

SAQQA

Journal

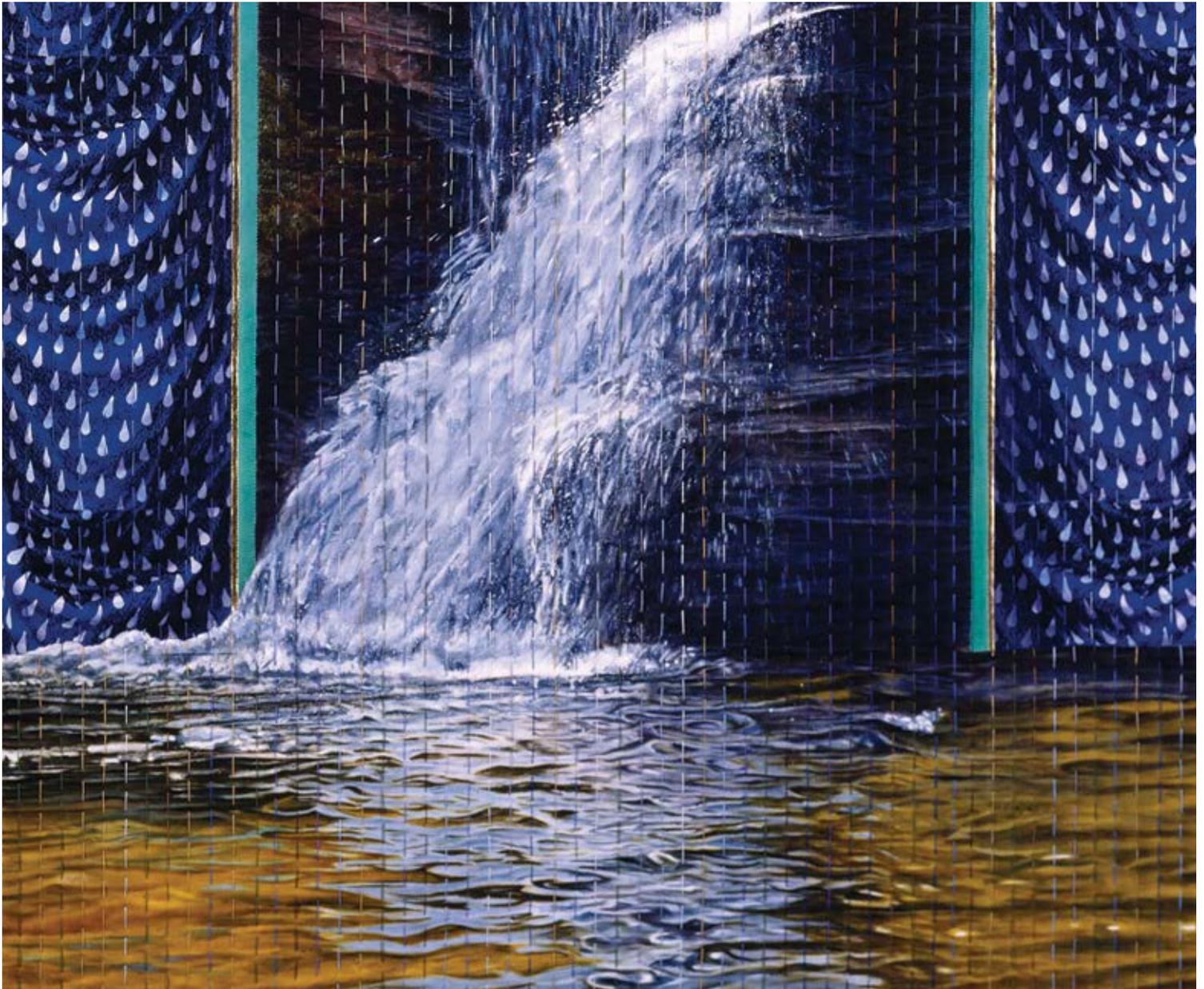
Studio Art Quilt Associates, Inc.

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Fall 2013



Jack's Falling Water (detail)

by Gayle Fraas & Duncan Slade

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Thoughts from the president

by Sandra Sider



As of October 1, 2013, my term of service on the SAQA Board of Directors ends, and we have a new president.

The board unanimously elected Kris Sazaki of Sacramento, California, at its April 2013 meeting. Welcome Kris!

Kris has been vice president of the SAQA board since soon after joining the board in 2010. Before that, she served two years as a regional representative in the Northern California-Nevada Region, recently renamed the Northern California-Northern Nevada Region. She brings to this position years of making quilt art; experience teaching German literature and women's studies at the university level;

and academic credentials, including a doctorate in Germanic languages from the University of California, Los Angeles. She now teaches at quilt guilds and online, www.pixeladies.com.

Kris has collaborated with fellow SAQA artist Deb Cashatt as the Pixeladies for 10 years. Their work has appeared in numerous exhibitions, including *Quilt National '13*. *Quilting Arts Magazine* published an interview with Kris and Deb on their experience working together in its December 2012/January 2013 issue. They are authors of *Furoshiki Fabric Wraps: Simple, Reusable, Beautiful* (C&T Publishing, 2012).

As SAQA vice president, Kris chaired the Long-Range Planning Committee, which drafted the long-range plan document that was approved by the board earlier this

year. She has served on the Fundraising Committee and chairs the Education Committee, where she is committed to enhancing the skills of SAQA members and informing the public about contemporary quilt art and SAQA's key role in this exciting genre. She hopes to establish liaisons between SAQA and educational institutions offering courses in fiber and textile art.

As I leave my position as SAQA president, I want to thank the hundreds of SAQA members who have worked so hard on our various committees and special projects during the past three years. I am especially grateful to Martha Sielman, our dedicated executive director, for her endless support. You all have made my task easier. It has been an honor to serve this great organization as your president.

SAQA mourns passing of Carolyn Lee Vehslage



It was with great sadness that Studio Art Quilt Associates learned Carolyn Lee Vehslage, editor of the *SAQA Journal* for more than eight years, died in early September. A celebration of Carolyn's life will be held next spring at the Spray Beach Yacht Club in Beach Haven, New Jersey, said Carolyn's widower, Peter Vehslage.

SAQA Executive Director Martha Sielman said Carolyn will be missed by people across the art quilt community. "Carolyn had a strong vision for the *Journal*," Martha said. "She wanted to show members how to grow as professional artists. She took the *Journal* from what was a simple newsletter to a full-color magazine."

Carolyn was a founding member of Fiber Revolution, a group of New

England artists that has mounted exhibitions and done much to further awareness of the art quilt. Members of Fiber Revolution will miss Carolyn as a friend and tireless worker. "She carried the lion's share of the work necessary for our group to succeed," said Fiber Revolution President Kevan Lunney. "Above all else, we had the opportunity to witness and experience Carolyn as an exceptional friend. Her enthusiasm, smile, courage and leadership will be missed."

In lieu of flowers, the family asks donations be made in Carolyn's name to charities of the givers' choice — especially those that serve people with mental illness. Cards can be sent to Peter Vehslage, 8 Sturbridge Drive, Sicklerville, NJ 08081.

From the editor

by Dana Jones



This issue of the *SAQA Journal* is focused on collecting art quilts. As it came together, I realized I had some

advice to offer collectors and the artists who work with them—advice on photography. I can sum up my thoughts in two sentences: Collectors of art quilts need to have professional photos on file of every piece in their collections so they can share the artwork with museums, publishers and editors via email or electronic file-sharing programs. Artists can help their collectors with this by providing photos when their work is purchased.

The time to have quilts photographed is as soon as you start collecting, perhaps even before you realize the several pieces you've purchased—at a local SAQA meeting, in an art gallery or through the SAQA Benefit Auction—are a formal collection. Having low-resolution snapshots may suffice for insurance purposes, but such images will not be adequate for most other purposes.

Have photos taken of the full pieces, being sure all edges, bound or otherwise finished, are included. The edges are part of the art. Photos of details are an added plus, though not necessary when you have high-resolution, large-format photos taken. When you get top-notch photos of the full pieces, you often are able to pull details from those images. It is also a good idea to have the back of the pieces photographed, being

sure the labels are easy to read in the photos.

It's worth the time and expense to find and work with a photographer who has experience photographing textiles and who knows how to properly light fiber art to highlight stitching, embellishments and surface-design elements.

Collectors who began collecting before the advent of digital photography should have slides and prints of that earlier work converted to digital formats. Ditto for artists, who can then share digital copies with their collectors.

When you have photos in hand, the next step is to set up electronic and/or paper files using a standard naming system and creating data files that include the following information for each art quilt:

- the title of the piece;
- the name of the artist as it should appear whenever the work is shown or published;
- the size of the piece, best written as height x width in inches or centimeters;
- the year the piece was completed;
- where and when the piece was purchased, from whom, and the price paid;
- materials and techniques used in making the piece;
- any interesting information about the piece and the artist, such as places where the piece has been shown, what inspired the piece

and/or its title, and stories behind the piece.

Establishing a consistent standard for naming photo files will make it easy to find photos of art quilts when they are requested by museum curators, exhibition planners and editors. It is a plus if the naming system communicates clearly the artist's name and the title to others who will work with the photos.

It is helpful if the photo files are accompanied by release forms from artists to collectors outlining how the collectors can use the images and if and when artists must be notified. Such forms can outline copyright guidelines and can give collectors permission to share images of collected pieces with exhibition venues and publications. Photo files can also include appraisal information that may be needed when collectors share and ship pieces to museums and exhibitions.

I want to thank everyone who allowed their work to be used in this issue, who sent photos and followed up with caption information. I learned a lot about collecting art quilts. I hope you will too. When you've read the articles and enjoyed the photos, I hope you will think about the art quilts you own by artists other than yourself. Do you have the beginnings of an art quilt collection? If the answer is yes, it's time to meet your new best friend—a professional photographer who will help you document and share your collection.

Report from the SAQA executive director

by Martha Sielman



I am excited to announce the Studio Art Quilt Associates (SAQA) Board of Directors has reorganized our membership categories and benefits. Effective October 1, 2013, we will have a new membership structure, including new benefits, revised names for some of the existing membership categories and a new membership category.

Why make the changes? In June 2012, as part of the long-range planning process, we conducted a survey asking SAQA members for their thoughts on membership benefits; 728 members completed the survey. Respondents told us which benefits they use and new benefits they wished SAQA would offer.

The Long-Range Planning Committee then asked SAQA member Jamie Fingal to organize the Membership Benefits Committee comprised of a diverse group of volunteers. The committee, which included Jamie, Dena Crain, Lisa Ellis, Diane Howell, Cat Larrea, Jeannie Palmer Moore, Candice Phelan, Elena Stokes, Judy Warner and Vivien Zepf, read all comments from survey respondents and reviewed an in-depth statistical analysis of the responses prepared by Candice and Cheryl Ferrin. The committee then submitted detailed recommendations for improvements to the board.

Board members also reviewed the statistical analysis and read respondents' comments. They reviewed the recommendations of Jamie's

committee, and they spent an entire day before the start of the SAQA conference in Santa Fe, New Mexico, last April discussing and creating the new membership structure. The new categories will be:

Student, unchanged category: \$30;

Supporting Member, new name for the Active Member category: \$60;

Arts Professional, new category: \$85; and

Studio Artist, new name for Professional Artist Member (PAM) category, with additional benefits: \$125.

Current members will automatically be moved to the new categories. Active Members will become Supporting Members and PAMs will become Studio Artists.

Arts Professionals

This category has been added for members who are involved with art quilts and the arts in general, but who are not primarily spending their time working in studios. This includes such people as teachers, curators, appraisers, writers and collectors. They may make art quilts but their focus is primarily on other related activities.

There is no application process necessary for this category. The additional \$25 fee allows Arts Professionals to market their businesses through the SAQA website.

Each Arts Professional will have a page on the SAQA website, similar to the former PAM pages. Arts Professionals will be able to promote their businesses with brief descriptions of

what they do, links to their websites and contact information. They will be able to upload headshots of themselves and one photo of what they primarily offer. For example, Arts Professionals may choose to show students taking their workshops, the covers of their new books or their logos. All Arts Professionals will be listed in the new Art Services Directory using searchable keywords to make it easier for people to find them and their businesses.

If you are an Active Member and wish to upgrade to Arts Professional, visit the SAQA website, www.saqa.com, for information on how to do so. Once your upgrade has been processed, you can add the information, images and searchable keywords for your business to your membership profile page.

Studio Artists

Studio Artists will have the same benefits as former Professional Artist Members (PAMs), plus additional new benefits. Selection will continue to be based on application via resume and portfolio juried by a yearly panel of Studio Artists. Studio Artists' work will be part of the SAQA website's slideshows and Image Library for Virtual Galleries, <http://www.saqa.com/gallery-mini.php?ID=133>. Studio Artists will be eligible to be part of the annual *Portfolio*, in print and as a digital, searchable version. The print *Portfolios* will continue to be mailed to galleries, museums, libraries, collectors, interior designers and architects.

see "Executive director" on page 44

Marvin Fletcher on growing an art quilt collection

by Dana Jones

When Marvin Fletcher bought his wife, Hilary Morrow Fletcher, an art quilt as a 20th wedding anniversary gift in 1985, little did he realize it was just the first of many art quilts the Athens, Ohio, couple would purchase.

"We didn't have a vision of collecting as an ongoing thing, but once we bought one quilt, we knew it was possible to buy more," Marvin said. "Neither of us said we wanted to collect quilts; our collecting really started as an accident. I'm not sure when we realized we had a collection, but at some point it struck us that we did. It wasn't a conscious decision to collect, but it was something we enjoyed doing together."

When Marvin bought that first quilt, Hilary had just become project director of Quilt National, the biennial art quilt exhibition sponsored by the Dairy Barn in Athens, Ohio. The quilt was *Flowerseed Farm* by Holley Junker, which was co-recipient of the Award for the Most Innovative Use of Medium at *Quilt National 1985*.

In 2006, as Hilary was preparing for *Quilt National 2007*, doctors discovered she had cancer of the liver, her second bout with cancer in seven years. She died August 11, 2006. By then, collecting art quilts—most from Quilt National exhibitions or from quilts entered in Quilt National but not juried into the exhibition—had become so much a part of life for Marvin and Hilary that Marvin continued collecting.

Marvin said that since Hilary's death, he may have chosen a few quilts she would not have selected,

but his process for picking quilts to purchase remains close to the process they developed together.

"When Hilary went through entry slides of pieces submitted for consideration for Quilt National exhibitions, she would pick out ones she thought I'd like," Marvin said. "I like color and design, with less focus on technique. Since Hilary died, people at the Dairy Barn have helped me make selections."

Marvin's starting point remains identifying pieces he is drawn to. Then other criteria kick in.

"I have size limitations; pieces have to fit on the walls of my home," he said. "And there's a price above which I don't go. My collection doesn't have a theme, and generally, I don't buy a piece by an artist I already have. There are a few artists from whom I have more than one quilt. For example, I have three pieces from Noriko Endo."

Marvin said he usually buys two to four pieces from each Quilt National. He and Hilary commissioned two quilts for their collection, and they sometimes bought quilts from shows



Graffiti by Eileen Lauterborn, 46 x 42 inches, 2009



Heaven and Earth by Jane Sassaman, 64 x 64 inches, 1992

Falling Leaves by Barbara Hartman, 41 x 41 inches, 2009



they attended. Marvin has gone to a few shows on his own in recent years.

Developing the collection

The Fletchers named the collection the Marbaum Quilt Collection, combining their fathers' original surnames, Marowitz and Feigenbaum. As the collection grew, the Fletchers knew they needed more space so they could have a larger selection hanging at a time.

