ellen Linder is a quilt artist and teacher who lives in Melbourne, Florida. Her website is [www.adventurequilter.com](http://www.adventurequilter.com).*

# Mounting your art quilt on Plexiglas

by Pamela Price Klebaum

**A**s art quilters branch out into the fine art world, the issue of presentation is paramount. Many venues require that artwork be either framed or mounted, and they do not accept the tapestry-type hanging devices that utilize a sleeve. One solution is to mount art quilts on Plexiglas®. Due to the weight of the Plexiglas, this method may not be suitable for very large pieces, but it works very well for pieces that are smaller than 36 inches square.

This presentation gives the artwork greater impact. Many who have seen art quilts mounted traditionally (using a sleeve) have commented that small or medium art quilts mounted on Plexiglas have more presence and appear more professional.

## Method

I use a 1½-inch Plexiglas border on each side of my finished artwork,

### Tools and Materials

Electric drill (preferred over a battery operated drill)  
1/8-inch drill bit designed for use on plastic or Plexiglas  
25-pound weight fishing line (available at sporting goods stores)  
Picture hanging wire  
Long doll needles (I use Dritz™)  
Non-permanent marker  
Plexiglas custom cut from a fabricator. Ask for 1/4-inch clear Plexiglas, routed and flamed (this means the edges will be cleaned up and burrs will be removed).  
Ruler  
Two buttons, preferably flat  
Wire cutters  
Artist or painter's tape

though this can vary according to your personal preference.

You will be drilling holes both to attach your quilt to the Plexiglas with fishing line and to attach the hanging wire to the Plexiglas. Mark and drill all holes before attaching the hanging wire.

### Marking the holes for attaching your art quilt

Your artwork must be attached to the Plexiglas at each corner. The Plexiglas usually comes with a paper cover on one side, which I leave on for marking. If your plastic has no paper covering, test your marking tools and use one that does not leave a permanent mark on the plastic. Center your finished piece on the Plexiglas and mark each corner. Using a ruler, join those points so you have the complete perimeter of your piece marked on the paper or Plexiglas.

After the perimeter is marked, you will start marking where to drill the holes for the fishing line. Place one mark ½ inch from each corner of your marked perimeter (Fig. 1). Place another mark ¼ inch in from the first mark, on a 45° diagonal toward the center. The ruler makes this easy and precise.

If any side of your artwork is larger than 12 inches, you should also secure it to the Plexiglas at the midpoint on each of the four sides. This will keep your quilt flat and prevent it from sagging. Mark those holes 1 inch in from the quilt's midpoint and 1 inch apart, either vertically or horizontally.

Now you can drill all the holes. Place your Plexiglas on a bed of towels or soft cloths to protect your work surface. Always start drilling your hole at an angle, and then immediately bring the drill up to 90°. The holes for the fishing line should be the diameter of your 1/8-inch drill bit. For the hanging wire, the holes will need to accommodate two thicknesses of your wire, so use the drill bit to enlarge the holes by gently pressing the bit around the sides of the hole as you are drilling.

### Attaching the hanging wire

The hanging wire should be attached to the Plexiglas before you attach your artwork. It should be located one-third of the way down from the top of the Plexiglas (not one-third down from the top of your artwork). From that point, the wire should be indented approximately 1 inch from the perimeter line to ensure that the wire does not show on the front of the piece.

Drill only one hole for each end of the hanging wire, not two. Use your drill bit to enlarge the initial hole so two thicknesses of your wire will fit through easily.

Cut a piece of hanging wire the width of your artwork plus approximately 12 inches. Hold a flat button on one side of the hole in the Plexiglas. From the other side, insert the hanging wire into the Plexiglas and up through the buttonhole. Loop the wire back through the second buttonhole and guide the wire back through



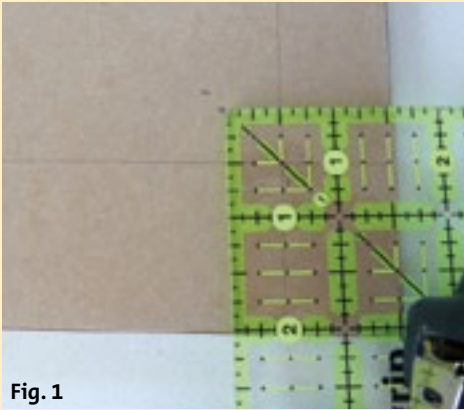


Fig. 1



Fig. 2



Fig. 3

Left to right: Marking the holes for the fishing line; threading the hanging wire through the button; Attaching the art piece with fishing line through holes in Plexiglas.

the hole in the Plexiglas to the other side (Fig. 2).

