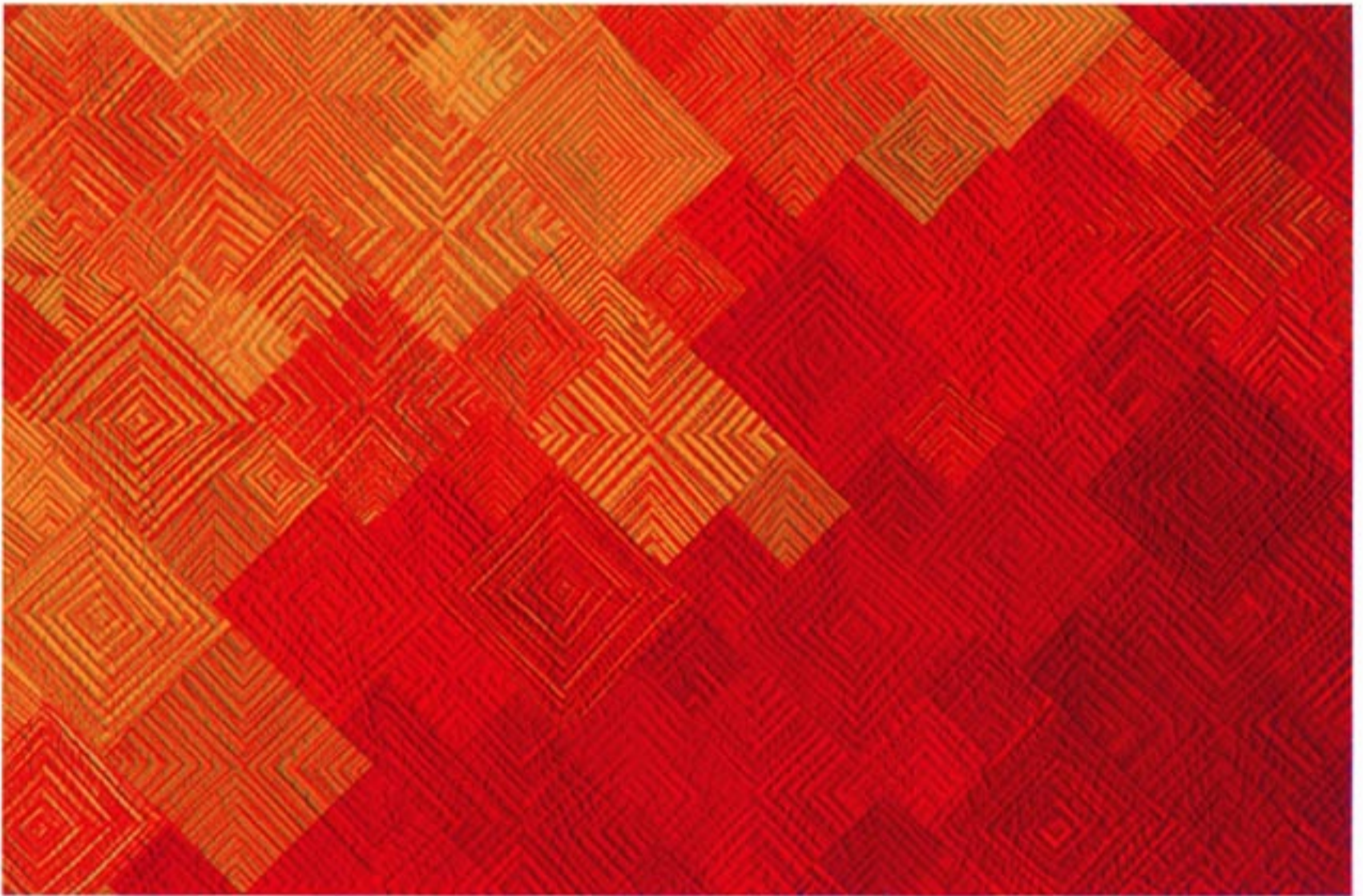


“BEHOLD”
by Diane Melms





Detail shots!

SAQA Call for Entry "Seasonal Palette"



Studio Art Quilt Associates Entry Prospectus

Title: SEASONAL PALETTE

Premiere Location: International Quilt Festival: Houston

International Quilt Festival/Houston
Houston, Texas
George R. Brown
Convention Center
November 1-4, 2012
Preview Night Oct. 31

International Quilt Festival/Cincinnati
April 2013
Cincinnati, Ohio
Duke Energy Convention
Center

International Quilt Festival/Long Beach
July 2013
Long Beach, California
Long Beach Convention &
Entertainment Center

Additional venues will be added

Exhibit Concept

This exhibit will showcase a series of 32 art quilts hung side by side, depicting the seasons of the year. **Selected artists will be asked to create an art quilt 78" long and 32" wide for this exhibit.** Artwork will debut at the International Quilt Festival in Houston on the inside panels of the space that has showcased SAQA artwork in the last few years. Artwork may be edited to fit additional venues, depending on available display space.

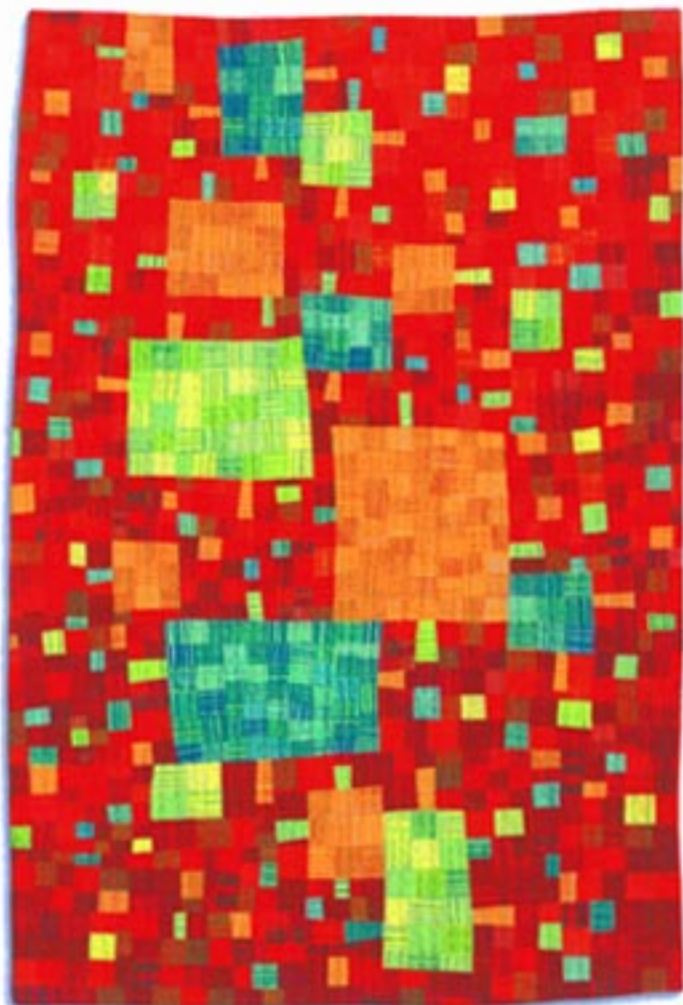
Artists will be asked to document their creative process, including inspiration, photo images, sketches, diagrams, journal entries, fabric swatches and the like. These will be displayed in booklet format along with the work.

Managing Curators Vicki Mangum and Kathleen McCabe will select the artists from those who express interest (see **How to be Considered** below).

