

# SAQQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 23, No.3 ▲▲▲ Summer 2013



photo courtesy of Quilt National

## ***Truth or Consequences***

Arlé Sklar-Weinstein

*CREAM Award:  
Quilt National '13*

48 x 54 inches  
2012

*see page 30*

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# Thoughts from the president

by Sandra Sider



In the spring 2013 issue of the *SAQA Journal*, I critiqued websites of active members of Studio Art Quilt Associates. Now

I turn to websites of professional artist members (PAMs). There are more than 400 PAMs, and most have a website or a page on a larger website. For this column, I looked only at individual artists' sites.

I enjoyed studying dozens of PAM sites and was impressed by their professionalism. Many include links to blogs, Facebook pages and other social media. Several artists provide guest books where visitors can sign up for newsletters, which encourage others to become involved in the artists' careers. I'm on quite a few of these lists and often forward

information about exhibitions to colleagues who otherwise might not know about local quilt-art exhibitions. Other SAQA members probably do this as well.

Much of my criticism of active members' websites pertains to PAM sites, especially regarding the lack of detail images and dates artwork was completed, and long loading times for images. Many images are too small and cannot be enlarged.

The question of whether to include artwork prices online plagues many artists. Some PAMs include them, but most do not. As a curator and collector, I find it helpful when artists include prices for at least some of their work.

Including prices requires you to update your website as pieces sell. Items need to be marked as sold or moved to other pages on the site. When artists sell work at exhibitions

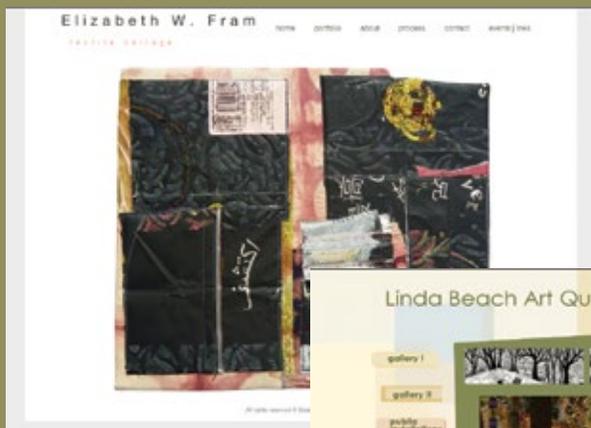
where prices include venue commissions, those prices need to reflect prices on their websites. Website prices should equal net prices from the exhibition venues, and artists need to determine if they are obligated to pay commissions to venues after exhibitions close. You may want to remove pieces from your site during exhibitions. A few PAM sites offer a shopping cart for purchases that can be paid for via PayPal or other means.

Graphics play a significant role in PAM sites, with various designs used on home pages. The best of these emphasize the supple quality of textiles, such as animation in which quilts appear to wave in a breeze or quilt images that feature lightly screened details that highlight quilted texture. Quilt images displayed with "push pins" or other distracting tools do not work.

The most exciting PAM websites have short videos showing works in progress, demonstrations of artists' techniques or interviews with the artists. When done with clarity and style, such videos can connect artists with collectors, curators, authors and students. Inspired by these videos, I'm trying to figure out how to have one on my site.

The websites listed here are, in my opinion, among the best submitted for consideration in this column.

- Elizabeth Fram: [www.elizabethfram.com](http://www.elizabethfram.com)
- Tiziana Tateo: [www.tizianatateo.it](http://www.tizianatateo.it)
- Margaret Cusack: [www.margaretcusack.com](http://www.margaretcusack.com)
- Nancy G. Cook: [www.nancygcook.com](http://www.nancygcook.com)
- Linda Beach: [www.lindabeachartquilts.com](http://www.lindabeachartquilts.com)
- Sarah Ann Smith: [www.sarahannsmith.com](http://www.sarahannsmith.com)
- Karen Schulz: [www.karen-schulz.com](http://www.karen-schulz.com)
- Barbara Barrick McKie: [www.mckieart.com](http://www.mckieart.com)
- Gay E. Lasher: [www.gayelasher.com](http://www.gayelasher.com)
- Carol Larson: [www.live2dye.com](http://www.live2dye.com)



Elizabeth Fram:  
[www.elizabethfram.com](http://www.elizabethfram.com)

Linda Beach:  
[www.lindabeachartquilts.com](http://www.lindabeachartquilts.com)



# From the editor

by Dana Jones



Viewing art, talking with artists, seeing new sites, meeting new people—all this and more has been my life during the several months over which I've edited this issue of the *SAQA Journal*. Attending SAQA's Expanding Horizons conference back-to-back with my first trip to *Quilt National* and the Making Connections SAQA Symposium spurred an explosion of images and ideas for the *SAQA Journal* and my own art.

Beginning in this issue and continuing in future issues, the *Journal* will share articles about conference workshops, SAQA members with skills to share, developments in our world of art quilting and more—all ideas I've gathered as I've met and talked with SAQA members. Here are some highlights to watch for:

In this issue, Martha Sielman revisits her top 10 trends in art quilting as she experienced them at *Quilt National '13*. And she adds a bonus 11th trend. See page 4.

Coming this fall is a full issue devoted to collecting art quilts, including an interview with Marvin Fletcher of Athens, Ohio, who along with his now-deceased wife, Hilary Fletcher, former project director of *Quilt National*, collected pieces from *Quilt National* exhibitions from its earliest days. Marvin continues collecting. You'll learn how art-quilt collections begin, how they are shared, how you can begin your own collection and how your work can become part of a collection.

In early 2014 issues, watch for articles on conference workshops led by Pat Pauly on mounting exhibitions, Diane Núñez on drawing apps for handheld devices and Carol Ann Waugh on establishing a career as a full-time fiber artist. Learn about what will happen when the National Quilt Museum in Paducah, Kentucky, pairs *Quilt National* artist and SAQA member Marianne Burr with modern-quilt movement leader Denyse Schmidt in an exhibition. These are just the confirmed articles. A number of others are in the works.

It has been an exciting few months for me as the new editor of the *Journal*. Though I've been a member of SAQA for quite a while, other commitments did not provide time for active participation in national or regional SAQA events. If you are in the same boat, I encourage you to do all you can to plan time for the next SAQA conference, May 1-4, 2014, in Washington, D.C. I predict it will jump-start your creative processes.

True inspiration can be elusive. Coming away from this spring's SAQA events, I am finding images all around me and hearing ideas of SAQA members echoing in my thoughts. For

see "Editor" on page 29

# Treasurer's report 2012

by Linda Beach

Studio Art Quilt Associates' 2012 income and expenditures represent the organization's expanding program and growing membership — more than 3,200 as this issue of the *SAQA Journal* went to press. The past year was an exciting time for SAQA as more people joined, an endowment fund was established, and more SAQA exhibitions and publications were produced.

With the goal of running SAQA efficiently, the budget is reviewed regularly, and the finances shared with membership in the *Journal* each year. The budget represents the work of the SAQA Finance Committee to be fiscally responsible and to incorporate suggestions from SAQA committees and members. Thank you for your support of SAQA!

## 2012 Income

Membership dues	\$166,376
Donations: Individual	75,329
Donations: Corporate	10,319
Donations to Endowment Fund	36,718
Auction income	67,450
Conference income	115,428
Exhibition fees	25,270
Product sales and other income	41,684
Interest on savings accounts	3,274

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**Income total** **\$541,848**

## 2012 Expenditures

Member services ( <i>SAQA Journal</i> , <i>Portfolio</i> , marketing, website)	\$166,969
Administration (salaries, rent, office supplies)	136,163
Conference expenses	90,709
Exhibition expenses	41,379

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**Expenditures total** **\$435,220**

## Bank/Investment Account Balances as of December 31, 2012

Checking	\$ 11,607
Savings (including CREAM Fund)*	100,573
Endowment investment account	121,751

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**Total bank balances** **\$233,931**

\*Savings account includes funds from registrations for the Santa Fe conference and the Quilt National Symposium, which took place in April and May 2013, respectively.

# Art-quilt trends at Quilt National '13

by SAQA Executive Director Martha Sielman



The combination of *Quilt National '13* and the SAQA Symposium, Making Connections, was a wonderful weekend. Those attending were energized by two days to focus on art quilts, see the exhibition and network with other SAQA members.

Prices of the 86 pieces in the exhibition ranged from \$900 to \$20,800,

with an average price of slightly more than \$5,000. Twelve pieces sold or were placed on purchase option by the end of the weekend. Most of the *Quilt National '13* exhibitors (81 percent) are SAQA members—a strong showing!

As I viewed the exhibition, I was struck by several trends. In 2011, I wrote an article for *Quilt Trends* magazine titled “Top 10 Trends in Art Quilts,” so I was interested to see how the trends I identified then held up

when compared to this year’s *Quilt National* works. My top 10 trends were:

## 1. Longarm-machine quilting

This trend is hard to judge by looking at pieces unless artists identify it in their techniques. Two of the *Quilt National '13* artists, Cynthia Corbin and Elin Noble, did this, and increasing numbers of SAQA members note whether they’ve done their quilting on a longarm or a domestic machine. It seems every time I’m with a group of art quilters, someone has either just purchased or is about to purchase a longarm machine, so this is clearly a growing trend.