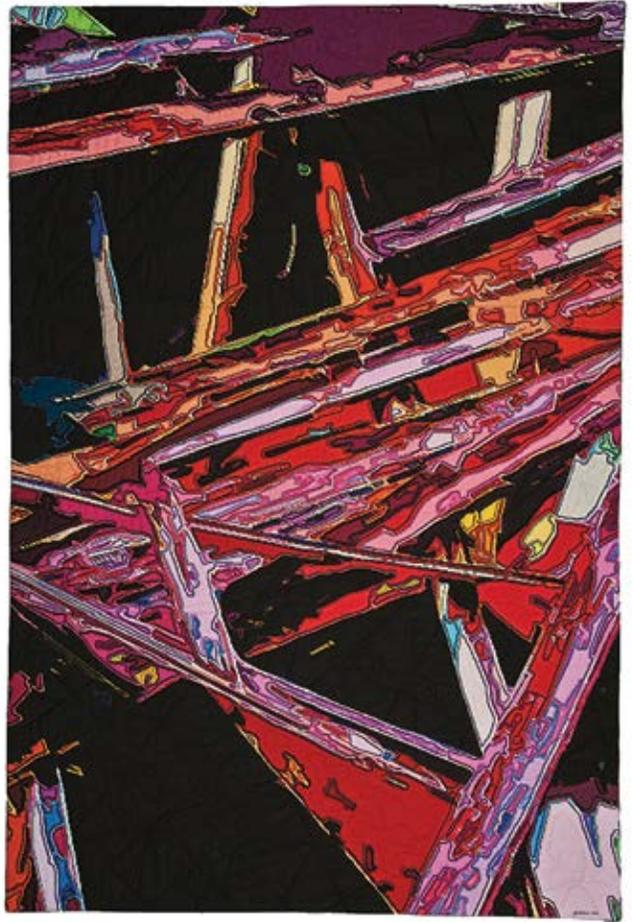
"In the 1980s, after we'd started buying quilts, we decided we needed to expand our house," Marvin said. "We worked with a local architect to design a new living room and a second floor—the living room to showcase quilts and the second floor for storage of those not on display. In the living room, we used neutral colors, installed special lighting, built high ceilings and included hanging strips. The room has windows, but I never open the blinds so I don't expose the quilts to the sun.

"Hilary taught me to rotate the quilts so we'd see new things and also to give the quilts a break from the stress of hanging. I have quilts all over the house. Hilary created a database of our collection that I keep up and use to rotate quilts a least once a year."

Marvin is considering where he will donate the quilts some day, as his children, while interested in having a piece or two from the collection, are not interested in maintaining and housing all the pieces, which numbered 90 before Quilt National 2013. His goal is to find a place that will take care of the quilts and share them



Broken Fence by Leslie Riley, 72 x 83 inches, 2011



Abstraction II by Gay Lasher, 47 x 32 inches, 2011

with the public. In the meantime, he's willing to loan the quilts for exhibitions. For example, a portion of the collection was displayed at the San Jose Museum of Quilts and Textiles in San Jose, California, from November 16, 2010, to January 30, 2011.

"I buy the quilts for enjoyment, not as an investment," Marvin said. "I would think anyone who collects quilts is not investing."

Going forward

Marvin continued collecting during Quilt National 2013. As in the past, he reviewed all the entries, a process that has become much quicker since the introduction of digital photography.

"I make initial choices without any clue as to their size or price," he said.

"I narrow my list some, then I consult with the people at the Dairy Barn. Once I know the sizes and prices, that knocks some pieces out. When I get down to the last six or seven pieces, I usually go with the pieces the jurors have selected for Quilt National.

"In the end, I put down 10 percent for the right of first refusal on one or several quilts. These pieces, which are part of the Quilt National tour for two to three years, remain listed for sale while touring. If someone else wants to buy them, then I must decide if I want them. If so, I purchase them at that time." If no one else wants to purchase them during the tour, Marvin can purchase them at the end of the tour.

Marvin said he will continue collecting as long as he enjoys doing so. "I see no reason to stop collecting,"

he said. "I really like the art form, and I like living with the quilts."

Marvin, now retired from full-time work as a history professor at Ohio University in Athens, stays connected to Quilt National by volunteering to assist with the exhibition's website, and he helped establish an award named for Hilary.

"She always kept track of who entered Quilt National," Marvin said. "She was excited when someone who had tried a number of times finally got in, so we named the award the Hilary Morrow Fletcher 'Persistence Pays' Award. It goes to the person who gets into the show after trying the most times." ▼

Dana Jones is editor of the SAQA Journal.

Penny McMorris on developing an eye for quilt art

by Dana Jones

While collecting art quilts won't make you rich, it will enrich your life. That's wisdom from Penny McMorris, *Quilt National 2013* juror and vice president of the Electric Quilt Company. Penny, who first became interested in art quilts in the 1960s, has worked with several collectors to help them develop an eye for the best artwork.

"I worked with Ardis and Bob James as they selected contemporary quilts to purchase," Penny said. The Jameses already had an extensive collection of traditional quilts. Their collection became the foundation for the permanent collection of the International Quilt Study Center & Museum in Lincoln, Nebraska. Penny has also

consulted with Jack Walsh, art quilt collector and member of the Studio Art Quilt Associates Board of Directors. In that process, Jack decided to focus on collecting art quilts that reference water.

When working as an art consultant, Penny said she's learned successful collecting begins with homework—lots of homework.

"The way you develop an eye for quilt art is to see as much as you can," she said. "When I started working with the Jameses and Jack, I tried to show them as much as possible toward creating a foundation. If you don't know what has been done, you don't know what's a good piece. If you want to be a serious collector,

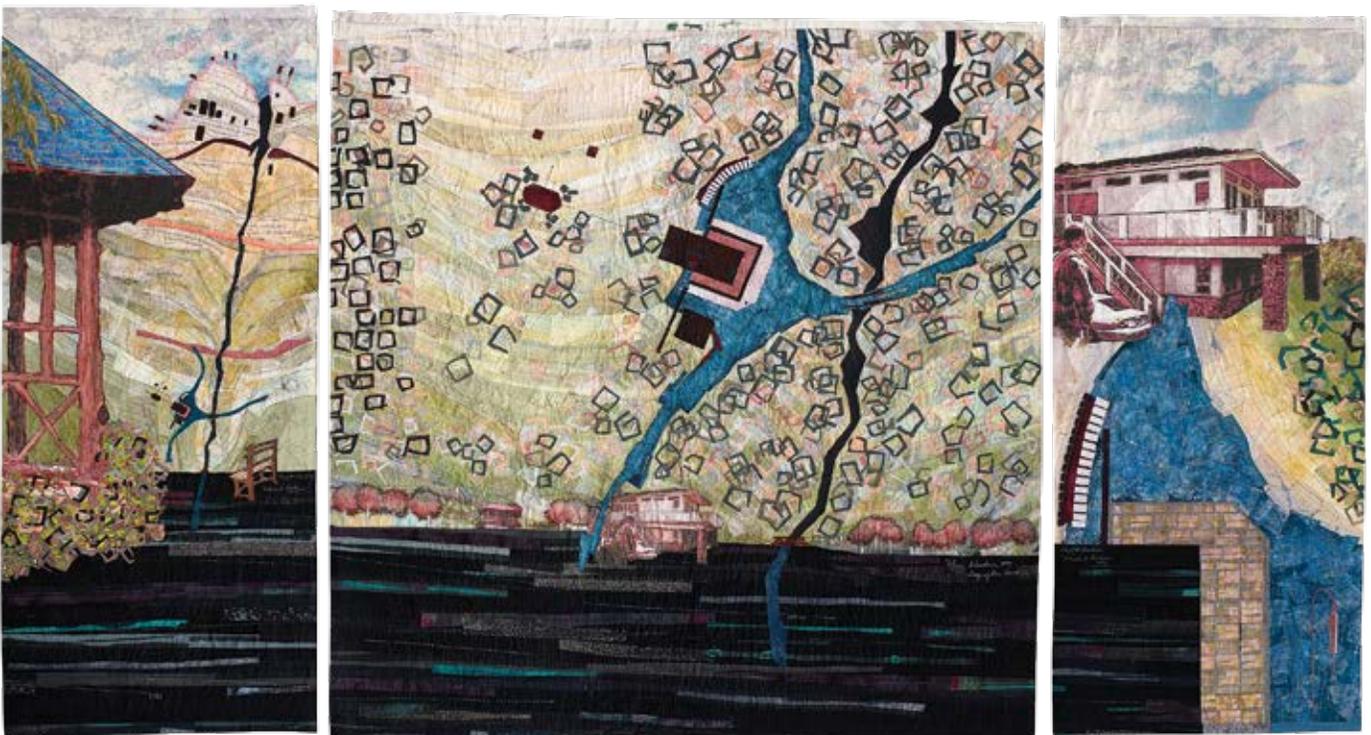
you need to study art quilting with intensity for a long time. You need to get a handle on the work that's out there, the artists and where art quilting is going. And you need to read every book on art quilting that you can."

She recommends the following books as a starting point:

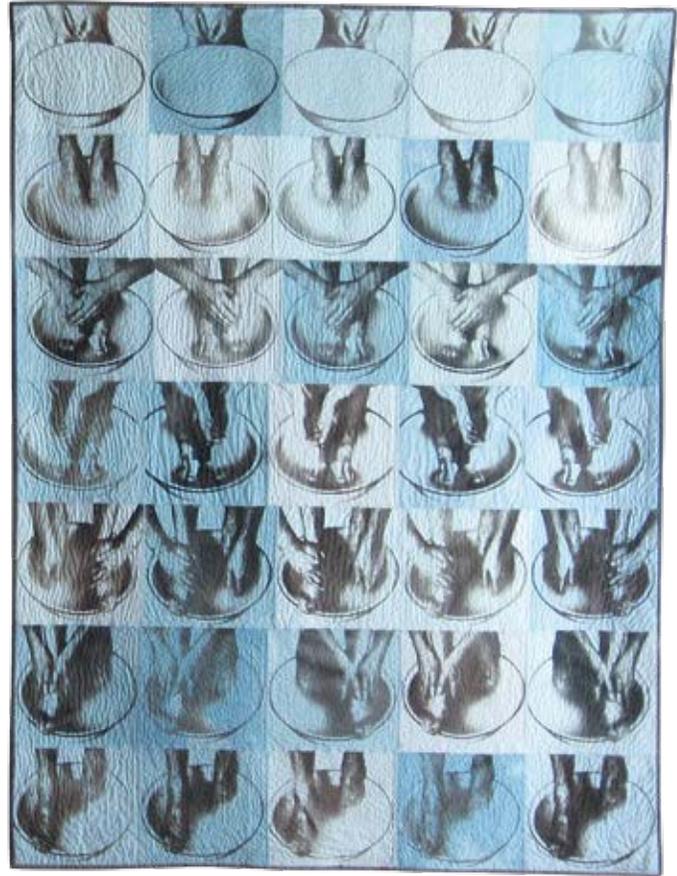
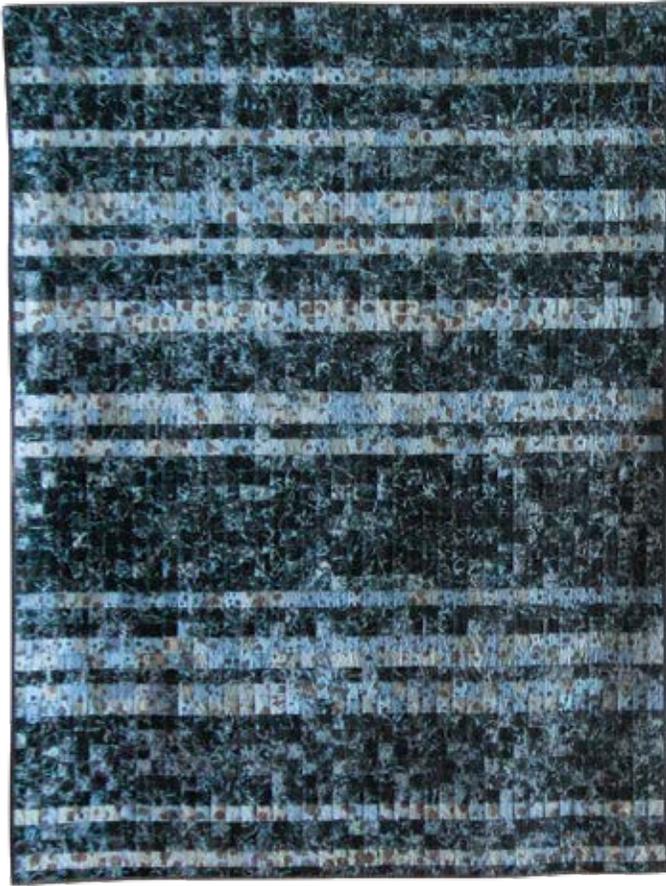
The Art Quilt by Robert Shaw (Hugh Lauter Levin Associates, 1998);

The Art Quilt by Penny McMorris and Michael Kile (The Quilt Digest, 1996); and

Masters: Art Quilts: Major Works by Leading Artists curated by Martha Sielman (Lark Crafts, 2008) and *Masters: Art Quilts, Volume 2: Major Works by*



Lay of the Land II by Valerie Goodwin, 54 x 84 inches (triptych), 2009. Collection of Jack Walsh.



Leading Artists curated by Martha Sielman (Lark Crafts, 2011).

Gaining an understanding of the development and status of art quilting takes more work than it once did because there is so much to see now, Penny said.

"In the 1980s, art quilting was a tiny little field," she said. "You could buy every book on quilting that had been published. You could collect all the top artists. You could call the artists and talk with them. Art quilting has now blossomed into a worldwide movement. It's difficult to know everything that's happening."

Knowing the field, however, is still possible. It just takes more work and more time. You will find other collectors helpful to your learning process, Penny said.

"While art quilting is a growing field, it is still small in the art world," she said. "You can know other

collectors and can meet the artists. It's still a very intimate field."

Starting a collection

A first step for a future collector is to figure out what she or he likes, Penny said.

"There's a difference between liking a piece and knowing it's good, but learning what you are drawn to is a good place to start," she said. "Usually people start collecting as decorative collectors. They like fiber art, they have a space for a piece and they have a color in mind. Some people continue in this direction, which is fine. Others become more serious collectors who want to make more informed choices. Some of the work they were drawn to at first, they get tired of. Their tastes change as they know more about what's out there.

"When you study, you learn there's a difference between what you like and what is good. You may not like

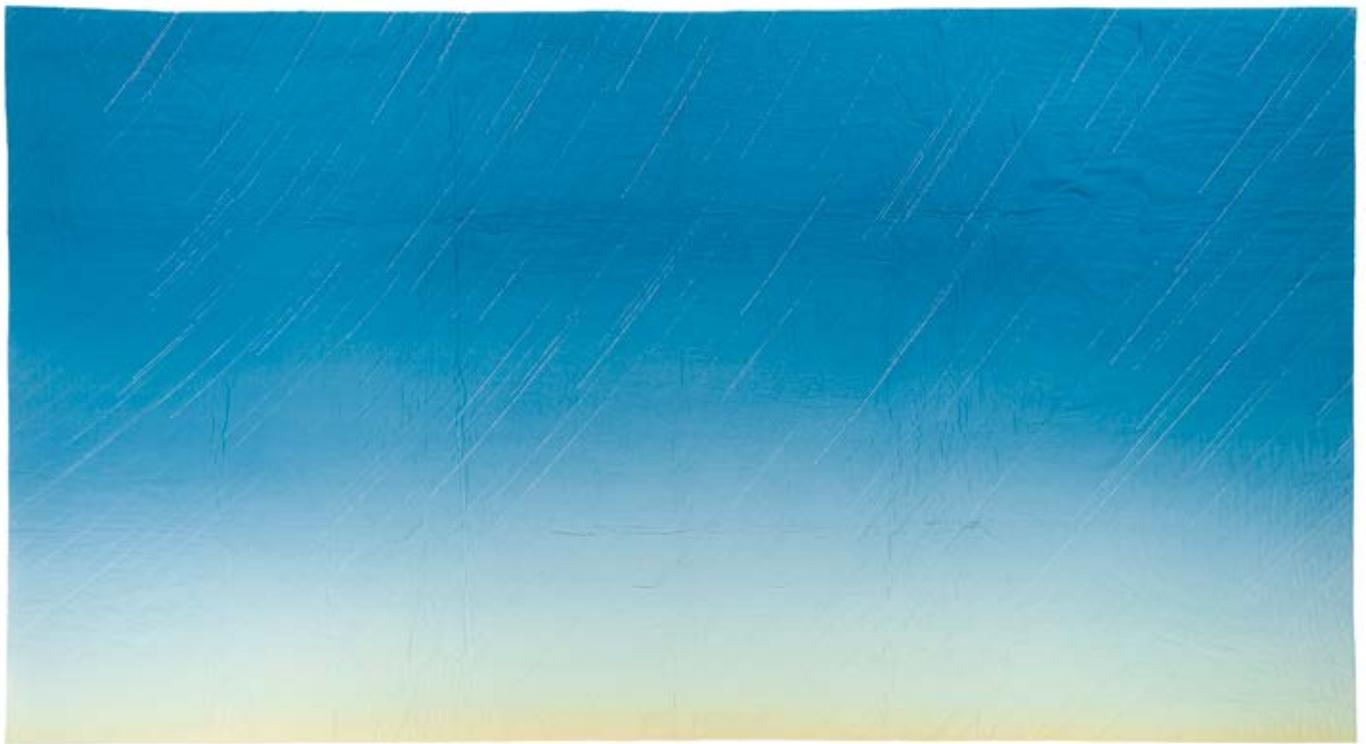
Describing Rain by Rachel Brumer, 84 x 127 inches, 2006. Collection of Jack Walsh.

what is good, but you know it's good."

