

# SAQQA *Journal*

Studio Art Quilt Associates, Inc.

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## ***Organelle*** (detail)

by Betty Busby

see page 4

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# Thoughts from the president

by Kris Sazaki



I believe the secret to Studio Art Quilt Associates' continuing success lies in our regions. Here's why. There are

42 regions worldwide. Twenty-one regions write their own blogs, and, this year, 21 regional exhibitions are being mounted. I just returned from Portland, Oregon, where I participated in that region's first-ever regional conference. The one-day conference included inspiring speakers, a regional SAQA exhibition, great networking and good food. Now I'm off to Florida, where SAQA members are planning a regional conference for 2015. There is some neat stuff going on in our regions.

I am enjoying meeting members from the various regions and working with them to make their regions thrive. I do want to meet all of you, but personally visiting all 42 regions

in the next 2.5 years isn't possible. One way to connect is through SAQA's online conferencing system. The SAQA board and committees meet virtually on a monthly basis using this system. If you've participated in one of SAQA's mentorship webinars, you're familiar with how this system works. Your region can derive great benefits from holding virtual meetings.

Virtual regional meetings are especially valuable in regions that do not hold regular in-person meetings. Some regions are geographically spread out. Others have few members, and some are just getting organized. Still others have small subregional groups and don't meet as a full region. Whatever the situation, a virtual meeting can bring all the members of a region together.

Topics for virtual meetings are endless. The conferencing system allows presenters to show their computer screens and use their web cameras,

so you can have show and tell. You can plan a regional conference and share budgets and venue floor plans onscreen. Members can give virtual studio tours. These are just a few suggestions.

If you are interested in meeting with other members of your region using the conferencing system, contact your regional representatives. They can get the ball rolling. There is no charge to regions for using the conferencing system.

If you don't know who your regional reps are, you can find out through the SAQA website. Go to [www.saqa.com](http://www.saqa.com), then look under About Us/Who We Are/Regional Representatives.

If you schedule a virtual regional meeting, I'd love to attend. Please let me know the date and time so I can put it on my schedule. I hope to "see" you soon!

## From the editor

by Dana Jones



As I was editing this issue, I was struck by the array of opportunities available to members of Studio Art Quilt Associates (SAQA). There are so many ways that members take on leadership roles from curating exhibitions to staffing them, from representing their regions to planning the annual conference, from showing their work to encouraging others to do so. It is no wonder our organization is growing.

At the heart of SAQA is the art our members make and share. This issue of the *Journal* is no exception. Check out the Member Gallery and get a glimpse at one of our newest exhibitions, *Radical Elements*. Enjoy a close-up look at the art of Betty Busby, this month's featured artist.

All the work we do is grounded in our past. Celebrating 25 years of SAQA provides a chance to look back at the beginnings of art quilting. "Piecework Pioneers: Artists Embrace



# Report from the SAQA executive director

by Martha Sielman



**Y**ou are the reason Studio Art Quilt Associates (SAQA) is successful! We have staff members who take

care of many of the necessary tasks of running this organization, but without your help SAQA would never be able to accomplish as much as we do.

Volunteers make up the SAQA Board of Directors. Our 73 regional representatives are all volunteers, and additional volunteers help run the regional meetings. Volunteers design and curate our exhibitions, plan our conferences, and spearhead our educational initiatives. Volunteers proofread the *Journal*, prepare our sales-tax filings and design our advertising. They monitor our investments, recruit new members and award grants for regional activities. Volunteers make sure our conferences run

smoothly, staff the SAQA booths at more than 20 quilt shows a year and review applications for new Juried Artist Members.

Take a look at the Gold Star Volunteer list on the website: [www.saqa.com/joinUs.php?ID=394](http://www.saqa.com/joinUs.php?ID=394). It's an amazing list. If your name isn't on it and should be, let me know. We want to be sure to thank you for your time and effort.

The board and staff have been talking about how much our volunteers mean to SAQA, and we want to do more to recognize you. This issue of the *Journal* includes the first in a series of articles about volunteers whose contributions have been extraordinary. Vou Best of Seguin, Texas, served as a regional representative for Texas. As a rep, she helped organize the SAQA booth at the International Quilt Festival in Houston. Her organization strategy for the booth was so good, we've invited her

to serve as a mentor to others staffing SAQA booths and tables. Vou also serves on the Special Event Planning Committee and the Regional Grants Review Committee. Volunteers like Vou are what make SAQA great.

We're considering other ways to thank volunteers, such as special awards, We ♥ Our Volunteers mugs and Volunteer of the Month. We are forming a committee to work with volunteers and would love to hear from you with your ideas. How would you most like to have your contributions recognized?

If you can help your regional representatives plan a program, if you have skills that could make things run better for SAQA's exhibitions or educational outreach, if you have a new idea for a SAQA initiative, send me an email, [marthasielman@gmail.com](mailto:marthasielman@gmail.com). I'd love to hear from you!

Quiltmaking" by Robert Shaw provides insight into the artists who laid the groundwork for today's growing and ever-changing world of art quilting. Deborah Quinn Hensel introduces us to Shelly Zegart and her documentary, "Why Quilts Matter."

Dorothy Raymond, wearing hats of both lawyer and artist, provides a no-nonsense reference on the nuts and bolts of copyright in her piece, "Copyright: It's the Law."

For all of you who are wondering if you can measure up to those who came before and those who are at the top of their game in the art-quilt world, don't miss Carole Staples' article, "The Making of *Mask of Dark*." Carole shares her intimate journey through self-doubt. Her experience will resonate with many of us.

Enjoy this issue. Look for inspiration. Look for practical advice. Look for great art.

## Correction

The featured artist article on Alicia Merrett in the winter 2014 issue of the *SAQA Journal* said Alicia had a quilt in a British exhibition at the National Quilt Museum in Paducah, Kentucky, and that she led a workshop there. Her quilt was exhibited, but she did not attend the exhibition and did not lead a workshop. The *Journal* regrets the error.





Betty Busby works on *Ginger Jar*.

*Featured artist:*

# Betty Busby

by Cindy Grisdela

Nature and science are at the heart of Betty Busby's art. Her vividly colored and meticulously detailed images of microscopic organisms are striking from a distance yet encourage viewers to take a closer look as they enter a different world.

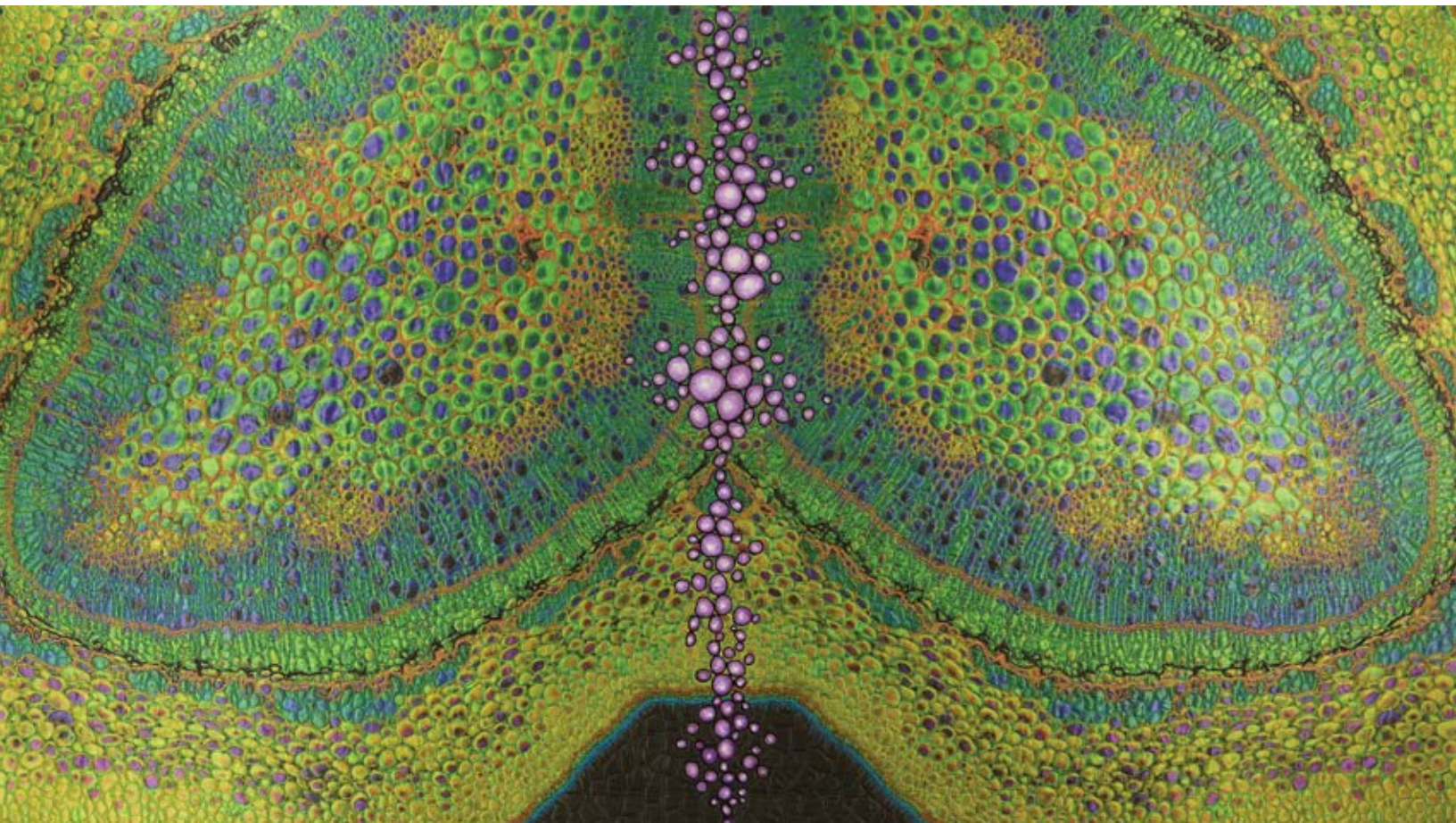
Microscopic images are artificially colored because there's no color in the microscope, Betty said. "That's my reason for using any color I want to use," she said.

