

SAQQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 23, No.1 ▲▲▲ Winter 2013



Legacy (detail)

64 x 77 inches

©2007 Jane Burch Cochran

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Thoughts from the president

by Sandra Sider



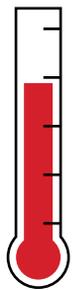
I am thrilled to announce the Studio Art Quilt Associates (SAQA) Endowment Fund has topped \$100,000 including \$50,000 in

matching funds from major donors. This brings us closer to our three-year goal of \$150,000 and is a remarkable accomplishment in the less than two years since we established the fund. More than 150 SAQA members have contributed.

Your gift to the fund is never spent. SAQA uses part of the earnings each year, leaving the principal intact to earn interest. The money is used to publish exhibit catalogs and the

SAQA *Journal*; organize, promote and distribute exhibits; keep the website up-to-date; support regional projects; and fund new initiatives.

If every member who has yet to contribute gives just \$20 per person, we'll have \$56,600 more. Increase that to \$50 per person and we'll have an additional \$141,500. You can



easily donate online. Go to the SAQA website (www.saqa.org) and click the red thermometer at the lower left to go to the Endowment Fund page. Your donations can be made as a lump sum or over several months or years.

I invite each SAQA member to also include the SAQA Endowment Fund in her or his will either as a specified amount or as a percentage.

If every member designates \$1,000 for the fund, these legacy bequests would eventually total \$300,000.

As SAQA president, I am establishing the Legacy Circle within the endowment fund. All who make bequests, and let me know they have done so, will become members of the Legacy Circle and will be listed as such on the SAQA website. Those making bequests of \$10,000 or more can create a named fund honoring the donor, another individual or a cause. That recognition will continue in perpetuity as a legacy for those who love art quilts. Please email me if you have questions: board@saqa.com.

Together we are creating a bright future for SAQA, for quilt art, and for quilt artists across the United States and around the world.

From the new editor

by Dana Jones



Several days at the International Quilt Festival in Houston, Texas, gave me time to enjoy three exhibits by members of Studio Art

Quilt Associates (SAQA). Walking the full show revealed even more work by SAQA members. Seeing SAQA exhibits up close is an experience I wish all SAQA members could have regularly.

One afternoon while in Houston, I took a break from festival activities to call Jane Burch Cochran, this issue's featured artist. I thought it would be a quick conversation to fill out information in the article. What a

treat to interview Jane! The call lasted more than a few minutes. She shared so many ideas with so much energy, I knew I would be challenged to share her spirit with you.

During those several days at festival, surrounded by artists and their art, I realized even more clearly that as editor of the *SAQA Journal*, I must bring your images and enthusiasm for creating them to these pages. The *Journal* must provide the inspiration and business nuts-and-bolts information you need to make art, and for many of you, to make money as artists.

I ask your help in meeting these goals. I am not new to SAQA; I joined some years ago after taking a class with Katie Pasquini Masopust. Working with SAQA provides me an

opportunity to combine my education and experience as editor, artist and quilter. I look forward to working with you to produce a professional publication that resources you as an artist. Assisted by Vivien Zepf and working with Martha Sielman and *Journal* art director Deidre Adams, former editor Carolyn Lee Vehslage envisioned the publication we have today. My goal is to continue on the path of excellence Carolyn paved.

To do that, I need to hear from you. Let me know your stories. Let me know what information you need to advance your art and improve your bottom line. Let me know what you have created and discovered that the *Journal* can share with others. Contact me at editor@saqa.com.

Report from the SAQA executive director

by Martha Sielman



I am delighted to introduce Dana Jones as our new *SAQA Journal* editor. Most recently, she was editor of *Quilters Newsletter* magazine and spent much of

her career as editor of the national magazine of the Women's Division of the United Methodist Church. She brings Studio Art Quilt Associates a wealth of knowledge about the quilting industry and depth of experience managing a journal.

Dana is herself an art quilter. She teaches workshops and recently was the artist-in-residence at her local county library. She also travels widely and interviews quilters wherever she goes, such as on a recent trip to visit her son in Japan. Look for the results of her interviews in upcoming issues.

Dana is interested in hearing from you about what types of articles you would like to see in the *SAQA Journal*. Please contact her at editor@saqa.com.

I also want to share with you the amazing progress of SAQA's

membership drive. Each month has seen membership recruitment numbers up more than 50 percent compared with last year—sometimes showing more than 100 percent growth. This growth has pushed our total to more than 3,000 members and we're well on our way to reaching 3,500!

Thank you to everyone who has reached out and found new members. The strength of SAQA is in our



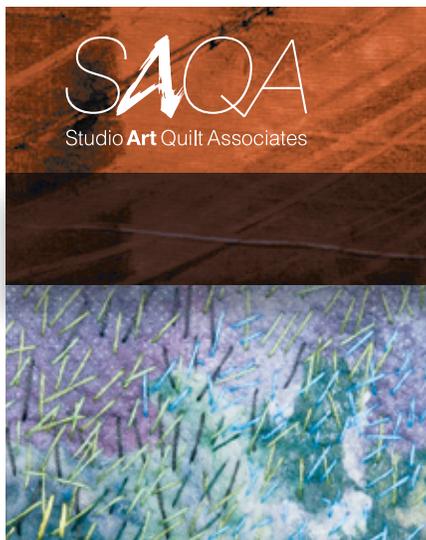
network. The more members we have, the more people there are to give advice, offer support and produce great opportunities for you to promote your art.

If you haven't already done so, send Cheryl Ferrin your photo for the "I am SAQA" ad campaign. They look fantastic on the website display, and we're getting a strong response to the print versions we've placed in a variety of publications.

There are more wonderful thank-you gifts for everyone who recruits two or more members. These Star Recruiters will be eligible for our Ultimate Thank-You Gifts in April, such as a suitcase of 48 Aurifil Threads or a week at the Great Expectations Creativity Center in LaGrange, Texas.

Let's keep the momentum going! Who can you reach out to today?

Billie Tolmach of Mount Airy, Maryland, joins SAQA at the International Quilt Festival in Houston, Texas, in November 2012.



Expanding Horizons

Studio Art Quilt Associates Conference

Santa Fe, New Mexico • April 25-28, 2013

For information and to register:
<http://www.saqa.com/news.php?ID=2061>

Featured artist:

Jane Burch Cochran

by Kori Pothour and Dana Jones

When Jane Burch Cochran of Rabbit Hash, Kentucky, begins a piece, her studio becomes “quite a sight” as she pulls out fabrics, buttons, beads, found objects, even clothing. Her idea for the piece takes shape as she places these things on her design board.

“I don’t usually draw my ideas, in part because texture is so much a part of my work,” Jane said. “I start pinning pieces to the board and look for strong images that can be focal points.”

This is a process Jane has developed over several decades as an artist. She describes her work on her website, www.janeburchcochran.com:



“In my art quilts, I try to combine my art training in painting, my love of fabric and the tradition of American quilting. I unconsciously combine the loose, free feeling of abstract painting with the time-consuming and controlled techniques of sewing and beading.”

From the late 1970s into the 1980s, Jane began doing small fiber collages that used painted canvas, Xerox transfers and beadwork.

“It was 1985 and I was preparing work for a show at a Cincinnati gallery,” Jane said. “I needed a large piece to complete the show. At the

time, I was painting and also making framed fiber collages. When my father died, I asked my mother to send some of his neckties to me. I’d made nine traditional quilt squares with the ties but had not put them into a quilt yet. So I put them on canvas as part of the piece for the show and added other patchwork and beads. This became my first real art quilt. I called it *Crazy Quilt for a Half-Breed*. It was juried into the 1987 Quilt National.