## 2. Resurgence of hand stitching

While a majority of the *Quilt National '13* pieces were stitched by machine, almost 20 percent were quilted by hand. Art quilters are increasingly using visible hand stitches to create “mark-making” as a design element.

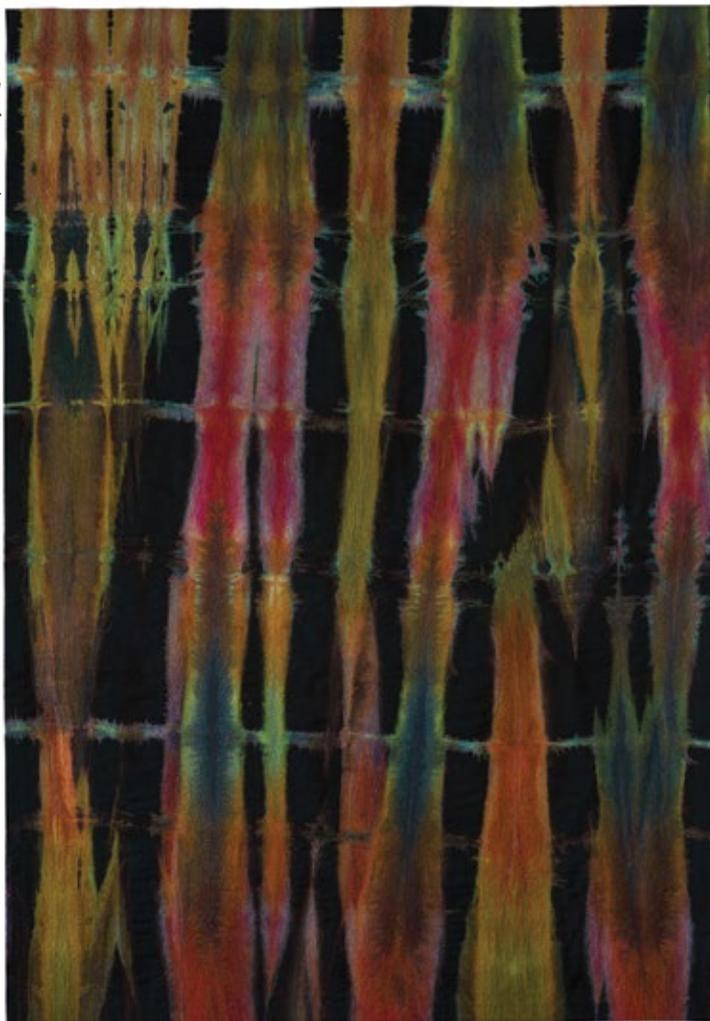
## 3. Dense machine embroidery/thread painting

This was not a strong trend at *Quilt National '13*, though it remains strong in the art-quilt world generally. A new trend that was visible at *Quilt National '13* was the use of machine-stitched line as the primary or even sole design element. Artists are using the sewing machine as a drawing tool. Paula Kovarik’s *Round and Round It Goes* is an example of this.

## 4. More neutral palettes

At least 35 percent of the pieces in *Quilt National '13* were created in

photo courtesy of Quilt National



### ***Fugitive Pieces 11***

Elin Noble

*Quilts Japan Prize*

65 x 45 inches 2012

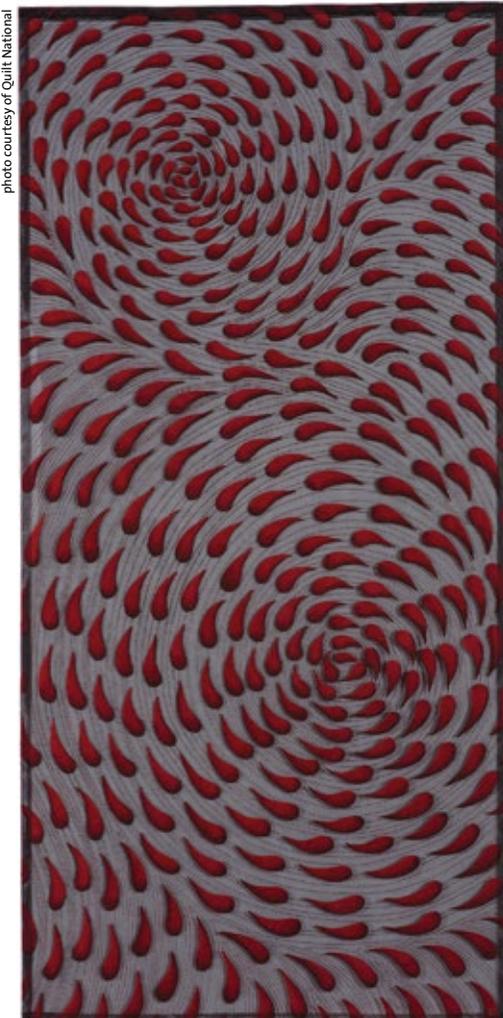
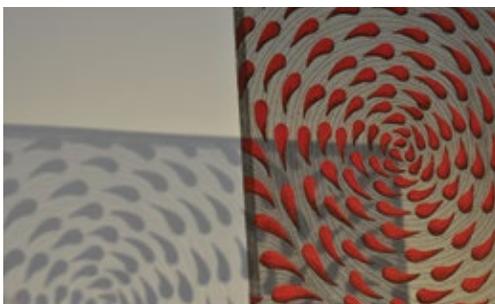


photo courtesy of Quilt National



**Storm**  
Dianne Firth  
McCarthy Memorial Award  
55 x 26 inches 2012

grays, black and white, or rusts and browns, and many of the colored pieces were made in muted tones. This is a major change from the days of saturated, jewel-toned art.

**5. Sheer fabrics**

Many artists are using tulle and other sheer fabrics to create subtle color shifts in their work. Dianne Firth's *Storm* is designed so the light passing through her sheer fabric creates a secondary version of her design in shadows on the wall. The Dairy Barn installation crew did a fantastic job of positioning and lighting this piece. The shadow version on a wall about a foot behind the fabric version was crisp, clear and a wonderful blue color.

**6. Recycled materials**

As we become more aware of the challenges faced by our environment,

artists are increasingly investigating the use of recycled fabrics and found materials in their art. Arlé Sklar-Weinstein's CREAM Award-winning piece, *Truth or Consequences*, is created completely from found objects—"DANGER" tape, gum wrappers and other debris she collected on walks near her home (see cover).

**7. Wholecloth quilts**

When I show my books about art quilts to people not involved in the field, they flip through them and say, "These look like paintings." And many of the art quilts pictured *are* paintings. They just happen to be quilted and not necessarily stretched or framed. This is an ongoing trend that is alive and well.

**8. Photo transfer**

Photo transfer was used in more than 20 percent of the *Quilt National '13* pieces. Some artists are making photo transfers on their home printers; others are using commercial firms. When the artists spoke about their pieces, many mentioned using Spoonflower, an online digital printing company that specializes in small-run printing on fabrics and paper. This led to a discussion at the SAQA Symposium about the appropriateness of mentioning brand or company names as opposed to generic descriptions. SAQA is moving toward not listing brand and company names in its catalogs because the type of process is

more important than the name of the brand or company.

**9. Embellishment**

There seems to be a trend away from heavy embellishment. Brooke Atherton's *SpringField*, which was awarded best of show, is one of the few pieces in *Quilt National '13* that includes embellishments. Her embellishments are fascinating—pottery shards decorated with printed text, paper maps, aluminum, glass and found objects—all of which add to the sense of looking at an archaeological dig that unearthed memories of her youth.

**10. Three-dimensionality**

There were fewer 3-D pieces at this year's *Quilt National* compared to previous years. Nevertheless, I believe three-dimensionality is a growing trend because so many SAQA members are asking SAQA's Exhibition Committee to find ways to accommodate 3-D work in traveling exhibitions. The new shipping guidelines and the creation of the *Radical Elements* exhibition are first steps in SAQA becoming more open to work that comes off the wall.

**Bonus Trend 11: Text**

A new trend is the prevalence of text as a design element; 22 percent of *Quilt National '13* artists used text in their pieces. Some of the text is

see "Trends" on page 29

## Featured Artist:

# Regina V. Benson

by Dana Jones



photos courtesy of Regina V. Benson unless otherwise noted

**F**or Regina V. Benson, how she makes art and the finished artwork are inseparable. She works in the environments that inspire her art: most recently the ocean and her backyard, which sits at the base of Green Mountain in Golden, Colorado.

“I’ve grown to believe the process of making art and the outcome need to be related,” Regina said. “My work for some years has been primarily about landscape as I experience it. That means travel, scuba diving and Colorado.”

Regina often begins with solid black fabric—mostly silk, rayon or cotton—from which she discharges the dye with soy wax and starch-paste resists. Then she overdyes the fabric with natural, disperse and acid dyes. She also rusts fabric. When she does her discharge, she works outside on rocks and snow.

