

## President's Message



Dear Members,

This is my last message as president since I will soon be relinquishing the position to a new guild leader. The past two years have been challenging, but I am really grateful I had the opportunity to serve the guild in this capacity. I have heard many times from other members, and it is also personally true, that the guild has helped me to grow in unexpected ways. So... a sincere thank you to the Board of Directors for believing that I could handle the job and their continual support. Thank you to my chief consultant, Ann Taymans, and also Susan Coen, who worked tirelessly to create an especially stimulating program while always maintaining a sense of humor despite scheduling conflicts, snow storms, and canceled flights!

## Nominees for the Fiberarts Guild Board of Directors

At the Thursday, May 12th meeting, (7 -9 pm at the PCA) guild members will vote on the proposed slate of nominees for the 2011-2014 Board of Directors. The current nominees are Janet Bass, Carol Henley, Sherri Roberts and Charlotte Toal. Members can nominate additional names as long as the nominees are current members who have agreed by contacting Deb Meteney at dmeteney@comcast.net or 724-348-9087.

## A Visit to The Textile Museum in Washington, DC

by Hope Alcorn

IN THE STREETS of Central Asian oasis towns, a man's clothing defined his status in society and proclaimed his wealth. In the home, the place of honor was filled with the richest ikat textiles. Many family ceremonies were celebrated in surroundings made beautiful with textiles. Ikats display Central Asian artists' and weavers' attention to the harmony between design, color and execution in order to create their master works. These textiles are visually stunning because of their bold graphic designs, rich fabric texture and deep, rich and brilliant colors, all of which make them a key source of inspiration for contemporary designers and artists.

*Colors of the Oasis: Central Asian Ikats* was on view at The Textile Museum from October 16, 2010 through March 13, 2011. It featured a selection from the 148 high caliber Central Asian ikats given to The Textile Museum by collector Murad Megalli in 2005. The stunning colorful textiles on view included coats for men and women, and women's dresses and pants, as well as cradle covers, hangings and fragments—all on view for the first time ever.

## About the Exhibition

Unlike a majority of textiles that are woven with solid-colored thread or are printed or dyed after weaving, ikat is produced using the reverse process. Individual threads are first dyed with several colors that, when woven together, produce the energetic patterns unique to this textile tradition. Successful application of this complex technique requires extensive forethought and teamwork between various craftsmen and the designer. For this reason, ikat has been celebrated in Central Asia as one of the region's great arts. In the 19th century, when costume indicated an individual's social rank, wealth, domestic role, tribal affiliation and geographic origin, ikat was considered the most prestigious material to wear. Alarming, however, this art form was nearly lost during the Soviet era. Now, 19 years after the dissolution of the Soviet Union, Uzbekistan's ikat industry is currently under renewal by artists using the traditional technique. Ikat continues to gain international recognition with recent trends in fashion and home décor motivated by designers who are inspired by the textile's bold motifs.

With an appreciation for the textile's increasing global popularity, *Colors of the Oasis* traced the historic development of ikat production and its contemporary revival. The pieces featured in the exhibition were selected from The Textile Museum's Megalli collection, a diverse array of 19th-century ikat robes, pants, dresses, bohce (wrapping cloth), hangings, fragments and cradle covers donated to the institution by collector Murad Megalli in 2005 and 2009. The exhibition is divided into three sections that guide the visitor through ikat design and artistic principles, the stories of the people who used them and how, and the technical aspect of ikat making and the people involved in this craft. Dynamic installations, including a setting inspired by a 19th-century Uzbek interior, life-like displays using dress forms and historic photographs, situate the collection within a socio-historic context and encourage the visitor to appreciate

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the textile's versatility and significance to Central Asian culture. Models demonstrating the dyeing process constructed by MICA (Maryland Institute College of Art) students provided insight into how these fabrics were made. Colors of the Oasis: Central Asian Ikats was curated by Sumru Belger Krody, Curator of Eastern Hemisphere Collections at The Textile Museum. The accompanying book, Colors of the Oasis: Central Asian Ikats, is the first significant publication on Central Asian ikats produced in the U.S. in over a decade.

## Cloth of Silk, Cloth of Color

Artistry in the oasis towns of Central Asia was revealed in many ways during the nineteenth century. In no medium was this more apparent than in the elegant art of creating ikat fabrics that epitomized the aesthetic ideals of both period and place.