“Quilt National changed everything for me,” she said. “When people were looking to do quilt shows back then,



A Quilt for the Child I Never Had
39 x 55 inches
©1998



Jane with some of her new *Face* quilts in progress.

the Quilt National catalog was a way to find out what was going on. I got invited to be in shows because my work was different. I had to work on more and more deadlines.”

Her husband, Randy, watching her juggle work and making art, suggested she quit work to focus on her art. It was a big step — one she is now glad she took.

“Once I had more time to spend on my work, instead of making more quilts, I made quilts that took more time,” Jane said. “I love doing labor-intensive artwork; it is an odyssey. Ideas for my art come easily, but the work can take a long time because I do a lot of hand work.”

“I’ve made 155 quilts. That’s not many quilts compared to what many people have done but my quilts take a long time. I’m glad I’ve worked as hard as I have.”

Telling stories

Jane’s quilts are often narrative though she doesn’t have the full story in place when she starts a piece.

“I don’t always have an exact narrative in mind as I begin,” Jane said. “The viewer puts the story together. I don’t start out thinking it’s the story of my life, but quilts are so personal and I use things from my life. When I finish a piece and look at it, sometimes I realize it’s a self-portrait.”

Her themes range from humorous — her dog Junior who was elected mayor of her rural community in Kentucky — to serious — a quilt made to remember children killed in the bombing of the Alfred P. Murrah Federal Building in Oklahoma City, Oklahoma. Her work



War Baby 69x 49 inches ©2009

Legacy 64 x 77 inches ©2007



shares her thoughts on race, women in Kentucky history, the celebration of the Day of the Dead in Mexico, everyday life and contemporary issues. She draws ideas from what she sees around her and from images from around the world that intrigue her.

“We go to Montana for six weeks a year so I did a quilt that uses a bear image,” she said. While in Montana last summer, Jane created small pieces that took her in a new direction. Their small size — 20 x 25 inches — was necessary because of limited space at their summer place in Montana.

“These are a series of faces that look like nothing else I’ve ever done,” she said, adding she’d like to do more faces but that doesn’t signal a totally new focus for her work. The *Face* quilts and others can be seen on Bob Shaw’s website, www.artofthequilt.com.

“I don’t really go through phases; instead I do running collections like my *Food for Thought* pieces. Occasionally I do a piece in this or that collection.”

She likes to balance her work between small pieces and larger works that often explore topics in more depth.

Perfecting a style

Jane’s art continues to merge her training as a painter and her love of fiber. She works on lightweight artist canvas, which she prepares with gesso. She likes the canvas because it

hangs well and can hold the many objects she adheres with paint.

“Canvas is very forgiving,” she said.

She also continues to use patchwork. She decides colors then cuts and combines pieces free style to make patches that are roughly 9 x 9 inches.

“I figure out the colors I want to use and then my patchwork is very random,” she said. “I cut pieces from lots of kinds of fabric. I just keep adding pieces until the patchwork grows into large enough patches to use. I don’t make perfect squares because I like the beauty of imperfect squares. I’ll make a whole bunch of squares at once.”

She uses a variety of fabrics for her patchwork, always with an eye to creating texture.

“I work mostly with commercial fabrics and many different fibers,” she said. “I’ve never liked the texture of all flat cotton. One of my favorite stashes came from a friend of my mother-in-law. She altered fur coats and gave me sample books of silks used for linings. I don’t have much of that left — just some scraps and slivers — but I use them when I can because I like their texture.”

In addition to people giving Jane fabric, they also give her clothing, which she incorporates into her quilts, an idea that sparked when a friend suggested she use gloves in a quilt. At first she rejected the idea but, over time, became intrigued by it and gave it a try.

“People started sending me gloves and I started using them more,” she



Last Suppers
69 x 66 inches
©2007



Moonlight
72 x 61 inches
©2007



said. "I like the idea of using the gloves as hands." She has also used them as wings.

"A woman brought me what I thought was a bag of rags but I found a dress made out of pink netting in the bag," Jane said. "That's the first dress I cut apart and gessoed onto a canvas background. I cut away a layer of the dress so it wouldn't be too thick."

The resulting piece was *The Last Dance*. It was well received and Jane continued using clothing in her work, usually cutting it down to one layer to add texture but not too much bulk.

"Clothing brings a certain feel to my work. One time a girl I barely knew brought me a box that had a baby dress in it. I used it in a quilt." Later when Jane was asked to be among 12 artists who would make pieces to remember the children who died in the Oklahoma City bombing, she used the other half of the baby dress.

Embellishing as she goes

Jane was embellishing her art even before she entered the art quilt world.

"I've always used glass beads," she said. "I was into beadwork and used beads on canvas in the 1970s. I've always liked the history of beads and the fact that most cultures have some sort of beads." She and her husband share this fascination and have a wall in their home that is decorated with strings of beads they have collected from various parts of the world.

For Jane, embellishing is integral to each piece from its inception.

"I incorporate embellishing into the way I work from the beginning rather than it being something I do in the end," she said. "I join layers by stitching on beads and buttons and

found objects. For a while, not many people were doing embellishing; then it became popular. For me, it's just how I work."

Jane hits a rough point while making each quilt but doesn't let that deter her from completing pieces.

"There's always a day when I'm nearing the end of a quilt that it is just the worst thing I've ever seen," she said. "I leave the room and come back the next day. Something will hit me to fix it. I keep adding to it until it works. I never give up on a piece. I finish each one."

Exhibiting and selling art

Jane's work can be seen in museums, corporate offices, private collections and books. It has been exhibited in

galleries and at art museums, quilt museums and history museums. The list of those who own her work is impressive. To name a few: the Smithsonian Institute's Renwick Gallery; Delta Airlines; Cotton Field Company in Tokyo, Japan; the Federal Reserve Bank in Cincinnati; and the Kentucky History Center in Frankfort, Kentucky. She has 10 pieces in each of two collections: the George R. Stroemple collection in Lake Oswego, Oregon, and the Fidelity Investments collection in Covington, Kentucky, and Boston, Massachusetts. Her work has been exhibited across the United States and in Japan, the Netherlands, Finland, Uruguay, England and Ireland.

Among her best-known pieces is *Life Line*, in which she used left and right gloves. Among her favorites is *Shroud for a Colorful Soul*, inspired by

travel to Mexico for the celebration of *El Día de los Muertos*, the Day of the Dead.

"I love the color and festivity of Mexico and the art of celebration there," Jane said. "I love what they do in the graveyards with flowers and candles."

While Jane usually follows her own directions for her art, she has done some commissioned work.

"I prefer to work on my own ideas, and then a person sees it and wants it," Jane said. "With commissions, I want them to know what they're going to get so I work up a collage design then quote a price. I want the quilt to work so I put extra work into it. That's much more difficult than when I work on my own and can decide the price when I'm done. That said, you do learn a lot when you do commissions."

Three commissions stand out for

Jane. First is *Crossing to Freedom*, which she made for the National Underground Railroad Freedom Center in Cincinnati, Ohio. As with many of her quilts, Jane incorporated a memory from her life: a button she wore when she was among 10,000 people who marched with Dr. Martin Luther King Jr. in Frankfort, Kentucky, in 1964. She worked almost daily for nine months to create the piece. At 7 x 10 feet, it is her largest work and was completed in 2004.

"I was thrilled to have this piece receive a spot alongside work by fellow artists Carol Mazloomi and Michael Cummings," Jane said.

