

# SAQQA *Journal*

Studio Art Quilt Associates, Inc.



Volume 22, No.3



Fall 2012



## ***Implosion # 3***

52 x 52 inches  
by Beth Barron

*see page 30*

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# Thoughts from the president

by Sandra Sider



## Each one reach one

In response to our annual appeal letter, many of you wrote appreciative statements about why you are passionate about SAQA. I would like to ask each of you to consider discussing your SAQA experiences with a colleague in the quilt world who has not yet joined our organization.

By far our most effective asset for increasing membership is our current members. Nine times out of ten, when I ask a member the reason they joined SAQA, the response has been some variation on “a friend told me to do it”—the very reason why most people apply for professional artist member (PAM) status as well. Every

SAQA member can be considered an ambassador to the quilt world, upholding standards of professionalism and maintaining passionate involvement in our programs and events. Enthusiasm for SAQA probably can be felt most strongly during regional meetings, which is one reason why your board plans to have additional resources for regional initiatives by the end of the year.

Before the next meeting of your guild or quilt art group, please take a moment to think about which member might be most likely to have an interest in what SAQA has to offer. Rather than handing out our membership brochure to everyone attending, perhaps you could speak directly to just one person. This individual could be an artist, curator, collector, teacher, student—anyone

you know within the fiber artist community. You might show that person an issue of the *SAQA Journal*, one of our exhibition catalogs, or the *Portfolio*. Most importantly, explain what SAQA has meant to you—our best publicity by far!

Membership dues are the lifeblood of our organization, and there is no potential “critical mass” in the number of our members. The more members we have, the more money we have for staffing, and the more time that becomes available for staff to provide member services. In addition, having more members encourages more corporate sponsors to invest in SAQA’s needs. As we look toward 2013, let’s establish a goal of a total of 3,500 members within the next 18 months. We can do it, with your help.

## From the editor

by Carolyn Lee Vehslage



After eight years and 30 issues, it’s time for me to step down as *SAQA Journal* Editor in Chief. I have thoroughly enjoyed this job

of dreaming up topics that the SAQA readership would find interesting, finding volunteer writers, and coaching them on the content of the articles. There is a large team behind me that I must thank. First of all, Martha Sielman for her most excellent guidance and wisdom, Rita Hannafin and

Vivien Zepf for their terrific editing skills, Kim Makuch, Katie Shaiken, and Barri Anne Brown for their careful proofing, and Deidre Adams for her most outstanding layout skills.

Over the years I have convinced hundreds of you to write articles and only have been able to offer you the opportunity to have one of your art quilts published as payment. I continue to be amazed at the generosity you have extended to me. Through your efforts, the *Journal* has evolved from a black-and-white newsletter with limited content to a full-color glossy magazine with interesting information to help us all be better

artists, collectors, critics, and art quilt lovers.

Dana Jones will be taking over the head editor position with the Winter 2013 issue. She has 30 years of editing experience and was most recently the Editor in Chief of *Quilters Newsletter*. I hope you’ll continue to be as generous with your time and talent if she should call upon you to contribute to the *Journal*.

Again, this job has been a deep pleasure for me, and it has given me great satisfaction to hear your comments and suggestions on how to improve the *Journal*.

# Meet your new board members

## John J. “Butch” Davies, III



I am an officer in the law firm of Davies, Barrell, Will, Lewellyn & Edwards, PLC. My wife is Margaret W. “Marty” Moon, who owns and operates Early Times Workshop, a quilting and cross-stitch facility, and is a member of SAQA.

From 1992 to January 2000, I served as the delegate from the 30th

Legislative District in the Virginia General Assembly. I was a member of the Commonwealth Transportation Board from May 2002 to June 2010. From 1986 to 1992, I served as the Virginia Department of Transportation attorney, an appointment by the Attorney General of Virginia.

My involvement in educational and civic organizations includes serving on the boards of the Madison County Education Foundation, Germanna Community College Educational Foundation, Bluemont Concert Series,

the Randolph-Macon College Alumni Association Board, and Virginians for the Arts. I also serve on the board of the Virginia National Bank.

Expanding the SAQA membership is important. We need a broad cross-section of members including those who are supportive of the artists. The committed involvement of those interested in quilts as art will increase the recognition of their work.

I strongly support my wife’s quilting business and interests and am pleased to serve on the board of SAQA.

## Lisa Ellis



My love affair with quilting began in August 2003. Recently retired from the corporate world, I bought a sewing machine and focused my energy on learning to make quilts. It didn’t take me long to discover a new passion: creating art quilts to express my faith and improve the healing environment in hospitals.

My eagerness for making art quilts expanded to encouraging, teaching, managing, and promoting projects for healing-related installations and exhibitions. In recent years it has been a privilege to work with the University of Michigan, Auburn University in Alabama, and both the Walter Reed Army Medical Center and National Institutes of Health in Bethesda, Maryland, to use art quilts to brighten their hospital environments and support patient healing.

In 2007, I became involved in the

biennial exhibition *Sacred Threads*, dedicated to exhibiting art quilts with our most personal themes of spirituality, joy, inspiration, healing, grief and peace/brotherhood. I took on the leadership of *Sacred Threads* in 2009 and brought the exhibition to where I live in the Washington, D.C. area.

I have advanced degrees in math and computer science and worked in the defense and information technology industry as an engineer, project manager, and executive. My life came full circle in 2010 with the start-up of my own company, Giving Back Technology. We provide information technology services to nonprofit museums, galleries, and

other art organizations. It’s been a great pleasure to see how technology can facilitate the life of artists and art organizations.

My activities for SAQA have included volunteering at International Quilt Festival shows, donating and purchasing SAQA auction quilts, designing and developing the call for entries system for registration, jurying and exhibit management, and serving on the endowment fund and membership subcommittees.

I am honored to be joining the SAQA board. I have significant business and technology experience, but it’s my passion for art quilts that I hope will contribute to the successful future of SAQA.

**Don’t miss SAQA Journal’s exclusive online-only content!**

**A Kousa for Mercy**

[www.saqqa.com/membership.php?ID=2235](http://www.saqqa.com/membership.php?ID=2235)

**Creative Force and SAQA trunk show a huge success in outreach to local community**

[www.saqqa.com/membership.php?ID=2236](http://www.saqqa.com/membership.php?ID=2236)

**Fiberoigraphy**

[www.saqqa.com/membership.php?ID=2237](http://www.saqqa.com/membership.php?ID=2237)



## Santa Fe Conference April 2013

You may sometimes wonder about all those surveys you fill out for SAQA—does anyone read them? The answer is YES! We considered everything you told us as we planned our 2013 conference.

You asked for a locale with art galleries to visit. We're going to Santa Fe, the art hub of the southwest and the second-largest art capital in the U.S. We'll be taking in the galleries along the famed Canyon Road and spending time on the world-renowned Plaza, where you can visit the Georgia O'Keeffe Museum, the New Mexico Museum of Art, and galleries galore.

You wanted more time between sessions to network and meet with fellow SAQA members. Not only will we have the perennially popular speed dating, we've relaxed the schedule to give you more time to chat, interact, and have a cup of coffee with friends, new and old.

You asked for affordable accommodations. At the beautiful Lodge at Santa Fe, you can share a room and each of you will pay only \$40 a night (yes, plus taxes ... but still!). The Lodge at Santa Fe is the perfect size for us. If everyone books their room by the March 2013, we will have *exclusive use* of the hotel. That's right: a hotel completely filled with fiber artists from around the world.

Santa Fe has it all: stunning landscape, great shopping, and art, ART, **ART!** So save the dates in your calendar: April 25-28, 2013. See you there!

## Treasurer's Report

Fall 2012

by Linda Beach

As the new treasurer, I've been spending a lot of time familiarizing myself with my new duties. One thing is very obvious—how much is accomplished because of the generosity and dedication of our membership. I want to thank my predecessor, Nelda Warkentin, for all of her hard work, and I look forward to my new responsibilities.

### 2011 Income

Membership Dues	\$160,499
Donations – individual	50,990
Donations – corporate	11,112
National Endowment for the Arts grant	1,389
Donations to Endowment Fund	79,401
Auction income	53,075
Conference income	29,704
Exhibition fees	29,264
Product sales and other income	40,211
Interest on savings accounts	665

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**Income total** **\$456,310**

### 2011 Expenditures

Member services ( <i>Journal, Portfolio, marketing, website</i> )	\$263,231
Administration (salaries, rent, office supplies)	95,762
Conference expenses	74,876
Exhibition expenses	45,056

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**Expenditures total** **\$478,925**

### Liberty Bank balances as of December 31, 2011

Checking	\$18,556
Savings (including CREAM Fund)*	47,297
Endowment account	79,401

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**Total bank balances** **\$145,254**

\*Savings account includes funds from preregistrations for the Identity conference that took place in April 2012.

# The Hendricks Collection and Alegre Retreat

by Sandra Sider



Maureen Hendricks developed an interest in contemporary art quilts when she participated in a series of studio workshops taught by Katie Pasquini Masopust, Sue Benner, and others. Many of the workshops she attended were offered at Masopust's Alegre Retreat, which was originally conducted in Santa Fe, New Mexico. In 2005 Masopust had to end her workshops in Santa Fe. Since the Alegre Retreat experiences had become so important to Hendricks, she invited Masopust to establish a new Alegre Retreat at the Gateway Canyons Resort, which Maureen and her husband John had built at the western edge of Colorado for the purpose of offering a variety of enrichment opportunities in a spectacular natural environment.

The Gateway Canyons Resort site also houses the Gateway Colorado Automobile Museum, approximately 30,000 square feet showcasing more

than forty classic American cars. Both wife and husband have a collector's eye for quality and style—Maureen for quilt art and interior design, and John for automotive design and photography. They also understand American popular culture, having founded the very successful Discovery Channel.

To enhance the Hendricks's Colorado ranch and Gateway Canyons Resort, Maureen Hendricks commissioned two quilts from Masopust and purchased a third one, *Grapes*, after she saw it in an exhibition in California. She also purchased dozens of 12-inch-square quilts in the SAQA online auction, with 36 of them

cont'd on next page

**Palisade Triptych** 72 x 186 inches ©2009 Katie Pasquini Masopust





### **Grapes**

60 x 95 inches

©1996 Katie Pasquini Masopust

Benner's *Body Parts*, a tribute to the *Combines* of Robert Rauschenberg, features deconstructed recycled clothing, dyed and painted fabric, and monoprinting. Also influenced by the mixed-media paintings of Joan Snyder and Benner's own background in biomedical science, this quilt references the underlying structure of the human form.