Ikat derives its name from the technique used to create it, wherein parts of the warp or weft yarns are bound off in order to resist dye penetration. Central Asian ikat dyeing is a complex and time-consuming undertaking, requiring the work of specialized craftsmen at each stage of the process and careful planning before weaving can begin. The daring designs and sophisticated color juxtapositions distinguishing these fabrics appear to be the result of centuries of painstaking development and production, although to date there is no substantive evidence of ikat production in Central Asia prior to the nineteenth century. Ikat technique may have been practiced in the region in a simpler form during the preceding centuries, but the vibrantly colorful and elaborately composed designs with which we are familiar became fashionable only in the nineteenth century. Whatever the origins, ikat can be seen as a critical nineteenth century link in a long chain of sumptuous luxury fabrics produced along the Silk Road over several thousand years. The visual power it possesses has spurred a twenty-first century revival in Uzbekistan and serves as inspiration for many leading fashion designers around the world.

Dating back to the beginning of the nineteenth century the earliest surviving ikat textiles are attributed to craftsmen from the ancient city of Bukhara, nestled in one of the fertile Central Asian oases. The city, surrounded by lush orchards and fields, was the center of power for the Manghit dynasty's Bukharan Khanate from 1785 to the Soviet takeover in 1920. During this period of relative peace, Bukhara thrived as the political, economic, cultural, and artistic center of the entire region. It is likely that the first full-scale commercial production of ikat began in Bukhara in the late eighteenth century. From there, ikat manufacturing spread north to Samarkand and Tashkent by the middle of the nineteenth century. It continued to thrive further west in the Fergana Valley into the early twentieth century. Created for both urban and rural consumption, ikat was a commercially produced fabric manufactured by highly skilled and specialized designers, dyers, weavers, finishers, and tailors working collaboratively. It reflected society's evolving taste in art as well as the designers' desire to push the limits of their craft artistically and technically.

## Creating Rainbows

The bold and colorful designs of ikat are created before the yarns are woven into cloth. The word ikat, derived from the Malay word mengikat meaning 'to tie' or 'to bind', is used both for a type of textile and for a textile-patterning technique in which parts of the warp and/or weft yarns are bound off with cotton yarn or a similar material so that these areas resist dye penetration when immersed in a dye bath. This process of resisting and dyeing must be repeated for each color before weaving begins. The ikat technique requires careful planning to ensure that the colors dyed previously are maintained while the yarns undergo further dyeing and will form the desired pattern once the fabric is woven. In Central Asia, it is the warp yarns that are resist-dyed and then spaced densely on the loom, so as to completely conceal the unpatterned weft yarns and to emphasize the exquisite designs. In the finished fabric, the dyed and undyed areas on the warp together form designs and patterns of endless variety, from dynamic and seemingly random to precise and controlled.

Central Asian ikat designers create bold linear abstractions drawn from natural forms. The spirit of nature, rather than its realistic appearance, is conveyed in their designs. They establish powerful overall compositions on ikat fabrics by carefully considering the relationship between each ornament against the success of the full design. The dynamic use of negative and positive space is also an important component. Although the natural forms - birds, scorpions, flowers - that inspire ikat designs may have symbolic meaning in other contexts or media, in ikat, these elements become merely decorative motifs integrated into an overall pattern and reformulated many times for myriad new artistic expressions. The tremendous variety and richness of existing ikat designs are testimony to their designers' ambitious artistic goals and improvisational skills.

## Oasis Style

The social functions of ikat textiles, as both garments and furnishings, were even more important than their beauty or their utilitarian purposes. Political, economic, and private life-cycle events were marked by exchanging ikat fabrics, or textiles made from them, as gifts. Such gifts served as tangible evidence of the individuals' transformation in status and spirit. Ikats were also used to transfer wealth; a dowry or bride-price might have included a dozen or more valuable ikat robes, panels, and yards of ikat fabrics.

Three articles of clothing - a knee- or ankle-length outer robe, a loosely cut, T-shaped dress made of a lighter fabric, and a pair of trousers - have been the basic costume for men, women, and children in Central Asia for millennia. These articles of clothing, in addition to many furnishing textiles common in nineteenth century oasis towns and nomadic encampments, were constructed using brightly colored ikat fabrics.

# **UNVEILED is unveiled at the PCA**

by Sherri Roberts

**A**MANDA GROSS AND I FELT great satisfaction seeing *UNVEILED* as a completed exhibit when it opened at the Pittsburgh Center for the Arts on Friday, April 8. Our feelings seemed to be reflected in the crowds of people who wound their way through the show. Visitors clustered around each piece of art, leaning in to examine the work and its inspirational trigger.