Vicki Mangum <vcmquilts@aol.com> Vicki Mangum is a national and international award winning quilter. Her work has been published in books and magazines, and also featured in a calendar. Mangum is the former Manager of Special Exhibits at Quilts, Inc., which produces both International Quilt Festival and Market.

Kathleen McCabe <kathmccabe@gmail.com> Kathleen has been creating with fabric for more than 30 years. Her work has been included in numerous publications, and shown in national and international juried exhibitions. She is a professional member of Studio Art Quilt Associates and curator of *No Place To Call Home*. She also served on the Board of Directors for Quilt Visions.

Portfolio Submitted



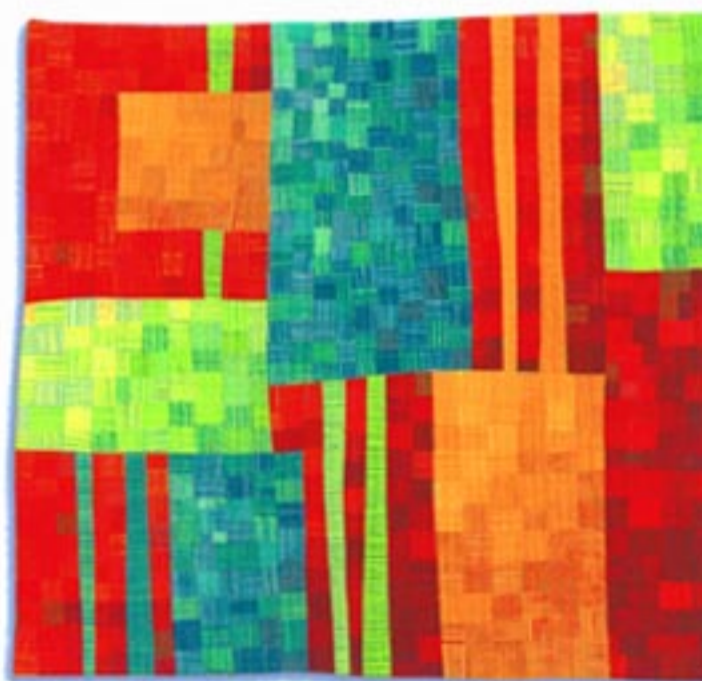
COMMON GROUND 38" x 25"
Hand-dyed cotton fabrics, surface design monoprinted with textile paint, composition machine pieced, layered with cotton batting and machine quilted. 2011



SUNNY DISPOSITION 28" x 28"
Hand-dyed cotton fabrics, surface design monoprinted with textile paint, composition machine pieced, layered with cotton batting and machine quilted. 2011



FRESH SALSA 26" x 25"
Hand-dyed cotton fabrics, surface design monoprinted with textile paint, composition machine pieced, layered with cotton batting and machine quilted. 2011



KINDRED CONNECTION 30" x 30"
Hand-dyed cotton fabrics, surface design monoprinted with textile paint, composition machine pieced, layered with cotton batting and machine quilted. 2011

A statement of 50 words or less indicating your preference of season and the colors you plan to work with.

As an Alaskan I appreciate WINTER as one of our most beautiful seasons and would enjoy creating an abstract fiber design that refers to the frosty environment. My palette would include many different shades of white, muted blues, grays, and touches of cranberry or burgundy.

September 26, 2011

rdzmelms@alaska.net
Diane Melms
4201 Leyden Rd
Anchorage, AK 99516

Dear Diane,

Congratulations again on your selection as an artist for the *Seasonal Palette* SAQA sponsored exhibition. We have carefully studied the portfolio you submitted for consideration and your season request. We were particularly impressed with *Sunny Disposition*. Based on that artwork specifically, we have chosen the season of Autumn for your artwork. We would like to encourage you to stay/focus/use the style and techniques used in that piece for your *Seasonal Palette* art.

We were able to increase the number of selected artists from 32 to 38 because the exhibition was moved to the interior of the gallery. We were very pleased to find ourselves in this predicament.

Over half of the 38 selected artists requested the same season. Unfortunately, 16 artworks depicting winter does not make a balanced seasonal palette. The season you have been assigned may not be the season you indicated as your choice. If that is the case, we regret we could not accommodate your request. We are confident you can handle the season beautifully as evidenced by your portfolio.

We'd like to take this opportunity to remind you of the finished size requirements for the artwork. The finished size is 72" long by 32" wide. Borders are not permitted in order to allow the artwork (seasons) to flow one to the other. Please do **not** include an outer border when planning your artwork.

"Seasonal Palette" artists:

Deidre Adams
Katherine Allen
Susie Apte
Benedicte Caneill
Maya Chaimovich
Diane Chaudiere
Jette Clover
Linda Colsh
Barbara Confer
Kathryn Conte
Nancy G. Cook

Roslyn DeBoer
Chiaki Doshō
Grace Errea
Mary Frezon
Carol Grotrian
Jenny Hearn
Judith Larzelere
Hsin-Chen Lin
Kathleen Loomis
Diane Melms
Carol Moore
Jeannie Moore
Geri Patterson-Kutras

Ruth Powers
Melody Randol
Daren Redman
Sue Reno
Barbara Schneider
Arlé Sklar-Weinstein
Elena Stokes
Laura Wasilowski
Carol Waugh
Nancy Whittington
Susan Willen
Marianne Williamson
Janet Windsor
Martha Wolfe

My thoughts:

I was thrilled to be selected to create a piece for SAQA's Seasonal Palette Exhibit. What an honor it is to be included in this group of talented artists who have been entrusted with the task of creating a cohesive body of artwork worthy of this show.

Although I originally requested Winter as the theme for my piece, I was told there were too many others who requested the same season and I was asked to use **Autumn** as my theme instead. The jurors were particularly impressed with one of the pieces submitted in my portfolio and requested that I make this new piece using the specific style and technique I used in *Sunny Disposition*. These guidelines will make this piece feel like a "commission", which I have never attempted before. In some ways it makes it seem easier as I know what they are looking for and have worked in this style before. The biggest challenge here will be creating an interesting composition that works with the theme, size and long vertical format required of this piece.

Documenting the process will be interesting even though I don't usually create that way. My work usually comes together along the way as I figure things out and compose on the design wall. I will probably spend more time thinking about and planning this piece than any other I have made. The process will be less intuitive but I will learn a lot along the way. My years of teaching should help me to document and explain the process.

Living in Alaska, I often feel isolated from the quilt/art world and it has been my goal to get my work "out there" and into some of the major shows. I think this is a **major show** and I am feeling pretty good about being included it. It validates my work, increases my self-confidence and motivates me to create even more art.

Documenting the Process

1. Sources of Inspiration
2. Preliminary Design Ideas
3. Preparing Materials
4. Design/Composition
5. Assembling layers
6. Quilting/Stitching
7. Finishing

Sources of Inspiration



An Autumn Adventure

In late September my husband and I took a 3 week road trip in our RV. We drove north from Seattle traveling through hundreds of miles of wilderness, over mountain passes, through scenic valleys and on to our home in Anchorage. As we traveled north, the vegetation in the landscape gradually transitioned from the green of summer to the wonderful warm hues of **Autum**. Knowing that I would be creating a artwork with an Autumn theme I was focused on the colorful spectacle we were observing. I took lots of photographs, collected leaves, walked through the brilliant vegetation and imagined how I would express this splendor with fabric, paint and stitch.