### *Wading In*

Each sea wall is 60 inches high and 30 feet long. The 62 jellyfish range in size from 4-7 feet high and 6-18 inches in diameter. Overall dimensions variable. 2012.





**Wildfire II**

12 x 28 x 3 inches

2011

*Wading In* is an installation piece she completed last year. It is based on her experience scuba diving in Australia. She dyed three 40-foot x 58-inch panels—three bolts of fabric—in her studio, then discharged them at low tide in the water off Sanibel Island, Florida. Working outside means

Regina must use and create processes that are environmentally friendly.

“To discharge on snow, I have to design processes that don’t kill the grass, harm the animals or poison the water,” she said.

She uses soy wax for *batiking* because it washes out in warm water

and doesn’t coagulate again, so it doesn’t pollute the aquifer. She doesn’t use bleach for discharge. “I realize how harmful bleach is to us, to fabric and to the environment,” Regina said. “If you understand what is happening chemically, you won’t work with bleach.”

Regina sometimes sounds more like a chemist than an artist. She studied chemistry in college and keeps a book on the chemistry of textiles close at hand. She encourages other fiber artists to pay attention to chemistry because it’s at the heart of dyeing and rusting.

“Having information on dyes and fibers is very important,” she said. “I have to know these things because I’m relying on getting certain results. Chemistry doesn’t intimidate me. When dyeing fabric, I don’t use soda ash or baking soda; I use sodium carbonate.”

Among dyes Regina uses are finely



**Wading In** detail

ground acidic dyes she gets from Belgium, which she prefers to coarser dyes more widely available in the United States. She tests the dyes on various fabrics to find the right combinations. She prefers tightly woven fabrics for dyeing and discharge and works mostly with solid black and solid white fabrics.

"I cut squares of various fabrics, drop dye in the centers of the squares and watch how it disperses to learn the quality of the fabric," Regina said. "On satin weaves, how the dye travels can tell you the quality of the dyes."

### Creating from experience

Wildfires in Colorado, especially one that came close enough to Regina's home for her family to have to evacuate, inspired her work for several years.

"As an artist, you have to figure out how to come to grips with your environment," she said. "I respond in feeling terms, in experiential terms. This is usually the origin of my work. To make art, you have to have an emotional impact. You have to have a story. You have to be introspective about the art."

Regina describes her art as graphic and intricately detailed. She wants viewers to feel the overall piece from a distance, then discover more detail of color and texture as they come closer.

"I'm coaxing the viewer to share the physical space of my visions as they are filtered through my artistic interpretations," she said. "I want the viewer to be enveloped, surrounded and drawn inside my work."

She said her greatest challenge comes in deciding which surface-design and presentation techniques to use to create the visual and emotional impact she wants. She's recently begun working in the blues and greens of her underwater experiences in addition to the wildfire palette of oranges and reds that has dominated her work for several years. More and more, she's also moving her art off the wall.

"My recent work is moving from static images to moving images," she said. "It's more transitory. I'm doing more fluid images like water and clouds. I'm grappling with art being an object—this thing hanging on the wall or sitting on a table—versus

something we can experience, something we can walk through and around."

She cited Richard Serra's undulating metal wall sculptures as an inspiration for her work.

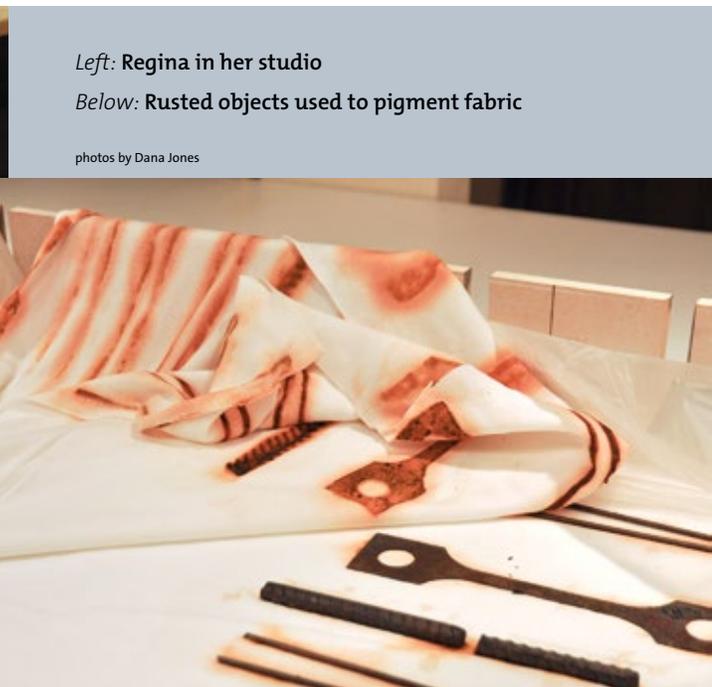
"With his work, you experience the space that it is," Regina said. "You come to appreciate the surface from various perspectives and distances. It's up, and then, it's down."

Regina's *Wading In* is an example of this direction. Viewers are invited to walk through the installation, which creates a sense of being surrounded by water in space shared with giant, graceful jellyfish.

### Mastering technique

Regina said she believes artists can make art only after they've mastered the tools and techniques of their media. She believes formal art training is necessary.

"We need to study art if we are going to make art," she said. "It's like writing. If you want to write, you need to read and write. They tell you to write about what you know. This is true of art also. Create what you know. Authenticity is important."



Left: Regina in her studio

Below: Rusted objects used to pigment fabric

photos by Dana Jones



**One Autumn Day** Each panel: 12 feet x 44 inches 2010

She encourages all artists, regardless of their chosen media, to learn to draw. “Drawing teaches you how to see and how to translate what you see onto paper. It’s important to learn the difference in the marks of the pencils, the breadth and shading of individual lines.”

Regina pointed to Pablo Picasso as an artist who mastered the craft and tools of art, then created a new way of making marks and images.

“The same process needs to happen with those of us who work with fiber,” she said. “We need to gain control over technique so technique becomes the servant, not the focus, of our work. Fabric, thread and sewing machines are tools with which we create. We have to master these tools to control them, then we have to have a vision, a voice.”

As Regina has begun creating 3-D pieces, she has added to her set of

tools and techniques by studying engineering, welding and other fabrication methods.

“Moving into installation and dimensional work, I needed to know how to work with architectural materials, so I audited an industrial-arts class to learn about metals, plastics and concrete,” she said. “I’ve also taken sessions on welding. I took these classes in part because my husband was tired of being my only resource on creating structures for my work.”

She said she’s learned a lot in the classes about how to make structures for 3-D work that are not visible. For example, she learned why aluminum

is not always the best choice just because it’s lightweight. She also has learned which tools she needs for working with these new materials after experimenting with tools that didn’t handle the job.

“I exhausted a crème-brûlée torch trying to heat iron so I could bend it,” she laughed. “That wasn’t an efficient way to do it.”

### **Making art full time**

Regina has recently experienced something she has long believed: the best route to developing as an artist is to make art—lots of art. She is amazed at how rapidly her work has progressed since she retired from



**Solar Storm** 40 x 38 x 4 inches 2007



**Downpour** 44 x 69 x 5 inches 2006

working outside the art world.

"For many years, I was raising a family and working, so my time to create art was from 10 p.m. to midnight or 1 a.m., if I could stay awake that late," she said. "I made one or two pieces a year and tried to submit them to juried shows. And I went to conferences to network with other artists. I always had a vision that, someday, we'd have enough money and the kids would be grown so I could make art full time."

That day has come. After an hour or so doing computer work each morning, Regina devotes the rest of her day to making art.

"I'm producing huge amounts," she said. "I'm doing experimental work at a greater pace than I thought was possible." She's showing her work widely, has curated exhibitions and is devoting more time to the commercial end of the art world.

"I'm learning that what sells is not necessarily what turns your crank," she said. "Because I saved for years,

I don't have to care so much about sales. I take commissions if I know I can establish a good relationship with the client. Commissions teach me a lot. They let me use my established skill set, then they push me to learn something new and force me to experiment."

Regina most recently began experimenting with color-change paint developed for painting cars. She began by layering the paint that appears black at room temperature over fabric she had dyed and discharged. The black changes to clear when heated, which Regina does using a hair dryer. As the fabric is heated, the colors of the dyed fabric begin to show through. Noting her pieces can challenge those who must install them at various venues where she exhibits, she said, "I can see all sorts of curator worries with this. You should never create a work until you have figured out how to hang it, and in this case, how to heat it." She anticipates finding a system for

heating the fabric more efficiently than with a hair dryer if and when she decides to use the technique in a finished piece.

### **Developing as an artist**

Working with fabric is far from new for Regina. Her family, originally from Lithuania, immigrated to the United States from East Germany in 1961 when she was a youth. Her mother taught Regina the importance of seamstress work. "The sewing part was necessary as an immigrant family," Regina said. "Working with fabric was a part of us."

As a high-school student in Racine, Wisconsin, she and a friend landed part-time jobs at a local fabric store. "The owner would take us on trips to Chicago to buy fabric, so we learned a lot about fabrics from him. He would give us as much fabric as we wanted and Vogue patterns if we would make clothes for the store's window displays. We made a lot of clothes and changed the window often."