*Sub Rosa: Portal* by Blaydon, which offers a hint of horizon, belongs to the artist's series of imagined landscape quilts. Using color and visual texture, she suggests abstract vistas and architectural details in this quilt. In 2004, Emily Richardson won the Quilts Japan Prize at *Quilt Visions*. *Blossoms of the Waves* is part of the body of work resulting from her trip to Japan. Richardson's expertise in overlaying translucent silk fragments has created a surface as dynamic as it is fragile.

arranged in a quilt-like grid in the foyer of the resort's Palisade Event Center, balancing color and contrast in interesting ways. *Palisade Triptych* also graces the Palisade Event Center, situated below an imposing rock formation known as the "palisade," while Masopust's quilts *Rainbow River* and *Grapes* are installed at the Hendrick's residence, West Creek Ranch.

Masopust used her fractured-landscape technique to structure the sections of *Rainbow River*, inserting diagonal color washes to introduce a sense of movement and enliven the wintry scene. The fractured landscape of *Palisade Triptych* functions differently, as wide vertical bands of cool, slightly darker hues recede into the background, causing the lighter sections to project toward the viewer. This subtle composition creates an expansive undulation, with the central palisade surging forward majestically.

Masopust's *Grapes* quilt originated with her photographs of grapevines hanging over an awning in the summer sun. Her circular motifs in the quilt reference the spherical grapes, with the artist's hallmark ghost layers and color washes brightening the

surface. Displayed above an antique 1915 Steinway player piano, the textile nuances of *Grapes* contrast beautifully with the piano's rare Circassian walnut wood.

Hendricks's patronage of quilt art extends to her support of the Alegre Retreat, now in its fourth year at Gateway Canyons Resort. Every year she provides space in the resort's banquet room to exhibit quilts by the current year's teachers, as well as by teachers for the coming year. These exhibitions have provided an opportunity for Hendricks to study and occasionally purchase quilts made by some of the teachers, including Sue Benner in 2010, and both Judi Warren Blaydon and Emily Richardson in 2011.

### **Body Parts**

81 x 61 inches

©2007 Sue Benner





above: **Blossoms of the Waves** 28 x 44 inches ©2006 Emily Richardson  
 left: **Sub Rosa: Portal** 70 x 53 inches ©2007 Judi Warren Blaydon

Scholarships are available for select attendees. Maureen and John Hendricks have established the Young Emerging Artist Award (YEA), and a second YEA Award will be awarded in 2012, donated by Sandy Chapin, a longtime devotee of Alegre Retreat, in honor of her mother-in-law, Elspeth Hart. Abigail Kokai, the 2011 recipient of the YEA Award, is a fiber specialist earning her MFA at the Savannah College of Art and Design. She had this comment about the retreat: “We all wanted to push our individual artistic practices and express ourselves. And we did.” Kokai also emphasized that the environment of the Colorado canyons encourages reflection and engagement with the physicality of materials.

Another scholarship was established in 2011 by the teachers, the Alegre Retreat Annual Scholarship, through the “Hats Off to Alegre” auction. Masopust gave a Gateway Canyons baseball cap to each teacher, and Jane Dunnewold suggested that each teacher decorate a cap. During the final day of the retreat the wildly decorated caps were auctioned,

raising enough money to cover the costs for one attendee in the coming year who otherwise would not be able to participate. Hendricks and Masopust plan to continue this fundraising event at future retreats. Carol Hazen, recipient of the first Annual Scholarship, says that the “experience ... ignited my creativity on a variety of levels.”

Maureen Hendricks exemplifies a collector who keeps her thumb on the pulse of her medium, not only through her relationship with a world-famous artist and teacher, but also through her encouragement of students and other teachers. She believes in quilts as inspiring works of art and enriches her own life by collecting and making them. Hendricks’s affinity for color can be appreciated in her own *Beach Bargello Quilt*. Vibrant bands of color suggest the rhythm of waves while subtle

shifts of tone can be seen as waves retreating along the beach.

More information on the retreat can be found at [alegreretreat.com](http://alegreretreat.com). ▼

SAQA President Sandra Sider is an artist, critic, and independent curator. She lives in New York City, and her website is [www.sandrasider.com](http://www.sandrasider.com).



**Beach Bargello Quilt**  
 88 x 62 inches  
 ©1996 Maureen Hendricks

*Featured Artist:*

## Carolyn Crump

by Vivien Zepf

Carolyn Crump is a multimedia artist. One day she may paint, the next etch; she also creates paper cuttings and stamps for her artwork, sculpts, and makes art quilts. Creating in these varied art forms is integral to her creative process and a reflection of who she is.

Carolyn grew up in Detroit as the fifth of six children, in a family comprised of five generations of quilters. Her grandmother, though private about her personal life, was happy to share her quilting legacy. "She would sit and work on a quilt as she told us stories of our ancestors, who long ago sat in front of wood stoves quilting and passing on family tales," says Carolyn. Carolyn's mother also taught them to sew clothes, and Carolyn and her sisters spent hours creating everything from school outfits to Easter suits. These early years experimenting with garment-making were instrumental in helping Carolyn develop her innate sense of construction that she uses today in her fiber sculptures.

Though a skilled seamstress, Carolyn received a great deal of attention and encouragement for her painting and drawing talents. Even as a young child, Carolyn would paint, often

using brown paper bags as her canvases. Her older sisters gave Carolyn an oil paint set to play with, but for an active child with a restless muse, the paint took too long to dry. So Carolyn started painting with acrylics on scraps of fabric left over from sewing projects. She would then add hand stitching to these experiments, not knowing that she was creating her first pieces of fiber art. This was a marvelous period of personal exploration for Carolyn. "I would lose myself in my art," she says. "It was also a great time to discover myself."

Carolyn created detailed animal illustrations as part of her biology curriculum in ninth and tenth grade. She viewed these drawings as a kind of practice—animate beings in motion—for the stylish sketches she hoped would lead to a career in fashion. Her science teacher, however, believed Carolyn should pursue a different path and made a deal with her: He would recommend Carolyn

for a program enabling her to take college-level courses if she changed her major from sewing and fashion to art. "Thank heavens I didn't do fashion! All those girls got to do was learn how to press and iron clothes." Instead, the simple decision to change to art introduced her to a multimedia world of creative opportunities. In addition to the college courses in art, Carolyn took high school drafting and woodshop classes since she already had skills far more advanced than could be learned in home economics class. She mastered the use of drafting and power tools she would later use in her sculptures.

In college, Carolyn majored in advertising and marketing, which became her profession. Through the years of working for creative agencies, during which she became a recipient of the prestigious ADDY® Award for excellence in advertising as a graphic designer, she continued developing her painting, printmaking, and



Carolyn Crump with *The Right Time*, 46 x 50 inches, ©2010

sculpture skills. She participated in several shows and signed with a Baltimore-area gallery that continues to represent her.

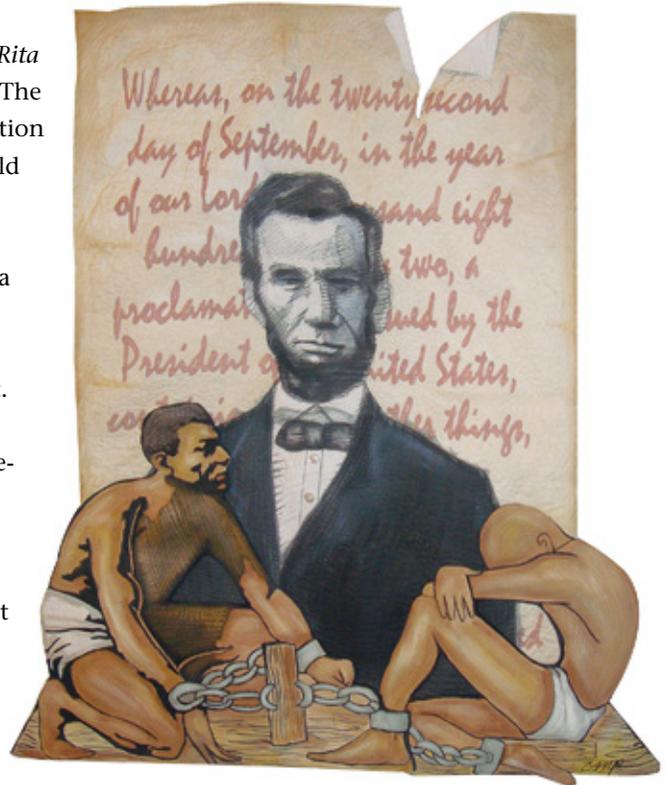
A pivotal point in Carolyn's artistic career occurred when Dr. Carolyn Mazloomi first noticed Carolyn's artwork through a Google search. Dr. Mazloomi came across images of a few of Carolyn's fiber paintings and reached out to her, hoping to establish a professional relationship with her and to encourage her to quilt. "Today, I consider Dr. Mazloomi my mentor, and frankly, a major source of inspiration," she says.

With urging and guidance from Dr. Mazloomi, Carolyn added quilting to her resume seven years ago, with the goal of incorporating what she knew about visual art to fiber art. She was invited by Dr. Mazloomi to participate in the nationally touring *Textural Rhythms* show. It was two days before Hurricane Rita blew through the Gulf Coast, and everyone she knew was evacuating from Houston. "I stayed home and quilted. As Rita

died out, my quilt *The Spirit of Rita* was completed," says Carolyn. The quilt became part of the exhibition and proved to Carolyn she could use quilting to express herself artistically.

Four years ago, as print media and newspapers began to fold, Carolyn decided it was time to become a full-time studio artist. She took the financial package offered by her employer, supplemented it with freelance work when necessary, and spent a year learning how to construct traditional quilts, believing that she needed a foundation in the art form before she could move forward. "That's when it all came together," she says. Armed with this knowledge, Carolyn knew she was ready to apply the rules in her own way in her art.