Looking to nature for ideas, making careful observations of the landscape.



**Paying attention to
Designs in Nature**

Color

Space

Pattern



**Taking in the view from
afar and looking closer
too, I feel the space
and depth in the
landscape. The distant
vistas dappled with
subtle color and then
transitioning to
saturated hues in the
vegetation close by.**

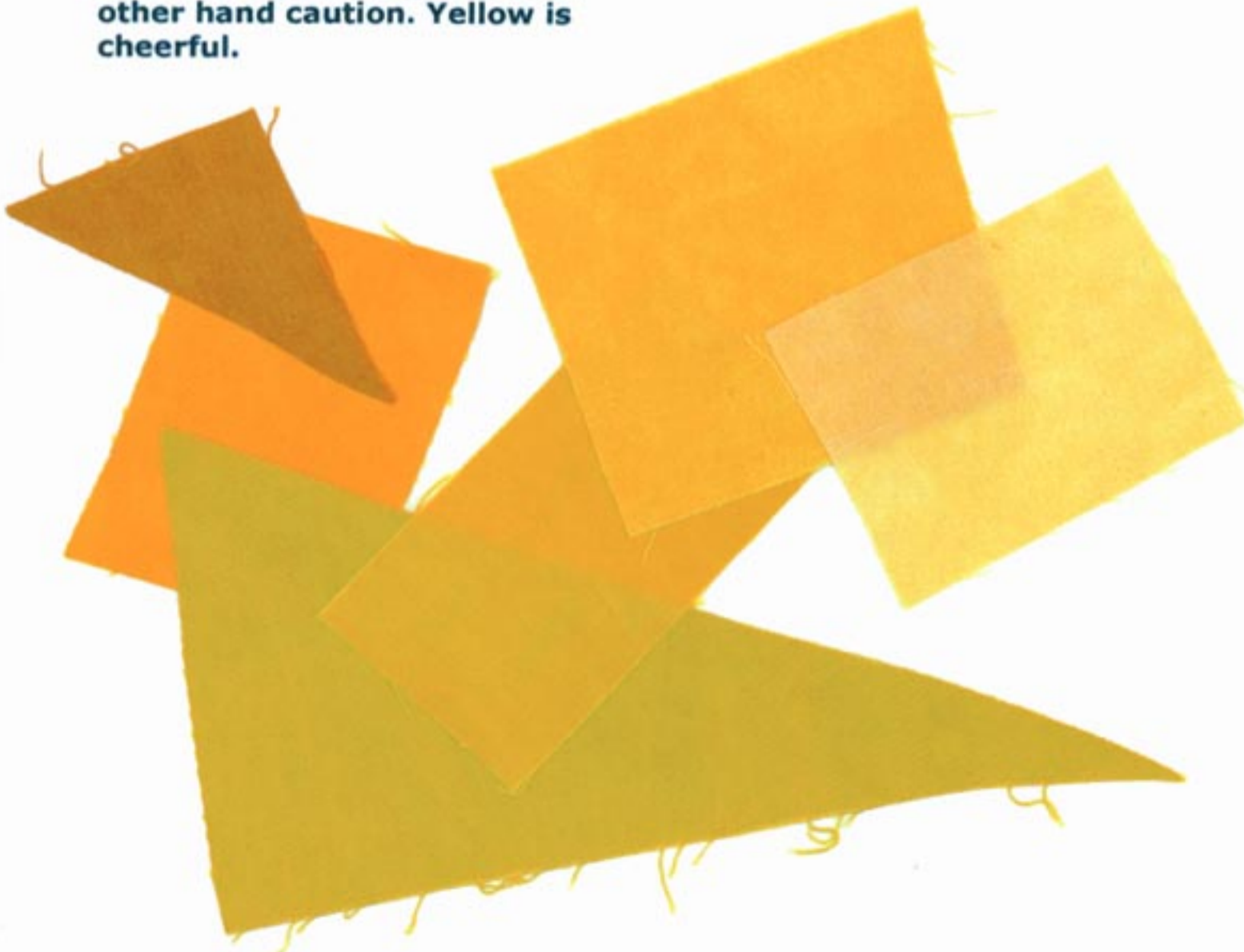




Color

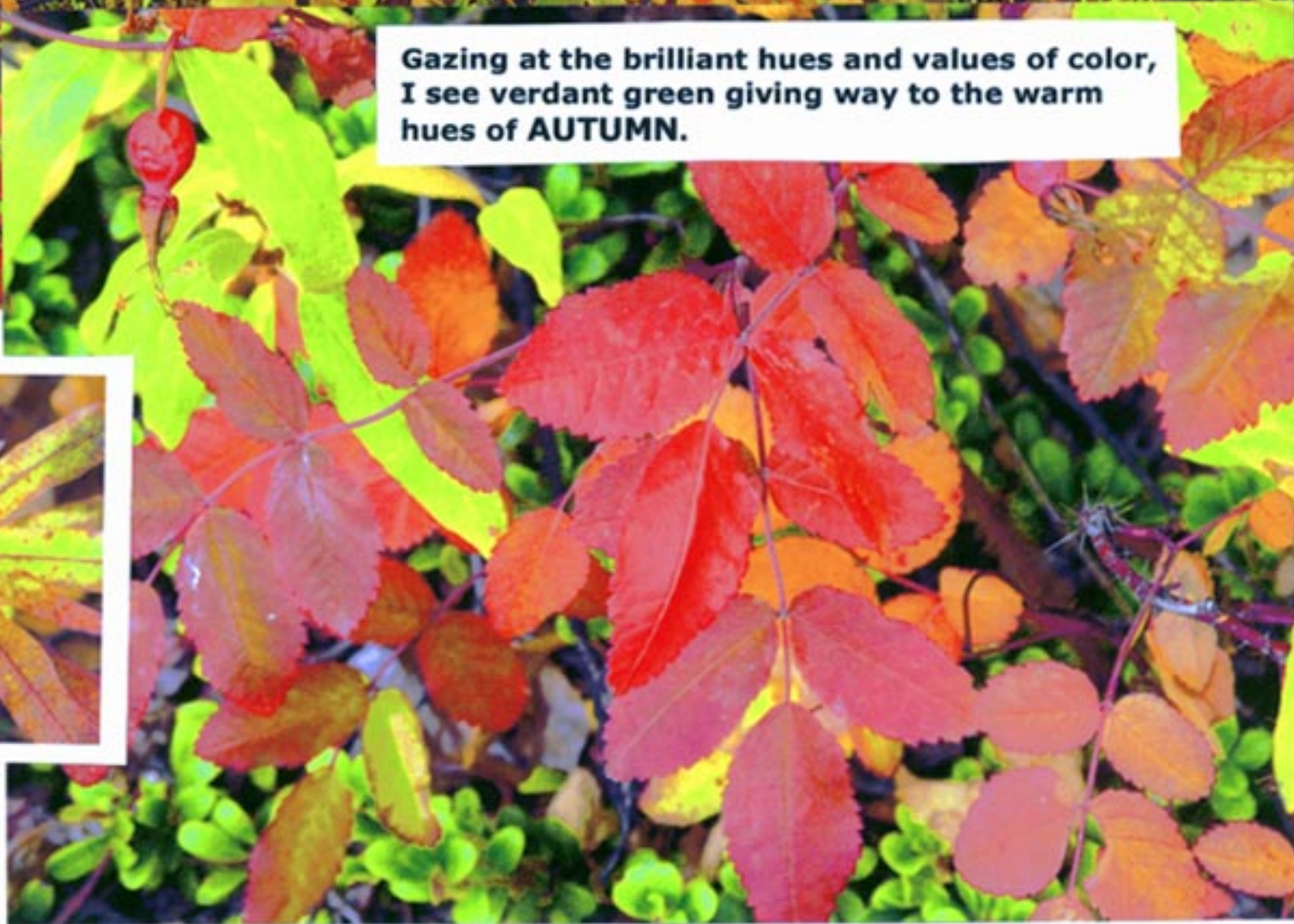
Yellow is sunshine. It is a warm color that, like red, has conflicting symbolism. On the one hand it denotes happiness and on the other hand caution. Yellow is cheerful.

yellow
banana
goldenrod
cadmium yellow
yellow ocher
chartreuse
mustard
chiffon
cream
golden
lemon
saffron
topaz
flaxen
blonde
butter
sunlight
squash
canary





Color Schemes



Gazing at the brilliant hues and values of color, I see verdant green giving way to the warm hues of **AUTUMN**.