## **Hard Rain**

96 x 65 x 28 inches 2009

“In those days, 100-percent cottons were impossible to get, so I dyed my cottons and augmented them with cotton/polyester blends,” Regina said. “It was a big quilt. It sold out of the exhibit for \$350. To this day, I regret having sold it.”

Surface Design Association formed in Kansas City while she was there, so she got in on the ground floor of that organization, a connection that continues to nurture her as an artist.

She moved to Colorado after marrying and found work in public administration. She raised three children, one of whom died in an automobile accident as a young adult. While she wasn't keen on moving to the West initially, she has grown to love Colorado, finding inspiration for her art in the land and mountains. Her art has been shown widely in Colorado and beyond. She has had work in galleries and museums in the United States—San Diego, Los Angeles, Houston, Chicago and Pittsburgh—and internationally—Australia, England, France, Poland and Lithuania. She has been a frequent speaker at art events and has curated exhibitions. She has work in the SPUN exhibition at the Denver Art Museum and had her work paired with Henry Moore's sculptures at an exhibition at the Denver Botanic Gardens.

To see her work, go to [www.reginabenson.com](http://www.reginabenson.com). ▼

*Dana Jones is editor of the SAQA Journal.*



After high school, Regina attended the University of Wisconsin in Madison where she studied psychology. “My intent was to go into pharmacological psychology, and I was always drawn to art, so that was my minor. I was especially drawn to drawing and watercolors.”

Once in graduate school, her career plans shifted, and she earned a master's degree in public administration, but she did not put her art on the back burner. All her electives were in art, including weaving, ceramics and sculpture.

“When I graduated, I moved to Kansas City thinking I would teach at the Kansas City Art Institute on a temporary basis while I looked for a

job using my public-administration degree,” she said. “The city was expanding at the time, especially in health care.” She taught Fiber 101 for several semesters, then landed a job using her public-administration degree. While in Kansas City, she responded to a call for entries for pieces in a “new” art form—art quilting.

“I'd seen a greeting card with a tree of life on it—an ornate image with 80-some birds,” Regina said. “I loved it and thought I could reproduce it in fabric. I'd just appliqué it. I'd done weaving and dyeing, but I'd not made quilts.”

Once she got permission to use the image, she began work on the piece.

# SAQA members quilt for others

by Deborah Quinn Hensel

Quilt artists frequently pour their hearts into their work, and sometimes, when an appropriate cause speaks to them, they stitch even more love into it to share with others. Studio Art Quilt Associates (SAQA) members, including Jamie Fingal of Orange, California, are committed to sharing their talents.

"Giving back is a way of life for me," Jamie said. "If I can do one thing to make a difference in the life of someone else, I will. I pick and choose my projects based on my passion for particular organizations. I have supported SAQA, the Quilt Alliance, the Girl Scouts and Fiberart For A Cause.

"In an effort to share the love, I started the House Quilt Project in 2010 to coordinate the making of 16x12-inch house quilts for Habitat for Humanity in Orange County, California," she said. "I look at this as an opportunity to educate the public about art quilts for the wall, not for the bed."

To date, the House Quilt Project has provided more than 100 quilts to families in Jamie's community, and it inspired Candice Phelan, a SAQA member from Wellington, Florida, to launch a similar project in southern Florida. The Palm Beach County Quilters' Guild committed to making

20-25 quilts for new homeowners through the Palm Beach County Habitat for Humanity program during 2013. The guild has already reached that goal.

Each one-of-a-kind, signed wall hanging is 20 x 24 inches. Each has a welcome-home theme, includes the family's name and house number, bears a label documenting the project and maker, and has a ribbon loop for hanging.

"I want to have an impact," Candice said. "Now that I have retired from a rewarding career where I helped organizations and individuals grow, I would love to continue



Jamie Fingal made this quilt in 2012 for a Habitat for Humanity family.



Gerrie Congdon of Portland, Oregon, made this quilt for a wounded military service member.



Candice Phelan, right, with Habitat for Humanity house-quilt recipients, from left, Jeni and London Davidson.

photo courtesy of Candice Phelan

using those skills in the service of deserving organizations and people.”

In addition to quilting, she makes pillowcases for young cancer patients, and she designed and embroidered T-shirts for children in Joplin, Missouri, to wear their first day back to school after the 2011 tornado that devastated their town. Knowing the local guild will continue to produce quilts for the Habitat project is satisfying to Candice.

“I love being a catalyst for improvement through initiating efforts that are

positioned for a strong start and that will be able to continue with or without my future involvement,” she said.

**Healing from trauma**

Art quilts can also serve as a healing force in communities impacted by natural disasters. SAQA member Pat Owoc of St. Louis, Missouri, was pleased to see SAQA's *Sightlines* exhibition, in which she has a piece, come to her home state. It has helped children traumatized by the Joplin tornado heal. *Sightlines*, which

showcases the work of 14 SAQA artists, was exhibited at the George A. Spiva Center for the Arts in Joplin from December 2012 into early 2013.

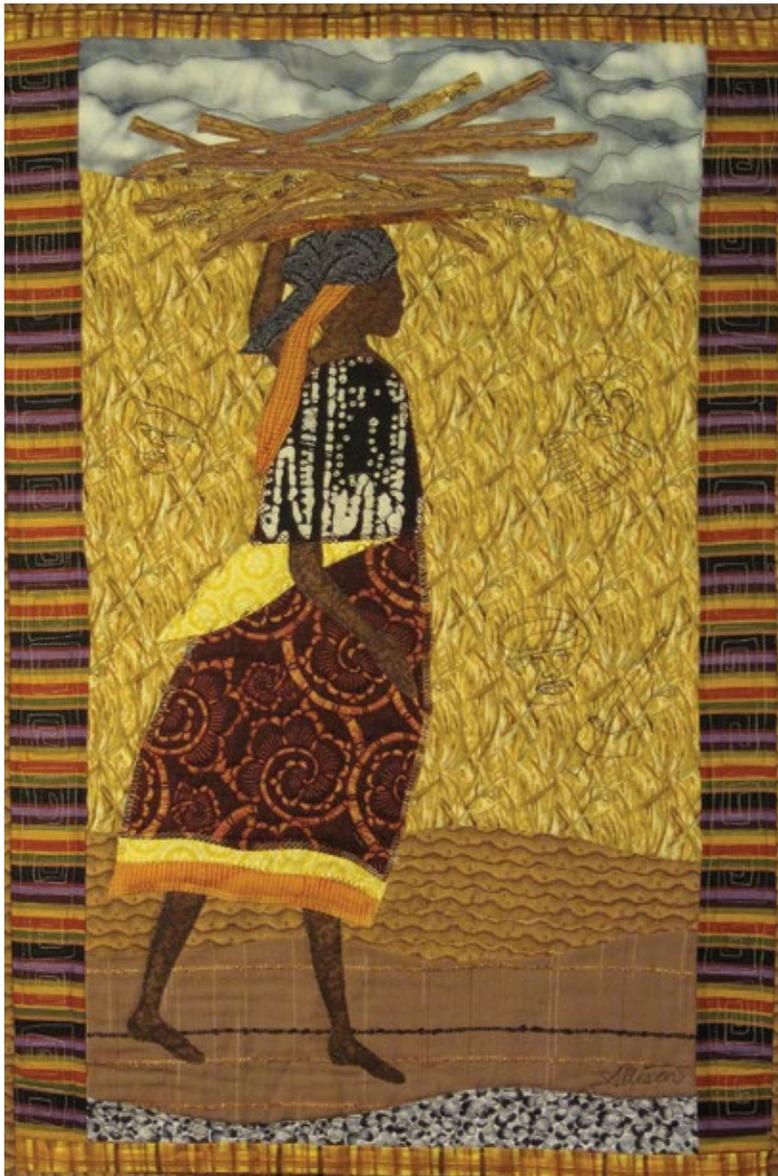
The exhibition inspired Joplin third graders to express their feelings about the tornado in their own works of art. Although the exhibit closed March 1, 2013, the students are continuing to create quilt blocks by drawing on fabric in an art program at the center, Pat said. Their blocks will be used to make quilts for others in the Joplin area and people in the Northeast who were affected by Hurricane Sandy.

Pat's piece, *Landthreads*, recalls her childhood memories of growing up on the prairie of western Kansas. It incorporates a repeating arrow motif as a tribute to the Pawnees whose arrowheads her father collected. *Sightlines* shows how art quilts can be used to tell stories, Pat said.



**Landthreads**

Pat Owoc  
Center pieces are 38 x 48 and 38 x 33 inches, respectively. The others are 8 x 8 inches. 2010



**Isolation**

Allison Wilbur, Barrington, Rhode Island  
30 x 18 inches 2011

Women, Peace and Security exhibition



**Symbols of Life**

Rose Legge, Castle Rock, Colorado  
28 x 20 inches 2009

Global Fund exhibition

photos courtesy of  
Quilt for Change

“I think it’s important for every person who has reached some level of skill to reach down and across to find a way of communicating with others,” Pat, a former school counselor, said. “I don’t think that’s just the bailiwick of quilters but of everyone.”