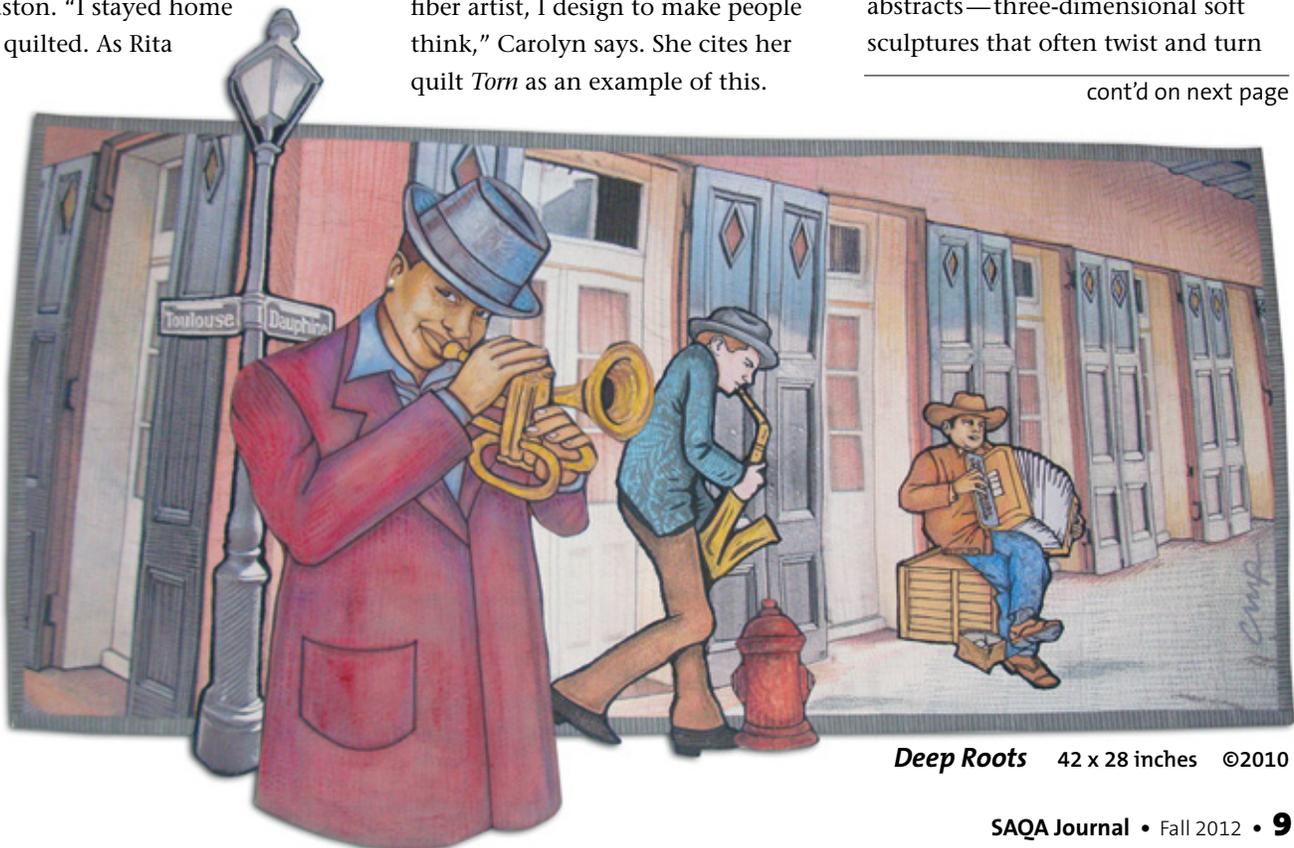
"Quilting is different from other mediums for me. When I started painting, I painted for beauty. As a fiber artist, I design to make people think," Carolyn says. She cites her quilt *Torn* as an example of this.



**Torn** 37 x 41 inches ©2009

*Torn* honors Abraham Lincoln and shows some African Americans still in chains, while others are emancipated, to emphasize that today we have a choice. Carolyn's abstracts—three-dimensional soft sculptures that often twist and turn

cont'd on next page



**Deep Roots** 42 x 28 inches ©2010



**Elephant**  
36 x 30 x 19 inches  
©2010

within themselves—best represent her self, she believes. They are multi-dimensional and sometimes misunderstood, as we all are at times. Her three-dimensional statues, on the other hand, have more clear intent. For example, *Mother and Child* is over seven feet tall and showcases Carolyn's faith.

Carolyn begins her three-dimensional pieces by sketching her vision from a variety of perspectives and angles and then determining what medium to use. Once she's decided to create the image as a fiber sculpture, Carolyn creates a pattern and builds the armature with wood. Next, Carolyn creates what she calls the "quilted canvas," which will be used for the exterior of the sculpture. She starts with quilted black felt, sometimes stitched with brown thread to simulate wood grain. Sections are pieced together, often by hand to more easily accommodate contours. Carolyn first flattens out the image to develop the overall

pattern, then puts the two-dimensional parts together into a three-dimensional form.

Working a section at a time, this canvas then is embellished with pieces of fabric to create the images. For example, a three-dimensional elephant began with the trunk; details like the elephant's eyelashes came last.

Many of the fabrics used are muslins and cottons Carolyn has dyed with natural materials. Carolyn believes strongly in creating "green" art, so she refuses to work with chemicals and recycles scraps whenever she can.

Many of her pieces, particularly her tall sculptures, are complex and elaborate creations. However, Carolyn always tries to simplify the process. She'll wait until a better solution comes to mind, often after a good night's sleep.

To Carolyn, sculpting with fabric is akin to sculpting with clay; however, she believes it's easier to make changes with fabric. "The great thing with fabric is that you can always cut it off if you don't like it," she says. "It's awful to finish a clay sculpture and realize it's not right. You can't really fix it, except to start over."

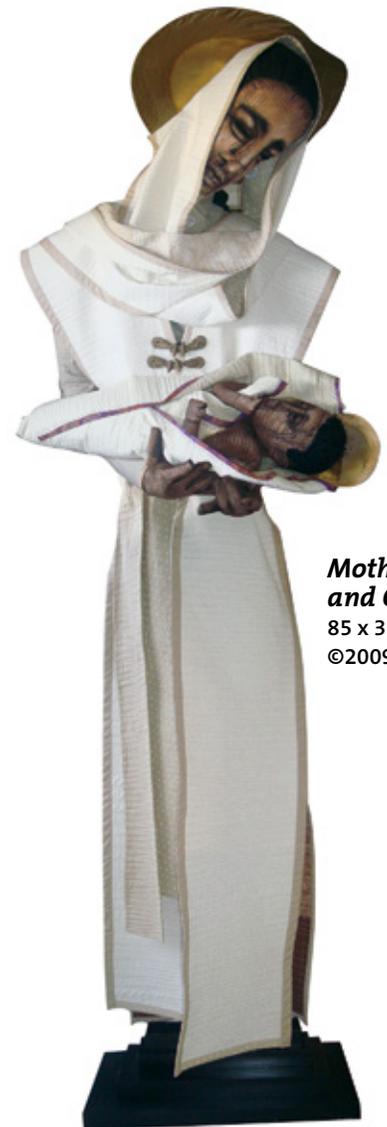
Carolyn keeps all her scraps to use as the batting and stuffing for her sculptures. For especially tall pieces, the sculpture reassembly takes place in the foyer of Carolyn's Houston home.

Except for assembling large sculptures, Carolyn sews and paints in her home studio. When her oldest daughter moved, Carolyn switched bedrooms and turned the master bedroom into a studio. The large windows provide exceptional light and the space is ample for her needs. It's a tidy room because Carolyn knows she can't work in clutter. She sews on a Bernina given to her years ago by

a dear friend, Mae. (That gift began her love affair with gifting sewing machines. To this day, Carolyn scours pawn and resale shops, purchasing salvageable sewing machines which she then fixes and gives away.)

Carolyn does all her printing in her garage, which is also where she cuts foam for stamps and does her etchings. The family car lives in the driveway. Unless she has a commission and a deadline, Carolyn rarely spends consecutive days working on the same project; instead, she jumps from media to media and project to project. In Carolyn's opinion, "using different media forces you to learn something new," and fits with her restless creative drive.

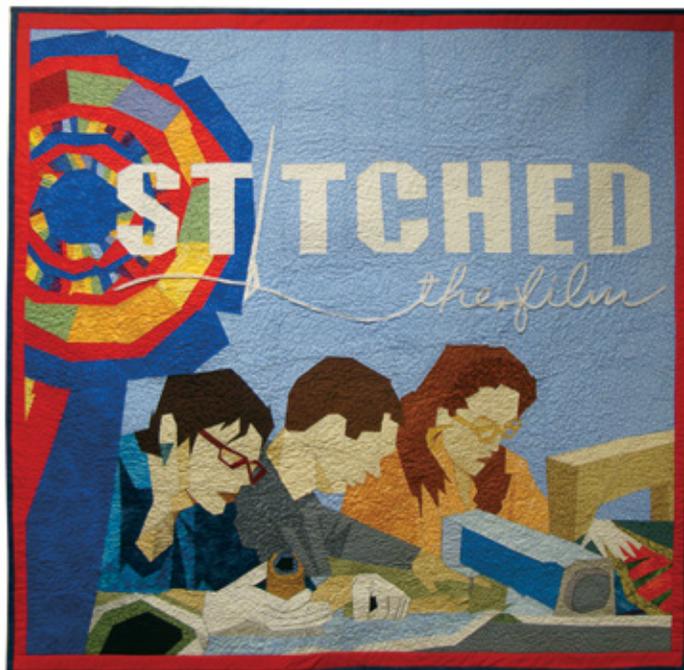
At the moment, Carolyn is working on a three-dimensional eagle wrapped



**Mother and Child**  
85 x 32 inches  
©2009



**Kwanzaa**  
26 x 34 inches  
©2009



**Stitched** 48 x 50 inches ©2011  
Quilters: Covenant Youth Quilters Guild

in the American flag, various commission fiber art projects, and a printing project wherein each chapter of the Bible is represented with cut foam stamps. The cut stamps used for the latter project are all inked and used on tissue paper, creating a visual journal of the Bible. This is the closest thing Carolyn has to a creative journal. She sketches on any scrap of paper she can find and will keep written notes of her ideas, but does not track ideas regularly in a bound journal.

Carolyn believes her inner spirit “births” ideas, and she sees inspiration all around her. “Everything inspires me to see a face or an image in folds of cloth.” She relishes the work she’s creating, but she also loves to teach and share her passion for quilting. “I believe quilting is more than a legacy. It’s a medium that’s growing and changing even as the artists involved in it grow and change.”

Carolyn founded the Covenant Youth Quilters Guild (CYQG). For several years, she had been teaching twice a week in a few Houston

seventh- and eighth-grade classes. To generate interest, she taught graffiti art to the students and allowed them to airbrush their ideas onto t-shirts and hats. Seeing how talented the group was, she asked them if they would want to make a quilt for exhibition. Though many of the boys were more skilled than the girls in the class, they all declined the offer, bowing out mostly due to the social stigma of sewing. So the Covenant Youth Quilters Guild was born from a combination of girls she’d taught at church and interested students from her middle school classes.