A second step for a new collector is to determine her or his parameters for collecting, including such things as budget for purchasing art, space for displaying and storing art, and time to devote to collecting.

"Collectors must decide if they will focus their collections," Penny said. "If budget doesn't allow you to purchase everything you want, then a focus will help you narrow your choices."

Collectors also should be clear about why they want to collect art quilts. "There are people who just love collecting," Penny said. "When they get interested in something, they want to get more."



Dawn (Left Illinois for California, April 15, 1859) by Anna Von Mertens, 55 x 101 inches, 2007
International Quilt Study Center & Museum 2010.002.0001

Knowing they are supporting artists is a draw for many collectors.

“They see themselves as patrons of the arts,” Penny said. “They get joy from helping artists. They know how important it is for artists to be collected. Because the whole field of art quilting is emerging, collectors know they can make an impact by supporting the artists.”

While collectors in some fields are in it for prestige, Penny said this doesn’t apply to art quilting.

“I don’t think anybody buys art quilts for status,” she said. “Art quilt collectors usually are not vying with other collectors to purchase a piece. Instead, they are encouraging each other and sharing what they know. Few art quilts have secondary market value yet. Anyone collecting art quilts for investment purposes will be quite disappointed in their lifetime. Making money on a collection is about supply and demand, and supply and demand doesn’t come into focus

unless an artist develops a following, especially if an artist is still making art.” Such is the case for most art quilters.

Collector/artist relationships

In Penny’s experience, most collectors value relationships with the artists whose work they purchase. This ties into their role as patrons.

“Collectors often want to meet the artists and visit their studios,” Penny said. “For example, Jack Walsh likes to attend their exhibitions. He makes an effort to meet the artists and keep up with their new directions.”

Penny said many quilt artists are doing a good job of building and sustaining relationships with collectors, often using social media.

“Artists can stay in touch with collectors through the Internet and by emailing newsletters and announcements of exhibitions and new work,” she said. “Artists really are freelance entrepreneurs. They need to stay in

touch with collectors to keep their work fresh in the collectors’ minds. When a collector purchases a piece, the artist should provide any information she or he can about the piece. The artist can pass along exhibition catalogs, information on how to take care of the art, and shipping and handling instructions.”

The collector in turn should communicate with the artist, Penny said. “When a piece in a collection is exhibited, a collector should let the artist know so the artist can add it to her or his resume,” she said. “With the Internet, it’s easy to stay in touch.”

Penny encourages people to collect art quilts. It’s an exciting time for the field with so much new work emerging. While you won’t get rich collecting art quilts, you will find a wealth of visual stimulation. ▼

Dana Jones is editor of the SAQA Journal.

Tips on commissioning quilt art

by Jack Walsh

My first step in commissioning an art quilt is to define the purpose of the commission. It may be to enable an artist to pursue an idea or vision. It may be to enhance a specific location. It may be to honor someone or commemorate an event. Knowing the purpose will impact your selection of an artist.

Many artists do not want to be limited by location or occasion, so if either of these is your purpose, you can narrow the field of possible artists to those willing to accept your limitations and specific requests.

When I issue a commission, it generally involves identifying artists who can benefit from having an opportunity to pursue a vision unrestricted by time and/or marketability of the finished work of art. When commissioning a piece for a location, I identify artists whose work is attractive to me as the sponsor of the commission. When commissioning work to honor someone, I identify artists whose work appeals to the person who will receive the finished work. For example, when my twin brother, Frank, and my sister-in-law, Christine, built their retirement home, I wanted to commemorate the occasion by having an art quilt created for them. We pored over photos of works by numerous artists. Then I contacted artists whose work they liked and found one willing to accept the commission.

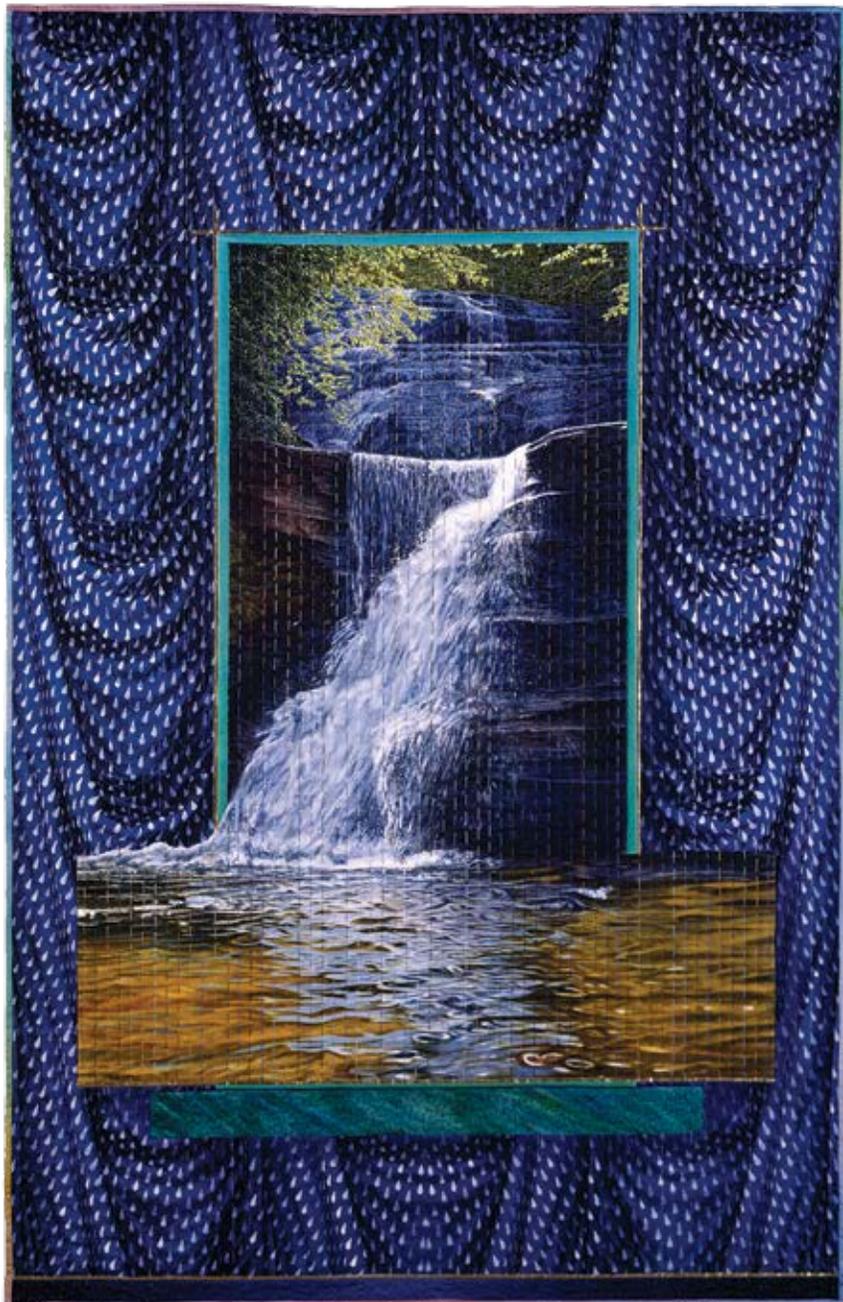
Jack's Falling Water
by Gayle Fraas & Duncan Slade
56 x 36 inches
1997

Terms of a commission

The sponsor and artist need to agree on key points of the commission up front. These include size, price, date of completion and the sponsor's preferences in terms of subject matter. For example, when I issue a commission

for a work for my collection, I ask the artist to make it on the subject of water. If there is no limit on time for the artist to complete the commission, that should be stated.

Once terms are set, the sponsor and artist should sign a written





Water

by Terrie Hancock Mangat
122 x 98 inches
2010

agreement. This can be as simple as a letter or email if both parties are comfortable with that. The agreement should include the information listed above plus the following:

- A payment schedule
This may include initial and final payments. If many hours of work are involved, a payment halfway to completion may also be appropriate.

- Copyright ownership
When a work of art is created and is purchased by another person, the artist normally retains the right to duplicate the image. For example, artists of pieces I've commissioned can use images of their work for such products as greeting cards or hand-bags. It is helpful for the agreement to state that if the work is exhibited, the exhibitor may use images of the art quilt to promote the exhibition.

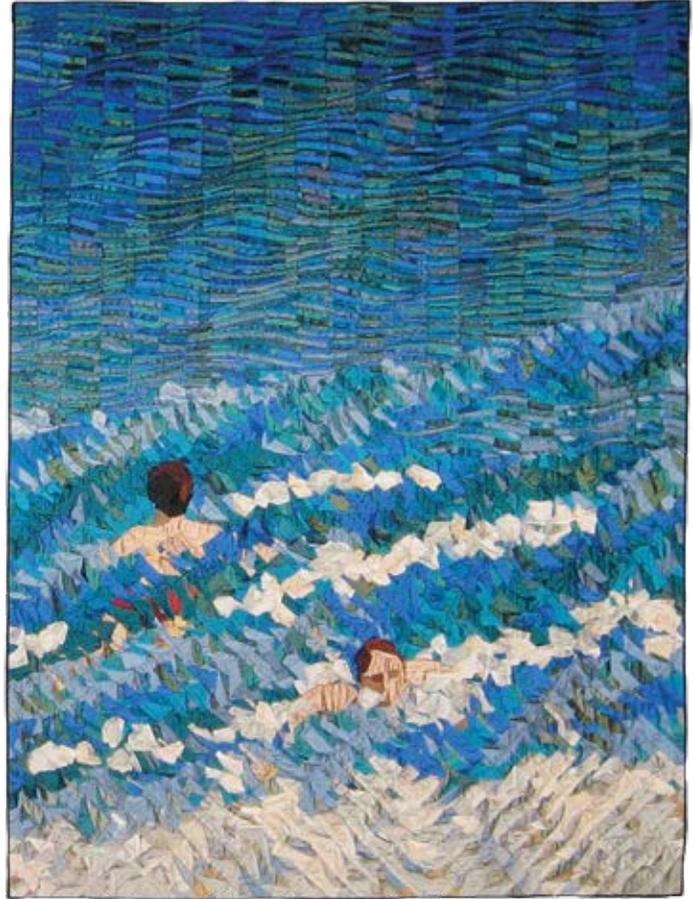
- Artist/sponsor relationships
Most artists have preferences for how they will interact with sponsors while working on commissions. The sponsor should let the artist take the lead in establishing the pattern of interaction, which may include spending time together at the start of the commission, guidelines for the frequency of communication while the artist is working, and a process for handling the artist's requests for input from the sponsor that may affect the nature of the artist's work.

If a sponsor is not comfortable with some aspect of the process, the sponsor should discuss it with the artist, being sure to listen to what the artist has to say. Artists often have developed ways of working with sponsors



Flow

by Joan Schulze
101 x 101 inches
1995



Surf Swimmers by Tim Harding, 89 x 138 inches (diptych), 1998

that work best for them. For example, an artist once asked me to take photographs of a waterfall for her to include in the work. I was hesitant to do this as I didn't feel capable as a photographer and didn't want to interfere with her work. In the end, I realized the artist knew what she wanted, and I became comfortable complying with her request.

Unless a commission is intended for presentation at a specific time or event, it is best to be supportive of the artist in working through delays. I have found that artists are most creative when outside pressures are minimized. Some of the commissions I have issued have taken a year or even two years to complete. When encouraged to work at the pace with which they are most comfortable,

artists have produced some wonderful works of art for my collection.

When the work is done

Receiving a new work of art is exciting. Opening the container to see the work for the first time is like opening a treasure chest. I don't know exactly what I'll find, but I know it will be great.

Once you own the commissioned work, let the artist know if it is exhibited in an exhibition and/or museum. Having work exhibited publicly enhances the career of the artist. Being able to list all of the exhibitions and museums in which work has been shown expands an artist's resume.

There are additional rewards to commissioning art. I have developed

friendships with artists that I enjoy long after the commissioned art is completed. Knowing the story of a work of art from its inception enhances my enjoyment of it.

A commission can enable an artist to explore new visions and new ways of creating. It is rewarding for a sponsor to know that she or he has contributed to the future work of the artist. ▼

Jack Walsh is an executive and licensed professional engineer whose life work is making water safe to use. He has collected art quilts for more than 20 years and has commissioned 10 artists to create art quilts on the theme of water. He has also commissioned two art quilts as gifts and commissioned a sculptor to create two pieces for his vacation home. Jack serves on the Studio Art Quilt Associates Board of Directors.

When collectors, museums and artists work together

by Carolyn Ducey

When Ardis James, collector and benefactor of the International Quilt Study Center & Museum (IQSCM) in Lincoln, Nebraska, died in 2011, 17 quilt artists donated quilts to the center in her honor. Most were inspired to do so because Ardis encouraged them in their careers. Many said her support was pivotal in their commitment to explore quilting as their chosen medium. They were inspired by her belief in and support of their artistic visions.

The relationships Ardis forged with quilt artists over 40 years exemplify

the relationships that can develop between collectors and the artists whose work they collect. Such relationships are shaped by personalities, knowledge, connoisseurship and experience, and they are impacted by subjectivity, exposure and history.