**Speaking up through art**

Convinced of the power of art quilts to tell stories and effect change, SAQA member Allison Wilbur and her husband, Dick Wilbur, of Barrington, Rhode Island, launched Quilt for Change, an organization that coordinates art quilt exhibitions that bring attention to social justice issues affecting women. Their

current touring exhibition, *Women, Peace and Security*, features 20 works from artists around the world. The website, [www.quiltforchange.org](http://www.quiltforchange.org), says the exhibition “recognizes women’s strength within their societies—as teachers, organizers and leaders—as well as their vulnerability in times of conflict.”

Allison talked about the exhibitions: “I’ve had some pretty dramatic conversations with women who’ve seen the exhibits. They talk about how they’ve always wanted to make quilts that address issues related to women but were afraid to do so. They were afraid that using their voice in quilting would not be welcomed, but

now the sky’s the limit. Women are starting to use their voices in many, many ways to stand up for what they believe in to try to change things.”

The Wilburs began organizing art quilt exhibitions when Dick was serving as a foreign service officer in Kuwait. The budget for traveling arts exhibitions was dwindling, so Allison, an avid quilter, suggested a quilt exhibition. Dick put out a call over the radio for U.S.-inspired quilts. Six weeks later, there were 80 quilts in the Wilburs’ living room, and Allison, who was new to organizing a quilt exhibition, had just three days to figure out how to hang them.

At the time, Kuwaitis’ image of

Americans was not very positive — fast cars; fast food; and “Mission Impossible,” which was the most popular movie.

“The quilt exhibit really gave them a different insight into the United States,” Allison said. “A lot of countries have a tradition of women doing some sort of sewing, embroidery or handwork, and that was true in Kuwait. They reacted well to the exhibit and a side of America they hadn’t seen.”

This and subsequent successful exhibitions at other postings led the Wilburs to create Quilt for Change to use quilts to effect social change.

“We organize our exhibitions to educate quilters about social issues and to engage them in promoting social change,” Allison said. “Quilters can put their talents and passion to use in support of women.”

Their latest exhibition will open at the United Nations headquarters in Geneva, Switzerland, and then travel around North America to highlight the work of Solar Sister, which uses a

microenterprise model to empower African women and bridge the energy gap through the sale of solar-powered lighting and cooking appliances.

### Addressing eating disorders

Susan Schrott of Mount Kisco, New York, is yet another SAQA member who quilts for others. Women’s issues—especially body image and eating disorders—are of especial interest to Susan, who is a therapist and yoga instructor. She used art-quilting techniques to help young women at Avalon Hills, an eating-disorder treatment center in Logan, Utah.

Invited to lead a two-day healing art workshop, Susan asked the participants to create quotes that would become part of a fabric tree of life. Her goal was multifold — to have the patients create art, to encourage mindfulness, to decrease anxiety and frustration, to promote positive self-esteem and body image, to help the women gain confidence and control, to foster positive interaction with

peers, and to develop a sense of community. Susan put the participants’ art together in a quilt.

“I wanted to quilt it with the absolute respect and integrity they put into their art, so I put a lot of love, care, skill and feeling into the quilting, just as they had done,” Susan said. The quilt was donated to the Avalon Hills Foundation for its annual auction, where it sold for \$4,000. The funds will help patients who might not otherwise be able to afford treatment.

“I try to live my life in service of my values,” Susan said. “Using art to support people in need or to inspire people to find their own creative voices. It’s just part of the way I live.” ▼

*Deborah Quinn Hensel, a writer based in Houston, Texas, is an avid fiber artist who has been inspired by other quilters in her family. She was associate producer of “Stitched,” a 2011 documentary film about three art quilters’ road to entering the International Quilt Festival in Houston.*



Susan Schrott, below, lays out quilt blocks created by women at Avalon Hills. At left, a finished quilt.

photos courtesy of Susan Schrott



# SAQA member gallery: *Fire*

Ree Nancarrow

*Spruce Smoke*

35 x 45 inches | 2012

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

This is one of three pieces  
I made for *In a Time of  
Change: The Art of Fire*.



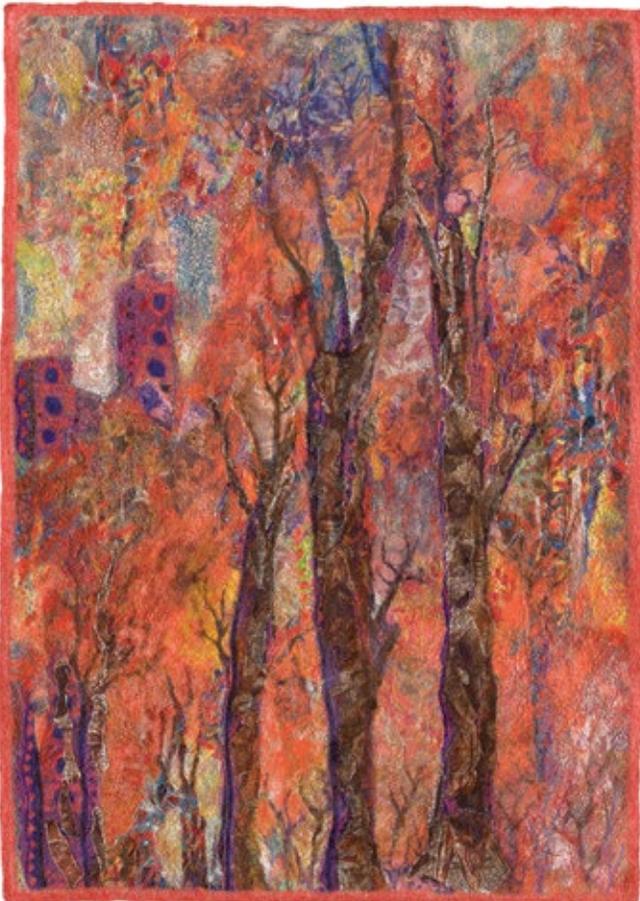
Marianne R. Williamson

*Wildfire*

55 x 40 inches | 2012

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

This piece was created in response to  
wildfires that raged in New Mexico, Colorado  
and most of the western states in the  
summer of 2012.



Valerie Maser-Flanagan

*Embers*

40 x 32 inches | 2011 | [www.valeriemaserflanagan.com](http://www.valeriemaserflanagan.com)

Inspired by the last burning embers of a fire, this piece also reflects times past.



## Elisabeth Nacenta de la Croix

### *Lava*

47 x 32 inches | 2011 | [www.elisabethdelacroix.com](http://www.elisabethdelacroix.com)

*Lava* shows a night landscape in Sicily, Italy, during an eruption of Mount Etna.



## Joan Sowada

### *Many Fires Burning*

56 X 27 inches | 2012  
[www.joansowada.com](http://www.joansowada.com)

This piece captures the look and smell of wildfires that burned near my home during the summer of 2012.



## Karen J. Cooper

### *tum-mo*

25 x 25 inches | 2012  
[www.tincturestudio.com](http://www.tincturestudio.com)

In Tibetan, *tum-mo* means inner fire or wisdom fire. Literally, it means fierce (woman). It is a Tibetan Buddhist meditation practice that visualizes an inner fire enabling one to keep warm for prolonged periods of time in freezing conditions.

# Finding and responding to calls for entry

by Lyric Montgomery Kinard

Your artwork has something to say. Whether your visual message is controversial, political, intellectual or personal, you are driven to create and share your work. It can be fulfilling when a viewer connects with something you have created, understands your vision or finds a personal message in your art.

That connection cannot happen if your work sits in a closet. For you to gain viewers, achieve recognition and make sales, people need to see your work. Responding to calls for entry for juried exhibitions can be a key way of doing just that.

Organizations, venues and individuals develop exhibitions, set rules for participation, detail parameters of what they are looking for and release calls for entry. When you choose the right juried shows to enter, they can be a good vehicle toward achieving your goals as an artist.

## Finding calls for entry

Because I came to art via the quilt world, my first foray into juried shows focused on exhibitions exclusive to quilts. I scoured quilt magazines and newsletters for listings of juried quilt shows; today we can search online. I maintain a list of calls

for entry, focusing on art-quilt exhibitions, on my website, [www.lyrickinard.com/enter\\_shows.html](http://www.lyrickinard.com/enter_shows.html). When you sign up for my newsletter, the list will be emailed to you each month.