Carolyn is co-director of CYQG with Dorothy Green and teaches the children how to quilt. One of the first projects created by members of the group was the *Freedom Circle* quilt, shown at the Independence Visitor Center in Philadelphia in the summer of 2011. The nine makers of the quilt, ranging in age from six to twelve, had limited sewing experience but created a piece worthy of being part of the exhibition *The President’s House: Their Untold Stories in Quilts*. Each of the

girls in the group researched one of the nine slaves George Washington had working in his mansion and depicted their lives in the quilt.

The CYQG has now grown to 42 members and continues to create exhibition-worthy artwork, including a piece unveiled at the International Quilt Festival in Houston last fall created by 35 of the members for the documentary *Stitched*. Carolyn feels strongly about sharing her passion. “I can see another artistic vista today—one that’s touchable, powerful, and marked by the stitches of the next generation of quilters.”

Carolyn loves to be with the children, but admits that she is also a tough teacher. Taking a bit of a cue from Dr. Mazloomi, she believes it’s important to push students with potential, telling each one, “If I see it in you, I’m going to pull it out of you.” She extends that sentiment even to her three daughters, all of whom are now artists in their own right.

Carolyn’s graphic style is bold and dynamic, a reflection of the artist’s

See “Carolyn Crump” on page 27

# Outside/Inside the Box

Crane Arts Building | Philadelphia, Pennsylvania

March 2–April 15, 2012

Reviewed by Jacqueline M. Atkins

That textile and fiber artists have transcended the once-traditional boundaries of their field could not have been more evident than in the fiber extravaganza that enlivened Philadelphia during March and April 2012. Over 40 galleries, arts and educational institutions, and other cultural organizations were involved, each showcasing the work of renowned national and international artists as well as that of a highly talented new generation making their way into the field. FiberPhiladelphia, a biennial celebration of innovative fiber/textile art, was the catalyst for this visual artistic feast, one that satiated yet still left the viewer hungering for more.

Many of the exhibitions and events associated with FiberPhiladelphia

were presented in the Crane Arts Building. The four-story structure was built in 1905 and was originally used as a plumbing warehouse and later for processing seafood. The building has been carefully renovated to preserve its historic character and now serves as home to several galleries and event spaces. For March and April, most were devoted to exhibitions related to the citywide recognition of fiber and textile arts. Chief among these exhibitions was *Outside/Inside the Box*, an expansive juried exhibition that, in the words of its organizers, was intended to “showcase fiber/textile art that transcends disciplines, combines tradition with cutting-edge technology, and blends historic concepts with contemporary perspective”—a goal which was admirably

reached. *Outside/Inside* was installed in the Ice Box project space, a vast free-span 50- by 100-foot concrete-block room with 25-foot ceilings that once functioned as a walk-in freezer for the Crane Building.

Although such an immense space might well seem intimidating, Bruce Hoffman, curator for *Outside/Inside* as well as one of its jurors<sup>1</sup>, made the most of it by using the diversity of work to create an installation that transformed the cavernous room into something that felt approachable on a human scale as well as creatively exhilarating to the intellect. The size also allowed Hoffman to carve out areas for showcasing the work of each of the 68 artists included in the exhibition so that there was no sense of crowding and individual pieces could be appreciated for their own merits.

Two dramatically captivating pieces give some sense of the extremes of scale to be found in the exhibition, along with the powerful impact each had, regardless of the largeness or smallness of the work. Heather Ujiié's *Cry Wolf*, an 11- by 40-foot installation of seven stunningly vibrant panels digitally printed in sunset colors, is both technically and conceptually outstanding, and easily dominated



***Cry Wolf***  
©Heather Ujiié



**Bystander**

©June Lee

the 25-foot-high wall on which it was installed. The artist notes that it was inspired by a 19th-century toile de Jouy. She redrew the design in pen and ink, then scaled it up and manipulated it digitally to emphasize the latent sense of violence implied within this initially seemingly guileless pastoral scene. This impression is only gathered as the viewer examines each panel, then steps back to assimilate the whole.

In contrast, Tod Hensley's *Untitled 01*, an exquisitely embroidered expressionistic composite of realistic and sometimes surrealistic faces, only 16 by 16 inches, is a miniature textile gem that, regardless of size, defiantly stakes its own claim to the audience's attention. Hensley's stitches act as tiny brush strokes, a process that creates a multilayered effect that is part of its appeal. Other examples of the old adage "Good things come in small packages" are found in the beautiful and technically perfect skeletal leaves created by Jenine Shereos out of human hair. Hair may be considered the ultimate intimate fiber, and several other *Outside/Inside* artists used it in their work, although

not with the delicate intricacy and control exhibited by Shereos in her work.

The Patricia Malarcher Award for Best in Show went to another impressive large wall installation, Ann Wessmann's *Words Unspoken: 37,499 days—June 9, 1932–December 31, 1941*. This eight-by-eight-foot circular tour de force, dedicated to Wessman's grandmother, is the second of nine pieces that together represent a chronicle of her grandmother's life taken from her diaries. Wessman copied the diary pages onto vellum, then cut and folded them into one-day sections (with blank pages for days of no entries) that were reorganized chronologically—a dramatic and moving exploration of time, memory, and relationship that captured the attention of many exhibition visitors.

June Lee was awarded Second Place for her haunting series *Bystander*, an installation of some 100 eight-inch-high standing figures, with one small crouching figure in their midst. Lee casts the standing figures in two poses, one with hands behind the back and face looking upward, the other with arms crossed over

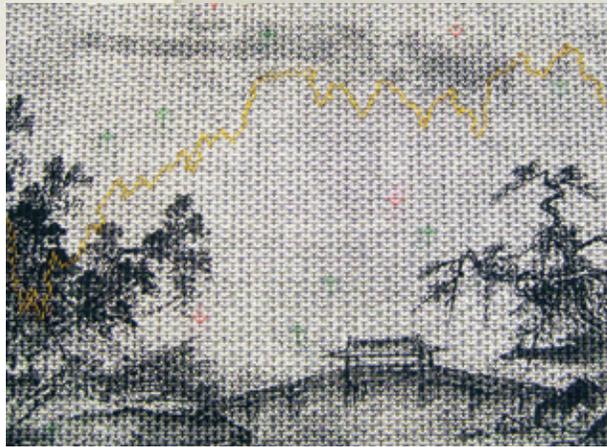
the chest and face studiously turned down. All faces are blank, wrapped by the same thread and pattern used to cover the bodies. Although the bright colors that decorate the figures produce a somewhat light and playful first impression, a more careful examination of the work reveals that the figures convey a powerful sense of societal indifference to the crouching figure who exudes a sense of distress. Lee has created not an interactive communal scene of a group of observers at, for example, an art exhibition, but rather a formidable presentation of social ostracism and a refusal to intervene when help is needed. It is a provocative installation that can elicit a strong reaction in the viewer to the seeming indifference of these "bystanders," and recognition that each of us, at some time, may have been responsible for similar behavior. Not, perhaps, a comfortable work of art, but definitely a memorable one.

Two works in the exhibition—*Mountains & Streams, Secular and Pecuniary*, by Xia Gao, and *A Language of My Own*, by Myrna Tatar—could not help but bring to mind the

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**Mountains & Streams, Secular and Pecuniary**  
©Xia Gao



Bayeux Tapestry, a historically famous eleventh-century embroidery some 220 feet long by 18 inches high, that depicts the events leading up to the Norman conquest of England in 1066. Like the makers of the Bayeux Tapestry, both Gao and Tatar used a long, narrow scroll-like narrative format for their works, but there the similarities end. Gao's *Mountains & Streams*, 347 inches (approximately 30 feet) in length by 20 inches high, is at first glance a traditional Chinese ink landscape painting, but closer examination proves the "landscape" to be a satirical reinterpretation of a 13th-century painting by the artist Xia Kui into contemporary terms. In contrast to the traditional Chinese cultural values exemplified in the original painting, this version creates the image of mountains, lakes and streams with the Chinese character for the Yuan (Chinese currency) screen-printed on fabric and then superimposed with hand-stitched Chinese stockmarket index graphics. This blend of digital and

manual skills integrates traditional techniques with new innovations. "It fits," Gao says, "into my transcultural perspective."

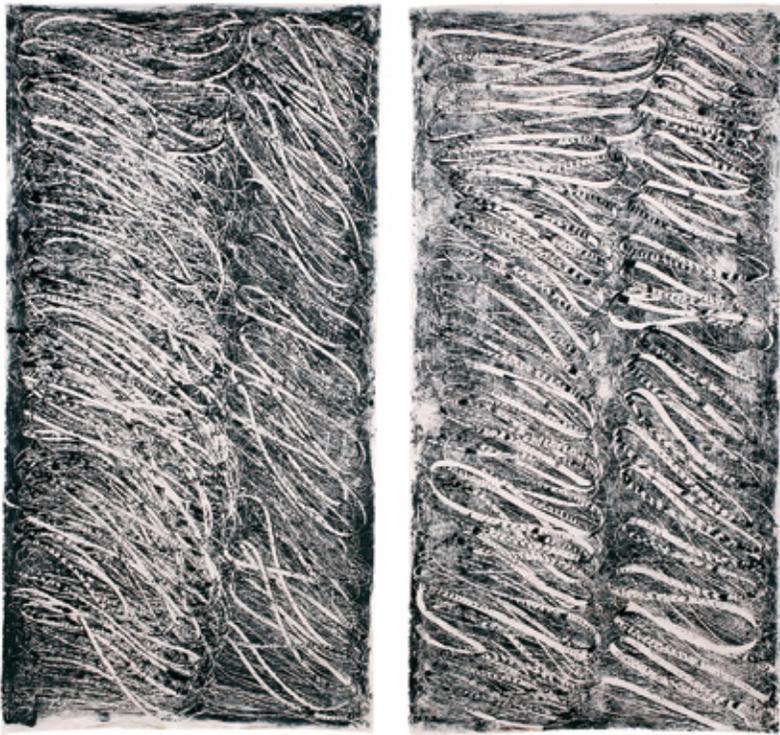
Tatar's work, some 119 inches long by 12 inches high with appliquéd and stitched elements scattered throughout, has more of a true narrative feel akin to that of the Bayeux Tapestry, but I did not find it as successful a work as that of Gao. This may be due to a difference in how the two works were installed: Gao's piece was unfurled and shown for almost its full length, while only several feet of the Tatar work were shown unrolled.