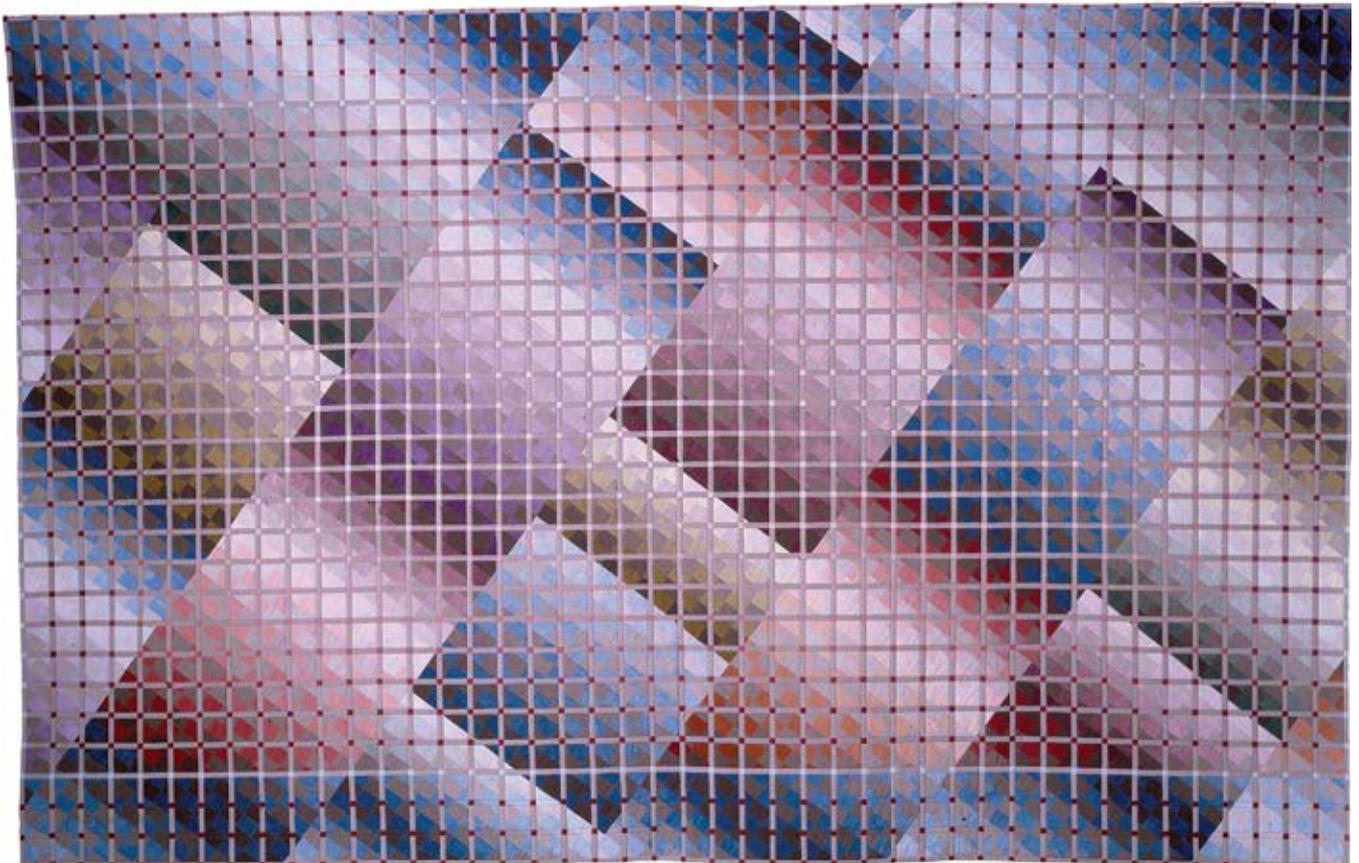
If you are either a collector or artist, you likely have questions about how to foster relationships, such as:

- How can collectors get to know quilt artists and vice versa?
- How can institutions that collect quilt art and artists build successful relationships in an age of reduced budgets and public scrutiny?

- Are there effective means by which artists can reach collectors toward establishing relationships that will help them build their reputations and place their work in major collections?

Today's world is vastly different from when Ardis James began collecting, but many of the answers to these questions remain the same. Individual collectors and professional curators rely on a range of opportunities and experiences to collect the best of the art quilt genre. Artists need to know where to meet the collectors—in person, online or by having

Depth of Field III: Plane View by Jan Myers-Newbury, 86 x 133 inches, 1985
International Quilt Study Center & Museum 1997.007.1062



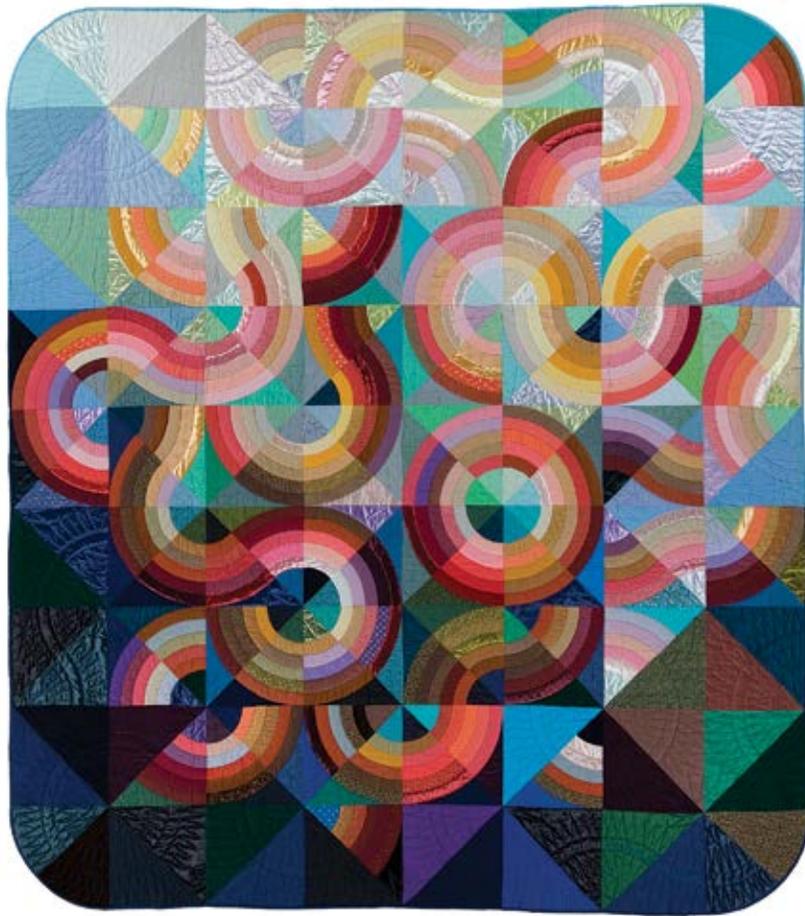
work in exhibitions. Artists must show their work; collectors must be on the lookout for new work that expands the definition of art quilts.

Artists may want to send email blasts about exhibitions of their work to museums and private collectors. They can add these institutions and individuals to lists of those who regularly receive their emails, such as e-newsletters. It is not advisable to send pricey color packets unless they are requested. Artists should seek out museum curators who attend exhibitions.

Tips for artists

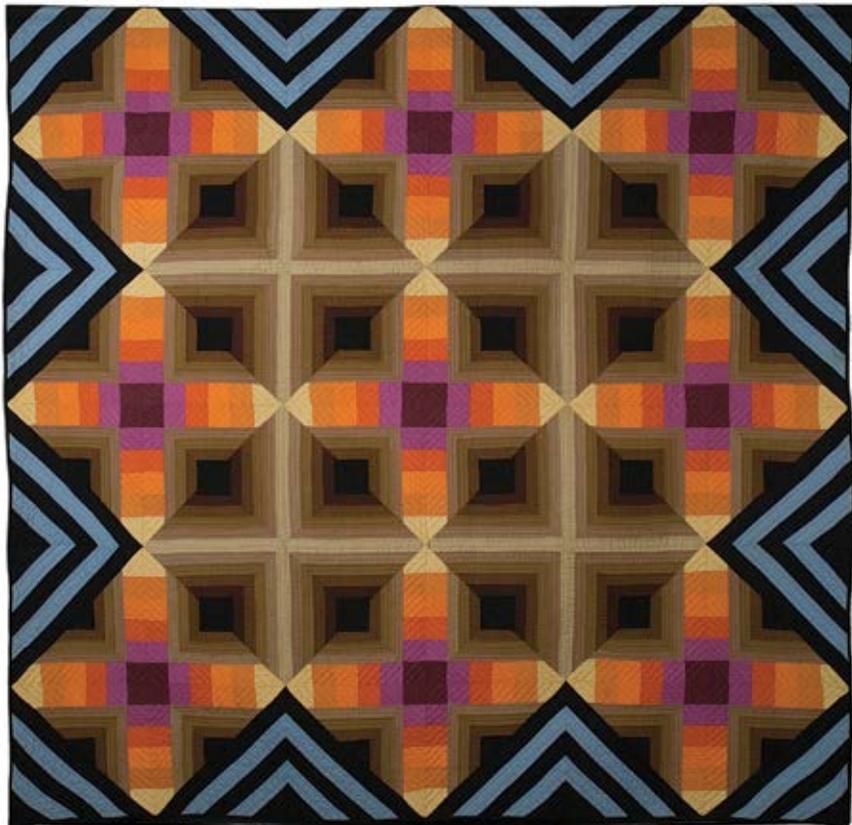
Opportunities to enter exhibitions include juried shows such as the Quilt National biennial exhibition, held in odd-numbered years at the Dairy Barn in Athens, Ohio; the Quilt Visions biennial exhibition, held in even-numbered years at Visions Art Museum in San Diego, California; and the International Quilt Festival, held each fall in Houston, Texas. These exhibitions have open calls for entry that provide chances for new and experienced artists to reach national audiences and serious collectors. Membership in organizations such as Studio Art Quilt Associates (SAQA) provides networking opportunities and numerous exhibitions to enter each year. Artists who submit high-quality work regularly are the most likely to be noticed.

SAQA membership also lets artists participate in critique groups. Though the idea of a critique can be daunting, it is an established practice in art programs. Just as good editors help



Aurora by Michael James, 104 x 91 inches, 1978
International Quilt Study Center & Museum 1997.007.1080

Crosses by Nancy Crow, 1976, 93 x 94 inches, 1976
International Quilt Study Center & Museum 1997.007.1088





Painted Canyon, Katie Pasquini Masopust, 86 x 52 inches, 1999
International Quilt Study Center & Museum 2000.002.0001

writers focus better, good critiques help artists clarify their visions. Whether artists accept or reject suggestions, critique helps them grow and strengthen their skills.

The overwhelming wealth of visual stimuli today can make it difficult for artists to reach collectors. Using the services of a gallery with an established mailing list and clientele can bring an artist's work to a larger audience than individual artists likely can by themselves. Artists should research galleries to find a good fit for their work, then make appointments to visit or call the galleries to learn the criteria each gallery uses to select artists. Galleries require a portion of sales, but their services can be worth the cost.

Museum acquisitions

Public institutions like the IQSCM have their own challenges when acquiring art quilt pieces. Small staffs and limited budgets are a reality. They cannot afford to take big risks so often acquire work by artists with established reputations. At IQSCM, we recognize artists are the heart of the art quilt world. In turn, artists know the museum is an important repository for their art. Ongoing relationships between artists and the museum are a natural outgrowth of mutual respect. We work together to find ways to build the museum's collection. Sometimes that means artists make it possible for the museum to purchase quilts over time. Sometimes artists offer museums work at reduced prices.

Once we have worked with an artist, we are committed to building our relationship with that artist. We watch the evolution of the artist's



Oil Rig by Jo Budd, 98 x 126 inches, 1998
International Quilt Study Center & Museum
 2007.039.0002

work and make it our goal to acquire a body of work that represents all facets of the artist's development.

The IQSCM Acquisitions Committee relies on museum members, staff advisory board members and other supporters to help us become aware of new artists. Once an artist has been brought to our attention, we check out the artist's website to get better acquainted with the person's work. Good photographs, including details that illustrate construction techniques or other unique elements, are vital. And we want to see the artist's work in person. This can include having someone visit the artist's studio on the museum's behalf. There is no better way to understand an artist's work than to listen to the artist describe her or his vision, inspiration, and technique in the place where the art is made.

We count on Acquisitions Committee members to share what they learn on such visits. Their wide range of experiences helps the committee balance members' individual preferences and subjectivity. Even still, it

can be difficult to reach consensus. In those cases, relationships we have established with artists can make the difference in whether or not we vote to add new work to the collection.

Artists can benefit from having their work included in exhibitions at

museums that collect art quilts. At IQSCM, exhibitions of work beyond the museum's permanent collection introduce us to new artists and new directions in the work of known artists. It can be easier to get a positive vote from our Acquisitions Committee members when the work is in front of them.

The exhibitions also show us what our audience loves and helps us prioritize where our limited acquisition funds are spent. Our audience has loved the art quilt shows we've had. About 10 percent of the IQSCM collection is art quilts. That's about 300 pieces. We hope to see that

see "Work Together" on page 45



Dashboard Saints: In Memory of St. Christopher (who lost his magnetism)
 by Terrie Hancock Mangat, 99 x 124 inches, 1985
International Quilt Study Center & Museum 1997.007.1093

Marketing to cultivate collector relationships

by Deborah Quinn Hensel

Artists seeking long-term relationships with collectors may find such relationships by happy accidents. More often, they grow out of showing exceptional work at major exhibitions, agreed Studio Art Quilt Associates (SAQA) members Judith Trager, Judith Content, BJ Adams, Katie Pasquini Masopust and Nelda Warkentin. Marketing comes naturally to some of these artists, while others are more reluctant to promote their work.

Judith Trager

Judith Trager of Boulder, Colorado, enjoys fostering and maintaining relationships with collectors who have purchased her work. She has sold about 200 of her art quilts since the 1970s.

“For many years, I did open studios in Boulder, and many of my collectors came from those events,” she said. She hosts an annual thank-you dinner party for local collectors at which she gives them an exclusive look at her new work.

Although her art is represented through galleries in Scottsdale, Arizona; Denver, Colorado; Chicago, Illinois; and Boston, Massachusetts, Judith also likes a hands-on approach to marketing her work. She maintains an “A-list” of repeat collectors with whom she communicates online, sending digital images of new work. She enjoys making kitchen potholders as design practice and often gives these to collectors. Many of her collectors are retired couples who, though not necessarily affluent, have resources to buy fiber art. “They’ve raised their kids, and now they want to buy art,” she said.

In addition to cultivating private collectors, Judith works with art consultants to place her art in corporate and hospital settings. One of her collectors commissioned three pieces for the waiting room of the surgical center at a children’s hospital in Denver. Judith was part of a team of artists who created pieces for the visitor

center at Red Rocks Amphitheatre in Morrison, Colorado.

Judith majored in American studies at the University of Minnesota in St. Paul then studied fiber arts at Colorado State University in Fort Collins, Colorado. She sold her first art quilt, a commissioned piece, in her late 30s when she and her husband were living in California.

“A friend of ours came to our home, saw my quilts and liked them,” she said. “The man was about to propose and wanted to give his future wife a quilt as an engagement present. They still show it in their home in Scottsdale. They now have five of my pieces, one of which was in Quilt National. They have developed a taste for my work, and it goes well in their house.”

Judith advised artists to understand collectors have limited capacity to collect. “They don’t have infinite wall space, and many of them don’t have storage space,” she said. “They don’t





want to store their pieces. They're proud of them, and they want them out. So you have to look for new markets all the time."

She often attends events to support other artists, in part because those artists may become buyers of her work.

Her first rule of cultivating collectors is to show up and be pleasant. The second rule is to show a genuine interest in a potential buyer. "Make it clear you're interested in their lives, because they're buying part of your life," Judith said. "You're selling part of yourself when you're selling a quilt."

Judith Content

Judith Content of Palo Alto, California, remembered how she developed her first relationship with a collector:

"My first sale was special. When I graduated from college, I had a two-person exhibition with a glass artist. An employee of a gallery came to the exhibition and bought one of my pieces. That purchase opened up opportunities. The gallery picked me up because they sensed I could work large. From that exhibition, I jumped to two- and three-story installations. It was the early 1980s during

Pinnacles

by Judith Content
44 x 82 inches, 2013

*Collection of the Palo Alto Medical Foundation, Sunnyvale Campus.
Sold through A.R.T. Fine Art.*

the building boom in Silicon Valley. You'd go into a building while it was just girders. You'd put on a hardhat, and they'd shine a flashlight up four stories and tell you 'your piece will start up there.' It was so exciting and so soon after I graduated from college that it was a validation that I was meant to do this."

She had early support for her work in part because purchasing textiles wasn't a foreign idea to collectors in the Bay Area. Having sold more than 100 art quilts over the past 35 years, Judith said her sales are now balanced between corporate and private collectors.

She discovered her love of textiles during her senior year at San Francisco State University in San Francisco, where she earned a bachelor's degree in fine art. She enjoys creating wearables, jewelry and dyed buttons, and she often references the kimono



Equinox
by Judith Trager
30 x 144 inches
2007

*Private collection,
Minnesota*

Photo by Ken Sanville



Dogs 7 and Jade
by Katie Pasquini Masopust
60 x 80 inches, 2012
Private commission

shape in her art quilts. Her work is represented by a gallery in Santa Fe, New Mexico, and an art broker with whom she's worked for more than three decades. Her advice for aspiring quilt artists who want to sell to collectors is to get as much visibility as possible in the most professional venues.

"It's hard because you want to be out there but not perceived as pushy," Judith said. "It takes time and patience to develop your real voice and your real work. I think collectors are looking for that—people who have bodies of work they can look back on and see the evolution of their styles, a deepening of their commitment and new sources of inspiration."