We congratulate all of the participating guild artists. And, we applaud our award winners:

## **Best of Show Award**

**Jan Myers-Newbury: "Carnival"**

## **Douden Award for Best Botanical Work**

**Laura Tabakman: "Milkweed"**

## **Kor Award for Most Compelling Inspiration**

**Johanna Roszner: "Iraq. War"**

Arturo Alonzo Sandoval, returning to Pittsburgh to jury the show, was a down-to-earth and straight-speaking juror. We also benefited from Arturo's Friday presentation of his work and philosophical underpinnings. He continued the discussion of art and personal growth and vision during his critique on Saturday morning, after his jurying duties were completed.

Lastly, just to state what you probably already know, it takes a village, in this case, a guild, to put together a beautiful show. Thanks to all of you who helped, from the photographers and volunteers during the photo session, to those who have hung the show, to the people doing publicity and hospitality at various points. We appreciate all of your hard work and can-do attitude.

*(See page 6 for color photos of the award winners. There is a 64-page full color catalog available for \$25. Contact Martha Wasik at 412-967-9359 if you wish to order a catalog)*

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## **The Textile Museum: Continued from page 2**

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Ikat fabrics were considered precious goods, and clothing and furnishings made from them were passed from one generation to the next, or sold in times of need. Although to our contemporary eyes they may appear bulky, Central Asian people wore many layers of clothing, not only as protection from the elements, but also to show off their wealth and status in society. This was the accepted aesthetic of the time.

As symbols of wealth and status, valuable trade goods, and vehicles of artistic expression, ikats provide a colorful glimpse into the evolution of textile aesthetics in nineteenth-century Central Asia.

Taken from information about the show by the curator of Eastern Hemisphere Collections, Sumru Belger Krody.



## **Behind Unveiled**

The day at Filmmakers provided a photography opportunity for Guild members and a peek at some "Unveiled" entries. A dozen members artwork and inspirational triggers were photographed by Cristina Saucedo and Laura Tabakman. Time slots were scheduled and Guild members Judi Gentile, Desha Jaramaz, Sherri Roberts, Melissa Vertosick and overall organizer, Marty Ressler worked to aid the photographers and keep to the schedule. We thank Filmmakers and guild volunteers for this opportunity.

Above:

*Kathryn Stanko sets up her piece*

*Kathryn Stanko, Sherri Roberts Cristina Saucedo*

## MEET THE BOARD

by Fran Frederick

### Betty Elias

BETTY IS COMPLETING her third year on the Board of the Fiberarts Guild of Pittsburgh. She has thoroughly enjoyed the warm camaraderie among guild members. She is proud of the guild's accomplishments organizing the prestigious Fiberarts International in 2010, and workshops and juried exhibitions.

Betty was born and raised in Pittsburgh, and currently lives with her husband in Fox Chapel. She has a son and a daughter who both live in Massachusetts, and five grandchildren.

She taught herself to bead by the age of ten, and concentrated on ceramics in high school at Peabody. She attended the University of Pittsburgh, but quit when she got married and started a family. Eighteen years later she returned to Pitt's Department of Women's Continuing Education, and obtained her Master's in Education, with a minor in art therapy. Betty emphasizes the very good training she received in dealing with children with special needs, assessing areas where students may have problems, and finding ways to temper frustrations in learning and creating.

She recalls with relish her years as an art teacher for grades K-12 at the Community Day School. To the delight of her students, she transformed a garage into a working studio where experimentation, personal expression, and free use of a wide variety of materials were encouraged. She encouraged students to draw from their own imaginations, rather than copy images presented by movies and media. Their grade depended on concept and craftsmanship, with adjustments for their level of skill. She declares that there is "no such thing as perfect" in art.

Betty radiates an unmistakable enthusiasm for the process of creating art. Since she stopped teaching thirteen years ago, Betty had the time to "find herself" as an artist. Betty has experience working with a wide variety of art media. She was trained in stone and marble. (One of her sensuous pieces of carved stone graces the entrance hall in her home). She has etched, printed, painted, and worked with fabric. Photography is an important medium for her. She once had a darkroom in her apartment, and now manipulates images adeptly with Photoshop. Many images are taken from her international travels.

About nine to ten years ago, she started quilting. After completing a number of quilts, she began doing wall hangings, and now mobiles. She manipulates fabric by rusting, dyeing, painting, printing, and fusing. She scouts out new materials that lend flair to the surface, and make construction easier and more efficient. An area of her kitchen serves as a studio. She describes herself as "very focused," and "too naïve" to dwell on challenges inherent in her work - she just keeps working, altering an image until she is satisfied.