I recommend three other websites that list exhibitions that feature art quilts and often expand to include other kinds of fiber. These sites also list fairs where you can vend your work, artist residencies and broader art shows that include categories into which you work may fit. These include the Studio Art Quilt Associates (SAQA) website, and websites of

*Quilting Arts* magazine and Fiber Art Calls for Entry newsletter:

- SAQA: [www.saqa.com/calendar.php?ID=9](http://www.saqa.com/calendar.php?ID=9)
- *Quilting Arts*: [www.quiltingdaily.com/content/Call-for-Entries.aspx](http://www.quiltingdaily.com/content/Call-for-Entries.aspx)
- Fiber Art Calls for Entry: [fiberartcalls.blogspot.com](http://fiberartcalls.blogspot.com)

I encourage you to enter shows in the larger fine-art world even if they don't have a category for art quilts. I've entered pieces, depending on technique, in collage and mixed-media categories. When entering these exhibitions, it often helps if



**Family Ties**  
Lyric Kinard  
40 x 39 inches  
2010

**Amsterdam Alley:  
The Shortcut Between**

Leslie Tucker Jenison  
48 x 36 inches  
2011

your work is framed or mounted so those unfamiliar with art quilts understand how to hang it. There is a wide variety of lists for such exhibitions on the Internet. A few to check out include:

- [artdeadlineslist.com](http://artdeadlineslist.com)
- [www.artshow.com/juriedshows/index.html](http://www.artshow.com/juriedshows/index.html)
- [www.callsforart.com/home/index](http://www.callsforart.com/home/index)

### Selecting exhibitions

You need to ask yourself, “Should I make artwork specifically within the parameters of a call for entry or should I look for shows that fit my current body of work?” There is no one answer to this question; there are advantages to both methods.

If you choose to create a piece specifically for an exhibition, it can give you the opportunity to explore a subject you hadn’t considered.

Some artists enjoy working within a set of restraints and realize doing so can, paradoxically, free their creative side. You may find you love working within a size you hadn’t tried before, pushing you in a new direction that will help you discover the next level in your own work. A downside is that if you don’t get juried into the exhibition, you can be left sitting with a piece that doesn’t fit into your body of work.

SAQA member Leslie Tucker Jenison of San Antonio, Texas, likes working to exhibition requirements. She said:

“Specific guidelines push me creatively, and I think that is a good



thing. I find it rewarding because it is so challenging. I approach the process in a different way, especially if there is a need to create a piece with a size parameter. A size requirement pushes me to focus on the composition elements in a less linear fashion.”

SAQA member Patty Kennedy-Zafred of Murraysville, Pennsylvania, is among artists who find working within someone else’s guidelines stifles their creativity and forces them into work they don’t want to do. Patty found this to be the case when she entered SAQA’s *Text Messages* exhibition.

“I found the size requirement particularly difficult, which impacted

the potential of the piece and the joy in the process,” Patty said. “In the future, if my work fits the theme and size of a call for entry, I will enter, but if not, I will likely pass on shows that have very specific size requirements.”

Patty discovered she is among artists who choose to create only the works they are driven to create, then hunt for exhibitions that fit their work. This can be a challenge when an exhibition has size requirements, has a very specific theme or requires artists to include a specific fabric as in the case of challenges sponsored by fabric manufacturers.

When you work without the restrictions of exhibition guidelines, you



## No Childhood Permitted

Patty Kennedy-Zafred

24 x 24 inches

2012

But the analogy holds: your child will never grow up and reach her or his full potential if you refuse to cut the apron strings. You must prepare yourself for rejection; it's a reality for every professional artist. Don't take it personally. It's part of the process. When you do your research ahead of time, you give your work the best chance for success.

Do your homework. Read all instructions and follow them exactly. Read the prospectus carefully, then send the information requested. Don't enter pieces that do not fit the size or hanging requirements. Your error might be overlooked in the jury process, then cause problems when it is caught. You should do enough research to know whether or not your work fits the general look of the show. Do not ask show organizers if you can do something differently; they have enough to do. Make it as easy as possible for the exhibition staff to accept your art. Be sure your artwork will be available for the entire time of the exhibition, plus time for shipping.

Send the best-quality photographs of your artwork that you can. Having had the experience of curating exhibitions and attending the jury process, I know how frustrating it is to see wonderful works of art excluded because of bad photography. Your work will have the best chance for acceptance if your photos are well lit, in focus and have a plain background. Size your images correctly. If you are unsure

see "Calls for entry" on page 31

work within your creative comfort zone and are not pressured into bending your artistic voice into a timbre that may not suit it. The art world is large with room for many types of expression. If you look hard enough, you will find venues that suit your style.

### Evaluating calls for entry

Whichever way you work, an exhibition should spark your interest. If you want to enter a piece from your body of work, look carefully at requirements to make sure your artwork follows the rules. It's not worth the entry cost to submit a piece that doesn't fit the venue.

You need to know your goals as an artist when choosing shows. Are you looking for the largest number of eyes to see your work? A show like the International Quilt Festival

in Houston, Texas, draws more than 65,000 people over just a few days and has the added benefit of prize money. Are you looking for sales? Gallery shows may be your best bet as that is their first priority.

Be sure you understand all the costs of entering an exhibition, including entry fees, shipping costs and commissions paid to the venue. Sometimes it is worth entering just for the chance to get your work in front of a gallery owner or a well-connected juror. While museums do not count sales of your work as their first priority, showing your work at museums is valuable in building your resume.

### Entering exhibitions

Taking the first step toward moving your art into the public eye can be as unnerving as putting your child onto the school bus for the first time.

# 9/11 Remembering and healing through art

by Dana Jones

As the 10th anniversary of 9/11 approached, Barb Frey's church in Boulder, Colorado, began planning a weekend of activities. Barb wanted art quilts to be part of the event. She shared her idea with her art quilt group, and the members embraced it. Barb knew large pieces would be needed to anchor the exhibition, so with three months to work, she committed to creating four of these. Other members of her group made one or more pieces of various sizes.

Barb's series of four pieces—related by the 9/11 theme—traces her

journey in dealing with the tragedy from remembering to healing.

"We talked about what we had learned from 9/11," Barb said. "I wanted to do four quilts that had to do with hope, with the here and now, but when I started working, all I could focus on was the powerful images of that day. I was reliving the past. You can't move on until you deal with the emotion and the pain. Hope came in the fourth quilt."

The first quilt she made was *We Remember*, which features the iconic silhouette of what remained of the

Twin Towers after they toppled and burned. She started with this quilt because it was to be the cover art for materials promoting the weekend.

"My concept started with the structure we saw so often on the news," Barb said. "I understand this image as the background of our country right now. I knew I wanted it in the middle of the piece, and I knew I wanted to write my story of where I was and how I felt on 9/11 on the piece." Her words convey experiences of many in the United States that day—experiences of watching and listening to almost unbelievable news reports, experiences of everyday life activities stopping, experiences of despair.

With an image and words as a starting point, Barb saw the rest of the quilt come together as she worked. While she could see the image of toppled towers in her mind, she searched magazines to ensure she had it correct. She referred to the photos she found while designing the stencil

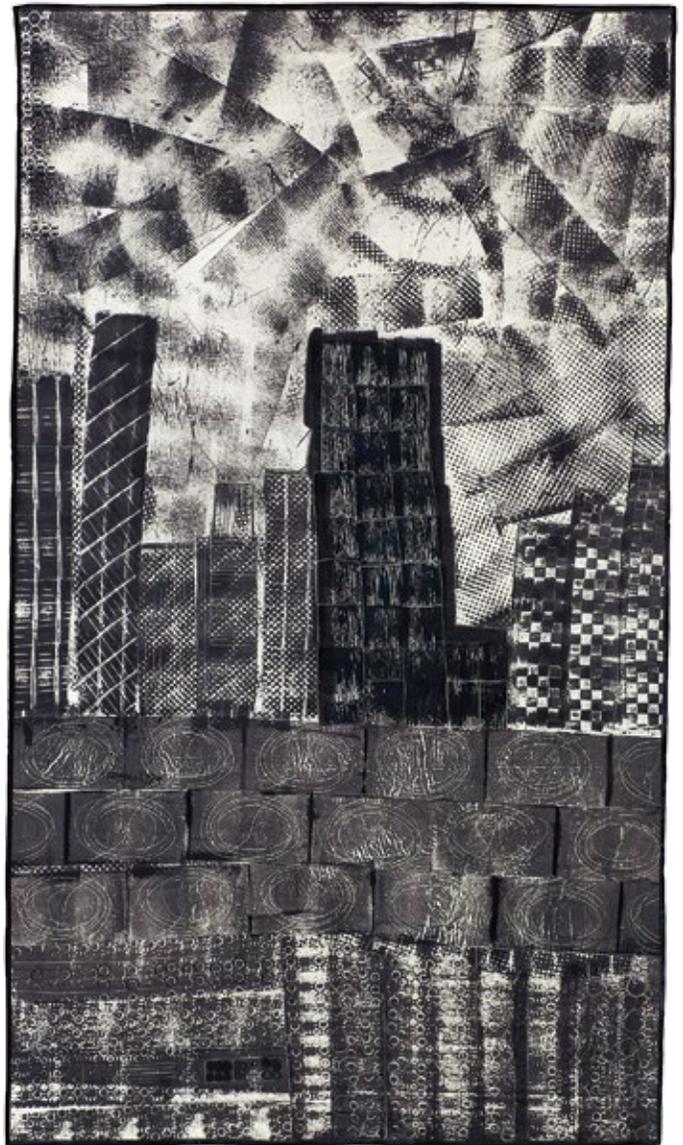


***We Remember***  
42 x 66 inches  
2011

all photos courtesy of Barb Frey



**America in Turmoil** 87 x 43 inches 2011



**Turning Point** 75 x 43 inches 2011

she used to print the silhouette on fabric.