Her approach recalls that of painter Georgia O'Keeffe, who painted close-ups of flowers that forced viewers to look at a common natural phenomenon in a new way. Variations of color and pattern combine in Betty's work to describe a process in motion and

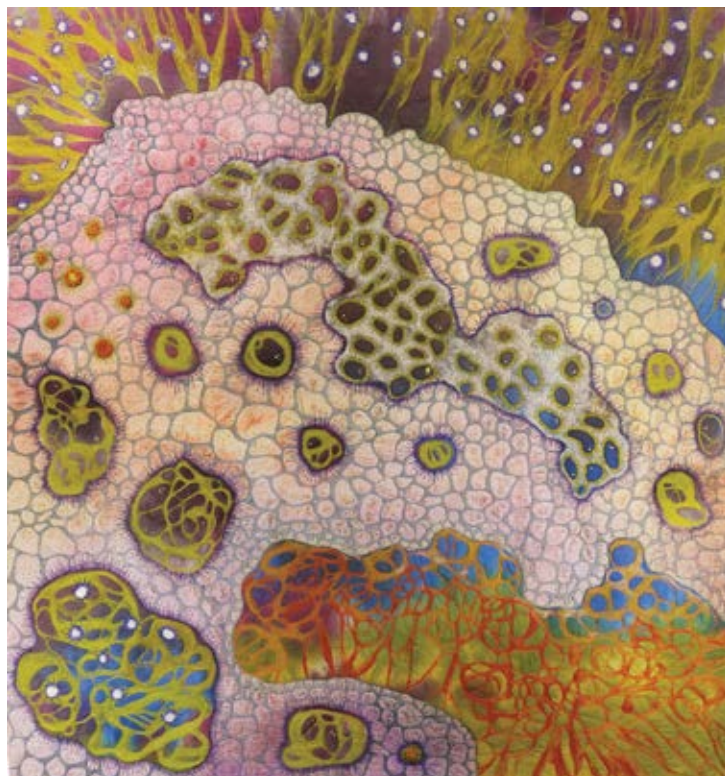
tell a story about a little-known slice of life, down to the cellular level. Her quilts are quite large. *Growth Factor*, which depicts a cross-section view of a cellular process, is 37 inches x 64 inches.

Perhaps equally important to her award-winning art is her fascination with materials and process. "I like to take a new type of thing and do something with it," she said. For example, in *Retia* she used hand-woven cottons, upholstery cording, velvet and mohair.

To create the intricate patterning in a piece like *Organelle*, which was exhibited at the 2012 *ArtQuilt Elements* exhibition in Wayne, Pennsylvania, Betty painted colors







Above: **Organelle**  
47 x 44 inches, 2011

Left: **Retia**  
60 x 45 inches, 2012

onto nonwoven material and cut out organic shapes from it. Because the material wasn't woven, it didn't unravel in the final composition. She overlaid the shapes onto hand-dyed, hand-painted silk, then enhanced the design with felting and extensive threadwork to create the pattern and texture she wanted. Currently, Betty is exploring the properties of a loose mesh-type material she found at a local shop. "It's easy to manipulate and unravel, and it produces a great graphic pattern," she said.

Betty traces her approach to materials to her early experience in business. After graduating from the Rhode

Island School of Design in 1974 with a major in ceramics, she founded a ceramic-tile business in Los Angeles and ran it for 18 years. Being self-financed in business, she had to make do and make up solutions, she said.

### Getting started in fiber

In 1994, Betty sold the ceramic-tile business and moved to Albuquerque, New Mexico, to raise her son in a house she shares with her sister. She'd always been interested in sewing, so she began exploring it more seriously over the next 10 years. In 2004, Betty decided to create in fiber full time.

"I realized that my true vocation is to be a full-time artist," she said. A strong influence in her artistic life was her professor at Rhode Island School of Design, Jun Kaneko, a painter and ceramicist. "His way of

putting art first in life really resonated with me," she said.

Although she lives in the Southwest, she feels more attuned to the ocean and to an Asian aesthetic in her art, possibly as a result of studying with Professor Kaneko. "That's where the polka dots in my work come from," she added, noting Kaneko uses dots frequently in his art.

Betty began entering her work in quilt shows and winning awards, such as Best of Show at the 2009 Albuquerque Fiber Arts Fiesta and Best in Show at the 2009 *Quiltsapes* at the Whistler House Museum in Lowell, Massachusetts, among others. In recent years, Betty has reduced the number of quilt shows she enters, focusing more on art shows and exhibitions. Her work was accepted into *Quilt National 2011*, and she won Best





**Voodoo Lily**  
36 x 16 x 16 inches, 2014

stressed the importance of branching out and exploring new avenues as an artist.

"I still think of myself as relatively new in this career," Betty said. "In the past, I was trying to make something for everyone and enter all kinds of shows. Now I'm working more for myself and going back to my roots as a potter. I'm taking a jump into three-dimensional forms and vessels."

*Voodoo Lily*, which was accepted into *Fantastic Fibers 2014* at the Yeiser Art Center in Paducah, Kentucky, is a free-form piece sculpted out of hand-painted silk, felt and stitching. It stands on a rubber base. She said the vessels are in many ways a

reinterpretation of classic forms like the ginger jar. They also reflect the influence of Professor Kaneko and Asian art forms.

### Working as an artist

A typical day in the studio finds Betty getting the business side of her work out of the way in the morning. She takes care of paperwork, packing and shipping, exhibition entries, and dealing with email all before lunch.

"It's very rare that I don't have these chores to do, and I want to get them all done before taking a break," she said. "If I don't get lunch until 2 p.m., I get cranky."

In the afternoon, Betty makes art. She creates her designs, working improvisationally without sketching or planning extensively beforehand. She dyes fabric, sometimes adding

of Show at *Form, Not Function* at the Carnegie Center for Art and History in New Albany, Indiana, in 2012 and 2013.

Last year, Betty had a one-person show—*Betty Busby: Unseen*—at the Dunedin Fine Art Center in Dunedin, Florida. Helping fiber art become more integrated into the larger art world is an important goal for Betty, so she has been volunteering for Studio Art Quilt Associates as regional exhibition coordinator. In that role, she helps members get used to the idea of putting fiber work in art settings. One such exhibition was last year's *New Mexico: Unfolding* at the New Mexico Capitol Rotunda Gallery in Santa Fe. The exhibition showcased contemporary fiber art by New Mexico artists.

"You can't get any better feedback than what you see for yourself by walking into a gallery setting with fiber art on the walls," Betty said. She



Betty Busby works on *Maggies*.



paint or making marks with stencils or paint sticks. Silk is a favorite fabric.

"I love the reflective quality of it," she said. "Silk can be dyed or painted so it bounces the light back to you through the color in a way that other fibers don't."

Once she has designed the base composition, Betty starts the process of adding texture with hand- and machine-quilting stitches, felt, beads, or other surface design. She may continue with handwork into the evening after dinner. Betty generally works on one piece at a time.

"I paint, dye and experiment with new techniques daily, but when it comes down to the sewing stage, it's nearly always one thing at a time," Betty said. "Since I'm always eager to move on to the next idea, it helps get me over the hump that many pieces seem to have. I've got to finish it before moving on to the next."

Some of Betty's backgrounds are digitally printed onto fabric by a commercial company, using images she has painted or photographed and then manipulated in Photoshop. *Dendrite*, which was accepted into *ArtQuilt Elements 2014*, is one such piece. The yellow and green circular elements in the center of the piece seem to float on the printed background, which has been enhanced with hand stitching. A sense of pattern and motion is created with the organic forms, machine stitching, hand beading, and the mottled texture in the top and bottom of the piece.