Betty is a member of Associated Artists of Pittsburgh, the Pittsburgh Society of Artists and the Backroom Quilters. She has exhibited her work at the Hoyt Institute and has sold work at the shop of the Pittsburgh Center for the Arts.

What is art in her life? "It IS my life" says Betty, who considers herself very lucky to do creative work well after retirement.



Betty Elias



Alex Etschmaier

### Alex Etschmaier

ALEX HAS BEEN on the Board of the Fiberarts Guild of Pittsburgh for two years. Currently as secretary, she is entrusted with keeping minutes at meetings. She volunteered at the Fiberarts International 2010, and is interested in participating in exhibition planning and installation for the group in the future.

Alex grew up in Shadyside and attended Allderdice High School. Her mother is Austrian, her father British. She spoke German as a young girl, and spent many summers abroad visiting relatives in Great Britain and Austria. Her only problem with this as a child: her August birthdays were never celebrated with her friends in the US. She has an older sister now living in Qatar. She lives with her beloved dog, a Jack Russell terrier / Shi-Tzu mix.

As a child, Alex wanted to be a painter, but now favors three-dimensional work. She majored in sculpture at IUP, where she sampled a variety of media. Her work over the last 6 years utilizes twine wrapped around a metal armature, secured with glue between the coils. The work is organic in form, natural in coloration, often reminiscent of female anatomy. The work evolves as she works; her initial idea may not be manifest in a finished piece.

Construction of her work presents the greatest challenge—where to build it, how to assure its stability, where to store it. Most of her works are small in scale, so they can easily be built in her studio at home. She is especially proud of her large-scale work. At the fe Gallery she installed a sculpture about 25 feet high, 4 feet in diameter. It extended from the floor of the basement through a hole, and up to the ceiling of the first floor. (Yes, she cut a hole in the floor and replaced it after the show!) Only a dim light shone on the basement stairs for visitors' safety. Dramatic illumination of the sculpture was achieved by lighting it down from the first floor into the open space at its center.

Alex likes to experiment with many materials "rough" in texture. Due to her experience with apartment renovation, she has working familiarity with numerous building materials, and is not reluctant to tackle any to develop an intended effect. An installation at the Slaughterhouse Gallery included drawing, wood shingles, lath, and wrapping with twine. Her resourcefulness in figuring out a way to realize an idea has served her well, not only in her own work, but also in advising fellow artists stymied by construction challenges.

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## Lindsay K. Gates: Artist Lecture and Workshop

From a press release by Jay van Wagenen

TEXTILE PATTERNS FROM around the globe, are a continual source of inspiration to Lindsay K. Gates. In love with fashion details and textile techniques, the artist transforms the most humble materials into works of texture and grace. The finished products are both elegant and curious having used pistachio shells, steel washers, or pages ripped from road atlases as materials. The artist's obsessive nature, fondness for multiples, and love of pattern reveal themselves in her intricate, highly textured work.

Trained as an artist from an early age, Gates initially focused on creating very large felted wall pieces. A lack of studio space forced her to reconsider her way of working. Gates became obsessed with the repetitive technique of 'looping' or 'knotless netting', which required only lap space. That direction proved artistically fruitful for Gates. She has built a vocabulary of forms, materials, and methods that define her work. Spiraling shapes, common materials in great quantity, gaping holes, and wire mesh are just a few of these elements. Gates directs this vocabulary into strong, simple forms directing the focus to the remarkable patterns and textures. Each piece informs the next and the cycle repeats.

Gates' work is in the permanent collections of the Museum of Art and Design, NYC, the Racine Art Museum, Wisconsin, and others. Her work has appeared on the cover of *Metalsmith Magazine* and in *American Craft*, *FiberArts*, *Surface Design Journal*, *500 Baskets*, and other publications.

Susan Coen, program chair provided feed back from workshop attendees:

"Lindsay Gates was a wonderful instructor. She answered our questions immediately, walked around and helped us. She presented many techniques besides the basic looping. She taught how to add new wires, how to change colors, how to spiral, how to change shapes, and how to work with wire mesh. She brought a wire mesh set of shapes for us to put together. I certainly thought it was a day well spent and challenging." (Rhoda Taylor)

"I enjoyed the workshop tremendously. I'd like to incorporate the techniques in my work. Lindsay is a great artist and teacher. See her work currently in Pittsburgh at the Morgan Glass Gallery 'Teapots! 5 Invitational'." (Dewi Wong)

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### MEET THE BOARD CONTINUED

Like many artists, she has other jobs. She manages apartments renovated by herself and her mother, and also works for a service that assists senior citizens.