Other commissions include a series of three pieces Jane made for Menorah Park Center for Senior Living in Cleveland, Ohio, and completing a project begun by Mary Catherine Lamb of Portland, Oregon, for



Shroud for a Colorful Soul 44 x 66 inches ©2005



Life Line 68 x 82 inches ©1994

Christopher Rauschenberg, the son of artist Robert Rauschenberg. Mary Catherine designed the quilt using Robert Rauschenberg's shirts but died of breast cancer before she could finish it. Christopher Rauschenberg asked Jane to complete it with the condition she follow Mary Catherine's design.

"I'd always been a fan of Robert Rauschenberg," Jane said. "It was a surreal experience making this quilt using the materials of an artist I much admired. The quilt didn't look like how I work but I accepted the job. It ended up being a wonderful experience. His son was great to work with. I'd been very sick and it was a

good way to come back. It was kind of a spiritual thing. Robert Rauschenberg and Mary Catherine were kind of with me, guiding me through. You never know where things are going to come from so you want to stay open."

Looking ahead

When interviewed for this article, Jane said she was looking at an empty design board just waiting for her next ideas. While not divulging specifics, she said there are a number of ideas she has wanted to pursue for a while.

"I have some pieces of clothing I want to use," she said. "I want to push some of my ideas a little more.

I'd like to do a larger face. I used to be a painter and want to incorporate more painting into my pieces."

It's hard to imagine the design board remained empty for long. It's likely her home studio once again became quite a sight as she pulled out fabrics, buttons, beads, found objects and clothing; began randomly creating patchwork squares; and pinned any number of objects to the board. As viewers, we will have an opportunity to finish her narratives that even now are coming to life. ▼

Kori Pothour is a senior at the University of Colorado at Colorado Springs, majoring in visual arts. Dana Jones is editor of the SAQA Journal.

Shaking the tree

of imagination

by Wen Redmond

I love pushing the boundaries of fiber art and was doing just that when I discovered a way to make images appear three-dimensional. I was exploring ways to add transparent printed images of my photographs to my mixed-media work and was working with silk organza. This insight was revealed as I peeled a printed organza photograph off of a paper-carrier sheet. Because the

organza is sheer, some of the ink was left on the carrier sheet, creating a duplicate image. Seeing the potential for creating 3-D imagery, I set about figuring how to capture this holographic effect in my work.

The key is to create a small amount of space between the two images. If the organza image is placed directly on the same image, it simply repeats the image. If the second image is

placed too far from the first layer, the image is lost, blending in completely.

I finally discovered the optimum distance between layers. I found $\frac{3}{4}$ -inch stretcher bars, used to stretch canvas for traditional painting techniques, leave just enough space for the image to appear dimensional.

My technique requires printing two identical photos — one on transparent silk organza and one for transfer

Shadow, with detail showing layering

21 x 18 inches
©2006





Fog Rising with source image
14 x 17 inches
©2007



onto medium-weight interfacing. The organza must be treated or prepared for inkjet printing to ensure it will not fade or run. I buy pre-treated organza from www.inkjetfabrics.com. The organza photo will be inserted in the top layer usually via a sewn border. This is wrapped onto stretcher bars, centered so the bars aren't seen. The border can be whole cloth, pieced or collaged.

I use medium-weight interfacing for the bottom layer or backing because it is stronger than paper and can take the heat of an image transfer. I prefer iron-on transfers so I don't need a wide-format printer. There are many brands available; I prefer polyester/rayon, non-woven HTC Cut-Away Backing.

When interfacing is mounted behind the finished organza piece, the top and bottom layers appear to move separately as you walk past the work, giving the illusion of 3-D depth.

Printing the layers

To make a piece using my holographic imagery technique, begin with a digital photograph. Images

with large motifs work best. Trees are my favorite. Avoid small facial features and other details, which will not be discernible.

When you have selected a photo, open it in Adobe Photoshop. Adjust the image to heighten contrast or increase saturation separately for each layer. When printing on the organza, you will lose some color. Adjust the image with this in mind.

Next, decide on the finished size of the piece. You will be limited by your printer. While learning this technique, make small pieces that require no piecing. When teaching, I have students make 5x7-inch pieces. Once you've mastered the technique, you can print your photos in segments to be pieced together. For example, for *Shadow*, which finished at 15 x 21 inches, I divided the photo into nine 5x7-inch segments.

When you segment photos, it is important to develop a system for keeping track of the piecing order. As I work in Photoshop, I copy and paste each segment to a file and label each 1,2,3,4.... I keep everything in a folder labeled with the title of the piece.

When printing from Photoshop,

pay attention to the settings in the "Print" dialog box. Be sure you have the correct printer selected, then click the "Print Settings" button to choose the correct paper size. Click "Save." Once you're back in the "Print" dialog box, click the "Scale to Fit Media" checkbox. As each segment is printed, label it in pencil with its file number. This makes setup for piecing faster and easier.

If you are new to Photoshop, I recommend Gloria Hansen's book, *Digital Essentials: The Quilt Maker's Must-Have Guide to Images, Files and More!* (The Electric Quilt Company, 2008).

Creating intricate pieces

When you have mastered this holographic imagery technique, the sky is the limit on ways to use and adapt it. Since my initial idea, I have developed more and more intricate pieces.

Shadow is a self-portrait created from a digital photo I took of my shadow against greenery and granite on Deer Isle, Maine. I divided the photograph into segments, printed it on organza and pieced it together. I hand painted and silk screened



Essence with detail and source images
21 x 29 inches
©2007

cotton for the border. I made the silk screens from additional photos of Deer Isle using Thermofax screens. This piece won an honorable mention in the Innovative Fabric Imagery exhibit at the 2007 International Quilt Festival/Houston and is shown in *Innovative Fabric Imagery for Quilts* by Cyndy Lyle Rymer (C&T Publishing, 2007).

A second piece, *Fog Rising*, depicts a tree in the driveway in front of my home. I divided the photo of the tree into three vertical segments, the middle segment being the widest. I

sized each segment in Photoshop then printed all three. I painted silk noil with Thermofax silk screens for the borders. Holographic mounting of this piece was more difficult because I had to line up the three separate organza images with the images on the bottom layer. One image is simple but three is a challenge. Images must be transferred one at a time and realigned with the same organza image.

My next piece, *Essence*, captures the glint of a sunset reflected in water. I cropped the photo so I had a close-up of water. I printed the photograph

onto canvas, cut a window in the canvas and inserted an organza section in the window. I sewed the finished canvas photo onto hand-painted silk noil and further silk screened it with a screen made from a photo of peeling paint. By positioning the screen sideways on the borders, I repeated the undulation of the reflection on the water.

Moving forward

My most recent foray into holographic imagery includes manipulating photographs to create more



Treelines
15 x 13 inches
©2009

Trees to Poles
25 x 29 inches
©2009



abstract images and digital collage. I have learned to photograph not only images of beauty and inspiration but also my fabrics, scarves, journals, textures of rocks and colors of a worn wall. I take photographs when traveling and wandering in nature. They are of just about anything from anywhere. I combine photos of my painted fabrics with these other photos and layer them digitally. While working in Photoshop is a digital process, it has the sense of painting, of interacting with art materials. Like most tools, using Photoshop depends on the eye and skill of the artist.

Treelines is one such piece. It is a simple play on hue. Instead of painted fabrics in the border, I printed segments of the same photo on cotton borders.