Katie Pasquini Masopust

Finding your audience can take patience. Katie Pasquini Masopust of Santa Fe has been making art quilts for 35 years, but her first sales to collectors didn't come until about 15 years into her career. One sale can lead to another as exposure and name recognition build, Katie said.

"I have two at a resort, and the owner of the resort has quite a few

in her private collection," she said. Another collector has the first right of refusal for new work she creates.

"I'm not a big marketer," Katie said. "I do my work because that's what I do. People see it and like it. Getting exposure means doing really good work and getting accepted at shows."

Katie also embraces social media like Facebook and maintains a website that reflects the aesthetic of her art. Teaching classes, writing books and getting published in magazines are other good ways to get your name out and get recognition for your art, she said.

"Until you get known, you can't charge high prices, but the work should not be undervalued," she said, suggesting beginning art quilters set prices that make them feel comfortable, not shortchanged.

"If you worked hard on the piece, at what price would you feel good giving it up?" she asked. Once you know that price, you can set a pricing formula based on the square footage, she said.

BJ Adams

Like Katie, BJ Adams of Washington, D.C., considers herself an artist first,

not a marketer. She has been creating art since the 1960s and has received commissions from companies like Bell South, Embassy Suites and Kaiser Permanente. She has a piece in the Art Institute of Chicago that was donated by a collector, and the D.C. Commission of Arts and Humanities has bought four of her pieces.

Collectors and people who want to commission her work have usually found it at exhibitions as she no longer has representation through a gallery. Some have discovered her through SAQA auctions.

"I'm not really good at marketing, but I would be good at pushing someone else's work," she said. "If you can find collectors and work with them, that's great."

BJ started out working with sculpture and paint. She also sewed her own clothes, so was ready to try her hand at a new art form after seeing her first fiber-arts show in 1961.

"I am not a quilter," BJ said. "I do what is needed. Sometimes it's a quilt; sometimes it isn't."

The most unusual commission she's received was when the Walt Disney Company approached her to do three pieces based on vintage baseball cards. *Should Have Been* is a group of three quilted wall hangings honoring legendary Negro League players from the 1930s who were never featured on baseball cards of that era: Josh Gibson, Smokey Joe Williams and Walter "Buck" Leonard.



Gossip: Political and Social by BJ Adams, 26 x 39 inches, 2006

Nelda Warkentin

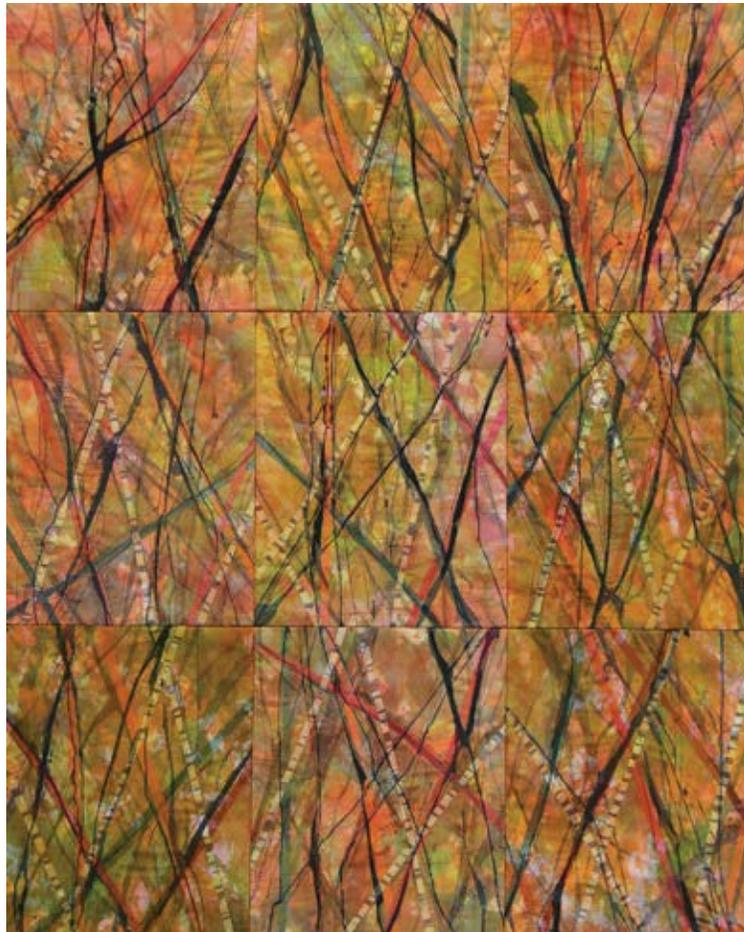
Doing great work and exhibiting in major venues to build recognition are the primary marketing strategies for Nelda Warkentin of Phillips, Maine. Before embarking on art quilting as an avocation, Warkentin worked in community development for the State of Alaska. In 1997, she began taking art classes and workshops, and has been creating ever since. She didn't sell frequently in the early years, but now sells three to four works of art a year. She is represented by three galleries and an Internet site.

"I don't like to sell my work directly," Nelda said. "I'm not a seller. I'm just not good at it. I like to make the work and show it in exhibitions or at galleries. If a gallery takes 50 percent, that's fine with me. They earn it."

Finding the right gallery or representation requires research. Nelda said she likes to visit galleries where

see "Collector relationships" on page 46

Birch Crossing by Nelda Warkentin, 45 x 36 inches, 2013



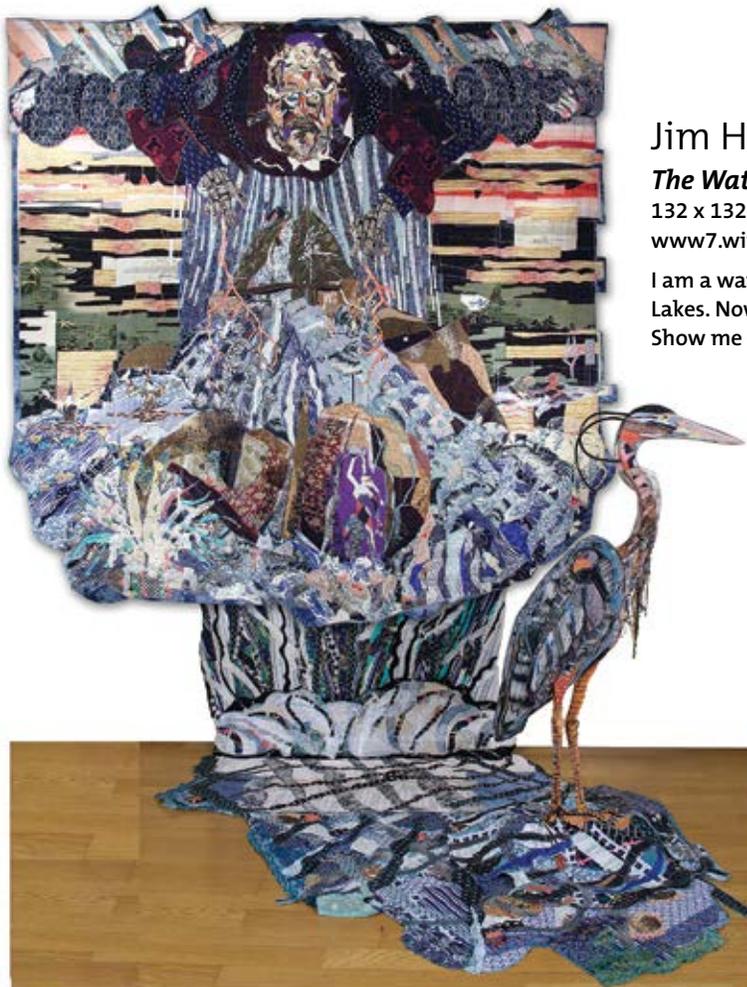
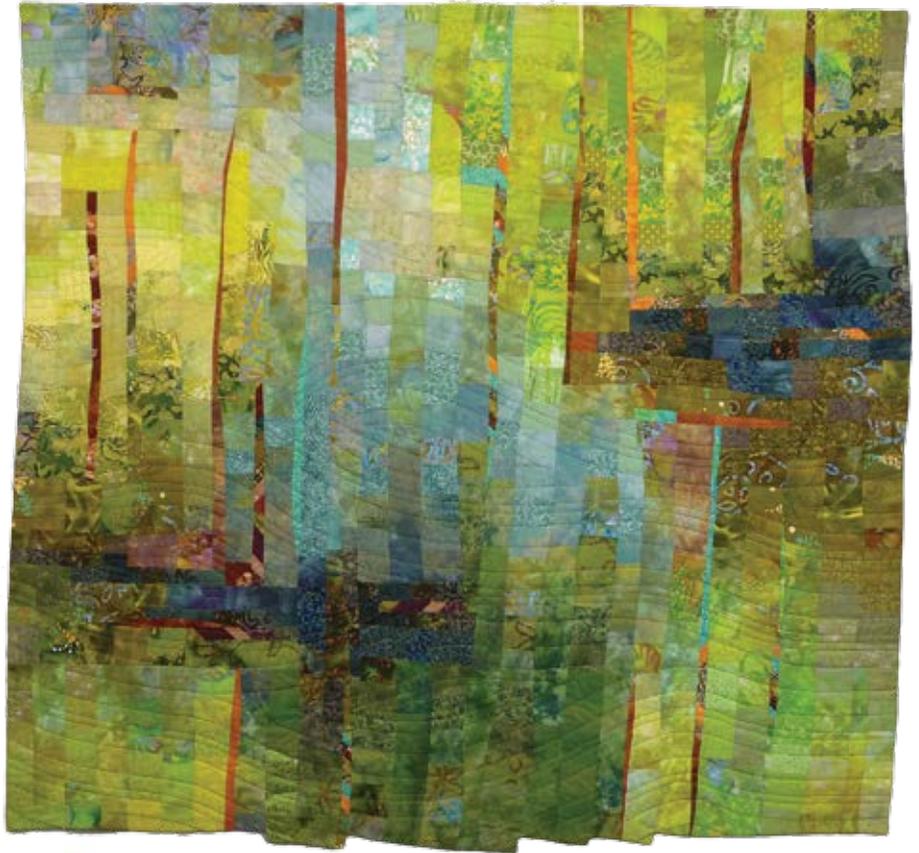
SAQA member gallery: *Water*

Ruan Robertson

Marsh

49 x 52 inches | 2009

This quilt was inspired by my memories of swampy regions in the area where I grew up. Eventually they were drained for houses and strip malls — a sad loss of an interesting and beautiful habitat.



Jim Hay

The Water Dances (with Great Blue Heron)

132 x 132 x 60 inches | 2013

www7.wind.ne.jp/jimhay

I am a water boy, raised amid Michigan's Great Lakes. Now I live in Japan, a country of islands. Show me water, I'll show you passion.

Suzanne Kistler

Cascading Crystal Kaweah

22 x 41 inches | 2008

faithquilter.blogspot.com

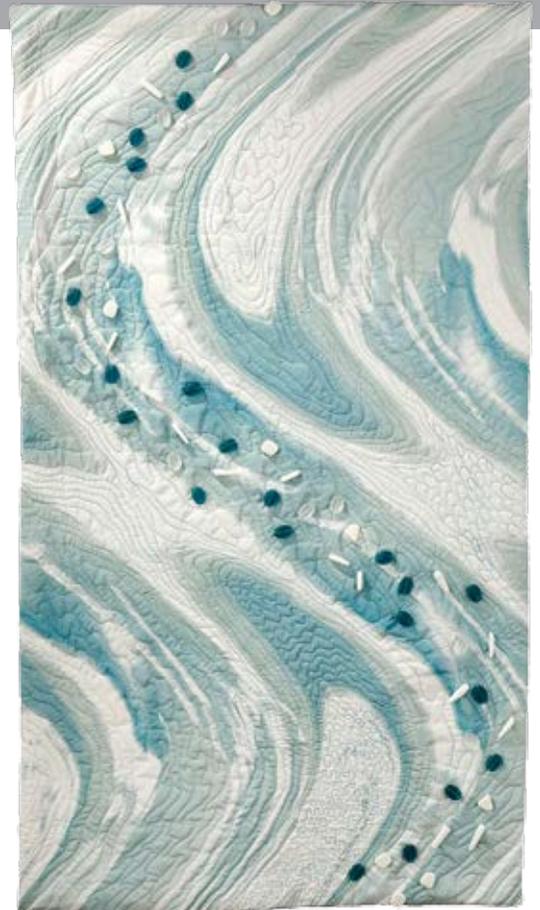
Each year California's Kaweah River is crashingly glorious when the snow begins to melt. I am fascinated by the sights and sounds of the river that overwhelm the senses. This was my first attempt to capture some of its sparkle in fabric.

Donna Deaver

Color Study I

28 x 37 inches | 2011

Fascinated by color relationships and the feelings evoked by them, I began this series in 2011 using umbrellas as the subject matter. My series explores color theory. For this first piece, I used a vibrant split-complementary color scheme for the central figures to create excitement on a gray, rainy day.



Judy Warner

Ice Flow

34 x 19 inches | 2012 | www.judywarner.com

The image for this art quilt was adapted from a photo of melting glacial ice that I took on a trip to Antarctica.



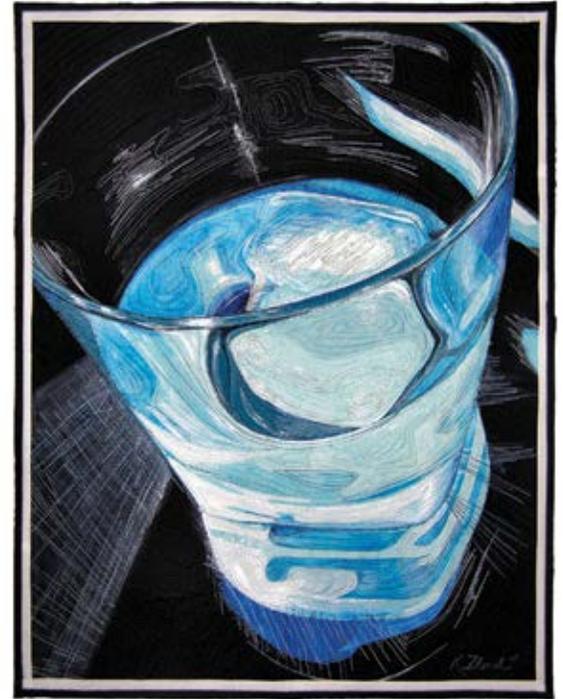
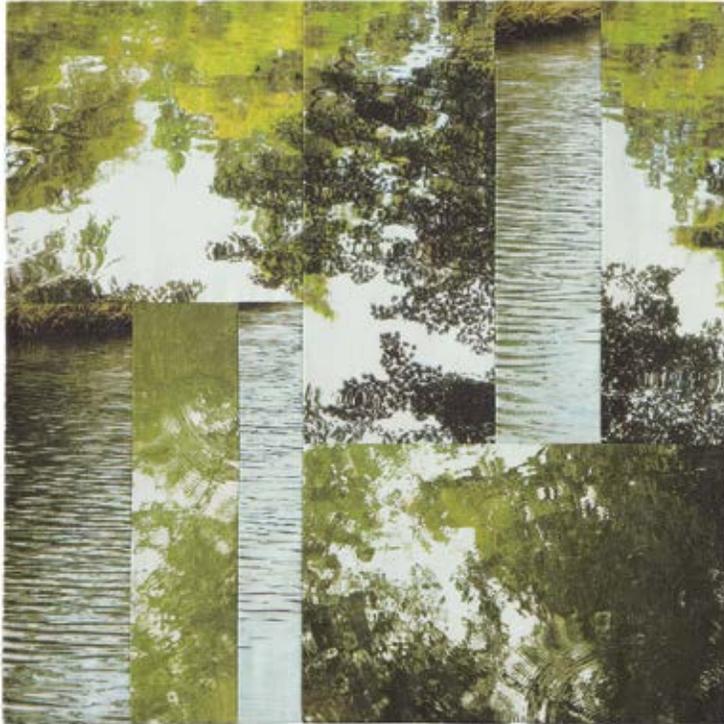
SAQA member gallery: *Water*

Martha Warshaw

Polyphonic Square 16: Japanese Garden, Fort Worth

17 x 17 inches | 2012

A photographic print on fabric—ink on a flexible two-dimensional surface—resembles reflections on the surface of water.