Alex is also a member of Associated Artists of Pittsburgh and Group A. She likes submitting work to shows with that allow for a wide variety of submissions, so her work does not have to be tailored to a specific theme.

What is art in her life? "Everything!" she exclaims. She can't think of any other way to be.



Lindsay K. Gates at the Saturday workshop on March 12.



Dewi Wong works on spiraling and looping techniques.



Penny Mateer and Jay van Wagenen at the workshop.

(See three of Gates' pieces on page 6)

# Lindsay GATES



## KoXelled

Below are the award winners from the exhibition. Be sure to visit the PCA and see all the dynamic work from our Guild!

JAN MYERS-NEWBURY  
BEST OF SHOW AWARD



**Carnival**  
Arashi shibori dyed cottons; machine pieced, machine quilted  
57" x 68"

JOHANNA ROSZNER  
KOR AWARD FOR MOST COMPELLING INSPIRATION



**Iraq War**  
Commercial material, cotton, fused, symbolic materials, pieced; machine quilted, appliqued  
81.5" x 73"

LAURA TABAKMAN  
DOUDEN AWARD FOR BEST BOTANICAL WORK



**Milkweed**  
Polymer clay, rayon thread, silk and wire  
12" x 11" x 3"

# theTEXTILEmuseum



**STRIKING  
19<sup>TH</sup> CENTURY  
IKATS**



## Programs 2010 - 2011

**Susan Coen, Chair** scoen@zoominternet.net 724-789-1184

Please note that dates with ☺ indicate that there will be a critique that afternoon usually 3-5pm at the same location with dinner in the neighborhood (optional). Check your monthly emailed Update each month for the latest information.

### APRIL ARTISTS' TALK FOR "UNVEILED" MEMBERSHIP SHOW

Come listen to our member artists talk about their work in the show!

DATE: THURSDAY APRIL 28TH

TIME: 6:00PM-8:00PM

LOCATION: PCA GALLERY

### MAY LECTURE BY LIA COOK AND GREG SIEGLE AT SCC

This lecture is a result of companion programming with the Society for Contemporary Crafts around a solo exhibition of textiles by Lia Cook, renowned artist and weaver. The exhibition will explore her intimate images of human faces and introduce the start of a new body of work based on her recent art-neuroscience collaboration with Greg Siegle, PhD professor of psychiatry at the University of Pittsburgh. Dr Siegle collected computer data in real time and mapped the human brain at work in response to Lia's woven faces as stimuli. Cook hopes to use the resulting studies and imaging as the basis for a new body of work with faces to include a focus on the brain, and how we understand and visualize the brain's response to the memory of tactile and emotional experience. This lecture will give us an opportunity to hear directly about this project and it's impact. See Lia's work at: [www.liacook.com](http://www.liacook.com).

DATE: THURSDAY, MAY 5TH

TIME: 6:00PM-8:00PM

LOCATION: SCC

2100 Smallman Street, 15222

### MAY LECTURE BY ADAM WELCH AND ANNUAL MEETING

We will vote for the 2011-2014 Board of Directors at this meeting.

Through his talk "Works, Process and Work" Adam Welch will share works and processes which involve combining many different materials and artistic disciplines. He will also discuss how his art practices connect and contribute to his role as curator.

Adam Welch has been exhibiting in solo and group shows as well as in alternative and experimental spaces since 1998. He is the recipient of the 2009 Individual Artists Fellowship in Installation/Sculpture from the Pennsylvania Council on the Arts and was awarded the 2008 Emerging Artist of the Year by the Pittsburgh Center for the Arts. His works have been shown regionally and internationally. Selected listings include TAG University of West Florida (FL), Space Gallery (PA), the

Carnegie Museum of Art (PA), Pittsburgh Center for the Arts (PA), Gallery Majestic (OH), Fe Gallery (PA), Fire House Gallery (NY), Gallery 4222 (NY) and Krizic Roban Gallery, Zagreb (Croatia). Welch holds an MFA from the Indiana University of Pennsylvania and a BA from SUNY Stony Brook University. He is currently the Curator at Pittsburgh Filmmakers/Pittsburgh Center for the Arts.

DATE: THURSDAY, MAY 12

LOCATION: PCA, Simmons Hall

TIME: 7:00-9:00 pm

### PCA YART SALE INVITATION

The Shop at the Pittsburgh Center for the Arts is hosting the third annual Yart Sale (Art Yard Sale). Guild members or groups from the guilds are invited to participate. The PCA requests a 15% donation of net sales for the day. Single booth spaces are \$25 and double booth spaces are \$40. The application to register which includes details is attached. (If you find you can't open the application visit the PCA gift shop or contact Jen Carter at [jcarter@pittsburgharts.org](mailto:jcarter@pittsburgharts.org).)