Betty sells her art through the shows where she exhibits, and also through Etsy.com, an online marketplace that allows artists to create a unique storefront and offer their work for sale. Etsy has been a successful source

see "Busby" on page 32

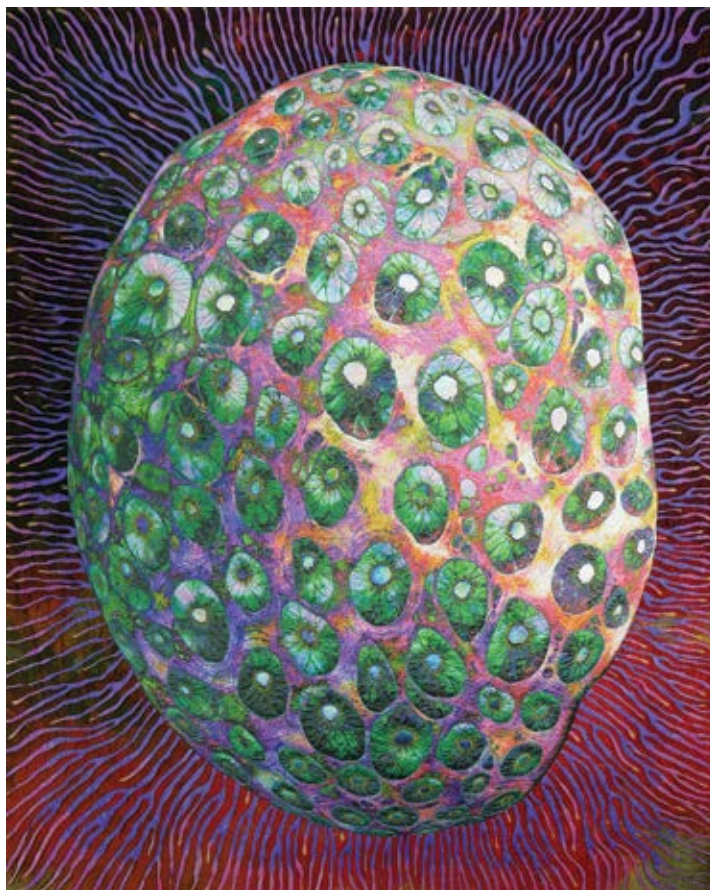


***Dendrite***

38 x 34 inches, 2013

***Ovum***

58 x 47 inches, 2011



# The making of *Mask of Dark*

by Carole Gary Staples  
with Robin Lynn Harris

The inspiration for *Mask of Dark* manifested in the depths of my soul long before I could begin to put it into words. My spirituality resonates from my core and is evident throughout my work. In retrospect, the *Mask of Dark* may be interpreted as a culmination of an internal process of heightened spiritual awareness.

November 18, 2012, holds special significance for me. It was the date of my first major solo art quilt exhibition, hosted by the Voice of America Learning Center at Miami University in West Chester, Ohio. As a burgeoning artist, a solo exhibition at a national university represented a turning point in my career. The sheer magnitude of the invitation list alone was daunting. Beyond the university president, faculty and alumnae, the mailing list was comprised of 27,000 patrons. Although I was confident in my work, the distinction of showcasing my art as a solo exhibition was both thrilling and unnerving.

In preparation for the exhibition, I worked on multiple pieces throughout many days and nights. As the date of the exhibition approached, I consulted with my husband and a close friend on what should be the focal point at the entrance to the exhibition. I decided to complete two large, mirroring pieces. The pieces, *Receive* and *Surrender*, embodied my recurring theme of women rejoicing and receiving God's grace with their palms open and raised in praise.

## Growing doubt

Throughout preparation for the exhibition, I was plagued by self-doubt—the doubt that is present when you walk into your destiny, fully embracing who you are in the world. It's akin to birthing something to be cherished.

At first this doubt was a quiet, brooding internal voice. While working late into the night, long after my husband had gone to bed and the house was quiet, that voice would whisper:

- "The work isn't good enough."
- "You'll never finish it in time."
- "The pieces are too big."
- "Here you go again with these women with palms raised."
- "Always these women."
- "Do you really think that people will come to an exhibition to hear you speak about these pieces?"
- "They're just the same women on bigger pieces of fabric."

As the whisper grew louder, it fueled more negative thoughts. The voice was developing form. It was morphing into a whisper-yell. It was foreign to me and more than a bit agitating. After discussing the voice with a friend, I had a breakthrough. I acknowledged my awareness of it as I realized the more I tried to fight it or quell it, the louder and more insistent it became.

Silencing the voice meant having dialogue with it toward making it



work for me. As an artist, I'm detail-oriented so I quickly began making mental notes on the benefits of the voice. I fired off three rapidly:

- The voice was motivational.
- The voice was a driving force spurring me to churn out work in the midst of self-doubt.
- Speaking back to the voice yielded a stronger internal voice that was authentically mine, leading me to victory.

It proved constructive to discover the voice—disturbing as it was—had concrete benefits. With only a week before the exhibition, *Receive* and *Surrender* were pieced and ready to be quilted, but the struggle with the voice wasn't past. I began to speak out loud to the voice. I knew it had gained traction when I heard myself saying, "I'm not good enough to quilt these."

I asked a colleague whose work I highly regard to quilt the two pieces for me. She didn't say yes. Instead



she offered instructional points and assured me I was more than capable of quilting the pieces.

I often think about our brief conversation and the generous blessing it provided. My colleague's final words penetrated my artist/soul psyche: "You need these quilts to be completely yours." This saved me from allowing the voice to convince me I needed someone else to do what I was more than capable of doing.

### **Making the mask**

At the height of the voice's feverish pitch, the notion to make a mask that embodied it dropped into my spirit heavily. Despite the fact that it made no intellectual sense to begin a new work in the midst of completing a deadline for two significant pieces, the *Mask of Dark* was compelling me to bring it to life.

It defied reason, but there I was in my studio, veering off course with hands in a flurry, rummaging through my fabric bins for black fabric. I had taken a class on mask making but couldn't recall the exact technique. Instinctively, I began cutting and drafting facial features. It seemed as if I were somehow separate from the manual dexterity that my hands displayed. Through touch and feel, I manipulated paper to create a strong bridge for a broad nose with flared nostrils. I watched as penetrating eyes with depth took form. When the one-dimensional face was complete, I began laying down the outline of the mask in fabric. After trimming the excess away, I turned the mask inside out. Before I knew it, black eyes were defiantly staring at me from a powerfully evocative three-dimensional

face. The mask's commanding presence was uncanny.

As a fiber artist who loves rich, vibrant, bold colors, I was initially horrified by my creation. The stitching had given such lifelike texture to the "skin" under the eye sockets. The mask was in stark contrast to my previous project themes. I questioned how I could make something so malevolent.

Confirmation of just how startling the *Mask of Dark* is came the next morning from my husband. I had propped it on the kitchen island. As my husband rounded the bottom steps and walked into the kitchen, he stopped. "Whoa! Now that's a dark brother with a presence!" he said, looking at me in disbelief.

Initially I thought the *Mask of Dark* was too dark to be in the upcoming exhibition alongside my quilts that depicted uplifting, life-affirming themes. Yet I value my husband's opinion, and he was unequivocal in his opinion it should be included.

### **Embracing the mask**

From a spiritual perspective, the *Mask of Dark* is representative of a centuries-old foe that routinely attempts to derail us from following our dreams and aspirations. For anyone who has struggled with their own voice that whittles away at self-confidence and God-given talent, the awareness of the voice is pivotal. I muted the mask's face by softening the eyes from jet black to a more neutral charcoal/brown. Convinced the mask's initial shape contributed to its overwhelming presence, I streamlined it by removing excess material along the borders of the face.

It's interesting to note the impression the *Mask of Dark* makes when first viewed and compare that with how it is viewed on a deeper level using spirit/soul eyes. My last muting touch to the face was to dapple silver flecks above the brow line and along the cheekbones.

What I love and embrace about *Mask of Dark* is that it is so evocative and captivating at the same time. Throughout the exhibition, people would mill about and circle back to the *Mask of Dark*. They mused aloud, "What was her inspiration for this piece?"

When having the *Mask of Dark* photographed for my portfolio, the photographer was also drawn to the piece. He asked about my inspiration, and I gave a quick summary of how the *Mask of Dark* came to be. His response remains with me today:

"I know him; he and I are well acquainted and go way back." The photographer recounted his struggles with self-doubt. In that moment, I knew the *Mask of Dark* was the genesis for a book I'm currently writing. I now view the *Mask of Dark* as a personal catalyst for a triumphant breakthrough.

Quilting *Receive and Surrender* was a turning point in my work as an artist that came in direct response to the *Mask of Dark*. I stretched and grew as an artist as I prepared for the exhibition. I'm not only more competent but also more confident in how I construct an image and quilt it.

People relate to *Mask of Dark* when they hear the story behind it. They recognize themselves on their own journeys. I was able to vanquish that

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see "*Mask*" on page 33

# Shelly Zegart: Why Quilts Matter

*by Deborah Quinn Hensel*





**A**s Shelly Zegart was developing the nine-part documentary, “Why Quilts Matter: History, Art and Politics,” quilting as art was a key concept. “The very first time I looked at quilts, I saw them as art,” Shelly said. Episode 4, entitled “What Is Art?” discusses questions familiar to quilt artists:

- What constitutes art?
- How is art defined?
- What is the role of folk art?
- What elevates craft to art?