Space

Orange brings up images of autumn leaves. It represents the changing seasons so in that sense it is a color on the edge, the color of change between the heat of summer and the cool of winter.



orange
tangerine
clementine
habanera
melon
peach
carrot



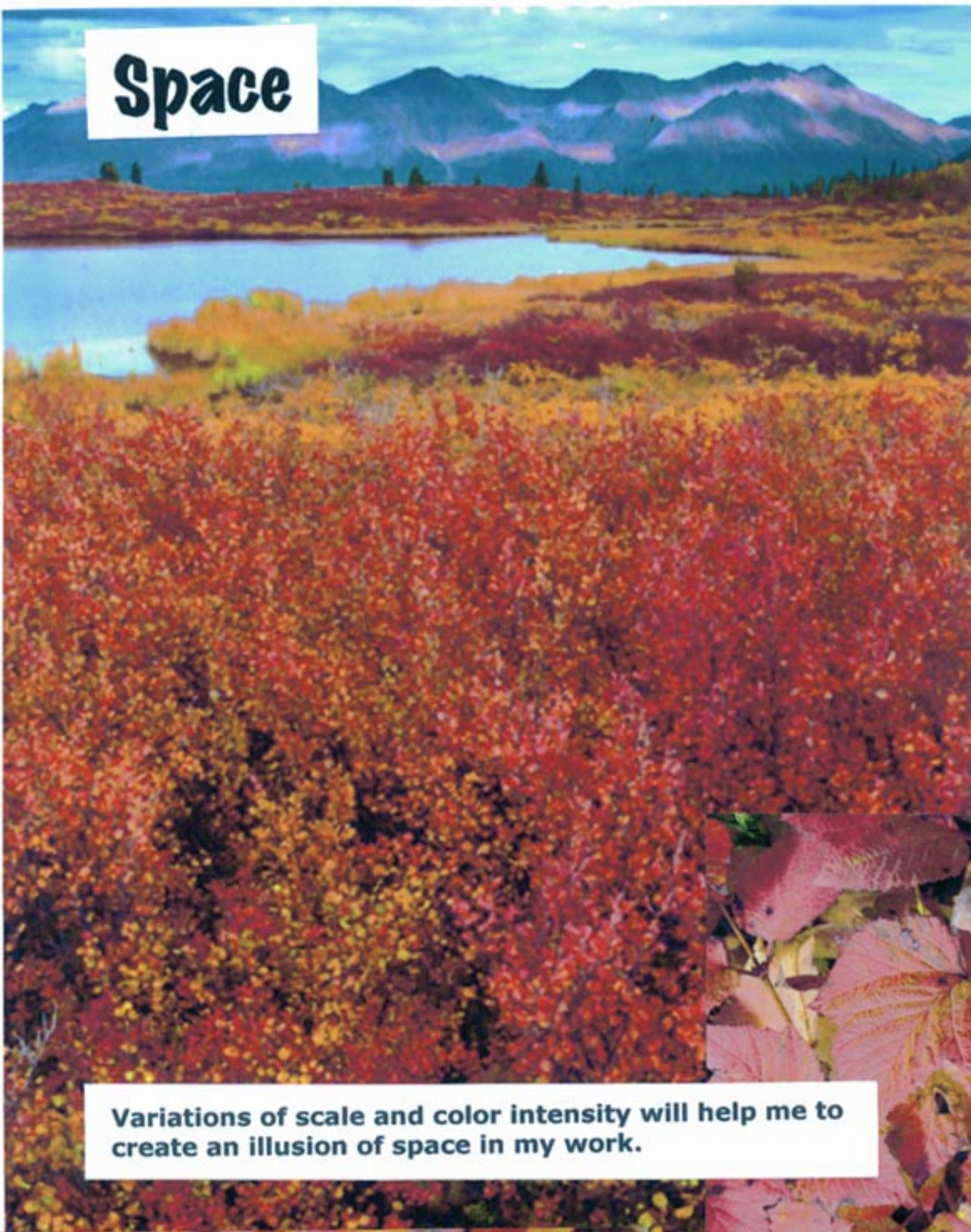
red
mahogany
burgundy
crimson
blood
cherry
candy apple
cinnamon
fire
merlot
brick
tomato
pomegranate



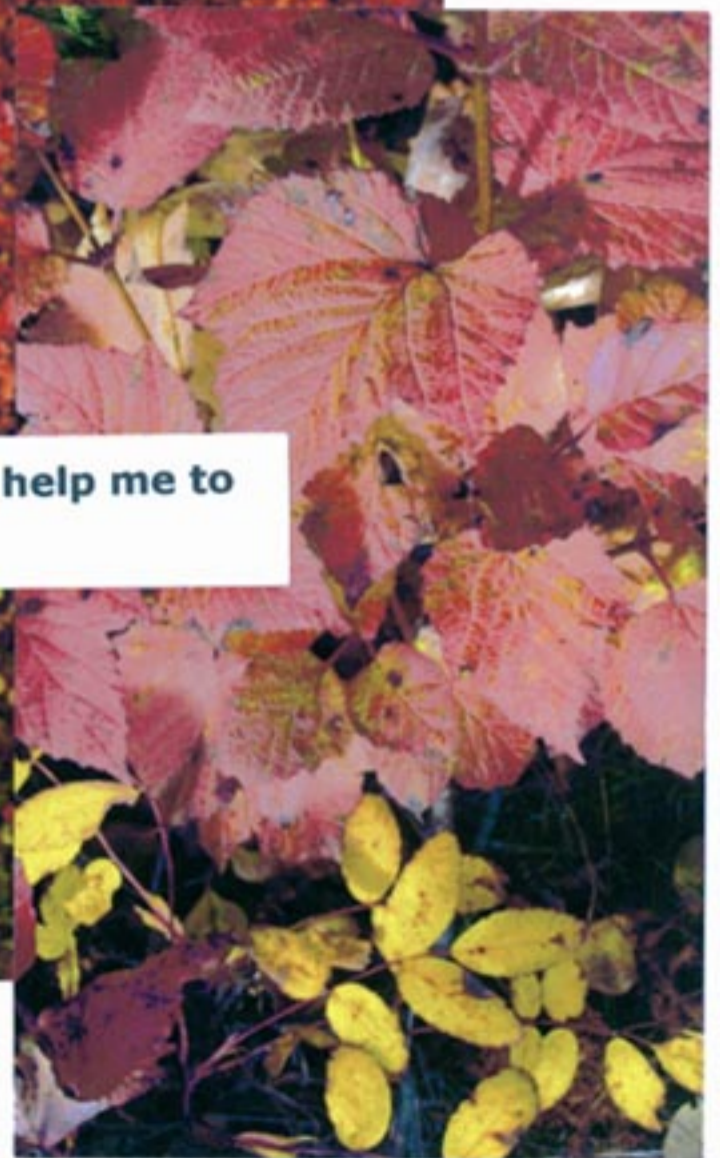
Red is hot. It is a strong color that conjures up a range of seemingly conflicting emotions from passionate love to violence. It is the hottest of the warm colors and a little bit of red goes a long way. Small doses can often be more effective than large amounts of this strong color.