DATE: SUNDAY, MAY 22

TIME: 10AM-4PM (Rain or Shine)

LOCATION: PCA Grounds

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## Water-Babies

TARA ZALEWSKY-NEASE'S "Water-Babies" is an art exhibition at Mendelson Gallery in Shadyside with benefiting Japan relief efforts. It includes twelve pastel drawings and oil paintings, and several small sculptures based on the figures marking children's graves in the Okunoin cemetery that artist Tara Zalewsky-Nease experienced on a trip to Japan last October. Fiberarts Guild members Coleen Rush and Ann Taymans contributed several of the bibs and hats worn by the sculptures in the exhibition, and Fumino Hora donated two artworks.

The opening gala was Sat April 16 at Mendelson, with sushi and sake donated by Nakama, and live piano music. The exhibition will be on display at the Mendelson gallery until April 27. All sales benefit Earthquake/Tsunami relief efforts of the Japan-America Society of Pennsylvania and Brother's Brother Foundation.

Zalewsky's artwork depicts statues marking children's graves in Okunoin. They range in size and are sometimes simply dressed Bodhisattvas. In modern Japan, they represent Mizuko Jizo, "patron saint" of lost children. The characters in his name translate to "water-baby"; the lost children who float in an otherworld realm. In current Japanese culture, young children are revered as "mysterious beings" not of this world.

Okunoin is populated with hundreds of Mizuko Jizos dressed in children's hats or bibs, so that the spirits will recognize and protect the child. This artwork is dedicated to these lost children, the "Water-Babies".

Mendelson Gallery, 5874 Ellsworth Avenue, Pittsburgh 15232.

412-361-8664. Wed — Sat and by appointment.

## Connections

**HOPE GELFAND ALCORN** has two paintings, "Rhythms" and "Migration Down Waterfall Number One", acrylic on industrial wool, which will be included in the new Lark book, *500 Felted Objects*, published by Sterling Publishing Company in September, 2011.

Work by **MICHELLE BROWNE** was included in *Gender Matters, Matters of Gender*, a Women and the Arts event at Albright College in Reading, PA this Spring. The show was curated by Judith Tannenbaum of the Rhode Island School of Design.

**CAROLYN CARSON'S** piece, "Despair and Hope" is included in the *Women, Peace and Security* exhibit at the UN's Palais des Nations in Geneva, Switzerland from March 1-24, 2011.

**BETTY ELIAS** will be exhibiting, "Sixty-Three Bradley Street", at the Hoyt Regional, April 29- May 27, 2011. She is also exhibiting, "Body and Soul" in *Unveiled* April 8-May 22, 2011.

**AMANDA GROSS'** recycled fashion design students from the Neighborhood Academy modeled their own designs as part of the Geek Art/Green Innovators festival at the Pittsburgh Glass Center on April 1st. Amanda's designs were also featured in the *Fashion FUZEion* runway show. As a LEAP award finalist, Amanda's work will be featured in the Society for Contemporary Craft gift shop throughout the month of May.

**PASSLE HELMINSKI'S** piece, "Beta Blue II," will be exhibited in *Images 2011*, Central Pennsylvania Festival of the Arts. Robeson Gallery of the HUB/Robeson Center at Pennsylvania State University, University Park, PA, 6/8-7/17, 2011.

**JANE OGREN** has artwork in several exhibitions. Her pieces are in the AAP show at the Fein Art Gallery called *Love & Lost* until April 22, and the Northeast Regional Contemporary Fiber Exhibition at the Rochester Contemporary Art Center (RoCo) in Rochester, NY. Other members of FGP in the exhibit are **LAURA TABAKMAN** and **CAROL ANN RAFFERTY**. The exhibit was sponsored by SDA (Surface Design Association) and the RoCo Art Center and will end May 8. Jane has also been selected to be in the *VI International Biennial of Contemporary Textile Art Salon for Small Textile Art* in Xalapa, Veracruz, Mexico (May 2011) and the *5th International Mini Textile Art* exhibit in Kherson, Ukraine (June 2011).

**PAULA WEINER** exhibited at the Monmouth Museum in New Jersey in two shows, *Art from Found Objects* in October and the *32nd Annual Open National Show* from January to February; in the *Pittsburgh Airport Show*, part of the Education Committee of the Associated Artists of Pittsburgh; and in the *Extremes* show at the Pittsburgh Center for the Arts, April 8-May 22, 2011. She will also be exhibiting "After the Honeymoon" at *Love and Things Like Love* exhibit at the Lexington Art League, Lexington, Kentucky.