Kate Themel

Ice Water

21 x 17 inches | 2008 | www.katethemel.com

This was my first attempt at creating an illusion of realistic light using fabric and thread. I loved trying to figure out the complex reflections, transparency and visual distortions created by ice and water inside glass, mirrored by the shiny surface of the counter.

Roslyn DeBoer

Life Force

27 x 53 inches | 2013

I imagined an entire underwater world teeming with life.



Yael David-Cohen

Storm

59 x 55 inches | www.yaeldc.co.uk

I chose to see the powerful side of water during a storm, when it displays its qualities for destruction. I did not witness such an event, but I tried to imagine it.



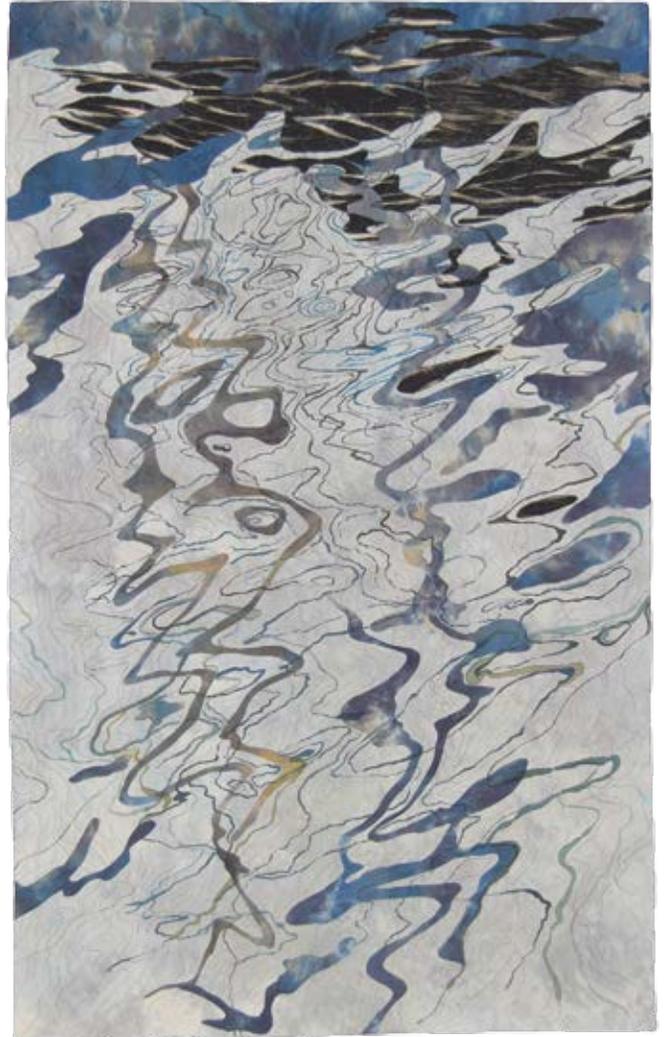
Barbara Schneider

Reflections, var. 13, Honfleur, France

58 x 42 inches | 2011

www.barbaraschneider-artist.com

My Reflections series explores the concept of reflection and how to capture the essence of images that are not physically there, images made of light and movement, images that change.



Sally Bowker

Lakeviews, 2

7 x 33 inches | 2011 | www.sallybowker.com

Being on the shore of Lake Superior and looking out inspired *Lakeviews, 2*. I worked with the intensity of the lake's color, light and enormous space.



Art quilts shine in Quilts, Inc. collection

by Sandra Sider

For nearly four decades, Karey Bresenhan and Nancy O'Bryant Puentes have been acquiring quilts, including art quilts, for the Quilts, Inc. corporate collection. Often they have discovered works to purchase in exhibitions at the annual International Quilt Festival in Houston, of which Karey is president and Nancy is executive vice president. These cousins are co-founders of the Texas Quilt Museum, which they opened in

La Grange, Texas, November 13, 2011. Many of the pieces from the Quilts, Inc. collection will be on view at the museum during 2014.

Of the 529 quilts in the collection, 152 are art quilts, ranging from 12x12-inch works purchased from the annual SAQA Benefit Auction to very large quilts. Karey and Nancy don't recall making a specific decision to add art quilts to the collection, which had been composed solely

of traditional quilts before the early 1980s. Nancy explained: "I don't think it was a conscious decision, but more a natural progression as we saw more and more wonderful art quilts that appealed to us being made. They stirred the acquisitive instincts of natural-born collectors."

Karey said her collector's eye is inspired by color whether pieces are art quilts or traditional quilts. "I am affected by color in the quilts we collect—the intensity, saturation, contrast, depth and use of color to convey design," she said.

The collection

Artists with work in the Quilts, Inc. collection include SAQA past presidents, International Quilt Festival prizewinners and emerging quilt artists. Karey and Nancy have a knack for discovering and supporting young artists and quiltmakers who later make a name in the quilt world. A sampling of contemporary quilt art in the Quilts, Inc. collection shows the collection's breadth and depth.

Dianne Miller's *Sconset Girls* (1994) captures a happy moment in the lives of three young women, symbolized by the bright, jaunty scarf that flutters among them. Located at the eastern tip of Nantucket Island, Sconset Beach—actually Siasconset

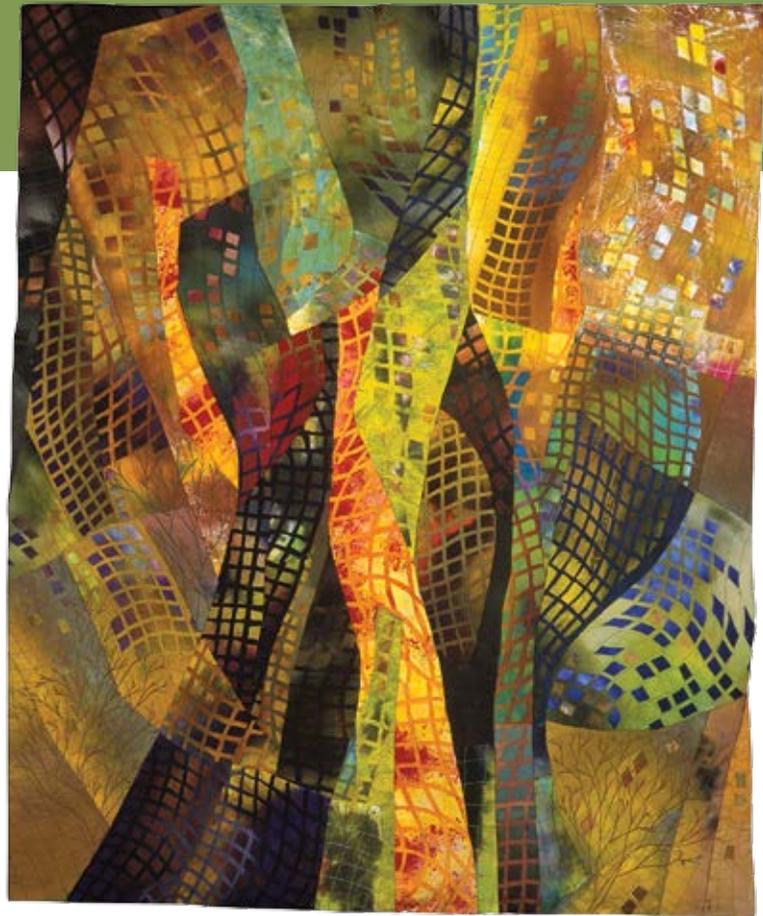
Sconset Girls
by Dianne Miller
74 x 66 inches





(above) **Heavenly Days in Angels Camp**
by Yvonne Porcella
46 x 60 inches

(right) **Central Park West II**
by Linda Levin
61 x 50 inches



Beach—epitomizes the freedom of open sea, clean air and pristine beaches with its muted backdrop of sky, sea and sand. This quilt was named Massachusetts State Winner in the 1994 Lands' End All-American Quilt Contest.

Angels Camp, an old gold-rush town in the California mountains, inspired Yvonne Porcella's Neo-Pop Art quilt, *Heavenly Days in Angels Camp* (1995). Yvonne imagined a narrative in which several of her iconic images—the dog, frog, rose and Sunbonnet Sue—sprouted wings and played at being angels. These images are appliquéd over a complex geometric background. Such checkerboard patterning in various sizes has been a signature motif in Yvonne's work for many years. Her stark graphics of black and white usually command the surface as we see here. This quilt was the first studio quilt commissioned by Nancy and Karey for the Quilts, Inc. collection.

Central Park West II (2007) is representative of much of Linda Levin's recent work, which is based on twisted, tilted grids of hand-dyed fabric. This piece resonates with the urban landscape along the west side of New York City's Central Park.



Precipice
by Judith Content
70 x 66 inches



Veiled Color: Darks by Judith Larzelere, 55 x 53 inches



A Delicate Weave by Ita Ziv, 51 x 51 inches

Dream of Autumn by Ricky Tims, 84 x 84 inches



Linda gives us an idea of the buildings that dominate the park's border, fashioning them in a Cubist style so that they faintly resemble trees inside the park. The liminal zone between the park and the buildings is expressed as a memory of trees impressed upon the buildings, with Linda using color and contrast to create a sense of depth.

Judith Content, a past president of SAQA, is known for her expertise in the *arashi shibori* hand-dyeing technique. Like Linda Levin's quilt, Judith's *Precipice* (2007) evokes a sense of place, an imaginary cliff dropping off into the fog near San Francisco. Using discharge on black fabric and hand dyeing, Judith pieced and appliquéd abstract scenery rich in saturated color, with vertical panels of varying widths producing a rhythm across the surface.

Judith Larzelere's *Veiled Color: Darks* (1986) produces double rhythms



Aquarium #1: Fish Tails
by Caryl Bryer Fallert-Gentry
60 x 44 inches

Thunder by Cynthia St. Charles
51 x 82 inches



Origins by Helene Scheffer and Marion Perault
51 x 51 inches



between its undulating background and the staccato vertical and diagonal movement in its thin strips. Judith was a 2006 *Niche Magazine* winner in the Fiber: Pieced/Quilted category. She strip-pieces, using purchased hand-dyed fabric, then stitches her quilts by machine.

Ita Ziv's *A Delicate Weave* (2003), full of exuberant color and delicate texture, emphasizes the physical structure of its quilted surface. "Making a quilt is a celebration," Ita has said. Playfulness has been an important aspect of her quilts throughout her career.

Natural world as inspiration

Several quilts in the Quilts, Inc. collection have themes pertaining to nature and natural forces, including *Dream of Autumn* (2002) by Ricky Tims. Ricky drew the sinuous design

see "Quilts Inc." on page 47

Getting started as a collector

by Cindy Grisdela



How do you get started as a collector of fiber art? For many people, the journey begins with one piece that speaks to them on an emotional level. For others, it's the opportunity to own a piece by an artist they admire or to add something different to displays of their own artwork.

Carol Larson, a mixed-media textile artist from Petaluma, California, began collecting Navajo rugs during

trips to the Southwest a number of years ago. In the past 10 years, she has added art quilts to her collection for contrast and color. She looks for work that provokes an immediate response because of composition, color, media or a combination of all three. "I see it. I love it. I want to have it in my home," Carol said.

Eleanor McCain, an artist and collector from Shalimar, Florida, began her collection by purchasing work

she admired from a gallery show she attended in Atlanta in the mid-1980s. This included pieces by artists Pamela Studstill and Susan Shie.

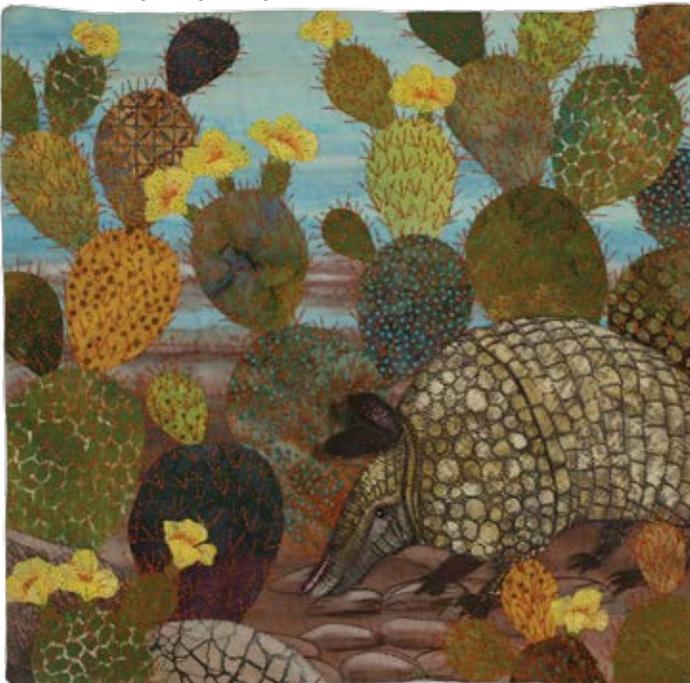
"I'd never seen anything that exciting," McCain said, adding she went back to see the show every day for three days to absorb it all.

First steps

How many pieces make a collection? If you own more than one art quilt

Carol Larson Collection:

Armadillo by Betty Busby, 12 x 12 inches, 2011



Working Title #5 by Sidnee Snell, 12 x 12 inches, 2008





Eleanor A. McCain Collection:

The Water Quilt: A Green Quilt for Peace

by Susan Shie and James Acord, 91 x 64 inches, 1991

(detail, right)

made by someone other than yourself, you may have the beginnings of a collection, even if you don't yet think of yourself as a collector.

A good starting place is the annual SAQA Benefit Auction, where you can choose from hundreds of 12x12-inch pieces of art. Shirley Neary, an artist and collector from Omaha, Nebraska, has an extensive collection of fiber art, much of which she has purchased from SAQA auctions and exhibitions.

"SAQA plays a huge role in my collecting," Shirley said, explaining she enjoys supporting the organization

and is drawn to the high-quality work and reputation of the artists.

Carol takes advantage of the fact that the auction quilts are posted on SAQA's website for several months before the September event.

"I preview all the quilts in the auction before it starts, making note of the pieces I respond to viscerally," she said. She consults those notes as she decides which pieces to bid on.

Michele Hardman, a collector from Illinois, also recommends starting out with the SAQA Benefit Auction. "There is amazing work at all price

points," she said. Other avenues Michele recommends for adding to a fiber-art collection are international quilt shows, show and tells at the Professional Art Quilt Alliance, quilt-show and exhibition catalogs, the Internet, and magazines.

For Shirley, going to art exhibitions is a key part of the process.

"I go to art exhibitions to see lots of art, and occasionally, I buy from those," she said, noting she collects paintings, drawings and folk art in addition to fiber. In one instance, she sought out an artist's studio while

traveling and purchased a piece directly.

What to collect

Art quilt collections are as varied as the people who own them. Some have a particular focus, such as Carol's collection of pieces that are blue and/or have circles in the design. She purchases these artworks for her office/guest room.

Michele collects work that appeals to her without an overarching theme. "I know it when I see it," she said.

Laura Krasinski, an artist from Menomonee Falls, Wisconsin, enjoys

collecting pieces unlike any she makes herself, such as abstract or mixed-media work.

For Shirley, it's important that the work be something she won't get tired of looking at. "As an artist, I appreciate the design and workmanship, and more importantly, the ideas, in each piece that I collect," she said.

Collectors generally don't buy art to match a living-room sofa, although some start out with decorating in mind. Collectors of fiber art don't buy work as an investment. A collector from the Washington, D.C., area,

who prefers to remain anonymous, offers this advice: "Think of your purchase as a piece of beauty that you find enjoyable, that you want to look at many times every day. Think of it as food for your soul."

Considering space, budget

Most collectors at some point face the issue of space. When Shirley found her collection had expanded beyond space in her home, she opened a storefront showroom in Omaha to exhibit her collection.

"I began to collect for my personal enjoyment and support of SAQA,"

Shirley Neary shared her quilts at a storefront in Omaha, Nebraska.