Thus, the full impact of *Mountains & Streams* could be appreciated, while only a small portion of *A Language of My Own* was available for viewing. Given the theme of the Tatar work, it is possible that a good deal of its interpretation may thus have been missed. This is one of the few instances in which the exhibition installation did not seem to fully benefit the art. It may be that the artist herself chose to have only a partial view of the work presented, but there was no indication that this was the case.

Several quilts and quilt-like structures were also chosen for the exhibition, giving further substance and definition to the expanding concept of "art quilt." While it is not possible to include the many creative and interesting pieces in the space available here, I will discuss just a few. Among my favorites were two pieces by Linda Colsh: *Defiant* and *Almost There*. Colsh's work has parallels with

**Almost There**  
©Linda Colsh





**Mono-prints #9/#7**  
©Nancy Crow

**Waking With You**  
©Joetta Maue



June Lee's *Bystander*, although a more overt touch of humanity is present in Colsh's approach to her subject. In much of her work Colsh focuses on those in society who are unnoticed or ignored, and these pieces underscore her expertise in conveying empathy and identification with the solitary but expressive figures that move across her fabric canvases.

*Outside/Inside* presented the first opportunity I have had to see Nancy Crow's new work in person. This two-panel work, part of her monograph *Self-Portraits* series, represents a dramatic departure for this artist who is so well-known for her vibrant use of color, and I am impressed with the bold decision she has made to explore this new medium in such depth. It will be enlightening to see how she further develops her work in this area.

Joetta Maue's ironically titled *Waking With You* incorporates a well-used vintage quilt into an installation that uses a mattress as a base with a figure of a sleeping woman appliquéd and

embroidered onto the bed sheets. Nothing but words are embroidered next to the figure, who seems to be left with only the vintage quilt for comfort. Although it was not one of my favorite pieces in the exhibition, it expressed a poignancy that drew many viewers back for an additional look.

Reineke Hollander's installation, *Ancestor Chairs*, brought both smiles and nostalgia at the sight of five wall-mounted everyday chairs that the artist had painted and collaged with fabric and vintage linens. Hollander notes that she rescues objects (textiles included) to tell stories that might otherwise be lost. This work,

along with *One Day*, Jodi Colella's colorful and playful mass of repurposed plastic newspaper sleeves that she collected, cut into strips, spun into fiber and then crocheted, were among the many works in the exhibition that made creative use of discarded objects. This led me to further cogitation on the fact that recycling/repurposing seemed an almost pervasive undercurrent in the exhibition. The reuse of materials ran from appropriated chairs, recycled tea bags, and repurposed newspapers and sleeves to salvaged fabric and dress mannequins, along with repurposed quilts, clothing and other linens (not to mention human hair). What this does seem to point out is the

see "Outside/Inside" on page 28

**Ancestor Chairs**  
©Reineke Hollander



# SAQA member gallery: *Cities and Villages*

Jean Renli Jurgenson

*Hong Kong Taxi*

60 x 41 inches

©2009

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

This piece invites the viewer to experience the dizzying perspective from the 14th-floor window. My 18-month-old granddaughter would stand at the window and watch for the red Hong Kong Island taxis to drive by.



K. Velis Turan

*MidTown*

33 x 46 inches | ©2011 | [www.kvelistur.com](http://www.kvelistur.com)

My art represents the vibrancy of shape, line, and color that make up a city. Steel, stone, concrete, and glass design a city at its most functional, abstract, and forceful. I do not idealize the city, nor to replicate it exactly, but to capture it with a feeling of it.

Kate Kline

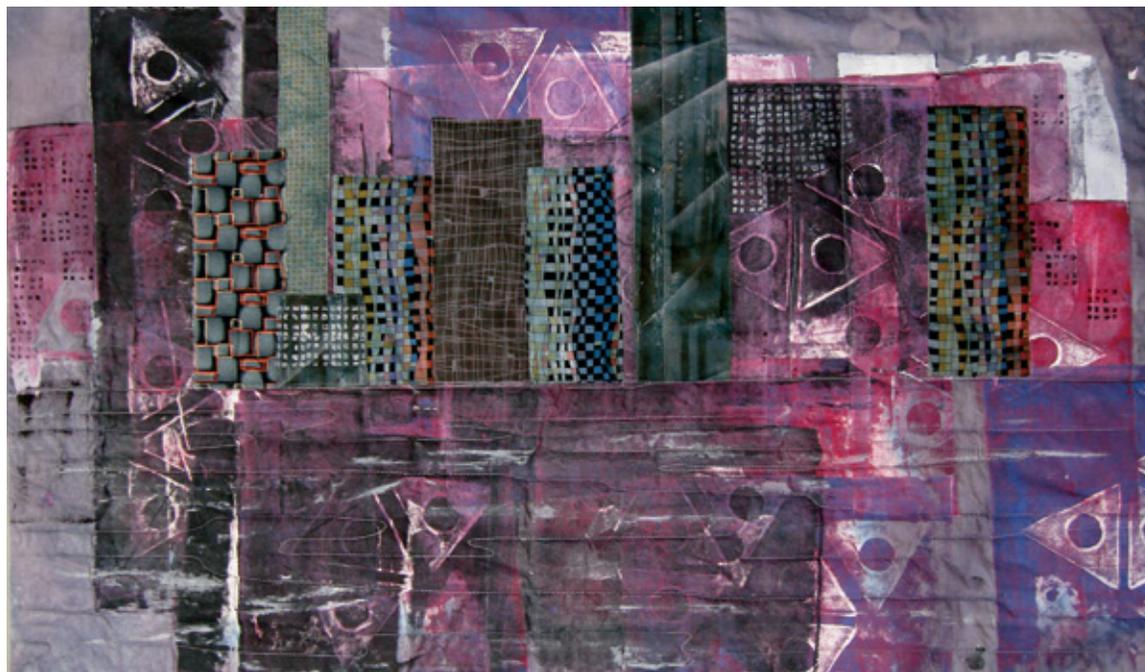
*CityScape*

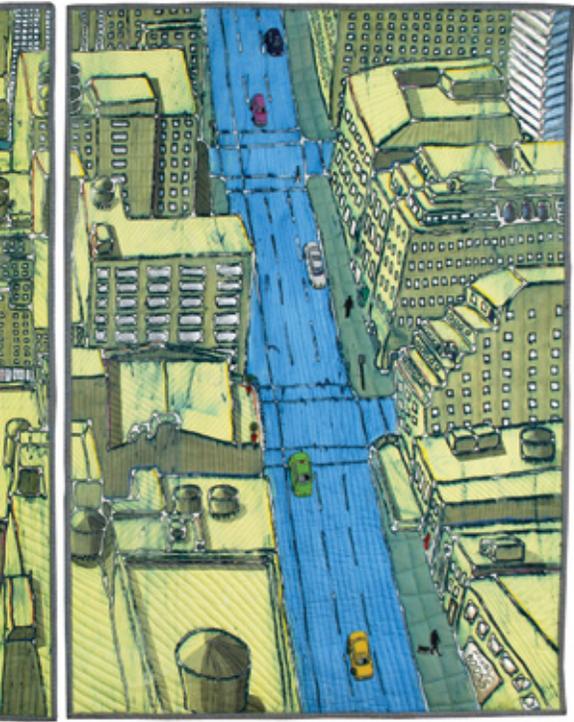
18 x 36 inches

©2006

[www.fabri-kate-tions.com](http://www.fabri-kate-tions.com)

Created from a piece of silkscreened fabric, the potential of which I discovered when I turned it lengthwise on the design wall.





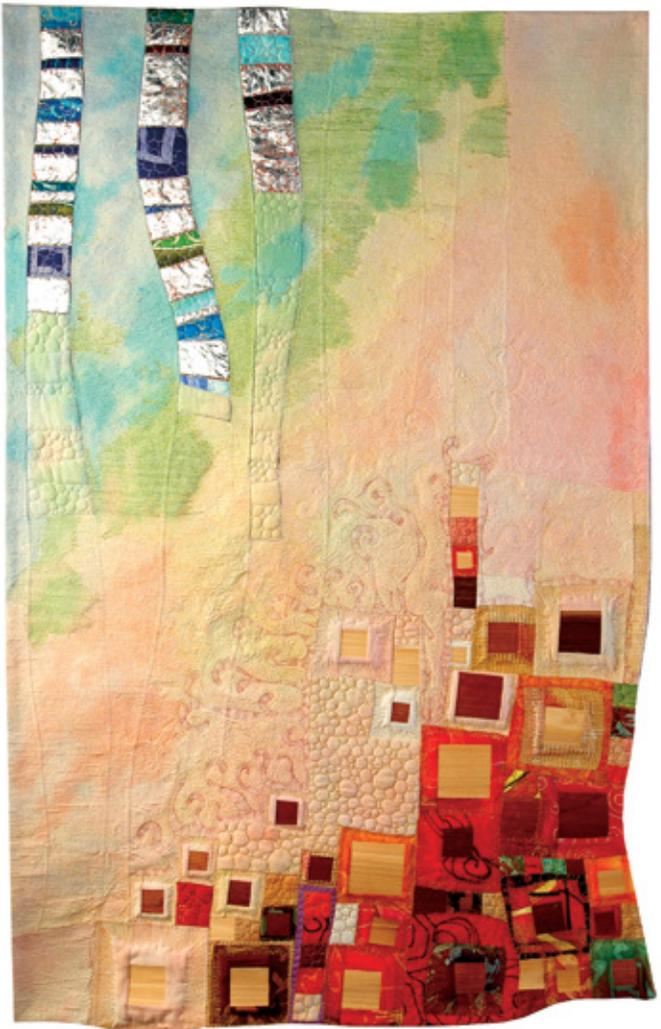
ran.com  
 and color that makes  
 gned and engineered  
 My intention is not  
 out to leave viewers

Hilde Morin

*Malecón*

47 x 60 inches | ©2009  
 www.hildemorin.com

The name Malecón translates to “seawall.”  
 During a trip to Havana, Cuba, I encountered  
 this beautiful display of weathered  
 buildings, and I had to create my own.



Cecília González

*Log Cabin Versus Skyscrapers*

80 x 130 cm | desedamas.com

I wanted to show the contrast between the coolness of  
 skyscrapers and the warmth of the log cabin.



Desiree Habicht

*Urban Sprawl*

20 x 16 inches

©2011

www.desireesdesigns.com

I used pattern and line to convey  
 the story of crowded urban living  
 and the cracks it can cause, made  
 either by man or by nature.