In *Trees to Poles*, I overlaid a computer-manipulated photo with a photo of a finished collage. I collaged a paper and cloth border and sewed this to the organza layer. The border includes portions of the computer-manipulated photos. I used gel medium to adhere organza images. There are many mediums available; experimentation with them generates ideas.

My manipulated photographs continue to spark more ideas and ways of presentation. I am enjoying combining fabric, painting and digital media as I explore and grow as an artist. ▼

Wen Redmond, a professional member of Studio Art Quilt Associates, is a textile artist who lives in Strafford, New Hampshire. Redmond's technique was published in Quilting Arts magazine in 2007. She has appeared on Quilting Arts TV and has a DVD, "Holographic Memories," available through the Quilting Arts website: www.quiltingdaily.com. Her website is www.wenredmond.com.

The artist who quilted a hornets' nest

by Gayle Simpson



Hornets' Nest I with detail
21 x 17 inches
©2011

As my husband and I took down hornets' nests around our cabin on Lake Coeur d'Alene, near Coeur d'Alene, Idaho, an idea struck. I could use the nests in my quilts. We studied one of the nests, marveling at the design. There were many inches of paper-like walls to unravel.

Gently pulling the layers apart, I looked for ways to incorporate pieces into my art. I discovered putting matte medium on both sides of the pieces made it possible to attach them to fabric.



Vespula Maculata Nest Pieces

18 x 22 inches

©2011



Misting the fragments lightly with water just before using them helped them adhere smoothly to the fabric.

I want a natural look in my artwork. Fragments of hornets' nests are perfect for that. After experimenting and research, I became a champion of recycling this bit of nature. I initially created a series of seven art quilts — a number that has now grown to 17 — using the fragments.

While hornets' nests look fragile, they are not. I found the following information in an article titled "Social Wasps and Their Nests" at www.angelfire.com/ok3/vespids/intro.html:

"Social wasps use paper (wood pulp) to construct their nests. The process is simple...a wasp collects wood fiber by using its mandibles (mouth parts) to scrape it from worn and

weathered wooden fences, buildings, telephone poles and other sources. Sometimes it collects fiber from man-made paper products such as paper bags or cardboard boxes. The insect then chews the wood and mixes it with saliva. This makes the wood fiber extremely soft and moist. After a period of chewing, the wasp adds the paste to the

nest structure and spreads it out with her mandibles and legs. After it thoroughly dries, a type of tough, durable paper is formed."

I found illustrations of nests and hornets online and used these as guides to draw images of tiny hornets on pieces of used tea bags, another

See "Hornets' nest" on page 28



Hornets' Nest Fragment

9 x 11 inches

©2011

SAQA member gallery: *Human form*



Lura Schwarz Smith

Duo

22 x 25 inches | ©2011

lura-art.com

Using digital printing, this piece combines two of my drawings done 36 years apart — one in 1975, one in 2011. Spanning three decades of my work in a single piece gives me great pleasure.



Susan Else

Journal

17 x 8 x 14 inches | ©2009

www.susanelse.com

Recently I've been using collaged images (in this case, handwritten journal text) to expand the narrative in my quilted figures.

Jean R. Herman

Goddesses Bathing

42 x 55 inches | ©2012

www.jeanherman.com

Goddesses is inspired by Paul Cézanne's *Bathers* and my fascination with the human body as an art form throughout history.

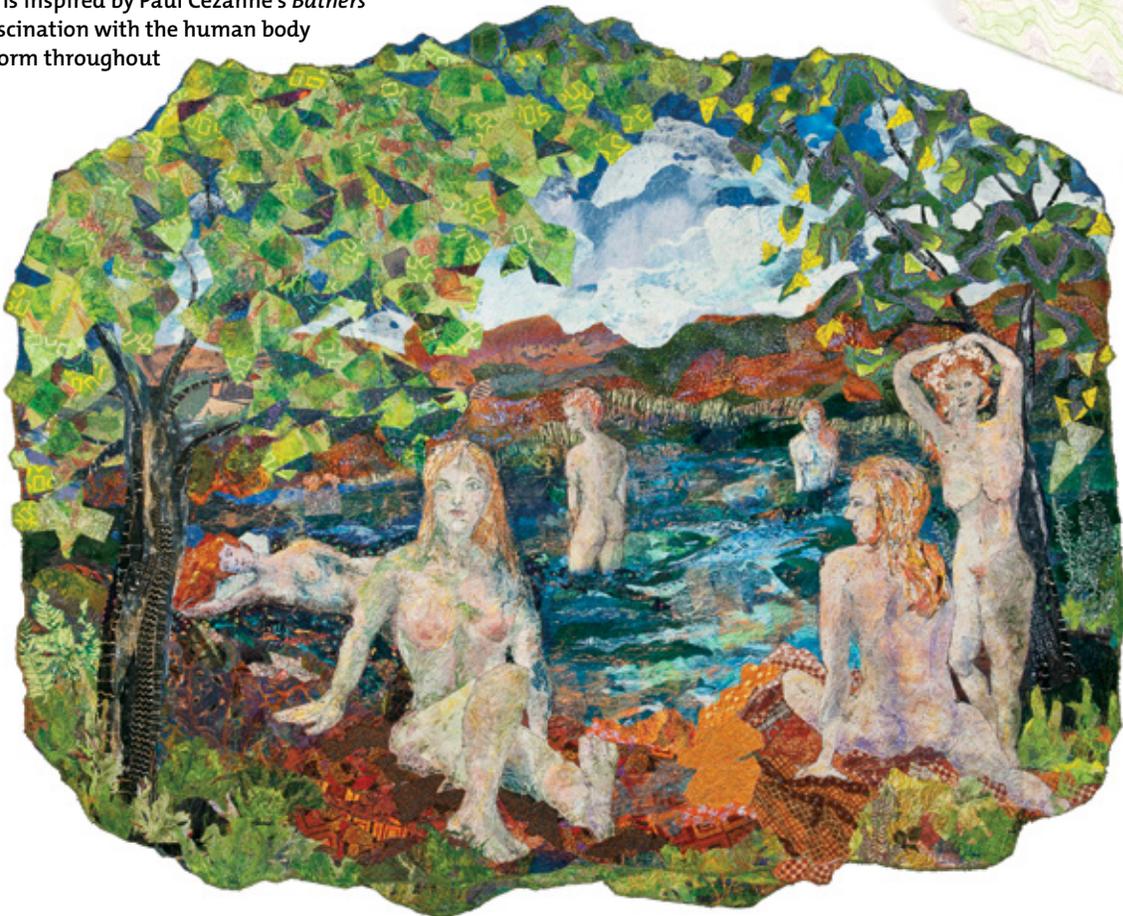
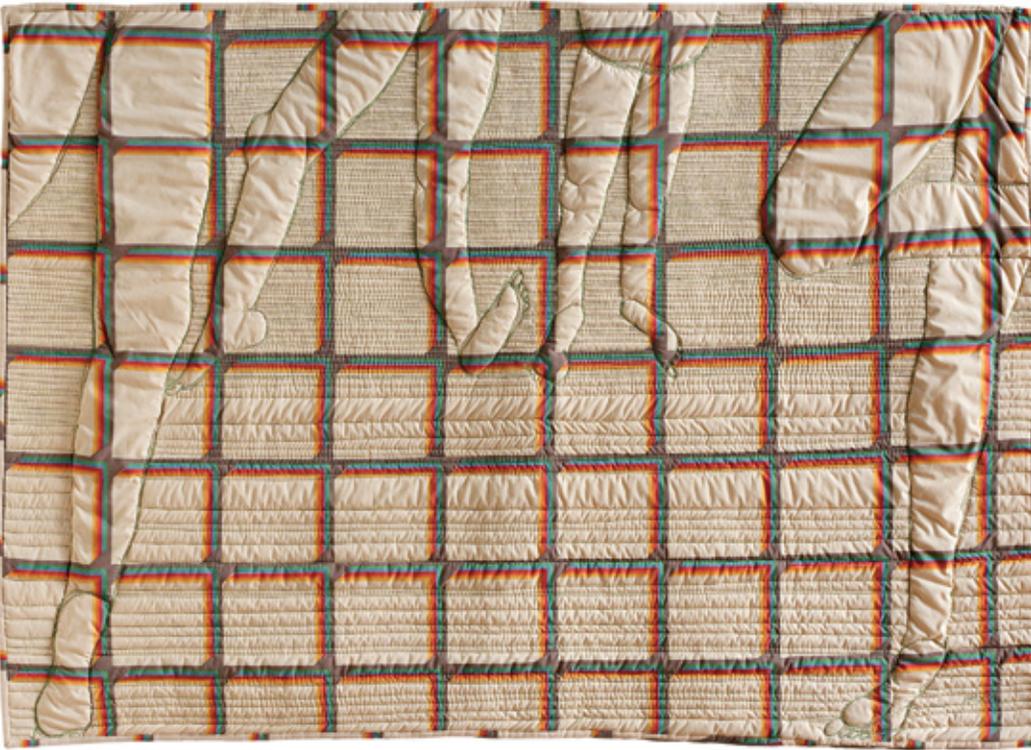