## Welcome New & Returning Members

**LAVERNE KEMP** has renewed her membership after moving back to Pittsburgh from Columbus. She is an artist in residence for the PA Council on the Arts through the school and community programs at PCA. Working primarily with children, LaVerne teaches weaving, felt making and quilting. As an artist she weaves fabric for clothing and wall pieces, not to mention a line of jewelry. As LaVerne puts it, she is at the "it's my turn" pint in her life!

**PATRICIA KENNEDY-ZAFRED** is also a renewing member. She had left the guild after taking a full time job which didn't allow for much free time. Patty is happy to be pursuing her creative passion once again now that her boss has retired! She was once on the Board of the FGP, Exhibition Chair for Member Guilds at PCA, on the Board for PCA and three time co-director for Fiberart International! Patty is eager to become active again.

**SUSAN REX** began sewing as a child and has always enjoyed fabric and fiber. A seamstress by trade, Susan is now focused on spinning, weaving, knitting and quilting. She lives in Apollo.

**KITTY WILSON** is a family and consumer science teacher in Altoona Area School District. Kitty says that she has tried many crafts and enjoyed them all. Her favorite is making art scarves using nuno-felting techniques.

**MEDIS KENT** has a Masters in art education from Edinboro University. She is a retired art teacher from the Erie School District after 33 years of service. Medis enjoys creating fabric designs using purchased, hand-dyed and printed fabrics which she collages and frames. The diversity of the various fiber disciplines within FGP enticed Medis to join.

**MARY L. ALEXANDER** is a retired biologist. She says that she kept meeting interesting people who are members of FGP and decided to join. Mary pursues fabric dyeing, shibori, quilting and digital printmaking. I took a look at her website and was impressed with her beautiful work and impressive biography.

*Welcome to all of you! Once again it seems our guild has attracted more talented and interesting people.*

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### ATTENTION GUILD MEMBERS:

**We are looking for wearable art artists for an article *Whats Hot in Wearable Art* planned for the next issue. Anyone interested please contact Coleen Rush, [3ggallery@gmail.com](mailto:3ggallery@gmail.com)**

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## Fiberarts Guild Directory

We are making corrections and updates to the directory. If you would like an updated version in PDF format, please e-mail: MLWasik@verizon.net

Please put 'GUILD DIRECTORY' in the subject line.

## JOIN THE FIBERARTS GUILD OF PITTSBURGH:

YES! I want to join.     Membership RENEWAL     I wish to make a donation to the Fiberarts Guild

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE 1 \_\_\_\_\_ PHONE 2 \_\_\_\_\_

E-MAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

DUES: **\$45** regular membership    **\$20** student membership    Amt enclosed \$ \_\_\_\_\_

Mail to: NORMA LIPSCOMB    Or contact Norma at naalipscomb@verizon.net for information.

1318 N. SHERIDAN AVE  
PITTSBURGH PA 15206

*The Guild welcomes all fiberart enthusiasts and artists at any level. No screening is required.*

## WORKSHOP REGISTRATION

(PHOTOCOPIES ACCEPTED)

**ALL WORKSHOPS ARE HELD AT THE SIXTH PRESBYTERIAN CHURCH, FORBES & MURRAY AVES., SQUIRREL HILL**

WORKSHOP TITLE: \_\_\_\_\_

INSTRUCTOR: \_\_\_\_\_

WORKSHOP DATE(S): \_\_\_\_\_

MEMBER FEE: \_\_\_\_\_ NON-MEMBER FEE: \_\_\_\_\_ MATERIALS FEE: \_\_\_\_\_

# MEMBER: \_\_\_\_\_ # NON-MEMBER: \_\_\_\_\_ TOTAL ENCLOSED: \_\_\_\_\_

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ E-MAIL \_\_\_\_\_

**Please make checks to Fiberarts Guild of Pittsburgh, Inc. MAIL TO:**

**SUSAN COEN • 3073 Kensington Ct • Renfrew, PA 16053 • 724-789-1184 / scoen@zoominternet.net**

## Call for Entries

We compile a list of local, regional and national exhibitions that might be of interest to fiber artists. We would not knowingly list unscrupulous galleries. Please check out each individual gallery and use your own judgment about entering the exhibitions. Please check out the websites for details.