“Quilts started out as craft, made for useful purposes, but they now line the walls of galleries and art museums,” Shelly says in the beginning of Episode 4. “On the other hand, no matter how beautifully presented, quilts carry so much domestic, historical baggage that there will always be some who can perceive them only as women’s work.”

Other episodes of the documentary, which has become one of the touchstone references for the world of quilting, include a basic primer on antique and contemporary quilts, a discussion of the quilt marketplace, how quilts empower women, and how quilts bring history to life.

Shelly, who has a long and impressive resume as a friend to the world of quilting—traditional and artistic—is more than qualified to speak on the



**Roman Square**, 86 x 63 inches, maker unknown, possibly made in Vermont, circa 1930-1950. Jonathan Holstein Collection IQSCM 2003.003.0012. [www.quiltstudy.org](http://www.quiltstudy.org).

role of quilting in U.S. history and culture. She has built a career as an author, lecturer, dealer, appraiser, collector, and curator and builder of collections and exhibitions around the world.

In 1993, she was a founder of The Alliance for American Quilts (now the Quilt Alliance) and has been a driving force behind its projects to work with museums and universities to preserve quilt heritage. She is a co-founder of

the Kentucky Quilt Project, the sponsoring organization for the documentary series. She served as executive producer and host of the documentary, which is being used in museums, universities and public schools as a teaching tool. The documentary has also been shown on select PBS stations around the United States.

The documentary informed a lecture Shelly gave at the University of Louisville’s IdeaFestival in June 2013,

**Zig Zag**, 77 x 76 inches, maker unknown, possibly made in Pennsylvania, circa 1880-1900. Jonathan Holstein Collection IQSCM 2003.003.0016. [www.quiltstudy.org](http://www.quiltstudy.org).

called “Demystifying Quilts: Why Quilts Matter.”

“Quilts are a window into the history, art and politics of the United States,” she said. “However, the subject of quilts and the people who make them is frequently misunderstood as they have long been relegated to discussions of patterns and fabrics.”

There are many myths surrounding quilts and quilting, and people don’t like to let go of them, Shelly said. In her presentation, she debunked some of these misconceptions, including the notion that cotton seeds in the batting of a quilt prove it is an antique. Other myths she debunked include:

- The belief that quilts are a purely U.S. craft.
- The idea that some quiltmakers purposely left mistakes in their work to demonstrate humility.

- The misperception that all antique quilts were made at quilting bees by multiple hands.

This last myth is a notion that came out of Harriet Beecher Stowe’s 1859 historical novel, *The Minister’s Wooing*, Shelly said.

“When I look at an antique quilt, it’s like a painting,” she said. “You can tell whether one person made it. You can see the style, technique and hand of the artist. People love the myth of multiple makers. It’s what they want to believe.

“Every time I’m able to demystify quilts and let people know how important they were to the culture of our history, that legitimizes quilts,” she said. “I often hear that quilters like the DVD series because it gives quilting respect.”

### The business of quilting

Episode 8 of the documentary, called “Quilt Nation: 20 Million and

Counting,” explains quilting is more than an activity from the past. It is a thriving enterprise.

“I don’t think the public has a clue about how big quilting is or the power and money surrounding the business of quilts,” Shelly said. “The documentary looks at the quilt world as if it were a small country with lobbies, fiercely protected agendas and a business side. Within the business side of quilt shows lurks another myth: the implication that every little white-haired lady in a pinafore is an honest, reputable quilt dealer. Because the public has a really positive feeling about quilts—they’re Mother, home and country—the public tends to transfer that feeling to the people dealing in quilts. You have to be careful about what’s being said to you or sold to you.”

With regard to myths that have sprung up about art quilts, she said the public continues to ponder the question of whether a quilt is better if made by hand or machine.

“With the art quilt, that’s changing,” she said. “There’s increasing respect for the studio art quilt. My concern is, who deems it art? Who deems it okay to call it an art quilt? Is it the buyer, the gallery or the maker?”

The studio art quilt movement is still a small subset of the larger world of quilting, she said. The statistics she gathered indicate 95 percent of quilts made today are made for everyday use or as gifts.

“The legitimizing of studio art quilts increases as there are more exhibitions in known galleries, museums and publications and on the Internet,” Shelly said. “I think Studio Art Quilt Associates (SAQA) is doing an excellent job in that area. Most

**Nine Patch**, 85 x 68 inches, maker unknown, possibly made in Pennsylvania, circa 1880-1900. Jonathan Holstein Collection IQSCM 2003.003.0020. [www.quiltstudy.org](http://www.quiltstudy.org).





**Bars**, 79 x 75 inches, maker unknown, possibly made Pennsylvania, circa 1890-1910. Jonathan Holstein Collection IQSCM 2003.003.0058. [www.quiltstudy.org](http://www.quiltstudy.org).

museums don't have quilt exhibitions repeatedly, and they don't really have people with knowledge to put together content for those exhibitions. I think that's really difficult for the art quilt movement. If people are just walking into the museum and seeing them and saying, 'Oh, aren't these nice quilts,' the art quilt movement is not getting anywhere. People need to be educated about what they're seeing on the wall. They need to understand how art quilts are made. These are educational areas SAQA and other organizations can tackle."

As one step in educating the public, Shelly offers loops from the documentary series to museums to run alongside exhibitions.

### Working in fiber

Shelly's long association with quilts and quiltmakers has led her to think about what is it about fiber that draws artists who have backgrounds in other media.

"Many artists from other disciplines were first exposed to quilts as art at the 1971 exhibition *Abstract Design in American Quilts* at the Whitney Museum of American Art in New York City. When they saw quilts on the wall as art, that legitimized their moving in that direction.

"I think quilt artists are trying to break through, and one of the things that is different is in the feeling of working with textiles as opposed to a non-flexible medium. It could be that they've already explored other media, and they see this as a fresh avenue for them to explore. I do think it always

comes back to the warmth of the textile and the reflection of it back to history and family."

When it comes to quilting competitions, Shelly said she thinks traditional quilts and art quilts should be judged in separate categories.

"The reality is that if these judges have no art history background, if they don't know that a particular quilt artist is making an homage to German Expressionism, how can they judge that quilt effectively for the kind of art that it is?" she asked. "It's the aesthetic that matters in the art quilt; it's not the precision of the stitching. So it's like you're judging apples and oranges in the same basket. They're not the same thing.

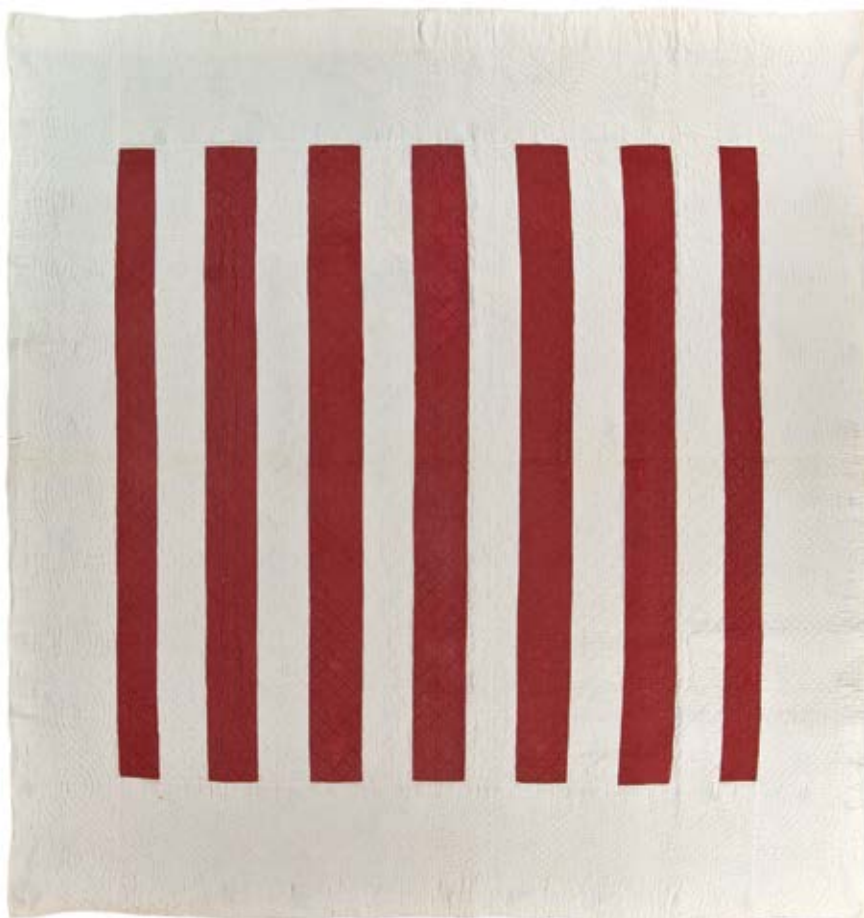
"Art quilters have to aim high. They have to look at their quilts as if they are going to hang in a museum next to a Picasso. An art quilter must

ask, 'How do I get there? What do I call myself? How do I decide what I'll send to *Quilt National*?'"