Space



Variations of scale and color intensity will help me to create an illusion of space in my work.





Pattern



pink
salmon
coral
mauve
magenta
grapefruit
watermelon
bubble gum

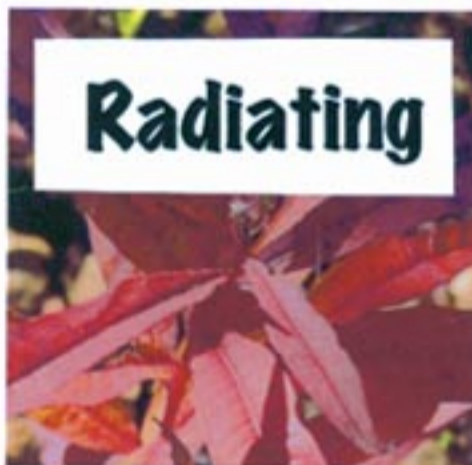
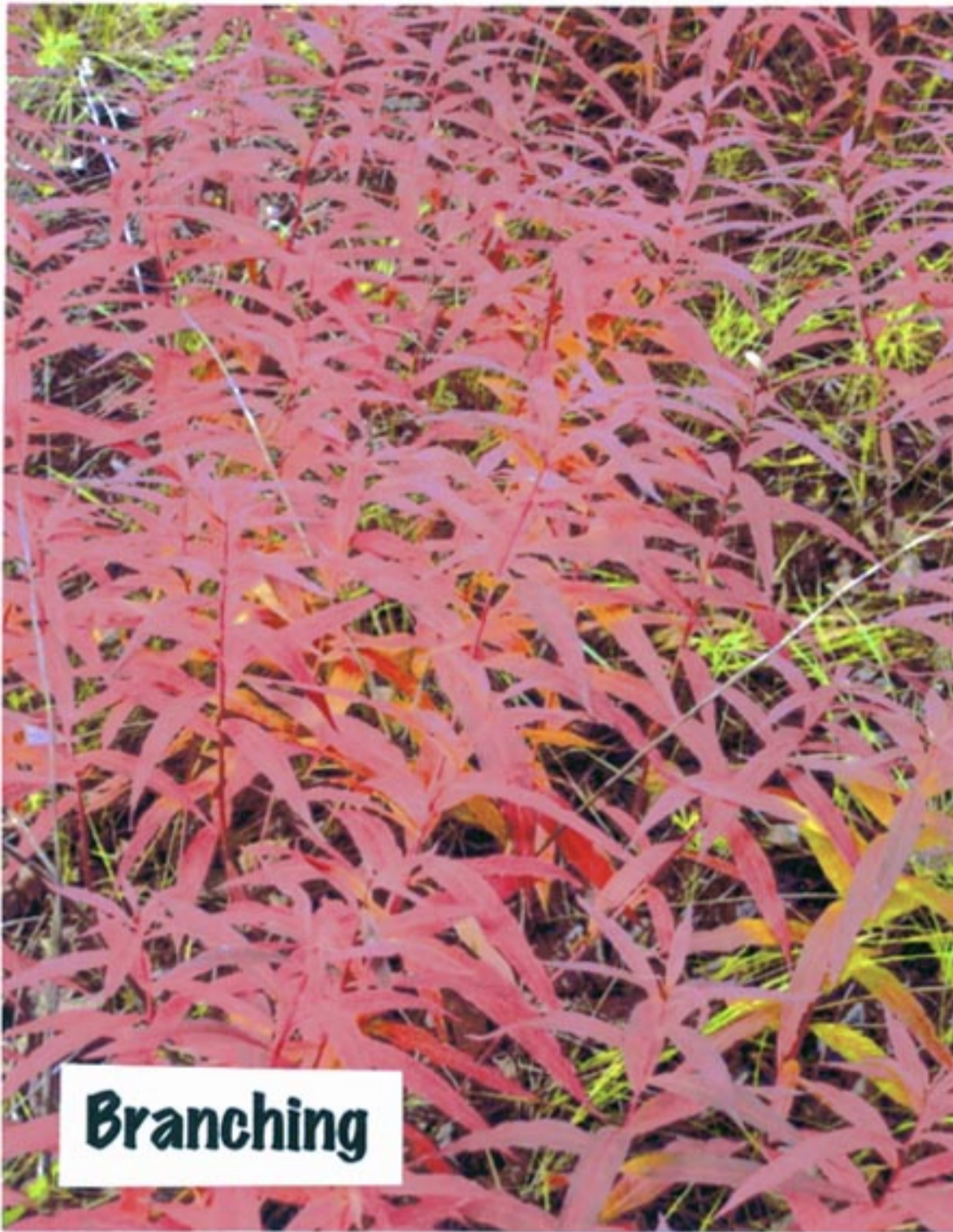


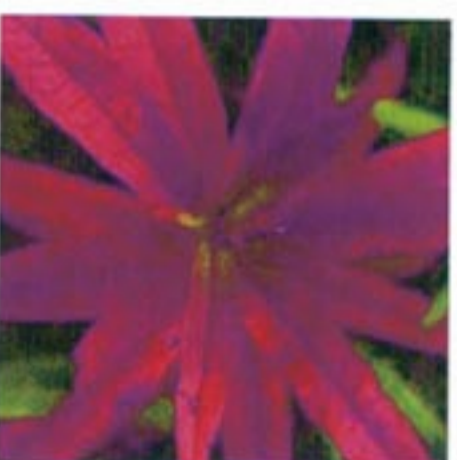
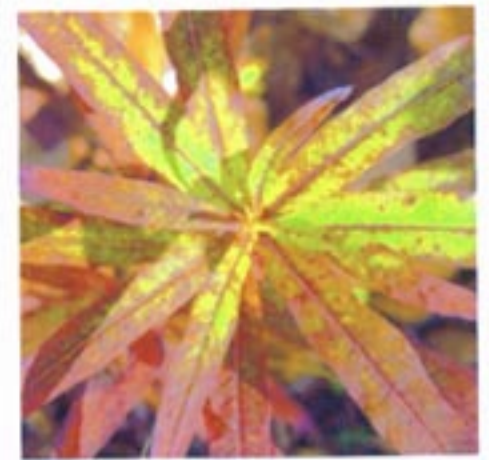
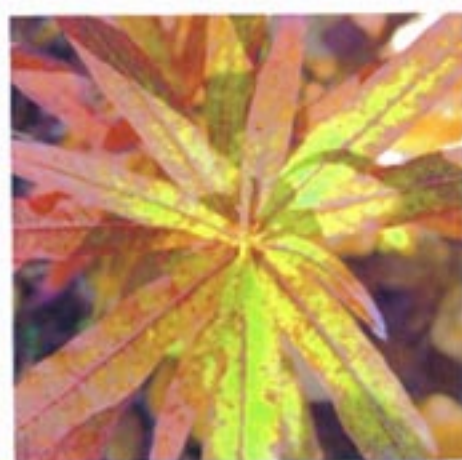
Color