Pull this wire so the button is flush with the Plexiglas and wrap the excess wire approximately five times.

Repeat this process with the other end of the hanging wire at the second hanging hole. After you've threaded the wire through the second button, try to keep it taut as you wrap the excess wire. Galleries usually want hanging wires to be taut across the back of artwork, with no give. Use your wire cutters to remove any excess from the wrappings. You can cover this wire with painter's tape.

### Attaching your artwork to the Plexiglas

Place the Plexiglas on the bed of towels or soft cloths, with the hanging wire on the underside. For best access, the Plexiglas should extend beyond the edge of your work surface approximately 4 inches so you can attach the fishing line easily, starting from the underside of the Plexiglas. Remove the paper covering your Plexiglas and center your artwork on top, matching the corners with the holes drilled for them.

Thread a doll needle with a 15-inch length of fishing line. Draw

the needle up from the wire side, through one hole in the Plexiglas and up through your artwork, keeping a 5-inch tail of fishing line. Guide the needle back down through the artwork at the point above the second hole in the Plexiglas, drawing the fishing line back down through that hole. With the two ends of the fishing line, make two or three square

knots. Cut off the excess fishing line.

Repeat this process for all attachment holes (Figure 3). Enjoy the positive impact of your newly mounted work of art. ▼

*SAQA active member Pamela Price Klebaum is a fabric artist living in Ventura, California. Her blog is [pamprice.blogspot.com](http://pamprice.blogspot.com).*

### **Disney Hall, Color and Curves** 25 x 33 inches ©Pamela Price Klebaum



## Executive director

from page 3

Clairan Ferrono volunteered to be the managing curator for the exhibition to take care of all of the communication between venues and the artists.

Rita Hannafin put together an exhibition proposal package and began the process of looking for venues. Carolyn Vehslage made initial phone calls, and Rita prepared the proposals and negotiated details with interested exhibition venues. As of January 2011, *Sightlines* has contracts to travel to the Alexandria Museum of Art in Louisiana, the Everhart Museum in Pennsylvania, the Morris Museum in New Jersey, the offices of *Quilters Newsletter* in Colorado (it will be there during the SAQA conference), as well as to the three International Quilt

Festivals in Houston, Cincinnati, and Long Beach. Several proposals for additional museum venues are still being negotiated.

Cheryl Ferrin then started sending calendar alerts to the media listing when and where the exhibition could be viewed. The exhibition was featured in *Quilting Arts* magazine, which ran a multiple-page spread of works from the exhibition. It has also been featured in *Down Under Quilts* (Australia) and *Arte Patchwork* (Spain). Just before it opened at the International Quilt Festival in Houston in November 2010, Eileen Doughty put the images up on the SAQA website in the SAQA Gallery ([www.saqa.com/store.php?cat=25](http://www.saqa.com/store.php?cat=25)).

Seven of the *Sightlines* artists were able to attend the opening at IQF-Houston, where Sandra Sider gave a walking tour of the exhibit and interviewed the artists. Over 100,000 visitors will get to see *Sightlines* during its three-year tour. The beautiful catalog ensures that even more people can view the exhibition and have a permanent record of it. It was very exciting to see this concept grow and develop into an incredible exhibition. If you have an idea for a SAQA exhibition, please contact Peg Keeney, so that your idea can become a reality too.

(The *Sightlines* catalog is available in the SAQA Bookstore at [saqa.com](http://saqa.com).)

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## Board report

from page 3

how expansive our collective background is.

Here is the list I came up with: artist, exhibition curator, academic (including a number of members with advanced degrees), teacher, art museum curator, computer technology expert (including graphics, surveys, and social media), art collector, patron, and business owner (multiple kinds of businesses are represented, including marketing, magazine editing and publishing, community planning, art critique, and the quilt market and business).