Photo by John Polak



Rebecca Fricke

Family Bed

29 x 54 inches | ©2011
bedscapedesigns.com

Crowded, comforting, asleep — you are alone, and then you wake with legs tangled and hot short breaths in your ears. This quilt was made with recycled sheets.

Sherry Kleinman

Portrait of Eltony

38 x 24 inches | ©2011
sherrykleinman.com

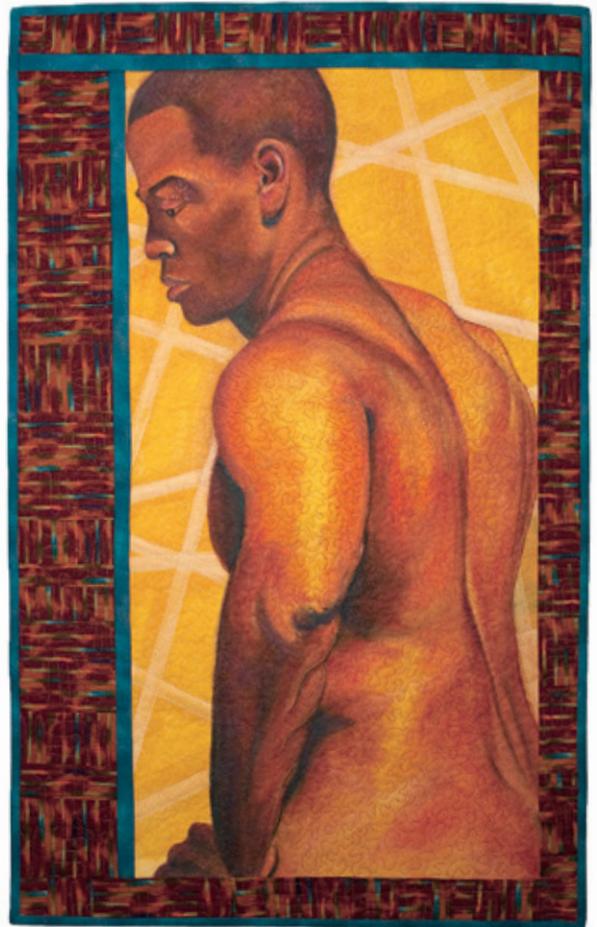
My passion for portraying the human figure has been a huge part of my creative expression. Like the generations of artists who came before me, I want to communicate the human experience as I feel and see it.

Jennifer Day

Baby in Hand

42 x 63 inches | ©2011
www.jdaydesign.com

This newborn child was captured in a photograph I printed onto fabric. I then began the process of completely covering the baby and the father's hand in thread. I used more than 65 thread colors in the quilt and more than 2 million stitches. I love the gesture of the baby reaching out to the future.



Daylily Dance

Stretching toward abstraction

by Ellen Anne Eddy



I created *Daylily Dance* as an act of transformation, as the product of a small-town garden war. I use my art as a place to take my sorrows and joys. I work the images into something I can live with and through.

I have a bevy of daylilies in my yard. Some were a gift from a friend who later died of cancer. Some are rare breeds, chosen mostly for their colors. I even have a yellow Hyperion that has been passed through my family for three generations. My father brought it for my mother's garden when they were married. Daylilies are one of the glories of the summer!

So it was distressing when a neighbor turned me in to the town council of the small Indiana town where I live for having planted daylilies in the parkway between the sidewalk and street. That I had planted daylilies and other perennials in this strip upset her. She publicly announced there was nothing as vulgar as a daylily. She called the town hall twice a week for three months. She found an ordinance that mandated that plants on the parkway be no taller than four feet. Armed with the ordinance, she insisted the town council make me dig up the garden strip.

Like all wars, this one had an unforeseen outcome. As the workers took the truckload of daylilies to the dump, someone stopped them and asked if they could take some home. More people joined them. Soon the workers had given daylilies to almost everyone in town. Instead of destroying my daylilies, the flowers were spread throughout town.

Daylily Dance was my processing of these events. It was partly a farewell to my daylily garden; I wanted to see my daylilies dance again. My quilt was also a statement about the conflict the garden generated. I found I had strong notions about how a garden and gardener should fight against a world of gray concrete and narrow town ordinances. I chose to fight through my artwork. The design and shapes I chose for my quilt reflect and address the conflicts that brewed over my pathway of daylilies.

I'm usually fairly literal about the subjects in my art. Lately I've been working on different ways to approach botanicals, simplifying them into basic shapes and dazzling them with intense embroidery.

Daylily Dance was a good stretch for me in that direction. Working with shapes of loose blossoms and leaves rather than defined plants

helped me abstract the flowers. Placing these flowers into a pathway on the quilt surface created an abstract garden—not a picture, but an objectification of floral shapes.

The argument with my neighbor was about the choice between a world of concrete versus wild plant growth. This conflict played a major role in my design. My piece addresses appropriate borders. Where and when do your neighbors get to tell you what you can plant in your garden? A principal design element in the quilt is about establishing borders and breaking through them. A main feature of the quilt is a physical boundary that contains the shape of the piece but allows the foliage to break through the edges. Contrasting sharp geometric edges against soft floral shapes and patterns creates a visual path that draws the eye through the abstract garden without referring to a realistic plant image.

I cut the flowers from hand-dyed fabrics. Because I planned to embroider them intensely, I made them from a sandwich of felt, stabilizer and fused hand-dyed fabrics. I embroidered them separately from the quilt top.

I chose colors to show the contrast between plants and stone. The flowers are the full circle of the color

wheel in jewel and toned shades. The daylilies are hot yellow, orange and red. The bell and loop flowers are deep blues and purples. Greens, exuding plant energy, complete the rest of the spectrum. The grays in the sidewalk serve as a resting place between the vibrant colors of the blooms.

Once I made the flowers and established the background as a contained area, I could then create a path for the flowers. I proceeded much as I would design any garden. I placed the larger daylily blooms in focal points on the pathway. I placed repeating patterns of smaller flowers in chains

of blooms dripping across the surface and adding texture.