Pattern

Lines and Shapes

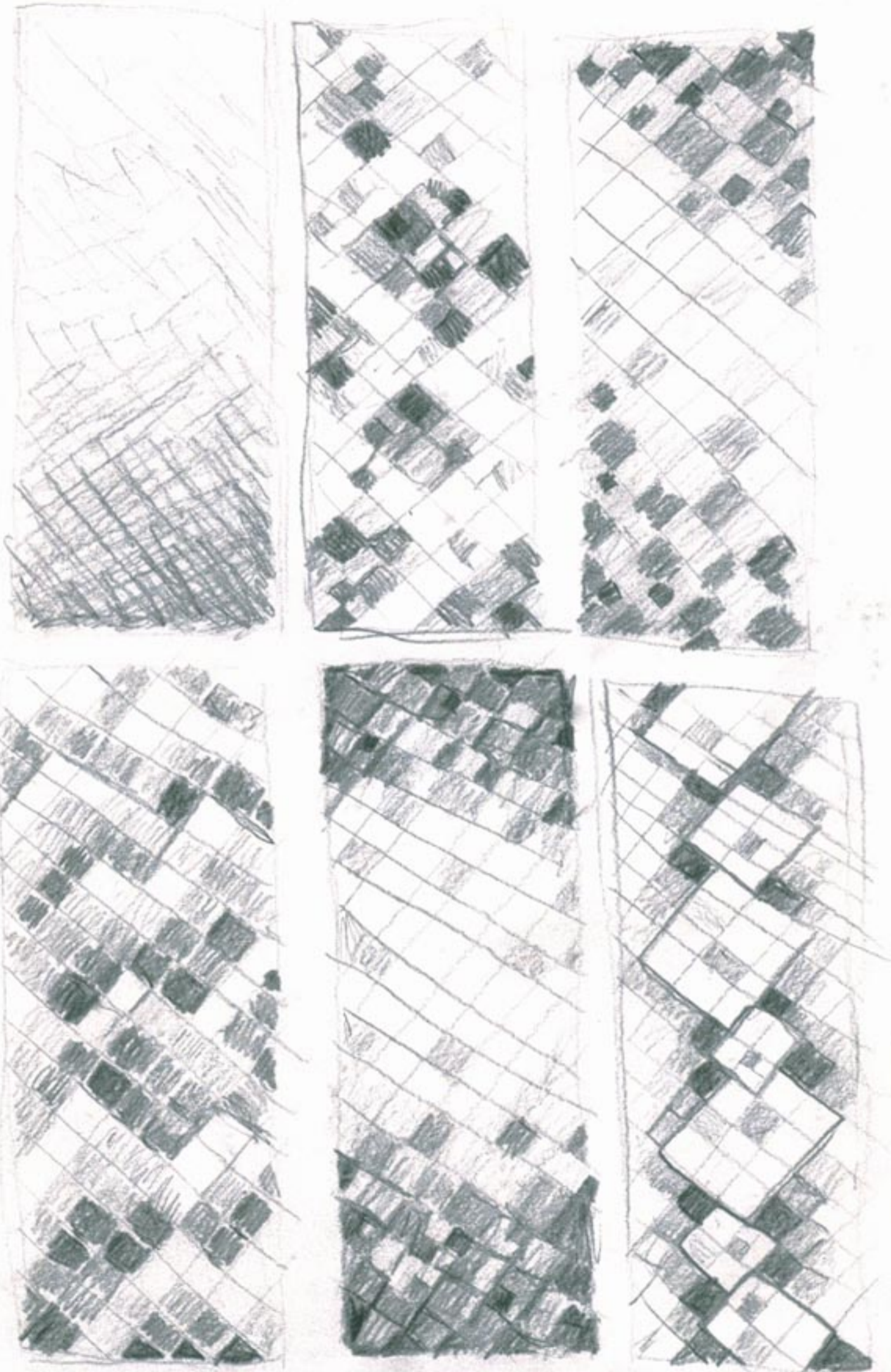




This is a detail of the artwork the jurors want me to emulate in the creation of my AUTUMN themed piece for the SAQA Seasonal Palette Exhibit. I look forward to the challenge of integrating this style and technique with the new ideas I am formulating for this composition.

Preliminary Sketches

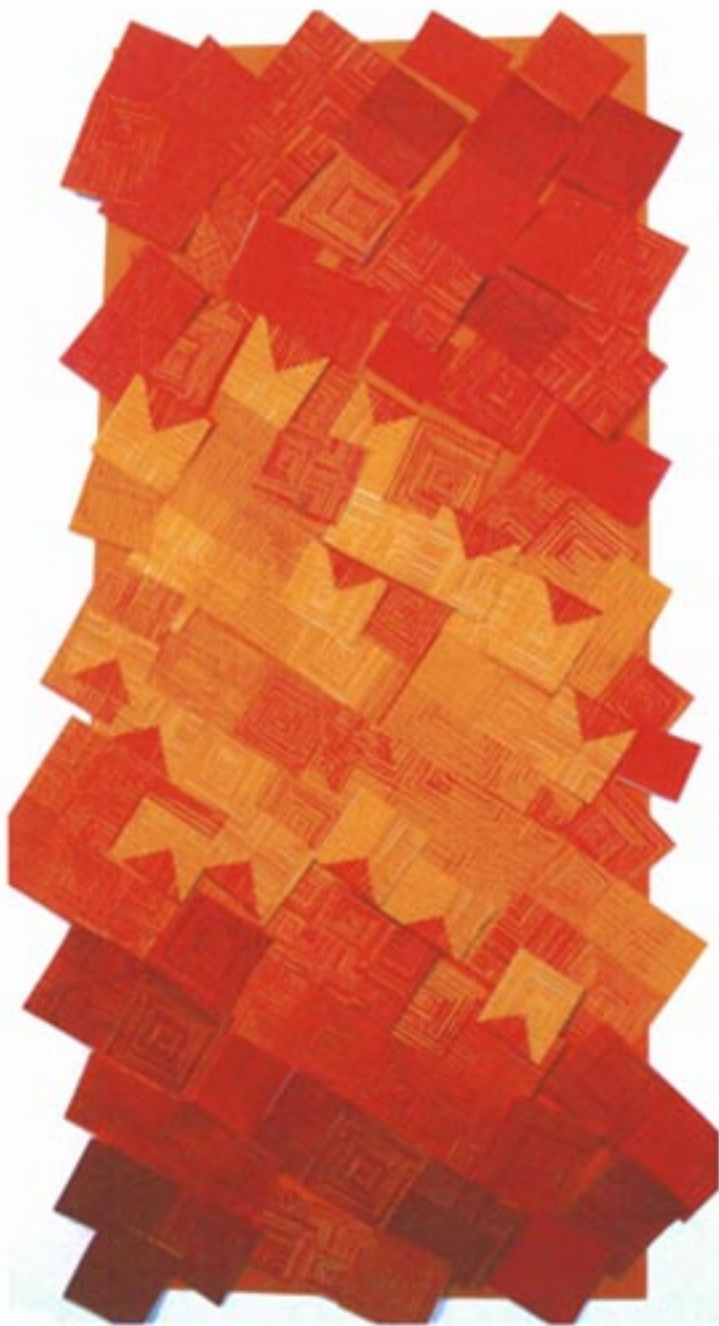
Working with values to define ideas for composition.