"The art quilt movement, which engages people in the art of quilting, whatever form that takes, is very positive," Shelly said.

"Why Quilts Matter: History, Art and Politics" is available from the SAQA store, [www.saqa.com/store-detail.php?scat=21&ID=6](http://www.saqa.com/store-detail.php?scat=21&ID=6). A discussion guide is available in print and can be downloaded from the Why Quilts Matter website, [www.whyquiltsmatter.org](http://www.whyquiltsmatter.org). ▼

*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 about three art quilters' roads to enter the International Quilt Festival in Houston.*



# Becoming a professional artist

by Carol Ann Waugh

**M**oving from hobbyist to professional doesn't have to take long, but it does require planning, time and money. Eight years ago, I didn't own a sewing machine. Today, I'm making a living as a fiber artist.

The first step on the road to success as a fiber artist is getting brand recognition in the marketplace. Your brand can be your art or your name. I chose my name because I didn't want to be tied to a specific type of fiber art.

Next you need a strategic plan. You must decide where you want to be in a year or two, then set goals to get there.

And you need money. You need to invest in yourself. This can be a sticking point for many artists, but it's necessary if you are going to succeed.

To get started, I opened a checking account and put \$5,000 into it to use to market my brand. The first thing I invested in was my domain name, [www.carolannwaugh.com](http://www.carolannwaugh.com).

Now you're ready to develop your product—your body of work. You need at least 15-20 pieces before you market yourself. I took a lot of classes toward finding my voice as a fiber artist. I winnowed down what I learned, focusing on what worked best for me. You develop as an artist by making lots of art. Then one day, you realize you have a body of work to exhibit.

Making art is the core of your work. I keep this focus by working in my studio from 10 a.m. to 4 p.m. every day. I do email only before and after these hours, and I do all my marketing work one day a week—usually on the weekend—so it does not intrude into making art.

## Next steps

Once you have your initial body of work, next steps are:

- Have professional photos taken of each piece, showing the full piece including the edges and details.
- Create a database or spreadsheet to keep track of your work. This will become the one place you turn to for information including title, size, date created, series, price, sales data and more.
- Develop descriptions of each piece to include in your database or spreadsheet.

It's unlikely you will make a living just selling your art. About 10 percent of my annual revenue comes from selling original art. The remaining 90 percent comes from three sources: teaching workshops and giving lectures; book and kit sales; and royalties from teaching online.



*Editor's note: This article is based on the mini workshop "Going from Hobbyist to Professional: The Road to Success" presented by Studio Art Quilt Associates (SAQA) member Carol Ann Waugh at the 2013 SAQA conference in Santa Fe, New Mexico.*

Carol Ann Waugh at work in her Denver, Colorado, studio.





### ***Untitled, Stupendous Stitching series***

66 x 78 inches

2013

Collection of IMA, Denver, Colorado.

Consider how you will parlay your art into making money. I've found self-publishing books to be a good revenue source. Guilds and local quilt shops will pay you to lecture and teach. While I avoid calling my art "quilts," I do believe it is important to relate to the quilt world if you are trying to make a living. I don't usually enter my work in quilt shows because I mount my fiber art on wooden panels so it hangs best on hard walls like those at art galleries and museums.

### **Getting organized**

While many of us would like to only focus on making art, if you need to make money, then you must give attention to the business side of the art world. You'll find you have more time to make art if you organize your marketing efforts. Here are steps to take:

- Enter juried art and quilt shows. Create a spreadsheet of exhibition opportunities. Include exhibition topics, guidelines, deadlines and judges. Track what gets accepted and rejected.
- Write your resume then enhance it by winning awards. Once you've taken home your first prize, you're an "award-winning artist."
- Create and maintain a website and blog.
- Develop snail-mail and email lists of friends, prospects, buyers and VIPs. Create a monthly newsletter to promote your exhibitions, new work, classes and more. Keep a contact book in your studio for visitors to sign up for your newsletter.
- Print business cards and postcards featuring your work and contact information. Give them to everyone and leave them everywhere.
- Participate in social-media sites.
- Develop a large network of other artists in all mediums.
- Join a co-op gallery.
- Have a solo exhibition.
- Develop relationships with art consultants.
- Keep up with local arts events.
- Write articles and submit your work for reader or member galleries of quilt and art magazines. Get to know the editors personally.
- Develop several workshops and lectures, then let quilt guilds know what you have to offer. Offer

classes in your studio and at quilt shops. Teach online through such sites as [www.Craftsty.com](http://www.Craftsty.com), [www.AcademyofQuilting.com](http://www.AcademyofQuilting.com) and [www.QuiltCampus.com](http://www.QuiltCampus.com).

- Write and self-publish a book.

### **Pulling it all together**

Overwhelmed by the amount of work required to market your work? Don't be. Determine what you do well and do those things, then hire others to do what you don't enjoy or aren't qualified to do. I hired someone to create my website and someone to post on social media. I engage a professional photographer to shoot images of my work, and I work with a graphic designer to create my printed materials. I wrote the first draft of my book, then turned it over to a developmental editor to deliver a finished book.

If I can make it from hobbyist to professional, so can you. ▼

*Carol Ann Waugh is an internationally known, award-winning fiber artist and contemporary art-gallery owner from Denver, Colorado. You can see her work at [www.carolannwaugh.com](http://www.carolannwaugh.com). If you are in Denver, stop by her studio and gallery — [www.abuzzgallery.com](http://www.abuzzgallery.com) — but email her first at [carol@carolannwaugh.com](mailto:carol@carolannwaugh.com) to be sure she's there.*

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# SAQA member gallery: *Family*



Mary A. Ritter

***Farm Home***

44 x 42 inches | 2013

[muniqueblog.wordpress.com](http://muniqueblog.wordpress.com)

In 1945, just weeks before my birth, this farmhouse was hauled on a trailer across frozen roads and placed on a new foundation for what would become our family home. It has seen three generations of children playing inside and out. Three more siblings would be born after me, followed by 20 grandchildren and 20 great-grandchildren. The figures represent family members conducting familiar activities.

Alisa Banks

***Whispers***

70 x 54 inches | 2010

[alisabanks.com](http://alisabanks.com)

*Whispers* is from my identity series investigating notions of home. In this piece, words and images function as "conversations" that span generations.

Paper pulp was made from plants gathered from my family's yards.

I added leaves and flowers to the wet sheets of paper.



Carol Watkins

***Community Matters***

22 x 41 inches | 2013 | [www.carolwatkins.com](http://www.carolwatkins.com)

Family can be defined in the broad sense of people enjoying life together on the streets of our town.







## Rita Hannafin

### *Slice of Life*

15 x 13 inches | 2013

On a hot summer day in 1956, my mother and I shared a happy moment in our little neighborhood.

## Patricia Belyea

### *Family Guy*

65 x 55 inches | 2013 | okanarts.com

*Family Guy* was commissioned by a friend for her husband's 60th birthday. The composition was made using clothing from 18 family members. The main teal color is from hospital scrubs while many of the solid colors are from work shirts. Other clothes include a child's summer dress, a championship t-shirt, an embroidered blouse, a Pittsburgh Steelers Terrible Towel and a plaid shirt with glitter.



## Pauline Barrett

### *Mommy & Me*

61 x 52 inches | 2012 | www.paulinebarrett.com

My most cherished memories are of the times I spent as a child with my mom in her garden. This quilt reflects the wonderful relationship that grew because of the times we spent there together.





# Piecework pioneers: Artists embrace quiltmaking

by Robert Shaw

*Editor's note: This is the second of four articles on art quilt history written by Robert Shaw for the SAQA Journal in recognition of Studio Art Quilt Associates' 25th anniversary.*

It is not surprising that most of the academically trained artists who took up quiltmaking in the 1960s and '70s, including such pioneers as Beth and Jeffrey Gutcheon, Michael James, Nancy Crow, Jean Ray Laury, Radka Donnell, Molly Upton, Susan Hoffman, and Nancy Halpern,

concentrated on pieced quilts. These artists cut their teeth on traditional quilts, then moved away, in most cases step by step, to create work that was distinctly their own. They had to understand and master the tradition first. As Nancy Crow explained when interviewer Jean Robertson asked





**Wholeness**, 79 x 54 inches, Radka Donnell, Cambridge, Massachusetts, 1979. Machine-pieced cottons, machine quilted by Claire Mielke. Private collection.

whether she had been influenced by traditional quilts:

"I definitely bit off the tradition and stuck with it. I think that's probably how I learn. I have to somehow push through the traditional or classical part and then come out the other end."