The leaves connect the dots on the path and direct the viewer's eye along it. The leaves are cut in undulating sword shapes, making them a strong directive element. The angles of the leaves help define the pathway.

Many of the flowers and leaves creep over the edges of the sidewalk off the surface of the quilt. Because the leaves and flowers are separately embroidered, they are stiff enough to stand alone. The corded buttonhole binding follows the edge, emphasizing the curves of the plants against

the straight edges of the stones.

Every garden has a purpose. Each is a space created for beauty and joy, and each says a lot about the gardener. My daylily garden was an exuberant statement of more is more. *Daylily Dance* is a declaration of my need to let things grow wild, bright and free. Perhaps my quilt is an expression of my need to stretch past representation as I grow into wider expression as an artist. ▼

Ellen Anne Eddy, a professional artist member of Studio Art Quilt Associates, is a fiber artist, author and teacher. She lives in Porter, Indiana. Her website is www.ellenanneeddy.com.

Daylily Dance 40 x 60 inches ©2011



Parallel Lives: Collaboration at its best

by Paula Kovarik

When Jean Holmgren and I met, we did not understand ourselves as collaborators. We demand privacy when making art. We crowd our creative pursuits into weekends, evenings and whatever time we can squeeze. We protect our time in the studio and dream of a day when making art will be a full-time occupation. We are more comfortable as graphic designers with clear communication objectives for other people's messages.

We met at a craft group show-and-tell session. Jean dazzled everyone with a series of sculptures that brought Tom Waits' gritty song "Circus" to life. I was mesmerized. Jean was intrigued by my plastic-bag-fringed, tea-stained quilt called *Global Warming, The Great Unraveling*. I call this piece an info-graphic quilt, a term borrowed from the graphic-design world for graphics that show relationships between things, in this case between factors contributing to

global warming. Jean called the quilt "pattern made manifest," as much for its intricacy and subtlety as for its message.

Our friendship developed over time. We traded favorite books and website bookmarks, did a few drawings together, and exchanged email messages about our explorations as artists. After a while, we could predict each other's reactions to new ideas. We began to visually finish each other's sentences.

Collaboration was a natural next step. It was Jean's idea. She asked me if I'd like to create stitched fabrics for her sculptures. It would be like a three-dimensional game of exquisite corpse, a collaborative drawing technique developed by the Surrealists in which one artist starts a drawing, then one or more other artists add to it. For example, one artist will draw a head and the next add a torso. In our version of this activity, each of us would work to our strengths and play off each other's concepts and the creations that emerged. 3-D work was new for me. I experimented with fabrics and textures, creating shapes, some that looked like torsos and some that came out looking more like zucchinis.

We started with a piece we called *Zen Girl*. I suggested we do a sculptural version of the global-warming message. My global-warming quilt is made of recycled white fabric with a swirl pattern. I used the same fabric to make more than 10 versions of a torso then selected one to send to Jean. She sculpted a head with antennae. I loved the way the



Global Warming, the Great Unraveling
51 x 40 inches | ©2009 Paula Kovarik

Listening for the Pulse

18 x 12 x 8 inches

©2011 Jean Holmgren and Paula Kovarik

head complemented my fabrics and decided it should be sitting in a serene yoga pose.

That's where the trouble started. I had no clue how to make 3-D forms to order. Hours and hours of experimenting yielded potbellied, squeezed and tortured figures. While experimenting, I dropped the head and the forehead cracked. I called Jean to apologize. She was calm, saying, "It was meant to be. Let's make it work with the crack."

We agreed the crack added character. We originally named the figure *Long Journey from Broken to Strength* but changed her name to *Listening for the Pulse* because the first name seemed too opaque and serious for a figure that elicited a simpler, more lilting name. In the end, as we were hanging the piece for a show, we found a drywall hanger—a square metal grid used to hold up drywall as it is installed—that fit perfectly into her head with a little rearrangement of the other antennae. It was a perfect moment that framed our working relationship and described our process in one stroke.

Two minds working together

Our best and most intuitive piece began with a 14-inch dress. Remembering the process, Jean said:

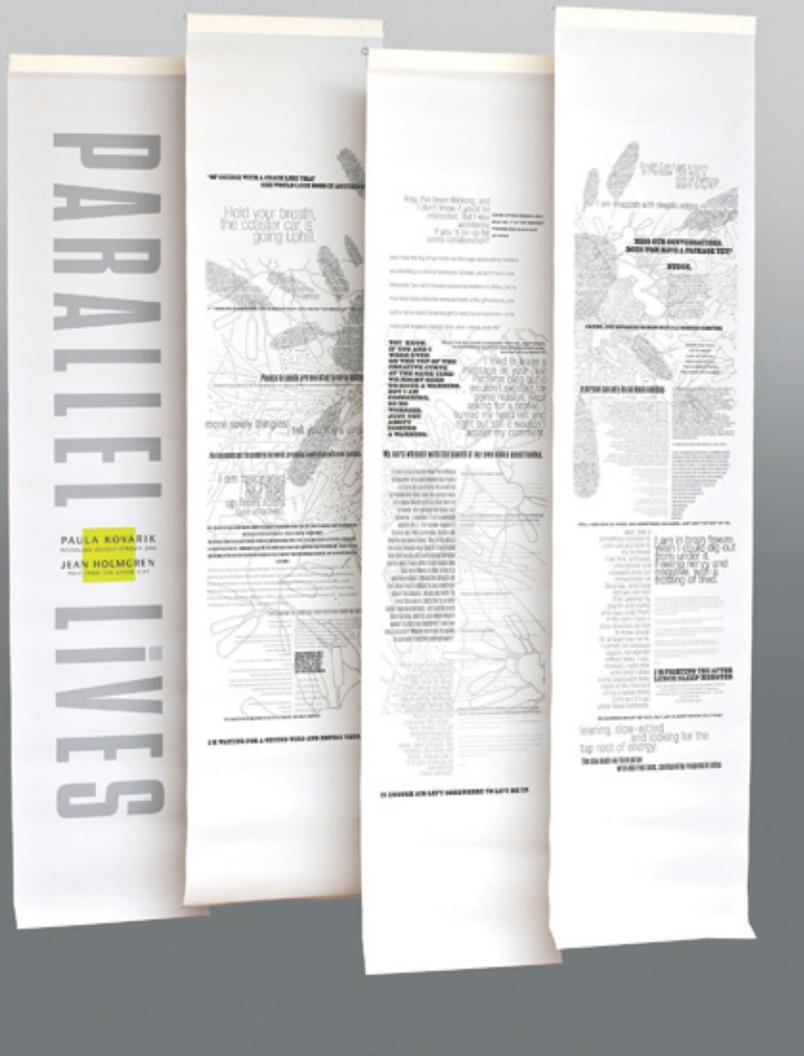
"It was one item in a bag of many Paula made in answer to my



Of Two Minds

Approximately 18 inches tall

©2011 Jean Holmgren and Paula Kovarik



“Conversation Piece” banners and poster designed by Jean Holmgren for the collaborative *Parallel Lives* exhibit, 2011.



invitation to play. We met for lunch, ate hot dogs and talked art. Paula just kept pulling things out of the bag. They blew me away. They had such personality.”

Working from the 14-inch dress, we came up with a final design.

“What became of our two minds was a dress with elongated, three-quarter length sleeves and a scoop neck made of stiff cotton,” Jean said. “It had a meandering fiddlehead pattern in soft grays and golds stitched into it. Paula had used a slight tea stain that aged it to an elegant, life-lived patina. I loved the bright pink lining at the neckline, which Paula regretted and did her best to cover up when the dress went back to her.”