# Marketing strategies to sell more art quilts

by Cynthia Wenslow

**A**rtists I meet nearly always have at least one goal in common: increasing sales. For some, this may mean selling just one piece in a given time period; for others, it may mean having work acquired by a museum or large corporate collection. It's important to clarify which sales goals you are trying to accomplish so that: a) you can decline opportunities that don't get you closer to your ultimate goal; and b) you will know when you reach it!

No matter what your specific goal is in marketing your art, the absolute key to success is consistent, focused effort. It takes time and hard work to create your brand and awareness of it. "Overnight successes" rarely are.

Marketing art is a bit different from marketing other products and services, but not as much as you would think. All the basics still apply. You need to create awareness of your brand, you need to deliver a great product and terrific customer service, and you need to be aware of the market conditions for the product you are offering so that you price appropriately.

As an artist, your brand is you. Everything you say and do in public, whether online or off, is a reflection of that brand. Knowing what you want to communicate about your brand is necessary as you begin to increase brand exposure. This will help you tailor your efforts and assist you in identifying—and avoiding—things that confuse your brand's image.

Art is not as much of a niche as some other products. Sure, there

are people who are only drawn to landscapes or portraits of kids and puppies, but everyone is a potential art buyer. Therefore, you need to always be engaging with people and letting them know what you do. Self-promotion is not a four-letter word. You need to think of it as simply sharing ... your passion, your art, and yourself.

Being comfortable talking about your work is crucial. You need to be clear about why you do what you do, how you do it, what you hope to share with it. You should be able to sum it up in an "elevator speech," as well as having a written artist statement, a biography, and resume. You should never leave home without business cards and postcards; be prepared to talk about what you do. (Yes, a lovely way to share your portfolio is with a device such as an iPad or other tablet computer, but make sure you have postcards that people can take with them.)

When collectors purchase art, they are quite often "purchasing the artist" as well as the artwork. People are more likely to purchase art from someone they connect with. This means it's important to engage art viewers in your story. Share it, while staying true to your brand.

OK, enough philosophy. Let's move on to some practical actions you can take to increase your exposure to potential buyers.

Create a website, with your name included in the domain name (URL). People remember other people much more readily than they remember a business name. You are your brand,

after all. Your website will be the online home of your portfolio and all things related to the art you create. Everything you do should ultimately point people to your website, where the public should be able to find top-notch photos of your art that is available for purchase.

It's quite simple to design a website nowadays, but seek out a designer if you don't have the time or inclination to do it yourself. Make sure that your artwork is the primary focus of the website, and keep unnecessary bells and whistles to a minimum so they don't distract from your artwork. A well-designed site will leave the visitor thinking, "Wow! What great art!" If the impression viewers are left with is, "What a cool site," you've missed a chance to connect.

Blogs are a wonderful opportunity to engage with people. Ideally your blog will reside on your website. Through a blog, you have much more control over the "look and feel" of your brand, and creating an integrated look to all your marketing efforts helps solidify your brand in the viewer's mind. Try to blog once or twice a week. Visitors to blogs especially love photos, tutorials, and videos.

Consider creating a quarterly or monthly art newsletter. You can easily add a sign-up form to your website, and it's a snap to have a sign-up list at events where your art is featured.

Once you know what your work is truly about, find other people who are interested in those things. They are your tribe, your natural market. For example, if you primarily make

art about endangered birds, perhaps you should be sharing your story and art with members of a local conservation group. If you make work that's about a specific region, lovers of that region are good prospects, whether they're local groups or visitors to that region. It's not as cut and dried if your work is mainly abstract, but it's possible to engage people based on the story behind the work. Tell your story.

Get seen and known as an artist in your local area. Make connections and build relationships with people with whom you can have a mutually beneficial business relationship; for example, interior designers, home stagers, corporate gallery managers, and newspaper art section editors.

Join local arts organizations to connect with other artists and learn what works for marketing art where you are. Join (or start!) a critique group and really listen to feedback about your work, so that it evolves and is the best you can make it. Remember that artists do buy art from other artists they connect with and admire.

If you are on non-art email discussion lists, make sure to include a signature line with your website, and, if and when it's appropriate, mention that you are an artist or write about exhibits you have coming up. Shy and retiring doesn't pay the bills!

Put your footprint all over the Internet. Easy ways to share your work and increase awareness of your brand include sites such as Flickr, Etsy, YouTube, LinkedIn, Shutterfly, Facebook, Twitter, and Fine Art America. There are hundreds of places

to share photos of your work; always make sure to include a link to your website in your profile.

Don't neglect traditional media. Along with having postcards and business cards to hand out, why not publish a book of your artwork with one or more of the on-demand printers like Blurb.com or CreateSpace.com? These small, inexpensive books make great gifts for your collectors and supporters.

Write press releases for your hometown newspapers and alumni publications. Subject? A new body of work, an exhibit opening, your work is being published, an open studio event, a piece is acquired by a major corporate or public collector. There are an infinite number of topics.

According to sales expert Joe Girard, each of us knows roughly 250 people. Your total contact list is gold. Mine it. Ask your current collectors and supporters to help promote your art. Most will be happy to do so. You can see the potential for wide-ranging exposure if even just a few in your circle mention you to others they know.

Does this all sound overwhelming? Here's a short list of 10 marketing tasks you can accomplish in 15-minute blocks—when applied on a consistent basis, they can help move your art career forward.

1. Leave a meaningful or helpful comment on a blog post by another artist.
2. Order note cards with images of your art.
3. Add upcoming local art events to your calendar.

4. Send a postcard with an image of your art to a supporter and say thanks.
5. View the website of a local gallery to see what's being represented in your area and what the going prices are. Is their aesthetic a good match for yours? Jot down their contact info to follow up later.
6. Write a blog post about an exhibit you visited, mentioning the venue and artists' works you were drawn to and why. You will be helping to promote them, while also creating awareness of your own brand from their supporters. Win-win.
7. Select photos for a printed portfolio.
8. Create a Facebook Page for your art business. (What, you only have a personal Facebook profile?) Post an upcoming event on your Facebook Page.
9. Update your resume or events page on your website.
10. Sign up for Twitter and get tweeting; remember, social marketing should be roughly 90% social and 10% marketing.

These strategies should help you get started on a successful marketing campaign. Good luck and happy selling. ▼

*SAQA member Cynthia Wenslow manages the Calendar on the SAQA web site and is a co-moderator of SAQA's Yahoo group. She is an artist and photographer living in Austin, Texas. Her website is [cynthiawenslow.com](http://cynthiawenslow.com).*

# Understanding and using color in your artwork

by Leni Levenson Wiener

Color is perhaps more important than any other single element of design. Color can set the tone of your work, evoke a mood, create depth and distance, and establish a focal point. Understanding color will allow you to make full use of this important tool more effectively in your work.

Forget all about the physics of color—prisms, light spectrums, and the color wheel. These are often more confusing than helpful. Instead, learn to understand the makeup of colors, which will help you make good color decisions in your work.

Pigment or hue simply refers to the actual name of the color. You probably remember from kindergarten that

there are three primary colors—blue, yellow, and red—from which all other colors are made.

**Value** is the relative lightness or darkness of a given color compared to the other colors in your artwork. In traditional quilting we learn to use light, medium, and dark values for maximum effect. This is true of all artwork; the contrast of values creates the drama of an artwork and keeps the colors from blending into each other. The use of value in your artwork can be even more important than color alone—in a black-and-white photograph, it is the stark difference between white and black, with the medium tones of gray in between, that make the composition

come to life. Your brain is not bothered by the lack of color in the photograph; if the values are correct, the photograph works.

Change the value of a color by adding white (called a tint) or black (called a shade). A light value of red is pink; a dark value of blue is navy. Adding both white and black together will give the color a “dusty” look, a softer and more romantic version of the pure color.

**Color temperature** sets the mood of an artwork:

- Blue and green are cool colors, the colors of water and vegetation. These colors will set a restful and serene mood.



## *The Sweeper*

40 x 40 inches | ©2009 Linda Colsh

Even with almost no color, this piece is dramatic and effective due to the expert use of value.

## *Compartment # 5*

54 x 45 inches | ©2011 Aryana Londir

This almost entirely blue piece is enlivened by the tiniest spot of the complementary orange.

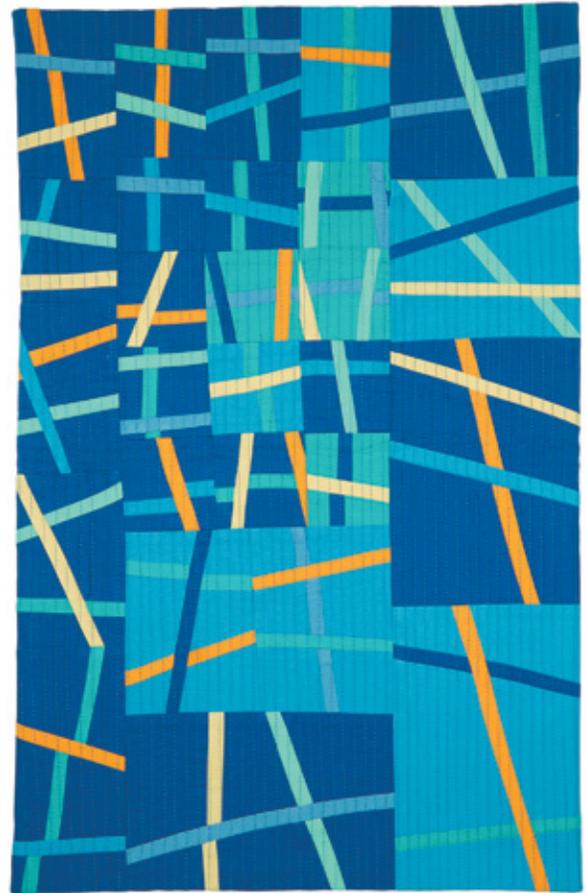




**Jordan**

28 x 29 inches | ©2008 Leni Levenson Wiener

The red background plays against the green shirt, bringing more interest to the piece.



**Connections 7**

22 x 14 inches

© 2011 Aryana Londir

The complementary orange lines in the sea of blues draw the eye into and across the surface, creating movement.

- Red and orange are hot colors, the colors of fire and heat, and will set a mood in your artwork that is dynamic and exciting.
- Purple can play on either team, as it is the result of mixing red (hot) and blue (cool).
- Using primary colors in a composition will appear childlike and straightforward.
- Using soft, light pastel colors will set a gentle mood.
- Dusty colors appear romantic and antique.

This leads us to the principle of **complementary colors**. Technically, complementary colors are those that sit across from each other on the color wheel. They fight for attention, which can create interesting visual excitement. But you do not need a color wheel to understand and use complementary colors in your work. Think about the basic recipes for color starting with the primaries—blue, yellow, and red.