Collage Sketches

Creating sketch collage using photo pieces of artwork to be emulated.

This collage process was a very effective way to try out this design idea. I knew I wanted to do a diagonal layout positioning the design units "on point". After trying several different arrangements I decided on this composition as a starting point.



Hand-Dying Fabric



Cut PFD fabric
into ½ yd. pieces.



Soak fabric 30 min.
in soda ash solution.



Prepare dye concentrates



Saturate fabric with dye.



My approach to dying fabric is very unscientific. Although I measure amounts for making dye concentrates, from there on I pretty much just guess the amounts for mixing colors and preparing dye baths.





Pack wet/dyed fabric in ziplock bags, heat briefly in a microwave and keep it warm for 24 hrs.



Although some artists only dye fabric in the heat of summer, I can't wait for that. I use the microwave and a heating pad to keep my fabric warm while batching.



Rinse fabric in washing machine, dry and press.



Monoprinting Fabric



Cut fabric 11"x 17" and press.



Quickly lay fabric in wet paint and smooth surface with a hand or roller.



Spread textile paint on an acrylic sheet with a wide brush.



Use a notched tool to create a line pattern in the wet paint.





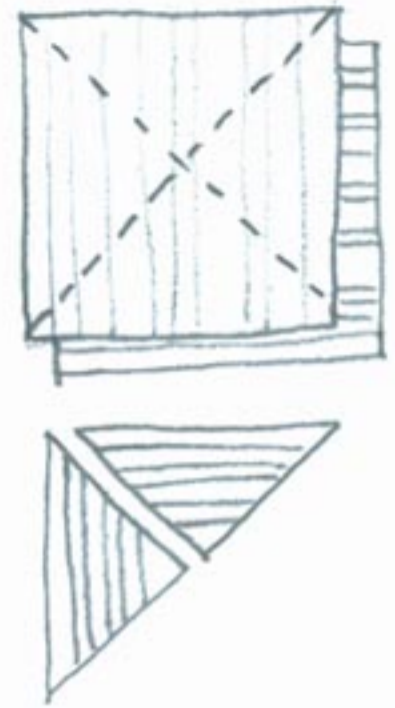
Repeat process adding more paint and blending new color variations.



Print multiple layers of line patterns to make more complex patterns.

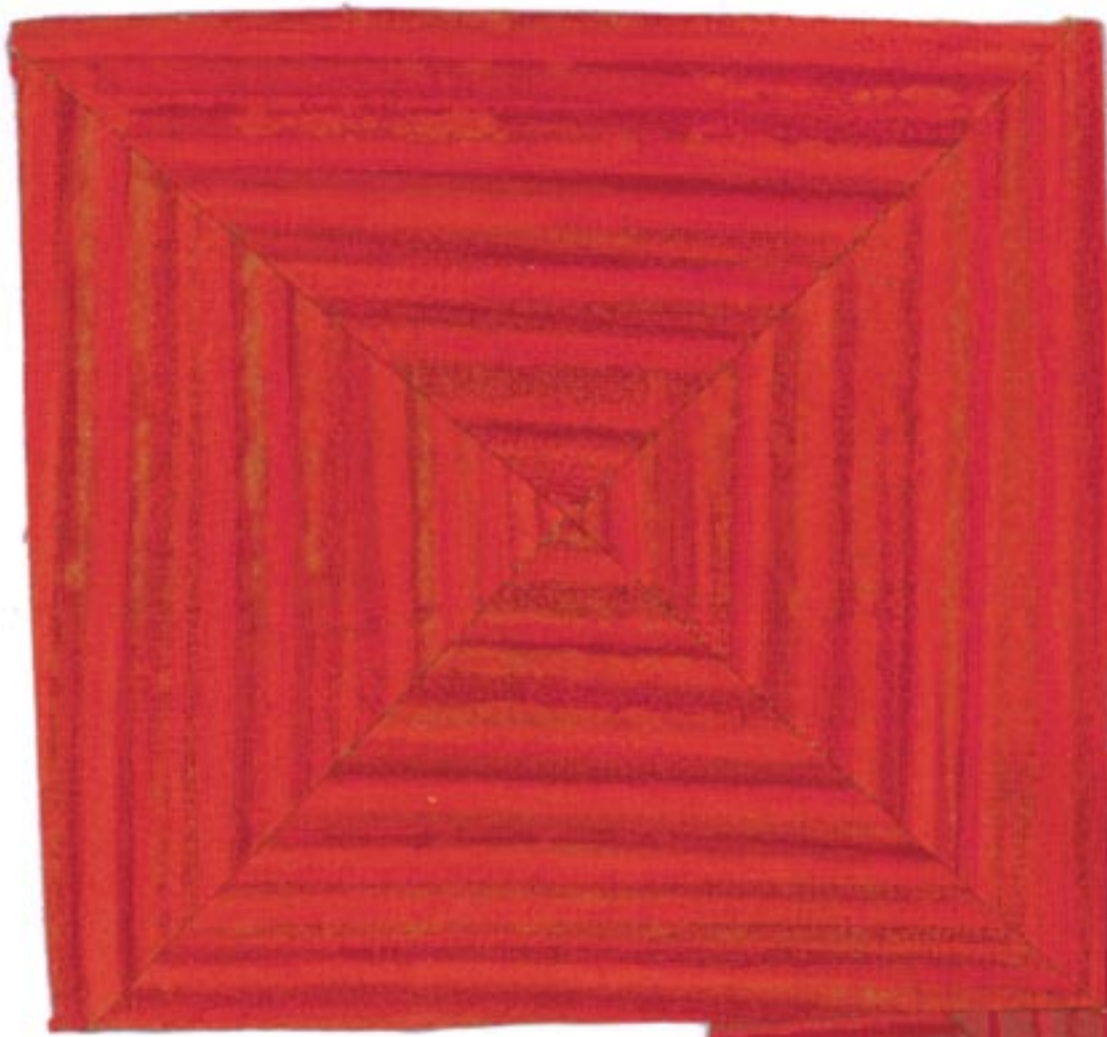


Constructing Design Units



Create design motifs by cutting diagonally through stacked squares of printed fabrics, arranging triangles and sewing to create units with concentric and radiating line patterns.





I constructed over **400** of these design motifs to use for this piece. I began with about 100 units then kept making more as I worked through the process of assembling the composition on the design wall. At one point I had to stop to dye and print more fabric because I just wasn't getting the values I wanted.

Creating the Composition on the Design wall

Laying out string guidelines for sizing.



Beginning arrangement of design
units on the large design wall.

Arranging compositions on the design wall is the most engaging part of the process for me. Creating value gradations, adjusting placement of colors, manipulating points of emphasis and working with balance. It is also a challenge to plan arrangements that can be efficiently sewn together. I call this part of the process "fabric engineering". Early on I planned to assemble this piece in diagonal strips and carefully placed pieces so that I could accomplish that.





Arranging.....



Adjusting.....



Rearranging.....



Making more design units.

Creating the Composition continued.....



Replacing units that don't work.....



Printing more fabric.



Adjusting spacing and alignment.



Checking the arrangement of values....



Beginning to assemble diagonal strips.



Fine tuning composition.....



Adjusting alignment.



Checking the size.

This part of the process took 28 days, working full time most days.