We next faced the challenge of constructing an armature to support this figure.

“It needed to be easy to disassemble and reassemble so Paula could finish the dress without having a body in it and I could finish the body without having a dress on it,” Jean said.

The dress defined the head and body parts. We knew the figure had to have a tiny head and long, thin arms and legs. Jean didn’t decide to give her two heads until later.

“I wanted her to be an illustration of our collaboration, not just of the hands that created her but the work of two heads,” Jean said. “We didn’t always discuss each step of the process. What made this a successful collaboration was the trust and respect we had for one another’s vision and the anticipation of surprise and delight in seeing the next step.”

We named the piece *Of Two Minds*.

Growing as artists

Our conversations informed the work. We shared thoughts about the two sides of our lives as designers and artists, our alternating confidence and doubt about our artwork, looking forward and back. We discussed why we make art, the difference between craft and art, and the reluctance we have for showing our work. Jean explained:

“At its heart, we are doing what is considered traditional women’s work, what the public names quilts and dolls. We are passionate about dispelling that stereotype and creating work that goes beyond that perception to create something that speaks to us and is perceived to be something other than and more than craft.”

It became clear that our collaboration was not so much about the sculptures as about self-exploration



Scrap pieces of materials used in construction of the collaborative sculptures.



Circus sculptures based on
a song by Tom Waits
©2010 Jean Holmgren

and growth as artists. Our friendship is one that allows for distance and blunt questions. Each conversation suspends the day-to-day in hopes of pursuing grander objectives.

Showing the art

With the courage working together gave us, we decided to go public. We approached galleries where we were well received but not invited to exhibit. One gallery owner was intrigued but told us she could not sell our work. Another was willing to show one piece in a group show. We declined.

The lack of a venue to share our work threw us off our path for a few months. We had to grow thicker skins for protection from doubt. We canvassed the Memphis, Tennessee, area in search of space to mount a show. Finally a neighborhood group offered space.

The details of putting the show together—lighting, scripts,



See "Parallel Lives" on page 29

Tracking expenses for bottom-line impact

by Colleen Ansbaugh

Tracking your costs for making art will reveal how much — or how little — you are spending and on what. You'll discover expenses you can report on your income-tax returns and may find ways to save money. Even if you don't deduct art expenses, developing an awareness of costs will increase your business savvy.

If you have an expense-tracking system, set aside time for regular cost reviews with an eye to increasing your bottom line. If you have not been tracking expenses, start simple. Keep a diary log. File receipts and tally expenditures periodically. Following are ways to track expenses efficiently. Here's how three Studio Art Quilt Associates members — Barb McKie, Carolyn Lee Vehslage and Gwyned Trefethen — track expenses.

A benefit of keeping track of costs is the ability to sort and total them by categories so you can analyze where you spend money. All three SAQA artists use electronic applications. Barb and Gwyned use Quicken; Carolyn uses Excel. Totaling and reviewing expenses can help you identify opportunities for saving money. Talk with your accountant about possible tax deductions based on depreciation of business equipment. You may be able to reduce costs by ordering supplies with a friend, you may qualify for volume pricing and you may be able to share shipping costs.

Some companies let artists set up accounts for purchasing supplies at reduced costs. There may be minimum

dollar purchases and/or handling charges, and some suppliers have guidelines for volume orders. For example, you may have to purchase a full case of supplies to receive a wholesale price. Meeting these criteria

Developing an awareness of costs will increase your business savvy.

may be a cost savings that helps your bottom line.

Searching for suitable suppliers and setting up accounts can be tedious and time-consuming so do your homework to determine when such accounts meet your needs. Barb buys fabric wholesale and spray fixatives at reduced prices from distributors. The minimum quantities required by wholesalers and distributors are out of reach for Gwyned because she does not consume large volumes of fabric or other art supplies. Carolyn prefers to pick up supplies at stores as she needs them.

Costs to track

Manufacturing businesses often use labor, materials and overhead as a baseline for tracking expenses and determining selling prices. For some

artists, calculating labor time can be more difficult than tracking material costs. Barb, Carolyn and Gwyned do not log labor as a cost of doing business. In the beginning, Barb kept track of time but found monitoring time while switching between multiple projects became more work than it was worth. Carolyn said she does not track her time because she cannot deduct labor on her balance sheet. When Gwyned uses her hand-dyed or marbelized fabrics, she sets her selling prices to reflect the additional labor. Otherwise she does not track her time.

Tracking costs of seminars; continuing education; and mileage for travel to these events, galleries and other venues may be tax deductible. The IRS (Internal Revenue Service) mileage rate, which is used to calculate deductible costs of operating an automobile for business purposes, became \$.565 per mile January 2013. You can review allowable mileage rates at the IRS website. Go to www.irs.gov and search for "mileage rate." All three SAQA artists have deducted class or seminar fees and associated costs.

Sending galleries electronic presentations of exhibit proposals, created in programs like PowerPoint and Keynote, can be an economical option in lieu of traveling. However, all three of these SAQA artists employ more conventional methods to share their work. Carolyn prefers to call venues and follow up by sending a hard-copy proposal and CD. Barb has developed relationships with galleries resulting in word-of-mouth business

Colleen Ansbaugh demonstrates using her mobile phone to capture information from a paper document.

connections. She forwards photos of her work via email. Gwyned uses entry forms and show guidelines to present her work to curators.

Digital record keeping

Digital options for tracking expenses continue to multiply, all with claims of efficiency and ease in analyzing what you spend. If you want to go paperless, here are some options to consider:

- **Scanning documents, including receipts.** Organization methods and time-saving efficiencies are coming of age with Optical Character Recognition (OCR) software that can read scanned documents and translate the information into easy-to-read formats. This software, which can read even handwritten documents, tags information in the scanned documents with searchable keywords or categories that make it easy to find and analyze information.
- **Online services for electronic filing and reporting.** These services are an alternative to purchasing a scanner and scanning software. Some are free; some charge fees. Determine what filing and reporting you need, then research online services to determine if this route is for you. Some of these programs are Lemon (www.lemon.com), Shoeboxed (www.shoeboxed.com) and Expensify (www.expensify.com).
- **Mobile applications (apps) for smart phones.** You can photograph your business documents as an



alternative to scanning them. Be sure you can photograph full documents and check that your phone's photo quality is adequate. These apps are good for people on the go. One app tracks mileage coupled with gasoline bills, good for determining lecture and proposal costs.

- **Bank-supplied digital images of your checks.** Many banks scan front and back of checks and store these digitally in files that you can access online, as hard copy via traditional mail or on a CD mailed to you.
- **Mobile phone apps from banks that use OCR.** These apps let you photograph both sides of your checks, capturing information on the checks and depositing funds into your bank account. You retain paper copies of the checks and can

download bank account information into financial software of your choice.

Whether you go paperless, keep paper files or do a combination of systems, you'll have things in order long before the 15th of April rolls around, and you just may discover ways to work more cost effectively. ▼

Colleen Ansbaugh of Manitowoc, Wisconsin, is a member of Studio Art Quilt Associates. She has a master's degree in business and a bachelor's degree in textiles and clothing. Her wearable art and textile designs are available in Wisconsin galleries.

Creating a commission

by Dana Jones

Kath Wagar Wright had just moved to Morehead, Kentucky, when she learned the county library was seeking work by local artists for its new building. Pieces were to reflect the local environment, which was quite different from that of Colorado where she had been living. Yet the green, rolling hills of Rowan County weren't entirely foreign to Kath, who had attended Morehead State University years earlier.