If you mix blue and yellow, the result is green. The remaining primary is red, the complement of green.

Mix blue and red to make purple;

the remaining primary is yellow, the complement of purple.

Finally, combine yellow and red to make orange; its complement is the remaining primary—blue.

Using complementary colors does not mean you must apply the same values when you use them. You may achieve a more interesting effect if you vary the values of the colors. Think about the difference in effect between, on the one hand, red and green Christmas colors, and, on the other, a pink flower with green leaves—the same use of complementary colors but applying different values.

For more complex colors, just think about the mixture. Teal is a blue green. That means more blue in the mixture than yellow. So the complement will be red, but a red with more orange in it than yellow. Periwinkle is

a blue purple. Since the complement of blue is orange, and the complement of purple is yellow, the complement to periwinkle will be a color that is a mix of yellow and orange.

An artwork that is primarily blue will benefit from just a touch of orange. One that is mostly purple will be enlivened by even a spot of yellow. Making use of a complementary color scheme does not mean you must complement the colors exactly. If your colors are predominantly cool, use a touch of a warm color, and vice versa.

Using complementary colors in equal amounts is jarring and can look like a visual jumble. By using just a small amount of a complementary color, you can attract attention

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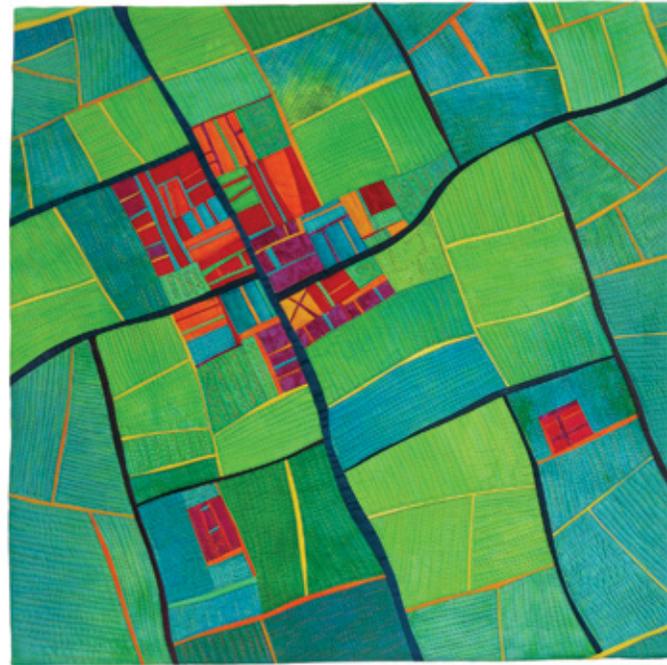
**Yellow Hat**

20 x 23 inches | ©2007 Leni Levenson Wiener

The yellow hat seen on the woman in the purple chair instantly establishes this as the focal point.

to a focal point or other compositional element without any visual distractions.

Establishing a **focal point** is easy using the principle of complementary colors. Making an orange focal point in a background that is mostly blue will instantly draw the viewer's eye to that point in the composition. Dispersing the complementary color along a path



**Mapping Earth**

24 x 24 inches  
©2009 Alicia Merrett

In a composition of greens, the red areas create an instant focal point.

for the viewer to follow will create a sense of depth and dimension, and draw the eye into the artwork.

**Monochromatic** color schemes make use of one single color using various values. It is very important in a monochromatic color combination to make full use of changes in value—light, medium, and dark—so that the resulting work,

like a black-and-white photograph, is vibrant and stirring. Monochromatic color schemes tend to be calming and serene.

An **analogous** color scheme expands slightly beyond the monochromatic by adding colors that are adjacent on the color wheel. Simply stated, that means sticking to either a cool or warm color palette, employing analogous colors such as: blue and green; green and yellow; yellow and orange; orange and red; red and purple; or purple and blue. Analogous color schemes are more varied than monochromatic ones, but still more sedate and calming than those that make use of complementary colors.

**Saturation** refers to the intensity of a color. Think about a dye bath. If you put white fabric into blue dye for a few minutes, the result will be a light blue. Leave it in a long time and you will have a deep rich blue. This saturation can impact your work—highly saturated colors look sun-drenched and bright; those without much saturation look muted and soft.

Grayed, or dusty, colors will make a landscape look foggy; highly



**Sea Ice**

36 x 36 inches  
©2008 Nelda Warkentin

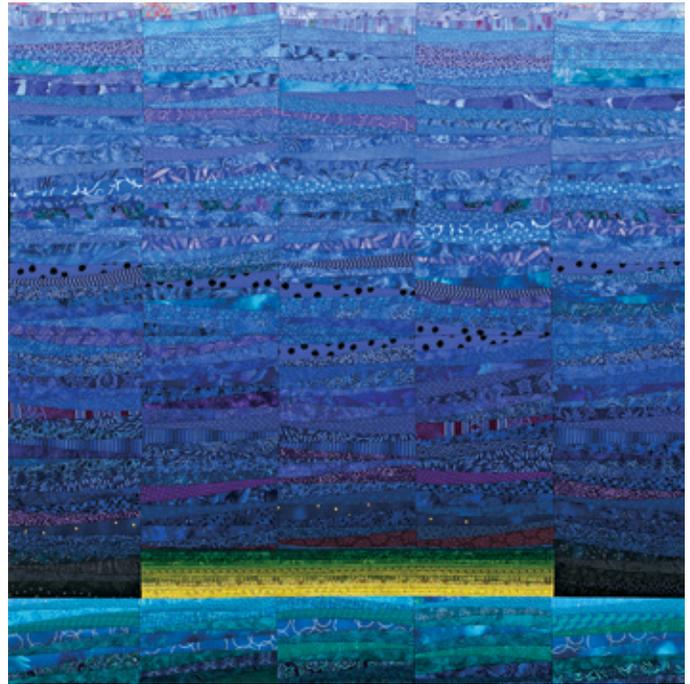
The variety of blues in this piece creates a tranquil and cool mood.



### **Red at Night**

38 x 32 inches | ©2011 Dianne Dockery

Purple can be either a warm or cool color. But when paired with red and orange which sit next to each other on the color wheel, the result feels warm and exciting.



### **Into the Sky**

45 x 45 inches

©2012 Ann Brauer

Green on blue creates a focal point without adding warmth to the cool palette.

saturated colors will appear tropical and crisp. Modify the color palette of your landscape and you change the sense of time of day, or weather conditions. This is true of abstract work as well. Color choice sets the mood for the artwork and lays the foundation for the visual impact that it will have on the viewer.

The simple choice of color can create depth and distance in your composition. Objects in the foreground should be darker and more intense than those that recede into the distance. In a mountain range, for example, the farther away the mountain, the lighter and grayer it becomes. Making a distant mountain darker will draw it forward into the front of your composition, thereby reducing the distance.

By understanding and learning to use color, you will be better able to control the mood you set and the distance you create in your composition. Look at art by others and really focus on the way colors are used—the saturation, the values, and the colors themselves. By paying attention to how other

artists make use of color, you will develop a set of criteria to think about when you choose color for your future artworks. ▼

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



### **Outside**

17 x 17 inches

©2011 Laurie Brainerd

This piece in complementary blue and orange is more sedate because the colors are less saturated.

# What does a SAQA rep do, exactly?

## Responsibilities, opportunities all part of the job

by Kate Themel, regional co-representative for Connecticut

**W**hat does a SAQA rep do? What is it like being a SAQA rep? Am I a good candidate for the regional rep job?

My goal here is to share my own experience being a SAQA rep, so SAQA members can get a glimpse of what it's like and possibly consider whether they might like to join the ranks of regional reps. I've gone past my two-year commitment as a regional rep for Connecticut, and the reason I've stayed on is simple: I truly enjoy the job and don't want to leave. Our state is full of interesting and talented people doing an incredible variety of artwork, and SAQA-CT serves as a community where fiber artists can meet and be inspired.

You can find the job description for regional reps on SAQA's website. It's pretty straightforward; the main responsibilities of being a regional rep are to communicate with artists in your region and present a friendly face for SAQA to the public.

### Promoting SAQA's mission and goals

"SAQA is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications."

The mission is simple: Promote the art quilt. You should forget your notions of what an art quilt must be. Our approach: Encourage everyone to create their own brand of fiber art. Remember, your personal tastes are not relevant to the job. You might not like everything everyone makes; you may find some personalities annoying.

You can still respect and appreciate the time, talent, and contributions that each person brings to the group.

Although reps have a leadership role, our success relies on the group's voluntary participation. Members must have a voice in decisions that affect the group; otherwise, they'll just stop participating.

### Communicating with members

One important responsibility for reps is to provide useful and timely information to regional members about SAQA and about opportunities for fiber artists in the area. Opportunities for our members may include calls for entries for fiber art shows or multimedia shows, openings for art teachers at local community centers, or SAQA-sponsored exhibitions.

One especially useful task reps can do is to maintain a regional blog. Announcements about new exhibitions, classes, calls for entries, and other important information can be posted on a blog and remain available to members. Adding a link to members' websites and blogs can help promote individual artists as well. Since seeing is better than reading when it comes to art, blogs are perfect for featuring large, colorful images of art quilts via posts and slideshows.

As you might have guessed, all these benefits come at a price. Although you can set up an account with Blogger or Wordpress for free, maintaining a blog requires time and attention. You'll need to gather information from members, be aware of fiber art events in your area, and post new information on a regular basis.

### Working with a co-rep

For those single reps out there, I salute you. Being a rep takes a lot of work, and most regions have more than one. Connecticut has two: Diane Wright, to whom I am extremely grateful, and me. Having the support of another rep prevents either one from getting burnt out. As a rep, you volunteer your free time and creative energy, and the job can sometimes be frustrating and thankless. It's great to have a partner or team to share the workload, or a sympathetic ear when you need to complain.

It also helps to like your co-rep, so you can work together even if you have different personalities. In fact, it might actually be an advantage if co-reps are not too much alike. For example, an extrovert and an introvert can accomplish a lot together when they play to their respective strengths. The job involves communication and interpersonal skills, but it also requires administrative skills. Sometimes you'll need a cheerleader. Other times you'll need a form-filler-outer.

The job is more enjoyable when you can take on the tasks you like to do rather than ones you are forced to do. Working together, Diane and I can cover a lot of ground.