“I drew it and cut it out,” she said. “I had to tape some pieces together. The toughest part of creating the stencil was remembering how it would read—negative to positive.”

Barb painted the background in fiery colors: orange, red, yellow. Then she used foam rollers to create buildings.

“I did the background with a roller and realized what emerged looked like buildings,” Barb said. “Each building had different highlights and textures. The look came from just

doing it. That’s what can happen when you don’t think too hard about what you’re doing. I used a roller that was about 4 inches wide. I rolled it over things with various textures, then loaded it with dye paint. The textures transferred to the fabric.”

*We Remember* is constructed from three pieces of fabric; the other three quilts are wholecloth pieces.

### Her next quilts

With the first piece finished, Barb was ready to tackle the second one. She found herself still remembering and working through the pain of

9/11 as she began *America in Turmoil*. She knew she wanted to layer images because she likes the complexity that emerges in the process. The colors came as she worked. They were quite different from the bright colors in *We Remember*.

“Things have gotten awfully muddy in this country,” Barb said. “The colors of *America in Turmoil* are symbolic. The red is not a true red, and I used khaki green and gray. The red is blood, but is also understood to convey patriotism.”

Like the colors, the images in the piece are symbolic of a country

## **1,000 Points of Light**

78 x 45 inches 2011



shaken by the violence of 9/11.

"I knew I wanted to include stars and stripes in the background, but the stripes are shattered," Barb said. "There would be big stars, little stars, blobby stars. It needed another design element, something with punch. I chose circles to show life moves on."

When Barb began her third piece, *Turning Point*, she was still not ready to move to hope. "Working on the first three pieces reminded me of being in Thailand on vacation in 2004 and running into U.S. Air Force archeologists who were searching for bodies in a place where U.S. soldiers had gone for R&R during the Vietnam conflict," Barb said. "I felt a rush of shame and guilt. I could not speak. As an American, I was harboring a collective national shame. When I did these quilts, I felt the same thing. You cannot move on until you've processed the collective shame."

As she began *Turning Point*, she found it worked best in black and white. She again used a foam roller with various textures to create a New York City skyline without the World Trade Center towers. She created an other-worldly colorless landscape reminiscent of how lower Manhattan looked on TV as folks fled the area September 11, 2001. Barb captured the urban textures in the buildings near the towers that were shrouded in smoke and surrounded by debris, devoid of the vibrant, colorful life and energy that was the neighborhood before the attack.

### **The final piece**

With her fourth piece, *1,000 Points of Light*, named for a quote from President George W. Bush, Barb was finally ready to look to the future.

"I love the idea that every person has a light in them," she said. "Collectively, we can cast a lot of light. Our nation's response to 9/11 was a missed opportunity. We each carry a light. We shouldn't keep our lights under a bushel."

Barb again chose circles as a key design element, but these circles have an exuberance not present in *America in Turmoil*. These circles come in many sizes. They overlap to create upward motion.

"Life goes in circles, so I have the circles moving up a curve, flowing to the top," Barb said.

Her final step was to embellish the points of light. Before painting, she used corn dextrin to create dots across the surface of the fabric that would resist the dye paint. Faced with hundreds of white dots, she had to decide how to finish them.

"At first, I painted some of the open areas with yellow and added glitter," Barb said. "It needed more. Eventually I used various colors, left some

dots white and sewed on sequins in a variety of colors. I never got tired of sewing the sequins on."

The process of creating the four quilts helped Barb heal from the pain she experienced in the wake of 9/11. They helped her move forward, bringing her thoughts and her art full circle. She had remembered 9/11, had embraced the despair and shock that such a thing could happen, and had moved beyond pain to hope. And she could share her four art quilts, along with those made by others in her art quilt group, toward helping others in her community do the same. ▼

*Dana Jones is editor of the SAQA Journal.*

# Using documentation to enhance art-making techniques

by Dana Jones

A workshop by Nancy Bavor at a Studio Art Quilt Associates (SAQA) conference encouraged Gay E. Lasher of Denver to expand documentation of her art-making processes. Each of Gay's pieces begins with a photograph and ends as an abstract image with lines and forms. The colors in the final image may or may not be the colors of the original photo. Her process involves auditioning various photos and manipulating them in a number of ways in Photoshop. Keeping track of each image she creates along the way is a big job. Documenting helps Gay learn as she works and streamlines the work of going back to earlier versions of her computer-manipulated images.

"Documenting is a way of reminding myself how I solved a problem, of what worked and what didn't work," Gay said. "No matter how many mistakes you make, there are always many more to make. I write down even dumb things to save myself from repeating those errors."

She especially documents how she changes images in Photoshop and several other software programs, and she documents her printing processes.

"I started out making fairly simple notes," Gay said. "As time went on, I wrote down more and more. If I fail to save a step on the computer, I am able to go back and recreate it from my notes."

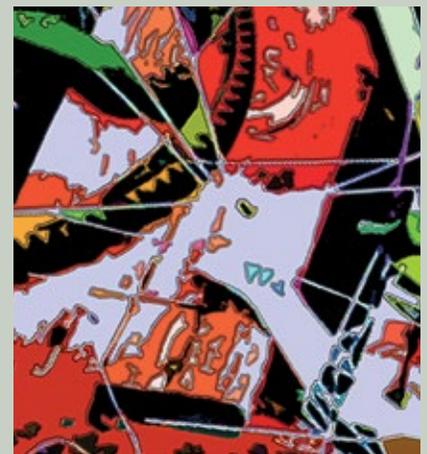
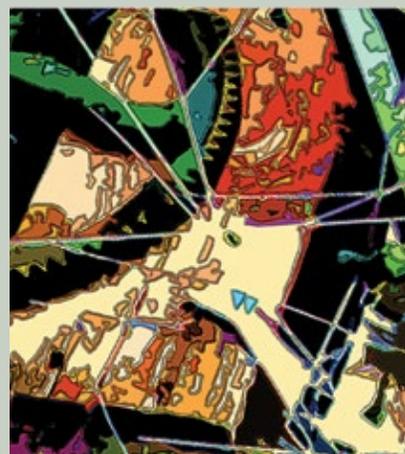
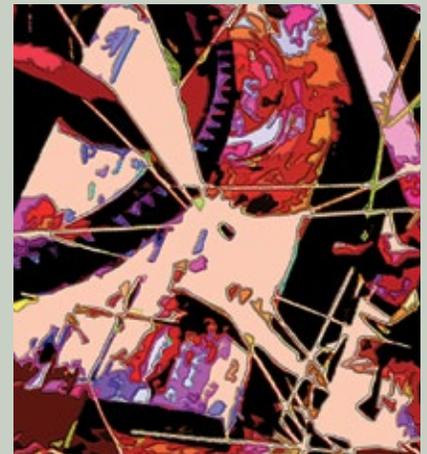
Selecting photos continues to challenge Gay. "I haven't found any way to look at a photograph and know if it will result in an intriguing image," she said. "Every time I think I have a handle on it, a photo surprises me." That

means she has to spend considerable time manipulating various photos.

"I start by adjusting shadows and highlights," she said. "I usually lighten shadows and sometimes darken highlights. I also adjust brightness and contrast, and hue and saturation. I usually pump the saturation to 75-100 percent, which changes the color the most. I like Photoshop's saturation tool because it makes everything look so weird."

She also works with filters and blur tools. She uses Perfect Resize to enlarge her images and tile them for printing. She prints on fabric panels that are 17 x 36 inches. Originally she sent her images out to be printed, but soon decided to purchase a 17-inch printer so she could better control the color and cost of printing. She uses an inkjet printer and prints on fabric that has been coated to better accept the ink.

Gay E. Lasher uses Photoshop to test different color combinations before deciding on the final colors for a piece.



### Addressing, recording solutions

When Gay has selected a photo and manipulated it, her design process is not complete. As she begins quilting, she often discovers areas that need extra attention. *In the Beginning* is an example. She began with a photo she took while traveling in India.

“I thought the photo would work because of all the textures and angles on the left side,” Gay said. She was right, but found another section of the image less interesting. “After I applied the blur tool, the problem began. In the bottom right corner there was a glaring green area with nothing in it. Everywhere else, the image was stuffed with information. I didn’t want to give up on the piece, so I had to solve the design problem I’d created.”

She decided to add texture with trapunto. Next she added black lines with thickened acrylic ink. “I drew the lines on tracing paper and cut them out like a stencil,” she said. As she worked on the piece, she documented her process and ideas.

When Gay tells people she documents her work, they often think she’s journaling. She said her documentation is quite different from her attempts to journal.

“I can’t tell you the number of journals I’ve started that have just three pages filled,” Gay said. “My documentation is more like keeping a lab notebook. I have a scientific background, so that format works best for me.” Her documentation includes both handwritten and typed notes.

The SAQA workshop not only

see “Documentation” on page 31



Above: Gay uses tracing-paper templates to determine the placement of line work, then draws the lines by hand.