She took the plunge. Not having a completed piece to submit, she asked if she could submit an idea for a piece along with samples of her work.

"I didn't have anything reflective of the local area so I proposed a commission," Kath said. "I submitted a proposal and several samples of landscape quilts I'd done. I told them I would create a quilt with a similar flavor but based on the local landscape. I said I'd put it on a stretcher to coordinate better with the other

art selected. They chose one piece that was a style they liked."

The next step was for Kath to submit sketches.

"The library board was to meet a few weeks after they accepted my commission, and I had to get them something more definitive by then," she said. "I did some rough pencil renderings then did marker block-color renderings. I gave them two that weren't drastically different from each other. I thought it was better not to give them too many. I've learned that from my work in graphic design."

Once the board selected one of the renderings, Kath knew she had to stay close to that image, so she put the drawing on her design wall.

"I used the rendering the whole time," she said. "I wanted to be sure the final version did not go too far from what I had presented and what they had accepted. I scanned the sketch and blew it up to the full size

that the piece was to be."

While Kath doesn't try to reproduce photos in fabric, she does like to have an idea of the overall shape and size before she begins.

As she was beginning work on the piece, an opportunity to fly over the area presented itself. Kath didn't hesitate. Getting a bird's eye view of the county confirmed she was on the right track.

"I went up with a local pilot and got some further inspiration and a concept of how the area looks from the air, especially the way the hills layer and how space is divided."

Kath got the commission June 12; the finished work was due in late August so it could be hung for the opening in September.

"The time frame was tight but I'm used to deadlines as a graphic artist," she said. "I often work myself into a corner and end up working all night to finish a piece. There is a point at

Two stages of *Out Cranston* in progress





Out Cranston

50 x 50 inches

©2011

which everything has to happen. I'm not sure I have a handle on how to make tight deadlines work more comfortably."

She worked on her piece, *Out Cranston*, right up to the deadline. Her work style — improvisational — and the need to meet the library board's expectations provided a challenge.

Kath works directly on her design wall, auditioning fabrics as she goes.

"It's like dance," Kath said. "I walk up and put things on the design wall then I step back. Maybe I'm not seeing enough contrast so I make changes. I use a camera as a design tool. Looking at the piece through the camera distills all the information for me. I use the camera through my whole process to reinforce what I'm seeing."

She works with a variety of fabrics, including commercial fabrics,

hand-dyed fabrics and batiks.

"I'm not really concerned about the quality of the fabric," she said. "I have a wide mix of fibers and manufacturers but I don't buy much fabric. Most of what I have is swatches and pieces, which forces me to combine things. I use prints to add texture."

She creates her pieces in sections, finishing one section before going on to another one.

"If I later decide I don't like something, I can go back to fix it," she said. "I think there are a lot of good solutions. With *Out Cranston*, I could have done things multiple ways, but I'm totally happy with the finished piece."

She didn't feel that way throughout the entire process. There were days when she wasn't sure she was on the right track.

"I got to a point where there were things that weren't working for me, and I just could not resolve them," she said. "I think that had to do with being true to the image I gave the library board. I had created an expectation of the piece that wasn't really defined. That locked me up because I was feeling a lot of pressure to deliver. It was scary to break through that and just do what I knew, to trust my judgment again. Once I got over that hump, it was fun."

She encourages other artists to take on commissions and not be deterred by tight deadlines.

"I was surprised how working on a commission tightened me up," Kath said. "It puts parameters on your work and focuses your work. Even if you can't make the deadline, you're

See "Commission" on page 30

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Hornets' nest

from page 15

item I recycle into my quilts. I applied matte medium to the illustrated tea bags, then incorporated them into my compositions.

To gather nests for your art, use caution. Never touch a hornets' nest in the spring when the hornets are building it or in the summer when up to 700 hornets are working and raising their young in the nest. Retrieve them in the fall after the hornets abandon them.

If you find one that fell or was knocked down, make sure there are no inhabitants. Once you know the nest is abandoned, you can take it home to try this method of collage in your artwork.

A piece of advice: the matte medium goes through the fabric to which

you are adhering nest fragments, so hang them on a clothesline or gently pin them to a protected area of your design wall until they dry. I sometimes gently iron the nest pieces flat before applying the final coat of medium. You can stitch through the fragments after they are attached to fabric. There will be a loud paper-like sound as you stitch, but the process works. ▼

Gayle Simpson is a Studio Art Quilt Associates member in the Southern California/Nevada and Idaho/Montana regions. She chaired the first Extreme Quilters exhibit in California in 2010 and has taught at the International Quilt Festival/Houston. Her website is www.gaylesimpson.com.



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Parallel Lives

from page 23

last-minute work on the art, set design—left us ready to jump into a car and head west by opening night.

As we were preparing the show, we realized we both had saved emails from the two years we worked together. We had found that the most valuable part of collaboration was having a sounding board for our thoughts. We'd email each other when we hit roadblocks, when we felt insecure, when we couldn't get past an artistic block. We'd shared our moods, our artwork, our process. Each of us saved the emails for future reference.

Since telling the story of our collaboration was an integral part of

the show, we decided to share some of what was in the emails. Even snippets of our conversations were sometimes quite revealing in terms of how our process and our relationship developed. Jean created four banners, each about 18 inches x 6 feet, for the entrance to the exhibit, which we called Parallel Lives. One of the banners had the name of the show on it; the other three were created with excerpts from our emails. Jean excels in working with type so even our words became art.

We combined the words from the banners with images of our art—finished and in process—into a book, *Parallel Lives* (<http://www.blurb.com/bookstore/detail/2620463>) that shares our two-year journey.

Our collaboration and friendship has served as a mirror, sounding board, reality check and crystal ball. Two heads can energize insights. Shared ideas become new paths to be explored or discarded. With regularity, collaboration blooms into something bigger than each person. ▼

Paula Kovarik, a fiber artist and member of Studio Art Quilt Associates, and Jean Holmgren, a sculptor, live and work in Memphis, Tennessee. Their show, Parallel Lives, was held in May and June 2011 at the Cooper-Young Community Association offices in Memphis. The show included Conversation Piece, their collaborative work; Toys from the Other Side, sculptures by Jean; and art quilts by Paula. Paula's website is www.paulakovarik.com.

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Commission

from page 27

still on your way to making a great piece.”

Out Cranston is now in the permanent collection of the Rowan County Public Library in Morehead. It can be seen along with paintings, sculptures, ceramics, quilts and other artwork. The project was funded by the W. Paul and Lucille Caudill Little Foundation. ▼

Dana Jones is editor of the SAQA Journal. Kath Wagar Wright, a member of Studio Art Quilt Associates, is senior designer for Quilters Newsletter. She has recently moved to Lakewood, Colorado. Kath has had pieces exhibited at the International Quilt Festival/Houston and the Rocky Mountain Quilt Museum in Golden, Colorado, and has won top awards in the Alliance for American Quilts' national fund-raising competitions. She has had numerous quilt designs published in Quilters Newsletter.



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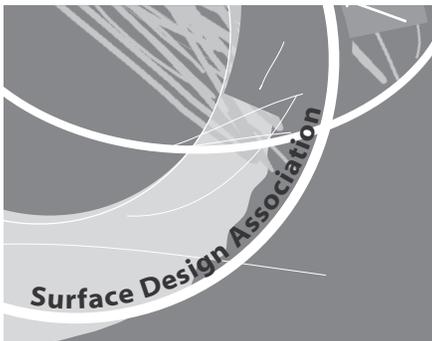
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