Block-style piecework is the United States' single greatest contribution to the art and craft of quilting. U.S. quilters began organizing the tops of their quilts in repeated block patterns in the early decades of the 19th century. Organizing geometric shapes into grid patterns offered them a host of design possibilities that could be fleshed out and individualized with colored fabric. It also saved space, since the repeating square blocks could be made one at a time and sewn together when all were completed. By the beginning of World War II, thousands of patterns had been invented. Quilt historian Barbara Brackman's *Encyclopedia of Pieced Quilt Patterns* (American Quilter's Society, 1993) illustrates 4,127 blocks, many of which had been given names and published in newspapers and magazines.

A number of the colorful and often optically challenging geometric patterns of block-style pieced quilts intersected with later abstract paintings by artists such as Josef Albers, Ellsworth Kelly, Piet Mondrian and



Victor Vasarely, and the striking similarities between them were not lost on students of modern art. Among them were Gail van der Hoof and Jonathan Holstein, who collected quilts they found graphically compelling starting in the mid-1960s. The couple's 1971 exhibition at the Whitney Museum of American Art in New York City, *Abstract Design in American Quilts*, and Holstein's 1973 book *The Pieced Quilt: An American Design Tradition* (McClelland and Stewart) presented pieced quilts as works of visual art. After its run at the Whitney, versions of the exhibition traveled widely in the early 1970s. Many young artists who saw them were

inspired by the aesthetic possibilities inherent in the quilt medium.

### Interest in quilting grows

Anyone interested in quilting in the 1960s and '70s could access and study traditional designs through books like Holstein's and Patsy and Myron Orlofsky's comprehensive 1974 study *Quilts In America* (McGraw-Hill Book Company), and through actual quilts, which were plentiful and inexpensive.

As interest grew, classes became popular, and a number of ambitious young quilters found ready audiences as teachers. Beth Gutcheon started teaching quilting in New York City in 1971, a few years before

**Torrid Dwelling**, 110 X 90 inches, Molly Upton, New Bedford, New Hampshire, 1975. Cotton, cotton blends, and wool; hand and machine pieced and machine quilted.





**Crystal Mountain**, 43 x 57 inches, Jeffrey Gutcheon, New York City, New York, 1978. Cotton, poly-cotton, rayon, poly-rayon, brushed corduroy and nylon grillcloth; machine and hand pieced, appliquéd and reverse appliquéd, and hand quilted. Collection of the Shelburne Museum. Photo courtesy David Gutcheon.

she published her book *The Perfect Patchwork Primer* (Penguin Handbooks, 1974). Beth's then-husband Jeffrey Gutcheon, who died in 2013, studied architecture at Massachusetts Institute of Technology in Cambridge, Massachusetts, and designed homes and commercial buildings. Like Beth, he made innovative pieced quilts and wrote and taught his methods, which included what he called "Diamond Patchwork." This method imposed flat patterns on a matrix that appeared to be three-dimensional, creating visual tension and ambiguity.

Michael James, who was making quilts full time by 1975, taught quilting across New England. In 1978, he published his first book, *The Quiltmaker's Handbook: A Guide to Design and Construction* (Prentice

Hall). His story is typical of how artists moved from the media in which they had trained—painting, printmaking, ceramics, weaving, graphic design, architecture—to quilting. In the introduction to *The Quiltmaker's Handbook*, Michael James, who studied painting and printmaking in art school, wrote:

"My initial explorations of the medium revolved around the making of countless copies of traditional blocks as well as several small quilts in traditional patterns and finally two large, traditional quilts. Since that 'apprenticeship,' I have concentrated on working my own images, some quite closely related to traditional forms, others less so."

In a 2003 interview conducted by David Lyon for the Smithsonian

Institution's Archives of American Art, Michael James said:

"Amish quilts... had a big influence at the beginning because they were... the first traditional quilts that I looked at that seemed to me to convey the kind of originality and... visual power that I associated with art.... I did incorporate aspects of Amish quilts and... Amish sort of approaches to color and composition in some of my earlier quilts. So I think that was a very important influence and still remains important in the sense that I still admire and draw some amount of inspiration from Amish quilts."

Nancy Crow, who studied ceramics in art school then moved into weaving, made her first quilt in 1970 while waiting for her son to be born. In a



2002 interview with Jean Robertson for the Archives of American Art, Nancy Crow said:

“It took probably till 1976... for me to realize I loved quilting! It was sort of like I had to get my footing in terms of the technique, and then I started to realize that this was the way. I love shape and line, and I wasn’t really able to identify that. It was just the beginning of my being able to identify how important those are to me. And in quilts, I could start to lay this down in a much more direct way than weaving. In weaving, you know, you have a shape here, but you have to build it up with the thread going across. With quilting, I could cut the shape and have that whole shape in front of my eyes.”

### West Coast inspiration

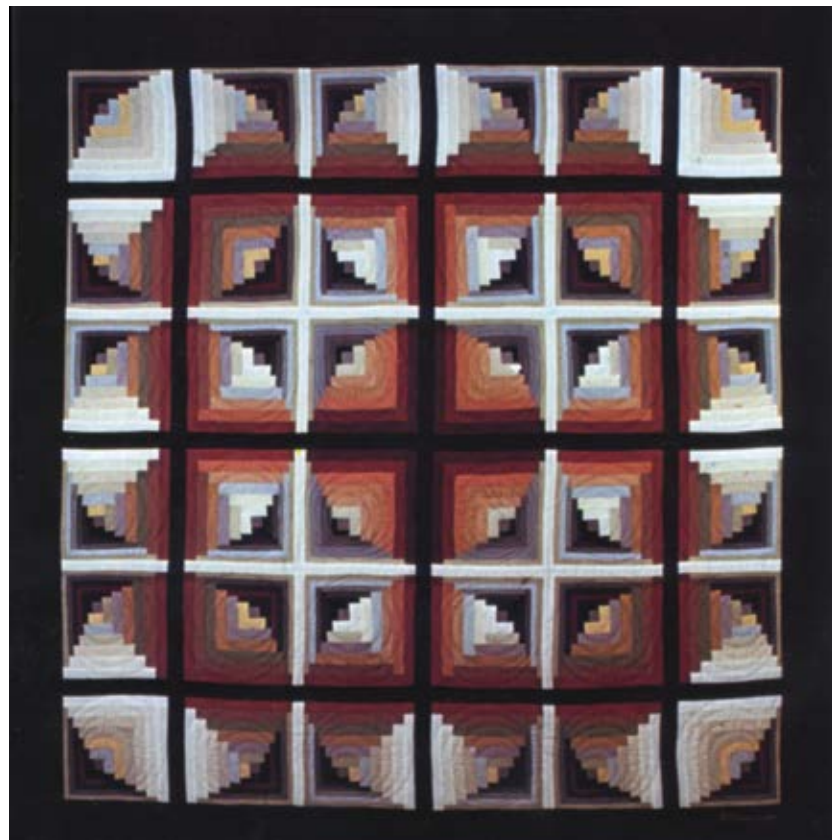
Two of the first and most influential piecework pioneers were graduates of Stanford University and began making quilts for their children. Jean Ray Laury (1928–2011) made her first quilt in 1956 as part of her master’s thesis in design, and Radka Donnell (1928–2013) turned from painting to quilts in 1965 when her two daughters were young. Jean Ray Laury made both appliquéd and pieced quilts, but Radka Donnell made only pieced quilts.

Jean Ray Laury’s work was extremely influential because it was visually and intellectually accessible and because she published many images and patterns in popular women’s magazines in the late 1950s and throughout the 1960s. Many of her pieced quilts were based on traditional patterns, especially log cabins, but she brought them into the present with design and color concepts drawn from her study of modern art.



**Optical Log Cabin**, 48 x 48 inches, Jean Ray Laury, Clovis, California, 1978. Cotton, machine pieced and hand quilted. Private collection.

**Log Cabin Variation**, 73 x 73 inches, Maria McCormick-Snyder, Annapolis, Maryland, 1978. Machine pieced and hand quilted cotton. Private collection.





**Bedloe's Island Pavement Quilt**, 84 x 76 inches, Michael James, Somerset Village, Massachusetts, 1975. Cottons, woolens and blends; hand and machine pieced and hand quilted. Private collection.

Jean Ray Laury taught widely and recalled her early days as “an exciting time, finding out that there were people who really wanted to know what little I knew.”

Radka Donnell was a maverick from the beginning. She intended her quilts to be functional, and she made them from whatever fabric she had at hand. Unlike most other early artist quiltmakers, she did not rely on a traditional grid structure, a radical departure that Michael James and Nancy Crow would not take until the 1990s. She did not follow patterns but instead pieced intuitively, freely mixing pieces of various sizes and juxtaposing bold prints and vivid solid colors that she found expressive to create overall compositions that conjure moods and elicit strong emotional responses. In her book *Quilts as*

*Women's Art: A Quilt Poetics* (Gallerie Publications, 1990) she wrote:

“The format of a quilt, sized by its reference to the body, allows me to bring my emotions and body feelings to life size, to create from the body outward, and to focus toward the body through the work of touch necessary to piecing. The intimate connection between my emotions, the materials I use, how I touch them, and how the final product is used—namely, to warm and celebrate others—all this helps me to give my best.”