This broad pool of expertise is vital to committee work where board members apply their knowledge and skills. Board members serve on all of SAQA's committees alongside PAM and active members. The president, vice president, secretary, and treasurer comprise the board's executive

committee. The nominating committee, chaired by the secretary, includes a board member and non-board member from the membership at large. SAQA's largest committees are the exhibition committee, the fundraising committee, and the special event planning committee. Each conference has a separate planning committee and when the conference is held jointly with SDA, committee membership includes representatives from that organization as well (e.g., the 2012 Conshohocken, Pennsylvania conference). The only SAQA committee with no board representation is the PAM review committee. The newest committee is the long range planning committee, formed to take SAQA into the future.

In future board reports, I will focus on some of these committees.



# PAM membership

from page 5

It has been our experience that many applicants whose applications are denied because of an inconsistent body of work, complain that the committee doesn't understand that they were "thinking outside the box."

"Thinking outside the box" means to reinvent the way an art medium is approached, and to discover a way of working that is different from what other artists are doing; it does not mean reinventing yourself with each new piece. It is not enough to try something new, the idea must be fine-tuned, nurtured, and developed until it reaches its pinnacle. Thinking outside the box does not preclude producing a consistent body of work.

Applying for PAM status is no different from entering a juried show.

It would not be prudent to enter three pieces with entirely different styles to a show, as that would give the jurors the impression that your art is "all over the place," and that any successful piece submitted might have been a happy accident. When applying for PAM status, you are simply being asked to edit the pieces you submit so that you present a clear and cohesive group of pieces. No one means to suggest that you should stop experimenting, challenging, and pushing the envelope in your work. The committee wants to see work that falls outside of the standard treatments and techniques, but those pieces must hang together as a group. They want to see that you can edit your work in a way that allows you to

show them a series of pieces that tell the same story, explore a theme, or are connected by color and/or technique. Showing them 10 unrelated pieces only tells the committee that you are still looking for your artistic point of view.

The PAM mentors hope this information is helpful to you. We are available to assist you as you develop a body of work that is cohesive and consistent. See Guidelines for Becoming a PAM, [www.saqa-pamapplications.com/announcements/pam](http://www.saqa-pamapplications.com/announcements/pam), for more details. ▼

*SAQA professional artist member Leni Levenson Wiener is a fiber artist and book author. She lives in New Rochelle, New York. Her website is [www.leniwiener.com](http://www.leniwiener.com).*



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## Land, Sea and Memory

from page 13

works by other fiber artists as well as my own. There are four more artist-run galleries, all in heritage buildings, along this main street. We hope to promote the area in the upcoming season as "Gallery Row, Art on Lincoln" to bring art appreciators and buyers from far and wide to this lovely setting by the sea.

The Fisheries Museum of the Atlantic, where I have done research for imagery and inspiration, is just a short walk away. Ralph Getson, the curator at the museum, has become a friend who feeds me delectable details of local history and their relation to the present. This keeps me inspired, along with the digital photographs I take of the area. In the summer and

fall, I offer workshops in my studio to those who wish to learn some of the techniques and process I employ in my work.

Having sold more than 4,000 copies of the hardcover book *Rags to Riches: The Quilt as Art*, Larry is publishing a trade paperback version, *Enriched: The Quilt as Art*. This book, expanded with text and photographs of my work created since *Rags* was published in 2007, ends with our departure from Blue Rocks and the new beginning in Lunenburg.

There is an old saying which goes something like this: "Good things come to those who wait ... if they work long and hard while they wait." In the near future, I hope to

undertake yet another community art project. *The 1917 Halifax Explosion Memorial Quilt* will be completed for the hundredth anniversary in 2017 of the largest manmade explosion before the atomic bomb. I have done the research, and while I'm working on how to fund the project, a group of volunteers has come together to explore the images I have uncovered to illustrate this horrendously tragic event. We shall work long and hard while we wait. ▼

SAQA Professional Member Laurie Swim lives in Lunenburg, Nova Scotia, Canada. Her website is [www.artquiltpublishing.com](http://www.artquiltpublishing.com).