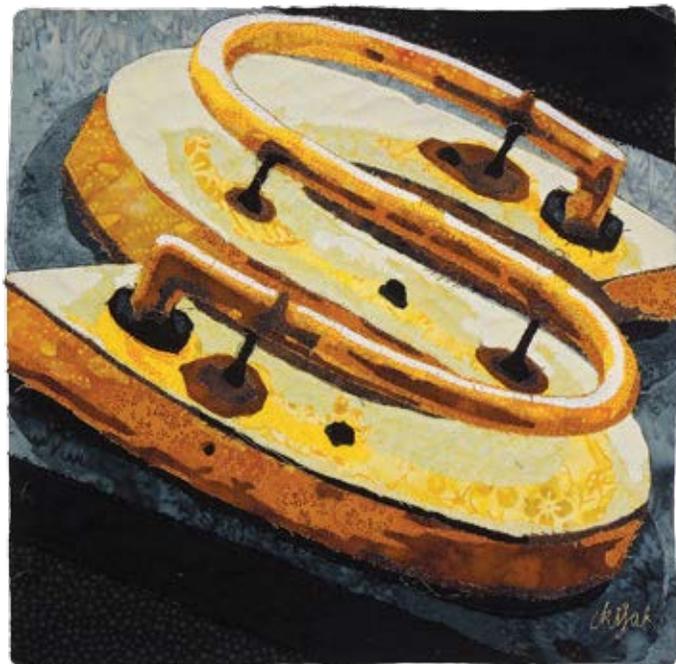
Shirley Neary Collection:

(above) **Cardinal** by Sonia Grasvik, 36 x 48 inches, 2011

(right) **Neon Study 1** by Lisa Kijak, 12 x 12 inches, 2012

she said. “Then my purpose evolved to the idea of sharing my collection with Omaha and the surrounding area.” She operated the showroom for two years before closing it in December 2012 to free up time for other pursuits.

The Washington, D.C., collector advised not worrying too much about space: “You always have more room on your walls, or if necessary, you can take some pieces down and put others up. You will see different aspects of the art when it is in different settings—so move it around.”



*“Think of
it as food
for your
soul.”*

Collectors also consider budget. Laura recommends starting by buying small pieces, like fabric postcards or small wall pieces. “For me, such pieces are affordable, and I can always find a place for them on one of my walls.”

When Eleanor came home from that first gallery show, she went to the bank and opened a savings account earmarked for purchasing art. A year later, she was able to return to the gallery to buy her first art quilt. She recommends adding a set amount to an art account each month; soon you’ll have funds to begin, and then, to add to your collection.

Once Carol has created her preview list of SAQA auction pieces, she decides how much she will spend during the auction. Her budget helps her winnow her wish list. Since it’s a reverse auction, the price of each piece starts at \$750 and drops each day until pieces are \$75 each at the end of the auction week. Waiting for the price to drop involves risk. The work you want may not be available at the price you’d like to pay.

The first year Carol participated in the SAQA auction, she waited until the price dropped to \$150, then bought two pieces. Another year, she fell in love with a piece by

Laura Krasinski Collection:

(left to right) **Peace** by Liz Berg, 12 x 12 inches, 2012

Flowers of the Field V by Laura Wasilowski, 12 x 13 inches, 2006

Rhythms by Cindy Grisdela, 12 x 12 inches, 2012



Albuquerque, New Mexico, artist Betty Busby and decided to buy it early.

“For me, making the list based on my initial responses helps keep me focused on the prize, so I don’t jump into the fray of bidding as a competitive sport,” Carol said.

Eleanor lamented that it has become more difficult in recent years to find pieces to buy as galleries have downsized or closed. The SAQA auction allows her to add to her collection of artists whose work she knows and admires and introduces her to artists she isn’t familiar with.

Knowing the artists

Whether to establish a relationship with the artists whose work you collect is a decision that varies by collector. For Michele, getting to know

the artists is important. Relationships she has cultivated with artists have led to collaborations and friendships, she said.

Laura agreed. Her collecting process often starts with the artist rather than the work, except for pieces she purchases from the SAQA auction.

“I buy auction pieces that catch my eye,” she said. “When I buy an auction piece, I always want the artist to know I have their artwork. Contacting the artist sometimes starts a new, online relationship.”

Shirley tends not to establish relationships with the artists in her collection.

“What I do enjoy is learning about the artist, the work and the location where the work is done,” she said.

“Having a fiber-art collection is a joy to me. The process of acquiring it is a

joy. As time goes by, it becomes more valuable to me because I remember what I was thinking at the time. It’s like a marker in my artistic journey, mostly of appreciation these days rather than actual art making.”

Collecting fiber art can be a satisfying experience, whether your aim is to support the art form and the artists who create it, to gain inspiration for your own work, or to decorate your walls. There are pieces to fit every budget available through a variety of venues from the SAQA Benefit Auction to galleries to large exhibitions, such as Quilt National or Art Quilt Elements. Visit venues where fiber art is sold—online and in person. Make notes of the pieces that catch your eye and look for common themes, such as color, design elements, texture and composition. With this information, you will be well on your way to beginning or building a collection of art that speaks to you personally and that you will enjoy living with over time. ▼

Cindy Grisdela of Reston, Virginia, is a Studio Artist Member of Studio Art Quilt Associates. To see her work, go to www.cindygrisdela.com.

All the artists quoted in this article are SAQA members. You can see work by three of these artists at their websites or blogs:

Carol Larson: www.live2dye.com

Eleanor McCain: www.eleanormccain.net

Laura Krasinski: laurasartontherun.blogspot.com



Metaphors on Aging

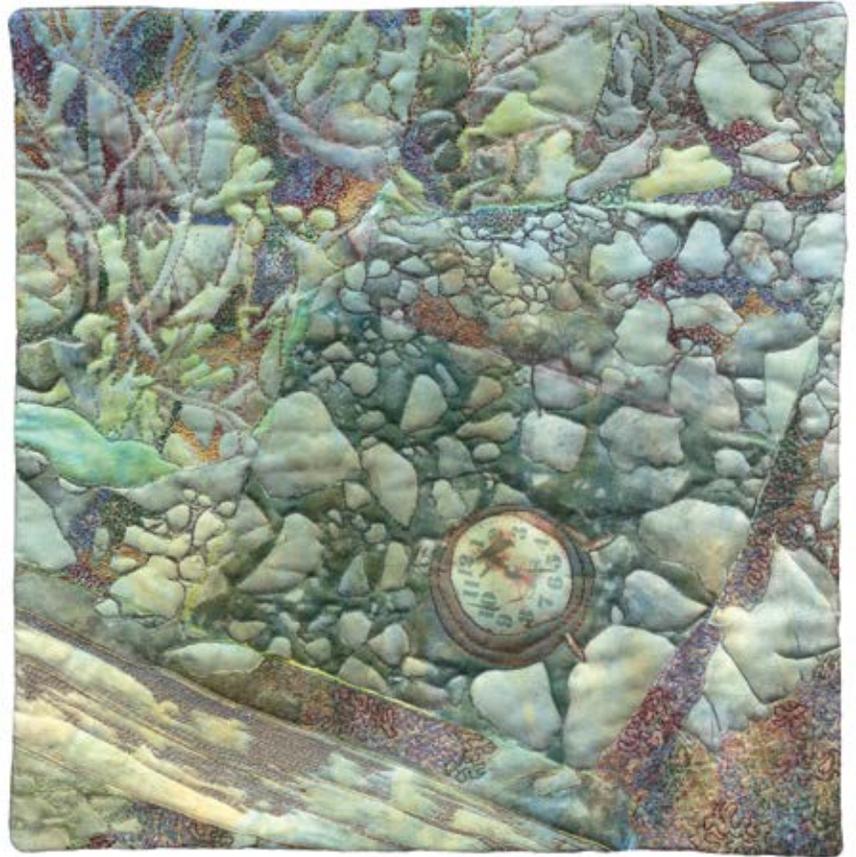
Selections from SAQA's exhibition *Metaphors on Aging* are featured here. Artists reflected on growing older and delved into:

- emotions surrounding aging;
- celebrating life and family;
- suffering disease, decay and loss;
- becoming enlightened and forgetting; and
- reflecting on and rejecting or clinging to objects.

Mary McBride, curator of the exhibition, wrote in the exhibition catalog:

"The works range from photo-realism to abstract. ...Muted tones — signifying sadness and regret — contrast with joyful splashes of color. Lines run from tight and restrictive to loosely dancing, weaving dreams. ...These works touch the viewer, enrich their understanding, and make them laugh or cry."

The exhibition, juried by Pamela Allen, opened at the Festival of Quilts in Birmingham, England, August 8-11, 2013, and traveled to South Africa in September 2013. It will be shown at the International Quilt Festival in Chicago in April 2014 and at Quilt! Knit! Stitch in Portland, Oregon, in August 2014. See the SAQA website, www.saqa.com, for information on other scheduled showings. The 77-page exhibition catalog is available from the SAQA Store, www.saqa.com/store.php?cat=9.

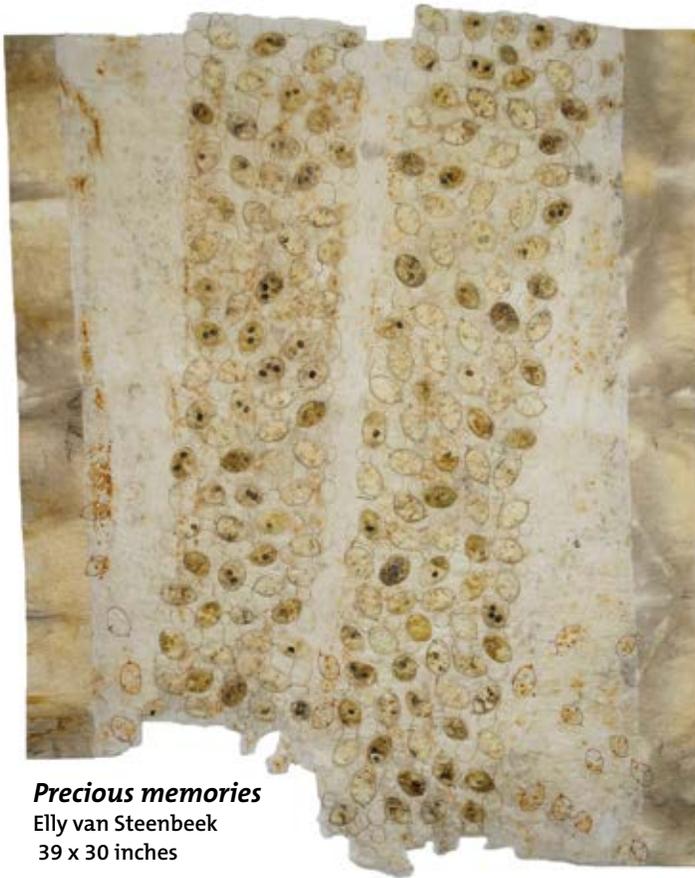


Time Stood Still, Anne H. Datko, 12 x 12 inches

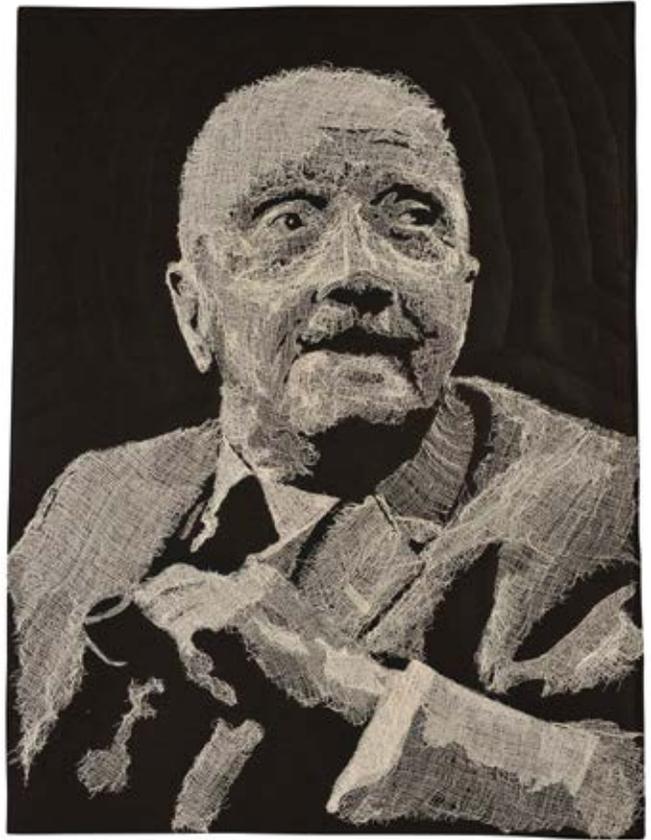
Sweet Song From an Old Fiddle, Lea McComas, 18 x 34 inches



Metaphors on Aging



Precious memories
Elly van Steenbeek
39 x 30 inches



JBW, Mary B. Pal, 24 x 18 inches

End of Days, Elaine M. Quehl, 14 x 28 inches





Old Dog, New Tricks
Maggie Vanderweit
35 x 18 inches



I Am Still a Work in Progress, Robin Laws Field, 24 x 19 inches

**Great Grandma — A Sergeant
With Cartwheels In Her Heart**
Karol Kusmaul
28 x 34 inches



Color Wheel of Emotions



Fireworks Flowers Nine-patch

Charlotte Ziebarth
35 x 36 inches
2010

Selections from SAQA's exhibition *Color Wheel of Emotions* are featured here. The exhibition includes 19 art quilts that were conceived to evoke a mood, feeling or emotion through the use of color, said curator Carol Eaton.

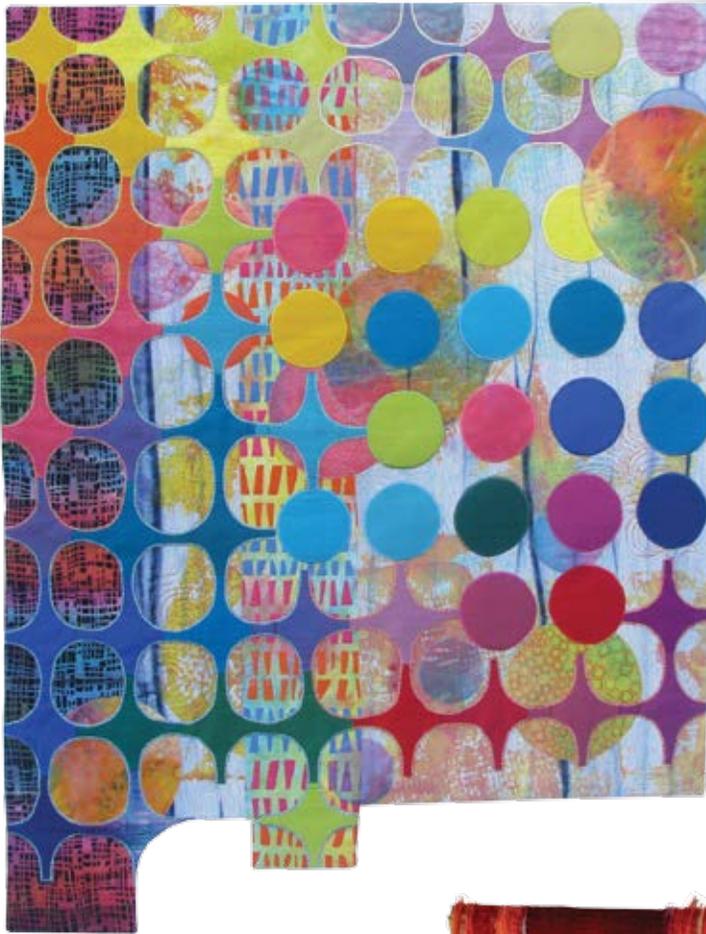
The artists play with repetition, variation, transition and continuity as they use color to show a range of emotions from love to nature's healing to the magic of "happy accidents" to the misty past and staccato bursts of remembering.