Another early artist quiltmaker who eschewed the grid structure was Molly Upton. She and her high-school friend and fellow quiltmaker Susan Hoffman were the first quilt artists to be represented by a New York art gallery. The two young women became

friends with Radka Donnell when they were all living in Cambridge, Massachusetts, and they collaborated on a 1975 exhibition at Harvard University's Carpenter Center for the Visual Arts. Works by Molly Upton, Susan Hoffman and Radka Donnell were included in *The New American Quilt* exhibition the following year at the Museum of Contemporary Crafts (now the Museum of Arts and Design) in New York City.

Molly Upton called her work “quilted tapestries.” Because she was not hemmed in by grid structures, her quilts are often suggestively representational, with evocative titles like *Forest Fire*, *Fanfare* and *Portrait Without Mirror*. Her *Watchtower* clearly depicts a largely black-and-white castle-like structure with multiple towers, while her best-known quilt, *Torrid Dwelling*, is a huge and complex pieced picture of a Greek hillside ruin, complete with tiny human figures. Molly Upton committed suicide in 1977 when she was only 23. The 20-plus quilts she completed before her death remain unique and astonishing today.

### Art quilting expands

Nancy Halpern, who studied architecture at the Boston Architectural Center, began making quilts in the early 1970s. She soon found herself pressed into teaching. Like her friends and fellow Boston-area artists Rhoda Cohen and Sylvia Einstein, Nancy Halpern's piecework designs are subtle and reductive, suggesting more than they make explicit. She explained:

“From the beginning, my quilts have been inspired by the people, places and things I care about, plus

see “Piecework pioneers” on page 34





# Copyright: It's the law

by Dorothy Raymond

The court said an artist who created a stylized image of President Barack Obama for a campaign poster from an Associated Press photo had to share profits with the Associated Press.

As artists develop their voices, their work becomes more original and concerns about whether they are copying others' work—being *derivative* rather than *original*—may disappear. Yet even when creating what an artist considers original work, copyright infringement, a legal concept, can occur. Art quilters need a basic understanding of copyright infringement, what aspects of an artistic work are protected by copyright and what is considered fair use. The resources section of the Studio Art Quilt Associates website has information on copyright law relevant to protecting an artist's work, [www.saqa.com/resources.php?ID=2282](http://www.saqa.com/resources.php?ID=2282). See "Copyrights and Quilting" by David Koehser. That will not be covered in this article.

A copyright protects an original expression, be it a literary work, an architectural drawing, a computer program, a photograph, a painting or an art quilt. Some images are so much a part of daily life or so generic that copyright protection is minimal or non-existent. An example is a photo or painting of a sunset. An artist can certainly register such an image with the copyright office but will have a very hard time winning a lawsuit for infringement unless someone makes an exact copy. Unoriginal expressions, such as an alphabetized list of names, also cannot be copyrighted.

A copyright includes the right to make and distribute copies and derivative works. The term *derivative* is used in this article in its legal, not artistic sense. For copyright purposes, a derivative work is one that changes a pre-existing work. Manipulating a photo with editing software and incorporating it into a different artistic piece or writing new words to an existing melody are both considered derivative works under copyright law. For more on derivative art, see "Derivative Art Quilts" by Carolyn Lee Vehslage in the resources section of the SAQA website, [www.saqa.com/resources.php?ID=2244](http://www.saqa.com/resources.php?ID=2244).

Unauthorized copies and derivative works are said to infringe on an original work unless the defense of fair use of the copyrighted work applies. Answers to the most frequently asked questions about copyright follow. A good reference on copyright law for all artists, not just photographers, is *Photographer's Survival Manual: A Legal Guide for Artists in the Digital Age* by Edward C. Greenberg and Jack Reznicki (Pixiq, 2010).

## How can I tell if an artistic work is copyrighted?

This question comes up often when there is no copyright notice on a photo or other image an artist wants to use. Since there is no notice, is it okay to copy it? Neither registration

nor a copyright notice is required for there to be a valid copyright. This is a matter of international law; most countries do not require notice or registration. Copyright exists once the artistic work is "fixed in a tangible medium" of expression. An unsaved image on your computer is not fixed nor is a drawing made on a frosty window pane with a finger. Once an artist prints an image or takes a photo of a drawing, it is fixed, and a copyright exists.

## How long does a copyright last?

How long a copyright lasts depends on when the copyrighted material was created. In Canada, the copyright lasts for the author's life plus 50 years. In the European Union and Australia, a copyright expires 70 years after the artist's death. In the United States, it's also 70 years after the artist's death unless the work was created before 1978. For such work, the law is more complicated. If you need to know the exact date and the implications, you should consult a lawyer.

## What if I change the artistic work so I am not making an exact copy?

To be infringing on copyright, the new work has to be "substantially similar" to the artistic work. What does that mean? There is no definitive answer; it is the subject of copyright-infringement lawsuits on a regular

basis. There is no hard and fast rule for artists, contrary to urban legend. An exact copy of a small portion of an artistic work might be an infringement. Then again, it might not. In the 2013 *Harney v. Sony Pictures Television* case, the re-creation by a movie studio of a copyrighted news photograph as part of a reality-drama was found not to be an infringement.

### What cannot be copyrighted?

Copyright protects only the expression; subject matter cannot be copyrighted. Only original creative elements expressed in an artistic work can be copyrighted. A color scheme or a composition—the arrangement of elements—cannot be copyrighted in and of themselves, but as part of an original expression, they can add to the originality of the artistic work.

### Is it okay to scan text or images from magazines, manipulate them and incorporate them into a quilt?

Under U.S. copyright law, “words and short phrases such as names, titles and slogans; familiar symbols or designs; mere variations of typographic ornamentation, lettering or coloring; mere listing of ingredients or contents” cannot be copyrighted. Artists creating new works that incorporate such snippets are probably on safe ground.

Quoting a whole paragraph or stanza of a copyrighted work or incorporating whole images—even manipulated images—requires more analysis to determine if it constitutes infringement. While a copyright holder can prevent a copy or a derivative work from being made in the

United States, a copy made “for purposes such as criticism, comment... [or] teaching...” is “fair use” and not infringing.

### What is fair use?

Art quilters often want to know how to tell if they can include images from magazines and the Internet in their work. The short answer is that what is fair use depends on the specific facts and circumstances, and the country in which you working. The U.S. Copyright Act says:

“In determining whether the use made of a work in any particular case is a fair use, the factors to be considered shall include:

- “The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- “The nature of the copyrighted work;
- “The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- “The effect of the use upon the potential market for or value of the copyrighted work.”

The easiest type of fair use to identify is commentary, criticism and parody. If your new artwork is a parody, courts generally allow you to use a substantial portion of the original image to make the parody effective. If your new art work is a commentary on an image, you are allowed to use enough of the image to make the comment. But beware of wholesale use of an image without permission. The artist who created a stylized image of President Barack Obama for a campaign poster from an Associated Press photograph ended up having to share his profits from the poster with the Associated Press.



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Fair use is not limited to commentary, criticism or parody. The 1994 case of *Campbell v. Acuff-Rose Music, Inc.*, created the following guideline: if your use of the image is “transformative”—creating “a new expression, meaning or message”—and not merely copying the essence of the image, you are closer to achieving fair use.

In the 2013 case of *Cariou v. Prince*, artist Richard Prince, who tore images from a book of photographs by Patrick Cariou and altered them significantly to create a collage, was found to have not infringed on the copyright of the original photos. However, it’s important to note that Richard Prince won the lawsuit on appeal, only after losing in a lower court.

The concept of fair use is much broader in the United States than it is in Canada, the European Union or

Australia. Artists in those countries should be more cautious about incorporating even transformed images in their work.

If you think an image may be copyrighted, contact the photographer or artist to ask permission to use it. Explain how you will include it in your work. Having written permission to use an image in your files is a good way to avoid a future lawsuit.

Bottom-line advice for quilt artists: be original. If you use another person’s image, make sure you make substantial changes to it. ▼

*Dorothy Raymond is a quilt artist and couture sewist, who practices intellectual property law part time when not in her studio or outdoors gardening or bicycling. She has been a member of the Studio Art Quilt Associates Board of Directors since 2011. Her website, [www.dorothyraymond.com](http://www.dorothyraymond.com), includes information about her legal practice and images of her art quilts.*



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# Radical Elements



sulfur  
16  
**S**  
32.065

**Geneviève Attinger**  
**Fleur de Soufre**  
36 x 22 inches



neon  
10  
**Ne**  
20.180

**Marian Zielinski**  
**Beckoning of Night**  
36 x 22 inches

hydrogen  
1  
**H**  
1.0079

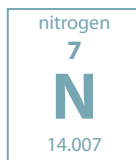
**Elin Noble**  
**Hydrogen Jukebox**  
36 x 22 inches



In **Radical Elements**, artists created works that were influenced by the Periodic Table of Elements. Their inspirations came from things related to their selected element including a play on its name, its color or the products made from it.