### Organizing regional exhibitions

Diane is brilliant, hard-working and charismatic, and she's a born networker. She's ready to call or visit a venue on SAQA's behalf, to open doors for our members, and to talk us up. Diane is involved with several different artists' groups, so she's



constantly going to openings and exhibitions and meeting new people.

Diane dreams big and can wrap her head around a grand plan that might be three years in the future. Even better, she can involve other people in her vision and get them excited about it.

I'm better at focusing on the smaller picture: addressing an issue and coming up with possible solutions or making a project plan with a timeline. I'm organized and methodical, especially in my studio. I like having a structure to work in, even if it is self-imposed. Although my experience as a SAQA rep has allowed me to improve my public-speaking skills, I am not as extroverted as Diane. I'm more comfortable with written communication, such as posting members' accomplishments on our CT blog or writing a press release for a group show.

We, along with our membership "army" of volunteers, have developed relationships with art centers and galleries in Connecticut over the past few years. Sometimes the most difficult challenge in organizing an exhibition is getting a gallery to open their minds and doors to fiber art. We mounted the **SAQA: Transformations** exhibition as well as **Identity**

**in Fiber**, a (non-SAQA) multistate regional exhibition. Each of these venues, impressed by the public's interest in fiber art, gave us very positive feedback.

We are currently planning a SAQA-sponsored Connecticut regional show, which we hope to have travel around the state. Personal relationships that we garner with local venues during these regional shows are vital to our success. If a particular gallery or museum sees their foot traffic increase during a textile show, they're much more likely to book another exhibition with us. We delegate responsibilities to some of the membership and spread our influence throughout the state by fostering connections with several local businesses and art centers. Serendipitously, as more members are included in the process, our artists gain exhibition experience as well as marketing and organizational skills, boosting their confidence in the art/business world and perhaps leading them to become SAQA reps in the future.

### **Nurturing artists**

There is a wealth of untapped energy in our SAQA membership. Some members just need a little encouragement and validation in order to

discover their potential. The opportunity to lead an exhibition committee or speak at a gallery opening can be a wonderful, empowering experience for a naturally shy artist.

You'll enjoy the job more if you let other people think for themselves and give advice only when asked. People with less experience than you can still teach you and surprise you with brilliant ideas if you give them an opportunity. If you're open to different points of view, you'll gain as much as you give through the experience. You can celebrate other people's successes and be happy for them even if you would not have done things the same way. And finally, it's important to find something personally rewarding and valuable in the experience, because no one is going to pay you for your time.

### **Recruiting new members**

My co-rep and I both believe that art is life, and it's only great when shared with others. Our group has grown significantly over the last couple of years. Since I became a rep in 2009 and Diane in 2010, we've gone from about 55 members to about 75. The first regional meetings I went to in 2007 were small groups hosted in people's homes with maybe 12-15 attendees. Now our attendance has grown to an average of 25-35 artists, and last year's open-to-the-public meeting drew over 50 visitors, including artists from neighboring states.

Let me be clear: we reps don't get all the credit for the increase in membership. I have never personally recruited a single person to join SAQA

by giving them a brochure or trying to explain what we do. Our best recruiting tactic is to let people experience SAQA for themselves. Meet our members! What's not to love?

### Regional meetings

Diane and I try to make it attractive and easy to join SAQA in Connecticut. Several people have told me that they love coming to our meetings because our group is so friendly and open to newbies.

We encourage all members to get involved in making our regional meetings successful and fun. Members are invited to share their talents and expertise through lectures and demonstrations during the meetings.

Our basic agenda begins with SAQA announcements, calls for entries, exhibitions, and business. We spend the bulk of our time on Show & Tell,

socialize during the lunch break, and round things out with a guest speaker or demonstration. Sometimes we'll invite a vendor to offer a trunk show of fabric or related items for sale.

Show & Tell is the cornerstone of our meetings. It's the top reason people come to meetings. Everyone loves to see what other artists are working on. And even the artists who never enter exhibitions still have fun showing off their work. As reps, our responsibility is to provide a friendly, open environment to let that happen.

We don't critique one another's work or give advice unless someone specifically asks for help with something. Questions are welcome. But we *are* there to offer our attention, respect, and encouragement. The atmosphere is respectful and we try to allow people to finish a thought without a lot of pressure.

Our members are the driving force behind the growth and success of this regional group and SAQA in general. At the end of our meetings, most people are inspired, energized, and excited as they leave. They tell their friends what a great time they had. Their friends might come to the next meeting, and a few of them may eventually join SAQA.

The comments I hear most often when someone decides to join SAQA: "I didn't know so many people were living this close, doing the same kind of thing I love to do. It's so nice to see I'm not the only one. I feel part of a community." That's exactly why I joined years ago, and it's still true today. ▼

*SAQA member Kate Themel is a fiber artist living in Cheshire, Connecticut. Her website is [www.katethemel.com](http://www.katethemel.com).*



**I am SAQA**

*Marianne R. Williamson*

*SAQA has opened up a whole new world for my artwork. The conferences, juried exhibits, and meetings with other artists are the most valuable part of my membership.*

*I am a textile artist creating artworks with raw-edge applique, thread painting, and paint.*

*SAQA Member since 2009*

Detail: *Blowing in the Wind* by Marianne R. Williamson ▶

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- Tell a friend about SAQA. Over 50% of new members join SAQA because of a friend's recommendation.
- Recruit your students. Sign up for your 10% membership discount code to give to your students by emailing Martha Sielman ([marthasielman@SAQA.com](mailto:marthasielman@SAQA.com)).
- Share with your local quilt guild: download the "Introduction to SAQA" PowerPoint presentation: [www.saqa.com/membership.php?ID=1898](http://www.saqa.com/membership.php?ID=1898)
- Give out membership brochures at local quilt shows or see if your local quilt store will carry them. Contact [info@saqa.com](mailto:info@saqa.com) to request a packet of brochures and SAQA publications — the *Portfolio* and catalogs are yours to keep.
- Share our art form with everyone you come in contact with by downloading Portfolio 18 onto your smartphone or tablet: [www.nxtbook.com/nxtbooks/saqa/portfolio18/](http://www.nxtbook.com/nxtbooks/saqa/portfolio18/)
- Recruit two or more new members each quarter and choose one of the lovely Thank You Gifts that have been donated for our Drive.
- Send in a photo of yourself in front of your artwork and a sentence or two about why you are passionate about SAQA and be part of our **I am SAQA** campaign.

**This is YOUR organization — help it grow!**

## Carolyn Crump

from page 11

personality. After a conversation with her, it's hard to imagine that she could create in any other fashion. Carolyn is sure to share her love of all the mediums she uses to express herself, and she believes she will continue to challenge herself as an artist. "New mediums and new ways of expressing a personal vision called to me long ago and still do today." It will be an incredible journey.

Carolyn Crump lives in Houston and is a SAQA professional artist member. You can view her art and contact her through her website, [www.crumpfiberart.com](http://www.crumpfiberart.com). ▼

*SAQA active member Vivien Zepf is an art quilter and part-time editor of the SAQA Journal living in Thornwood, New York. Her website is [www.sevenpinesdesigns.blogspot.com](http://www.sevenpinesdesigns.blogspot.com).*

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## Outside/Inside

from page 15

broad expanse of materials that the term “fiber” can encompass and the infinite possibilities they offer, even if sometimes negatively defined by the “Euu/Ugh” factor. Recycled fibers/textiles/fabrics also carry with them not only a tactile/textural element but also an implied intimacy related to thoughts, memories, or feelings. These, too, can add an additional aesthetic component to the new work created, one that can extend and enhance the overall reaction of the audience. And that, after all, is perhaps one of the driving forces in the creation of a work of art, whatever the medium might be.

It is, I think, appropriate to close with one of my favorite works in the exhibition: Diane Savona’s, a vibrant mélange of color, fabric, and



**Formal Argument** ©Diane Savona

ornament—and the work that makes use of that salvaged dress mannequin mentioned above. Her patchwork construction takes the form of an elaborate morning coat that incorporates stitched comments relating

to the history of fiber arts—and not least the controversial political aura that, in spite of progress made, still surfaces in the world of “high” art. Savona captures this attitude with a blatant sardonic poke at critics who

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still hold to the mantra “but it’s still craft not ART”—a viewpoint clearly turned on its head by the many creative works on view in this exhibition and the many others that comprised the thought-provoking and concept-bending artistic celebration that was FiberPhiladelphia 2012. ▼

*SAQA Board member and textile historian Jacqueline Atkins is the former curator at the Allentown Art Museum. She lives in Jefferson, New York.*

1. Hoffman, a member of the executive board for FiberPhiladelphia, is an independent curator and former Director of the Snyderman-Works Gallery in Philadelphia. Other jurors were Elisabeth Agro; Nancy M. McNeil, Associate Curator of American Modern and Contemporary Crafts and Decorative Arts, Philadelphia Museum of Art; and Judith Weisman, Principal of Judith S. Weisman Interiors, Washington D.C. Weisman is also Acquisitions Chair of the Smithsonian’s Renwick Gallery Support Group and served on the Board of Trustees of the American Craft Council.

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## CREAM award

Beth Barron, St. Paul, Minnesota

*Implosion # 3* (detail — see full quilt on cover)

"I find and collect Band-aids. These discarded signs of a wound left uncovered compel me to contemplate these symbols. I question how it is that we feel ourselves, body and soul, after personal or social devastation, whether our healed scars protect us in some new stronger way, and how fragile or resilient we will be once we have been wounded."

*This SAQA CREAM (Cathy Rasmussen Emerging Artist Memorial) award is presented to an artist who is selected for the prestigious ArtQuilt Elements exhibit for the first time.*

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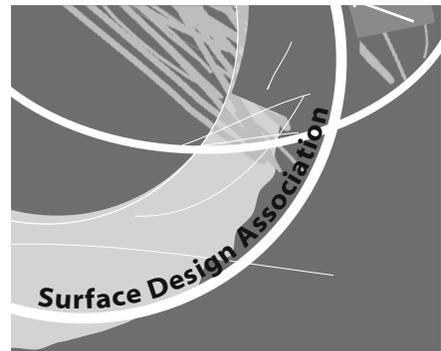
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Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications.

The *SAQA Journal* is published four times a year. Email articles to editor Dana Jones at [managingeditor@saqa.com](mailto:managingeditor@saqa.com).

#### Deadlines for articles:

**Summer:** Feb. 1

**Fall:** May 1

**Winter:** Aug. 1

**Spring:** Nov. 1

#### Journal gallery page themes and deadlines:

**Wind:** Nov. 1, 2012

**Fire:** Feb. 1, 2013

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