The exhibition opened at the World Quilt Show—New England XI in Manchester, New Hampshire, August 15-18, 2013. It will travel to all other venues on the Mancuso circuit. See the SAQA website, www.saqa.com, for information on scheduled showings. The 44-page exhibition catalog is available from the SAQA Store, www.saqa.com/store.php?cat=9.

Waiting and Watching

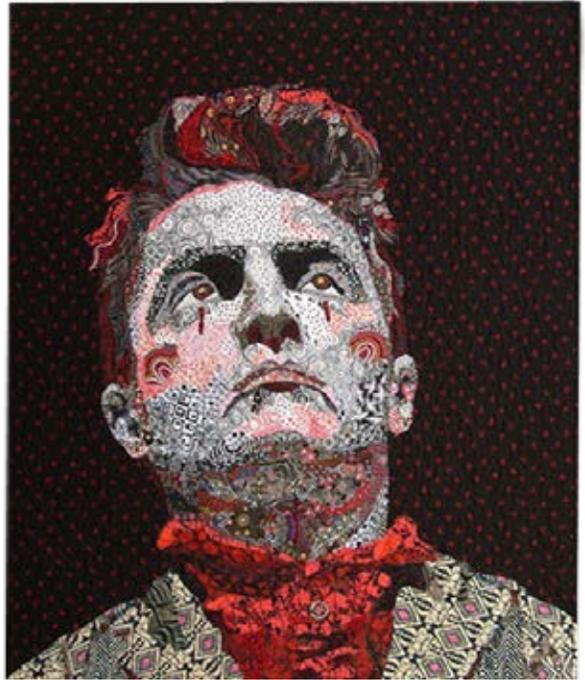
Sherry Kleinman
37 x 24 inches
2013





Synchronicity
Louisa Smith
41 x 32 inches
2013

Mr. Grim
Holly Dominie
40 x 31 inches
2012



Chavela
Cecilia González-Desedamas
44 x 36 inches
2013



Color Wheel of Emotions

Squared Illusion 6

Gloria Hansen
44 x 34 inches
2007



Black Saves the Day

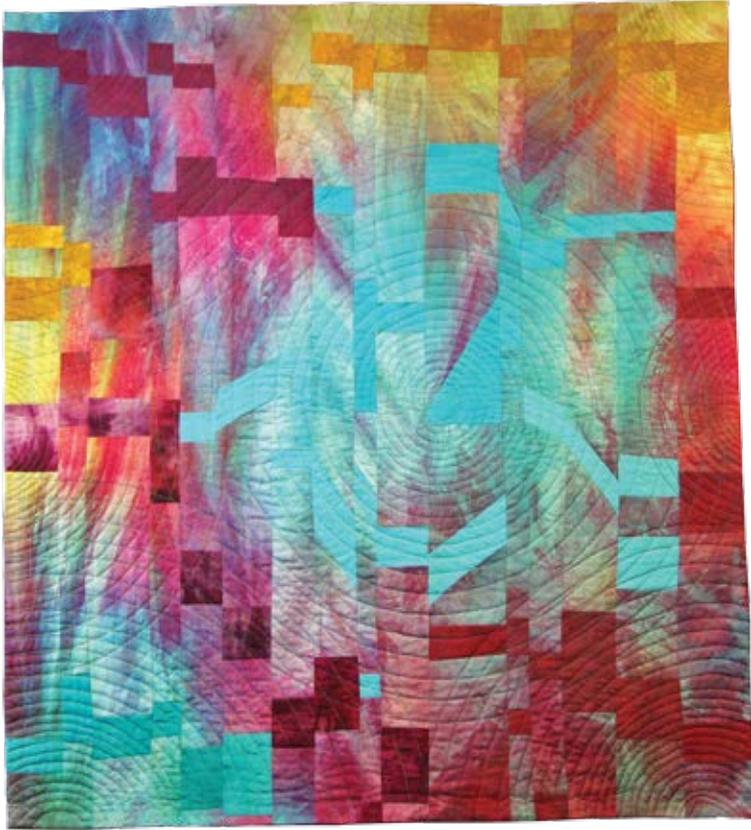
Susan Lee
30 x 28 inches
2013



Under the Big Top

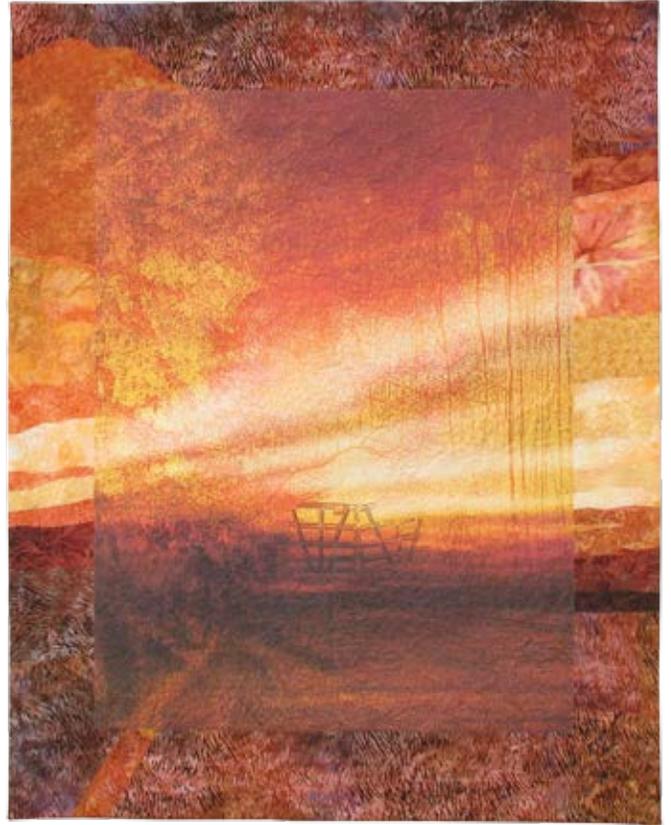
Maria Shell
29 x 35 inches
2012





Healing I
Melisse Laing
40 x 36 inches
2008

Into the Light
Judy Momenzadeh
41 x 34 inches
2013



Bring on the Endorphins!
Chris Boersma Smith
24 x 35 inches
2010

Executive director

from page 4

New benefits for Studio Artists will include the ability to post up to five images of their work, expanded from the two allowed under the former system. These images will rotate in a slideshow on their Studio Artist pages. They can sell these pieces through the SAQA Store, www.saqa.com/store.php. Studio Artists will be responsible for shipping pieces that are sold through the store, and SAQA will charge a 25 percent commission on all sales.

Studio Artists will be able to choose searchable keywords to make it easier

for people to find them and their artwork.

Current PAMs—newly named Studio Artists—who wish to upload additional images, add keywords and have their work available for sale in the SAQA Store will need to visit their membership profile pages to make the necessary changes and choices.

Studio Artists who teach, appraise, write, lecture and curate may also set up a page in the Arts Professional section of the SAQA website to advertise their businesses. Each may include a brief description of her or his

business, a link to the artist's website, and contact information. Each can upload a headshot and one photo of what the artist primarily offers. They also will be listed in the new Art Services Directory based on searchable keywords.

Technical help available

Eileen Doughty and Jennifer Solon are available to help members take advantage of these new opportunities. Contact them at website@saqa.com. Please be patient as we go through this transition to make your organization work better for you. ▼

SAQA's newest committee

Stewarding collectors

by Nancy Bavor

Art quilt collectors serve and have served on the Studio Art Quilt Associates (SAQA) Board of Directors as advisors, donors and members. They are a vital part of the organization, yet there has been no systematic cultivation of collectors. Recognizing their importance to implementing SAQA's mission, a committee has been formed to identify, nurture and maintain long-term relationships with art quilt collectors.

The committee's initial goal is to establish three or four contacts a year with each person who buys a quilt from a SAQA exhibition and those who regularly buy multiple 12-inch squares during the annual SAQA Benefit Auction. If buyers are not already SAQA members, they receive membership information and are invited to join. Those who purchase work from SAQA traveling exhibitions

receive a copy of the exhibition catalog, a copy of a catalog for another SAQA exhibition or the newest *Portfolio*. Committee members send notes to collectors telling them where their quilts will be exhibited and whether or not exhibition runs have been extended. And this issue of the *SAQA Journal* is another opportunity for SAQA to connect with collectors.

Artists can also play an important role in stewarding collectors. Many art quilt buyers, whether they are seasoned collectors or have just made their first purchase, say they enjoy getting to know the artists. Some of these relationships lead to additional purchases of existing or commissioned work from the same artists.

Establishing connections with those who buy your work can be as simple as sending notes or emails to thank them for buying the work, to

ask if they have questions about your process or subject matter, to direct them to your website, and to send printed material. Toward this end, SAQA shares buyers' contact information with the artists. Sometimes collectors of art from SAQA exhibitions must wait three years before they get their quilts. This time can be an opportunity for artists to establish relationships with them. Artists should never assume a purchase is a one-time occurrence.

We can work together, as an organization and as individual artists, to recognize collectors as an integral part of SAQA and increase their connection to our organization.

Nancy Bavor is curator of collections at the San Jose Museum of Quilts & Textiles in San Jose, California, and is an American Quilter's Society certified appraiser of quilted textiles. She serves on the Boards of Directors of SAQA and the Quilt Alliance.

Work together

from page 17

percentage grow to about 20 percent through new acquisitions. We work to maintain Ardis James' desire to support artists as they try to make it in this difficult field.

IQCSM recently announced plans to expand the number of galleries at the museum. We plan to have one gallery generally dedicated to art quilts when construction of the expanded space is complete in early 2015. ▼

Carolyn Ducey, Ph.D., is curator of collections at the International Quilt Study Center & Museum at the University of Nebraska-Lincoln. Carolyn earned a master's degree in American art history from Indiana University in 1998 and a doctorate in textiles, clothing and design, with an emphasis on quilt studies, from the University of Nebraska-Lincoln in 2010. She oversees new acquisitions and ongoing care of the center's collection of close to 4,000 quilts.

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Collector relationships

from page 21

she asks herself, "Would my work fit here? Would it look good here?" If she answers yes, she introduces herself as an artist as the first step in determining if she can build a good working relationship with the gallery owner or manager.

"The key is to find someone who loves your work," she said. "If they love your work, they're going work hard to place it."

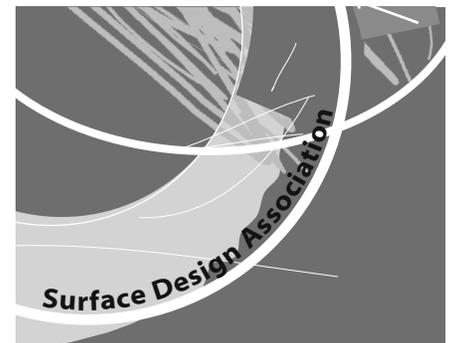
She agreed with others that aspiring artists should aim for exhibitions that attract collectors, such as Quilt National, Quilt Visions and Art Quilt Elements.

"Everything I've gotten into Quilt National has sold except for one

year when I was a juror," Nelda said. "When I enter an exhibition, I evaluate the benefits." She recommends that artists keep working to produce art worth collecting.

"Build up your resume," Nelda said. "You have to do quality work. If you put a \$1,000 price tag on it, it needs to look like \$1,000. The backing, the hanging device, even the shipping box—everything needs to reflect value."

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. ▼



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Detail from *Interjections*, Nancy Cordry

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Quilts Inc.

from page 29

to scale onto freezer paper, and then pieced the quilt, which illustrates how variegated hues in hand-dyed fabric can be used to develop dramatic movement. His use of black saw-tooth motifs in the triple borders and trapunto in the appliquéd elements increases visual excitement of the design, which evokes antique medallion quilts.

Aquarium #1: Fish Tails (2001) is one of Caryl Bryer Fallert-Gentry's large, semi-abstract studies of natural forms, such as feathers and plants. She intertwines organic shapes, changing tonal values to bring bright elements forward and push darker motifs into the background. Caryl's rhythmic repetition of dense shapes

helps the viewer's eye explore her composition.

Cynthia St. Charles grew up on a ranch in Montana where she once saw a herd of wild horses thunder across the open range. She associated the sound of their hooves with actual thunder and was inspired to create *Thunder* (2006), which depicts ethereal horses running through misty clouds. Cynthia produced the background via resist and hand-painting, then used materials of different densities for the appliquéd horses, so that some of them appear to be in the foreground, some in the middle ground and a few in the background.

Helena Scheffer and Marion Perault created *Origins* (2006) using a collage

process and fusing appliquéd fabric. The central panel is an over-dyed vintage damask tablecloth. Other fabrics include vintage silks and men's shirt-ing. The design includes spirals that extend into space, symbolizing the potential of new beginnings.

With the founding of the Texas Quilt Museum, Nancy and Karey decided to begin sharing the Quilts, Inc. collection via traveling exhibitions that benefit the museum. Groups of studio art quilts as well as traditional quilts will be on tour in the near future. ▼

SAQA Past President Sandra Sider of New York City is consulting curator for the Texas Quilt Museum: curator@texasquiltmuseum.org. Her artist's website is www.sandrasider.com.

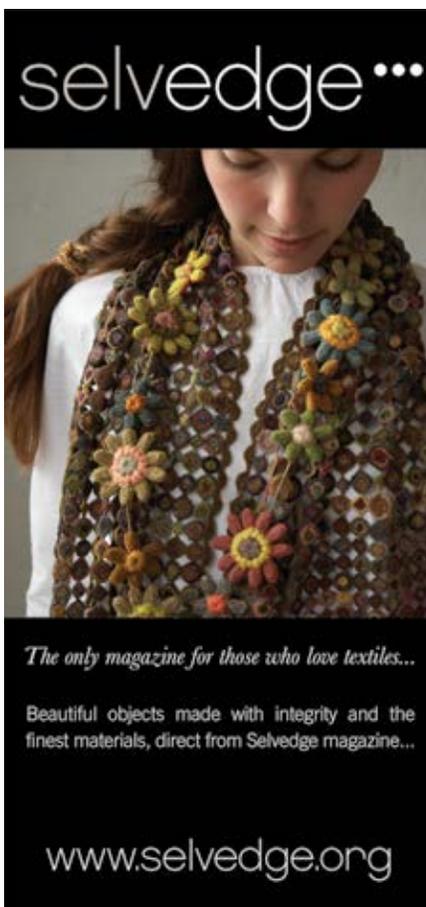
Member gallery photo submission guidelines

Images for the SAQA *Journal* member gallery pages are chosen on the basis of artistic merit and photo quality. To improve your chances of being selected, send only your best photos and use the same considerations you would for entering a juried show: sharp focus, even lighting, no extraneous hands or feet or garage doors showing in photos. All edges of the quilt must be visible; do not crop into the edges of the quilt.

Send a jpeg image with a resolution of no less than 1800 pixels on the longest side. Label the file with your last name followed by partial title (example: smith_dreamingtrees.jpg). In the body of the e-mail, include caption information consisting of your name, the title of the piece, size (height x width in inches), year completed, your website URL (if applicable), and a brief statement describing something interesting about the work, such as your inspiration or your process.

Send your images to saqa@deidreadams.com. Include the gallery theme in your subject line. This address is used only for receipt of submissions to the image gallery and is not monitored on a continual basis. Due to the large number of submissions received, an individual response to each submission is not possible.

Issue	Deadline	Theme
Spring 2014	November 1, 2013	Family
Summer 2014	February 1, 2014	Creation
Fall 2014	May 1, 2014	Off the Wall
Winter 2015	August 1, 2014	Grief/Sorrow/Loss



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Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, at 866-487-4199 or execdirector@saqa.com. Visit our website at www.saqa.com. Annual membership: supporting (U.S. and international) \$60; arts professional \$85; studio artist \$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.

The *SAQA Journal* is published four times a year. To submit articles, contact editor Dana Jones at editor@saqa.com.

For information about advertising in the *SAQA Journal*: ads@saqa.com

Deadlines for articles and member gallery images	Theme	
Spring 2014	November 1, 2013	Family
Summer 2014	February 1, 2014	Creation
Fall 2014	May 1, 2014	Off the Wall
Winter 2015	August 1, 2014	Grief/Sorrow/Loss

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