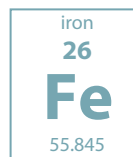
The artists selected for the exhibition were charged with embracing Studio Art Quilt Associates' newly expanded definition of an art quilt. They considered the usual material choices and then stepped beyond the norm to involve a wider variety of materials and surface designs.





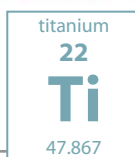
**Elizabeth A. Baum**

Sine Qua Non  
21 x 19 x 23 inches



**Trisha Hassler**

The Irony Of It All Was Not Lost On Her  
36 x 22 inches



**Valya**

Titanium  
36 x 22 inches



# Radical Elements



roentgenium  
111  
**Rg**  
[272]

**Jim Hay**  
Hay Meets Röntgen  
36 x 22 x 13 inches



molybdenum  
42  
**Mo**  
95.96

**Brooke A. Atherton**  
Orange/Red and  
Fugitive Blue VI  
36 x 22 inches



platinum  
78  
**Pt**  
195.08

**Bernie Rowell**  
Rituals and Relics  
36 x 22 inches





## Vou Best

by ZJ Humbach



Vou Best staffs the Studio Art Quilt Associates booth at the International Quilt Festival in Houston, Texas. Photo courtesy Vou Best.

**V**ou Best is busy as a volunteer for Studio Art Quilt Associates (SAQA) and has been since joining the organization in the early 1990s.

"I wanted to be around people doing art quilting and discovered the SAQA booth at the International Quilt Festival in Houston," Vou said. "I felt a natural draw to these people promoting art quilts and joined the following year. I felt like I was a professional volunteer after supporting my four children's activities for years, so it was easy to transfer my time and energy to SAQA."

Vou started as a regional representative for Texas and managed the SAQA booth at the International Quilt Festival for several years.

"Managing a booth sounds easy, but it's really quite involved," Vou said. "It requires set up and teardown, money collection, recruiting and scheduling volunteers, and ensuring the booth is properly stocked and staffed at all times." To help others and ensure continuity, Vou wrote a manual on how to run the booth.

Vou is now taking her booth-management experience to a new level. She's working with Desiree Vaughn, SAQA's regional representatives coordinator, writing another manual

that will outline methods for recruiting booth coordinators and detail the specifics for managing booths at International Quilt Festival, Mancuso, American Quilter's Society, and Quilting and Sewing Expo shows.

"Each show is different," Vou said. "You never know what you'll face. Some allow for a booth while others only have a table. We're still in the learning stages, so I help with problems and provide support to the coordinators via the Internet."

If that doesn't keep her busy enough, Vou is a member of SAQA's Regional Grants Review Committee and SAQA's Special Event Planning Committee.

"I was recruited at the last convention to help plan this year's annual conference," Vou said. "I'll definitely have a learning curve on how it all happens. It takes so many things to make a convention come off."

Vou is curator for *Texas Experience*, a trunk show scheduled to travel around Texas and then to Mancuso shows across the United States. Because pieces in the exhibition will be for sale, each artist made four pieces to ensure replacements are available.

"The first trunk show I did for SAQA was in 2010," Vou said. "I oversaw shipping for the year. I had to keep three trunks continuously moving throughout the United States and abroad."

While some folks might hesitate to commit to such a job, not Vou. "I take on things I know nothing about and learn about them, such as international shipping," she said.

Vou's art is in the *Texas Experience* exhibition. *Cultural Beginnings #1* is part of a series featuring decorator sample fabrics enhanced with thread painting and embellishments. She enjoys working on painted or dyed fabric to depict landscapes highlighted with thread play.

"While I create quilts for my own enjoyment, I enjoy being in the background to help others take their art out to the world," Vou said. "I believe in SAQA and enjoy volunteering."

Vou's philosophy on volunteering is simple:

"SAQA's strength comes from the many volunteers who support the programs the members benefit from. Every project I'm involved in requires many volunteers working together to reach each goal. SAQA's appreciation for these many volunteers makes for a rewarding experience worth the time and effort given." ▼

*ZJ Humbach is a freelance writer and professional long-arm quilter who owns and operates Dream Stitcher Quilt Studio in Nederland, Colorado. Contact her at [zj@dreamstitcher.com](mailto:zj@dreamstitcher.com).*

## Busby

from page 7

of sales, she said. Betty prefers to use her website—bbusbyarts.com—as an online gallery, so having a shop on Etsy allows her to separate the sales function from the gallery presentation.

*Ovum*, which won first place in the art quilt category at the 2013 *ARTra-geous* exhibition in Chandler, Arizona, is an example of the art for sale on Betty's website, [etsy.com/shop/bbusbyarts](http://etsy.com/shop/bbusbyarts).

### Looking forward

Although Betty prefers to spend her time creating her own work, she enjoys a limited amount of teaching.

"My goal in my classes is to teach others how to use the materials and techniques I've developed and help them find ways to incorporate them into their own work," she said.

She will be teaching at Art Quilt Santa Fe in April 2014 and has been invited to teach at the Quilt Symposium Manawatu on New Zealand in 2015.

Looking ahead, Betty expects to continue exploring new techniques and pushing the edges of the quilt as an art form. She's particularly excited about the vessels and three-dimensional forms she's been working on, both incorporating felting and other embellishments into her wall pieces and creating freestanding work. A gallery show combining her wall pieces with the sculptural vessels on display stands could be in her future. ▼

*Cindy Grisdela of Reston, Virginia, is a Juried Artist Member of Studio Art Quilt Associates. To see her work, go to [www.cindygrisdela.com](http://www.cindygrisdela.com).*

## Call for Entries

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Elizabeth Welsh, *Medallion Quilt*, circa 1830. Cotton, 110 1/2 x 109 in.  
Brooklyn Museum, Gift of The Roebling Society, 78.36. Brooklyn Museum photograph (Gavin Ashworth, photographer), 2012.

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## Mask

from page 9

nagging voice of self-doubt by bringing it to life. When the *Mask of Dark* stared back at me, it allowed me to answer:

"Yes! My artwork is good enough. Thank you for pushing me every step of the way into my destiny." ▼

*Carole Gary Staples of West Chester, Ohio is an award-winning fiber artist and art quilter. She chairs Studio Art Quilt Associates' Education Committee. Carole has exhibited nationally and internationally. Her website is [www.carolegarystaples.com](http://www.carolegarystaples.com).*

*Robin Lynn Harris of Monmouth County, New Jersey, is a writer and family therapist. Along with leading women's empowerment workshops, she has written several short stories and articles, and is completing her first novel.*

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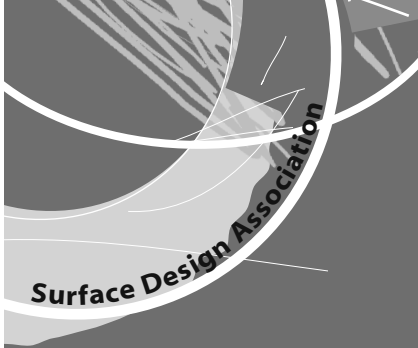
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## Piecework pioneers

from page 24

the happy coincidences found in the colors and patterns of a heap of fabric. Their designs are essences, stripped down and distilled from more complex realities. Their fabrics (begged, bought and stolen) embody and embellish these essences. Their quilting is the calligraphy that tells their stories."

As the 1970s came to an end, Nancy Crow, Françoise Barnes and Virginia Randles co-founded Quilt National, the first ongoing forum for nontraditional quilts. Françoise Barnes recalled, "We were a tiny group of quilters, and we could see the sky was the limit. This was a totally new art medium that could be pushed and manipulated. We wanted to be accepted as serious artists."

The first Quilt National, exhibited in an unconverted dairy barn, was held in 1979 and included innovative pieced quilts by juror Michael James, Françoise Barnes, Rhoda Cohen, Nancy Crow, Radka Donnell, Beth Gutcheon, Nancy Halpern and Maria McCormick-Snyder. In the decades to come, the tiny group would grow. New artists would help pioneers like these push the boundaries of piecework into new realms of complexity and creativity. ▼

*Robert Shaw, an expert on contemporary and antique quilts, is the author of books such as The Art Quilt, Hawaiian Quilt Masterpieces, Quilts: A Living Tradition and Art Quilts: A Celebration. His most recent book is American Quilts: The Democratic Art, 1780-2007 (Sterling Publishing, 2009). Bob was curator at the Shelburne Museum in Shelburne, Vermont, from 1981-1994, and curator of special exhibitions for Quilts Inc./International Quilt Festival in Houston, Texas, from 1998-2003. He is a dealer in art quilts. His website is [www.artofthequilt.com](http://www.artofthequilt.com).*

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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 (U.S. and international): associate member, \$70; artist member, \$70; arts professional, \$95; juried artist, \$135; student (full time with copy of ID) \$35.

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](mailto:editor@saqa.com).

For information about advertising in the *SAQA Journal*: [ads@saqa.com](mailto:ads@saqa.com)

### Deadlines for articles and member gallery images Theme

#### Fall 2014

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Off the Wall

#### Winter 2015

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Creatures

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