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## Eric Maisel from page 17

Judgement is unavoidable. Therefore, developing a thicker skin is necessary, as is the ability to not put too much stock in other people's opinions. Maisel advises forgetting about mass appeal and being grateful if even one person "gets" our art.

If you've submitted work to a show or gallery and received a vague rejection, it might have nothing to do with the work. It's important to take criticism less seriously and to ask if it came from a genuine place of interest or if it is just a standard rejection comment. Always ask questions and be careful not to take all assertions as meaningful. If you can't get any clearer information, then forget it. Be strong and keep interrogating the universe. Remember

that silence is not rejection. Don't go to an ego place, but rather go to an information-gathering place.

Although Maisel recommends not taking criticism too seriously, he also stresses the need to examine our work in a way that enables us to judge which aspects we need to improve. He advocates an approach in which you write down all the aspects of your art such as design, color, message, workmanship, etc. and then objectively and honestly evaluate the work based on each criterion.

Here is a summary of what I found to be the most useful kernels of Maisel's advice.

- People don't get to their work often enough or stay at it long enough.

- When you get stuck or you're short of time, show up anyway.
- Show up regularly and make it a habit.
- Know yourself and learn to manage your anxiety.
- Pay attention to what you say to yourself and replace thoughts that don't serve you with ones that do.
- Stop badmouthing yourself about things that are a normal part of the artistic process.

Learn more about Eric Maisel at [www.ericmaisel.com](http://www.ericmaisel.com). ▼

*SAQA Professional Artist Elaine Quehl is a quilt artist, teacher, and dyer of fabric. She lives in Ottawa, Ontario, Canada. Her website is [www.equarelle.ca](http://www.equarelle.ca).*



I would say 98% of them are art quilts. I haven't thought about giving a museum additional funds; I'm giving my funds to my children, with some charitable bequests.

"My ideal situation would be to reach an agreement with a museum and then gradually transfer the pieces, allowing me to enjoy them for many years."

Chrissy Inge of the New England Quilt Museum sent me their guidelines for donating quilts. The guidelines state, "If after receiving your inquiry we have interest in bringing the item before the Collection Committee for consideration, we will ask you to send it or bring it to the museum. The Collection Committee meets twice a year to consider possible acquisitions. One of three actions may be taken: the item will be accepted

into the Permanent Collection; the item will be accepted to be sold at auction to raise funds to support the conservation of items already in the Permanent Collection; or the item will be returned to the donor."

Collector Necia Wallace told me, "I am concerned about the future of my quilt collection as I just turned 83. But every place I have written to has either not replied or wants to pick and choose pieces. What happens then to the collection? I might leave it, without warning, to a local museum with a request that they keep it intact for three years and put it on public view at least once in the time period."

Judy Schwender, Curator of Collections/Registrar of the National Quilt Museum, says, "We would encourage all potential donors to also provide \$100/quilt to cover the initial

care and storage materials and the labor involved in accession processes. If money is not available for this, being permitted to sell one or two pieces to finance the care and storage of the remainder is a possibility."

Based on my research, there is no clear solution if you want to keep your quilts together in the future. We must all work to develop more incentive for people to collect art quilts by getting our work shown in important venues, having it documented in catalogs and books, and by getting it reviewed by art critics. ▼

*SAQA Journal Editor Carolyn Lee Vehslage is a fiber artist. She lives in Sicklerville, NJ during the week and on her sailboat at the Jersey Shore on the weekends. Her new Archaeology Series can be seen at [www.clvquilts.com](http://www.clvquilts.com).*

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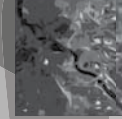


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Valerie Goodwin is an artist and architect who creates fiber art inspired by realistic and abstract imagery of maps. She says, "Maps use symbols such as points, lines, patterns, and color to convey information. As a child I was fascinated by maps, spending hours poring over them. Later, I noticed how architects and others use "maps" to communicate information to contractors, clients, the public and many other audiences."

*See related story about Valerie's working process on page 18.*



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# Quick Notes

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

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

## Deadlines for articles:

Summer: January 1  
Fall: April 1  
Winter: July 1  
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