Jane Ogren

**APRIL 15:** "The Art-Quilt Experience" Stone Quarry Hill Art Park, Cazenovia, NY.

[www.theart-quiltexperience.com](http://www.theart-quiltexperience.com)

**APRIL 15:** "54th Chautauqua Annual Exhibition of Contemporary Art" Chautauqua, NY

[www.ciweb.org](http://www.ciweb.org)

**APRIL 30:** "Focus Fiber 2011-12" co-sponsored by the Textile Art Alliance of the Cleveland Museum of Art and the and the Canton Museum of Art, Canton Museum of Art, Canton, OH.

[www.taacleveland.org](http://www.taacleveland.org)

**Martha Young: 216-932-2966**

[byoung4480@sbcglobal.net](mailto:byoung4480@sbcglobal.net)

**APRIL 15:** "Craft Cubed" presented by Craft Victoria, Melbourne, Victoria, Australia. The theme is HYBRID explored through exhibitions, public programs and satellite events.

[craftvic.org.au/whats-on/craft-cubed](http://craftvic.org.au/whats-on/craft-cubed)

**MAY 1:** (new date) "Deep Spaces" Larkin Van Horn will be curating another exhibit for the Latimer Quilt and Textile Center Latimer Quilt and Textile Center, Tillamook, OR. Specific size requirement the show will also travel to the La Conner Quilt and Textile Center, La Conner, WA and possibly Huntsville, TX

[www.deep-spaces.com](http://www.deep-spaces.com)

**MAY 1 - OCTOBER 31:** (online application) "Outside/Inside the Box" Crane Arts Building (which will be the hub of activity for FiberPhiladelphia 2012, Philadelphia, PA

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

**MAY 6:** "Creative Arts Guild's 48th Annual Festival of Fine Arts and Fine Crafts"...indoor exhibit...Creative Arts Guild Dalton, GA

[www.creativeartsguild.org](http://www.creativeartsguild.org)

**MAY 12:** "Rooted in Pittsburgh" 3G Gallery, Pittsburgh, PA

**Coleen Rush for prospectus:**

[3ggallery@gmail.com](mailto:3ggallery@gmail.com)

**MAY 20:** "Coastal Fiberarts 2011 Astoria Visual Arts" Clatsop Community College, Astoria, OR

**Cheryl Silverblatt: [silverweaver44@yahoo.com](mailto:silverweaver44@yahoo.com)**

**JUNE 1:** "Uncommon Threads" artist's making one-of-a-kind wearable art for a runway show

[www.finline.org](http://www.finline.org)

**JUNE 2:** "Quilts: A World of Beauty" sponsored by the International Quilt Association, Houston, TX

[www.quilts.org](http://www.quilts.org)

**JUNE 15:** "Art Quilts Lowell 2011: The Sea" Brush Gallery, Lowell, MA online entries

[www.thebrush.org](http://www.thebrush.org)

**AUGUST 31:** "First Bi-Annual Beaded Tapestry Competition" Nashville, TN

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

**SEPTEMBER 15:** "CraftForms 2011" Wayne Art Center's 17th Annual International Juried Exhibition of Contemporary Craft, Wayne Art Center, Wayne, PA

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

**SEPTEMBER 25:** "ArtQuilt Elements" (biennial) Wayne Art Center, Wayne, PA

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

**DECEMBER 31:** Quilts4London invites quilters and textile artists worldwide to submit 12" x 16" pennants in any textile technique to present to all athletes attending the 2012 Olympics

[www.quilts4london.org.uk](http://www.quilts4london.org.uk)

## Also of Interest:

### MAY 1: CALL FOR ENTRY - BOOK PUBLICATION

Sandra Sider has founded a new monograph series, *The Studio Quilt*, in which most issues will focus on individual artists with significant bodies of work. Six issues are planned for 2011 (available via Amazon.com), with the sixth being a showcase juried by Sandra: *State of the Art, 2011* featuring the work of approximately 35 contemporary quilt artists (one work per artist).

Please email JPEG images of the overall works (up to three quilts) shot at 300 dpi, at least 6 inches on the shorter side, with captions, to [sandrasider@mac.com](mailto:sandrasider@mac.com) with the subject line STATE OF THE ART. The entry fee is \$15, payable by May 1 to Sandra's Paypal account. Please go to [www.sandrasider.com](http://www.sandrasider.com) to access her PayPal payment button, with which you may use a credit card if you do not have a PayPal account.

Notification of selected artists will be sent via email by the end of June, and *The Studio Quilt*, no. 6, should be available for purchase by November. DEADLINE: May 1, 2011 (fee \$15).

**INSIDE:**

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**HAND**  
Fiberarts Guild of Pittsburgh

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