Below: *In the Beginning* 52 x 46 inches 2012



# A Sense of Scale

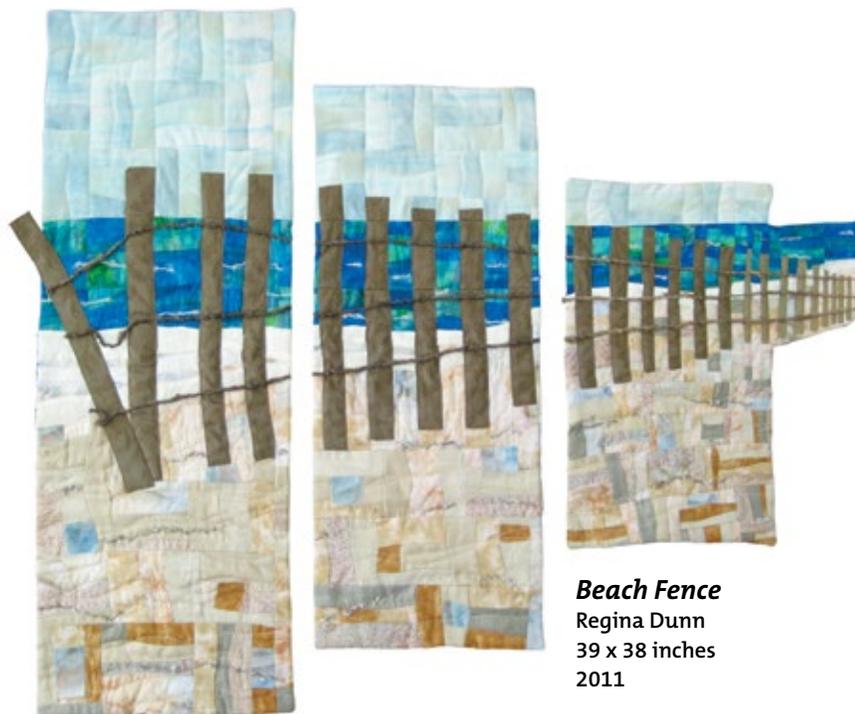
## ***Large and In Charge***

Kerri M. Green  
85 x 85 inches  
2012



Anne Hiemstra, curator for SAQA's *A Sense of Scale* exhibition described it as "unusual." She said, "Instead of specifying a particular theme to be used as the subject matter of the entries, artists were asked to explore the design principle of 'scale' in the creation of large and small quilts."

A selection of quilts from the exhibition are featured here. For the full exhibition, order the catalog for *A Sense of Scale* from the SAQA website, [www.saqa.com/store.php?cat=9](http://www.saqa.com/store.php?cat=9).



***Beach Fence***  
Regina Dunn  
39 x 38 inches  
2011



***Diatom II***  
Betty Busby  
77 x 77 inches  
2011

***Finance Brain/in the mind's eye***

Regula B. Affolter  
12 x 38 inches  
2011



# A Sense of Scale



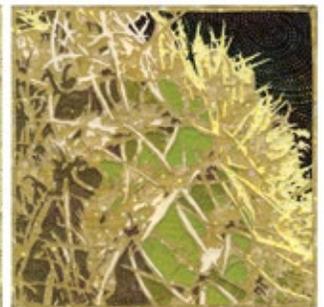
**Panorama**  
Roslyn B. DeBoer  
32 x 39 inches  
2012

**Centricity**  
Casey Puetz  
12 x 39 inches  
2012



**Attachments 1, 3, 4, and 5**  
Janet O. Root  
40 x 36 inches  
2006

**Four Succulents**  
Kathleen McCabe  
42 x 39 inches 2010-2011



## Editor

from page 3

example, traveling to the Salt Lake City area recently, I finally took time to drive the extra miles to see Robert Smithson's spiral jetty that projects out into the Great Salt Lake at its northern end. As I ventured out along the jetty, the water of the lake occasionally washing over my toes, I found this month's featured artist Regina Benson walking with me. I could hear her talking about what it means to go inside a work of art, to truly experience it from multiple angles. Check out all that she has to say about making art, page 6.

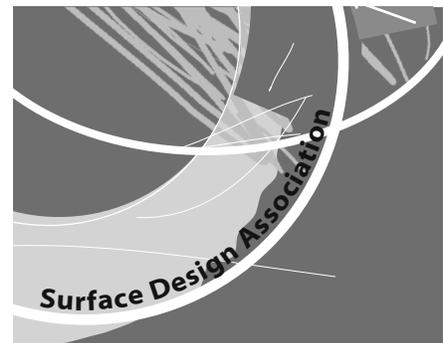
I hope these pages will inspire you to expand your ideas about your art, will help you see more images around you that you can use in your art, and will encourage you to engage more often in more ways with other SAQA members.

## Trends

from page 5

designed to be read. It's funny or poignant or political, and the meaning is an integral part of the art. Some text is illegible because it represents struggles to communicate. Some is used more for the beauty of the typographical forms. SAQA's new *Text Messages* exhibition is part of this growing trend.

As you look at art quilts online, in exhibitions and in the *SAQA Journal*, look for trends and see if you agree with me. People who have heard me lecture on the top 10 trends have told me that knowing the trends changes how they view art quilts. If you spot other emerging trends, please be sure to let me know.



The Surface Design Association is an international not-for-profit organization dedicated to education, research, critical thinking and promotion in the field of Surface Design. Members receive the Surface Design Journal and SDA Newsletter.

Surface Design Association  
P.O. Box 360 Sebastopol, CA 95473-0360  
707.829.3110 [surfacedesign@mail.com](mailto:surfacedesign@mail.com)  
Send \$7 for a sample copy of the Surface Design Journal.

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## Arlé Sklar-Weinstein Wins CREAM Award at Quilt National '13

Studio Art Quilt Associates' Cathy Rasmussen Emerging Artist Memorial Award winner at *Quilt National '13* is Arlé Sklar-Weinstein of Hastings-on-Hudson, New York, for *Truth or Consequences*. The \$500 award, given to a first-time exhibitor at *Quilt National*, was established in memory of past SAQA Executive Director Cathy Rasmussen and is funded by donations from SAQA members.

The piece, made with "DANGER" barricade tape, vinyl window pockets, found debris and commercial cotton, is designed in the kimono form and includes appliqué. Arlé said of her piece:

"Creating visual art in any form often results in something attractive or beautiful to enjoy. To use art as a political statement without falling into illustration is, in my experience, more challenging. In this kimono form, *Truth or Consequences*, the medium is truly the message: barricade tape to create the 'fabric' amplifies the warnings of irreversible environmental damage we humans, in our folly and greed, continue to inflict on our planet."



photo by Deidre Adams

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## Calls for entry

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how to format your digital entry, find a digital guru to help you. For help with this, I recommend Gloria Hansen's book, *Digital Essentials: The Quilt Maker's Must-Have Guide to Images, Files, and More* (Electric Quilt Company, 2008).

Meet the deadlines, noting whether the deadline is a "received by" or "postmarked by" date. Understand how the jury process works. Don't expect jurors to give you comments. Understand getting selected is often the luck of the draw. Exhibition organizers do their best to recruit jurors who are knowledgeable about art, who have strong opinions and a good eye. They must put together exhibitions that fit the given spaces, look cohesive and make strong statements of the themes, working with the guidelines and images they are given. They often work in teams so may have to make difficult compromises. Being rejected is not necessarily a statement on the quality of your artwork.

As a professional artist, you need to show your work, get it into the public eye and make your statement. Just as you work to perfect your technical skills, you must work to develop a following for your art, to make sales and to expand your resume. You need to do what it takes to get your art out there. Answering calls for entry helps you reach that goal. ▼

*Lyric Kinard of Cary, North Carolina, is an artist, author and educator who loves to share the joy of creating beauty in cloth. You can see her work and read about her publications and workshops at [www.LyricKinard.com](http://www.LyricKinard.com).*

## Documentation

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encouraged her to document for herself, but also as a way of sharing her processes.

"The point was made that museums and even galleries want information about artists' processes," Gay said. "That made sense to me. Some artists are reluctant to share that information, but I'm happy to do so."

Gay recommends each artist develop a documentation style that works for the artist. Life experience and work style will impact it, she said. Gay has worked as an art photographer, hand coloring and collaging images. Then she earned a doctorate in psychology and had a therapy practice for a number of years. She began art quilting in 2003 when she retired from that practice.

Along the way, she also studied art and learned to weave.

"I've always had textiles in my life," said Gay, the granddaughter of a tailor, her paternal grandfather, and a dress-pattern maker, her maternal grandfather. "When our children were young, I was a weaver. In the late 1970s, I went to college to take a drawing class and stayed long enough to get a bachelor's degree in fine art."

The art she makes today combines her art photography, art education and lifelong love of fiber. By documenting her work, she is able to expand her skills, advance her art, and share her art and techniques with others. ▼

*Dana Jones is editor of the SAQA Journal.*

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# Quick Notes

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

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.

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Deadlines for articles and member gallery images	Theme
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<b>Spring 2014</b> November 1, 2013	Family
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