Assembling the Fabric Layers



Completed composition was pressed and fused to batting.

Composition finally FINISHED and ASSEMBLED!



Baking fabric was attached with spray adhesive and then secured with safety pins.



Using monofilament thread and a walking foot, long diagonal lines were stitched "in the ditch" across the assembled piece to secure the layers.

Quilting/Top Stitching



Using color coordinated thread, I stitched lines approximately $\frac{1}{4}$ " apart following the line patterns in each design motif.

Oh..... my aching back!

This part is the most physically taxing for me and my hands and back usually pay the price. I do take measures to reduce this stress including wearing supportive gloves, using posture aids, heat packs on my shoulders at night and lowering my work chair. I also set a timer and try not to work for more than 1 hour at a time, taking breaks to move around, stretch or actually get out and go to the gym.

It took 8 days to complete the quilting process.

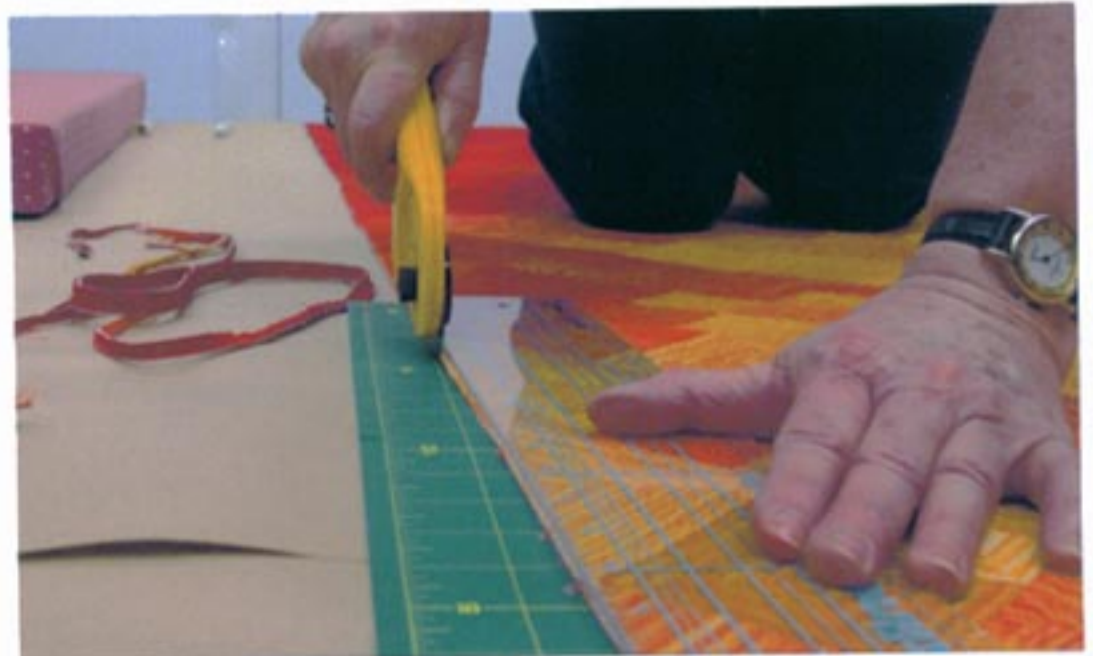


Finishing



The piece was squared up and trimmed to size leaving $\frac{3}{4}$ " extra for turning edges.

Sample of top stitching.





Long strips of backing fabric were sewn to the edges, pressed to the back and hand sewn in place to create a facing.



Facing was turned and hand stitched to the back.

Rod pockets were sewn to top and bottom edges for hanging.



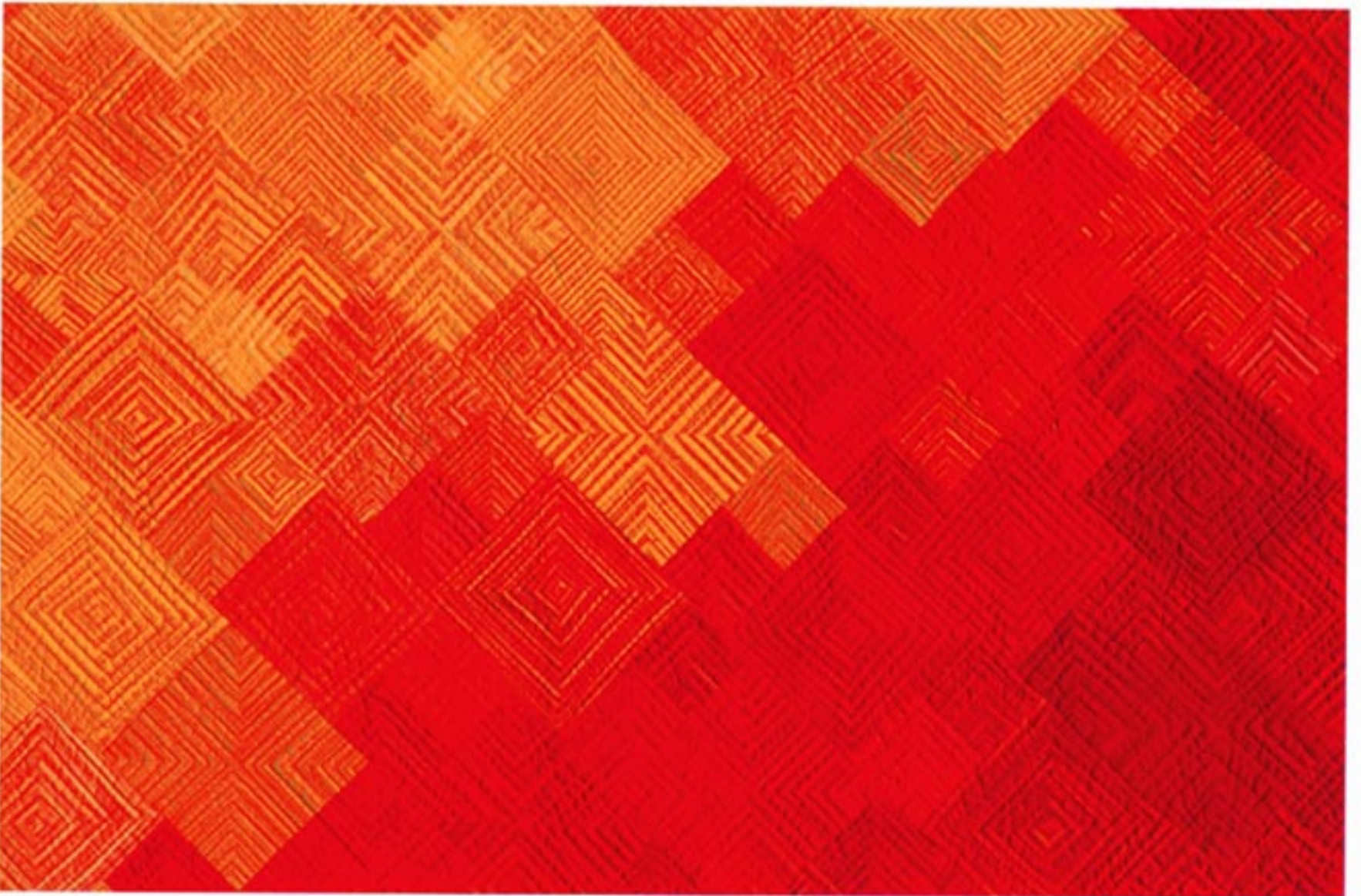
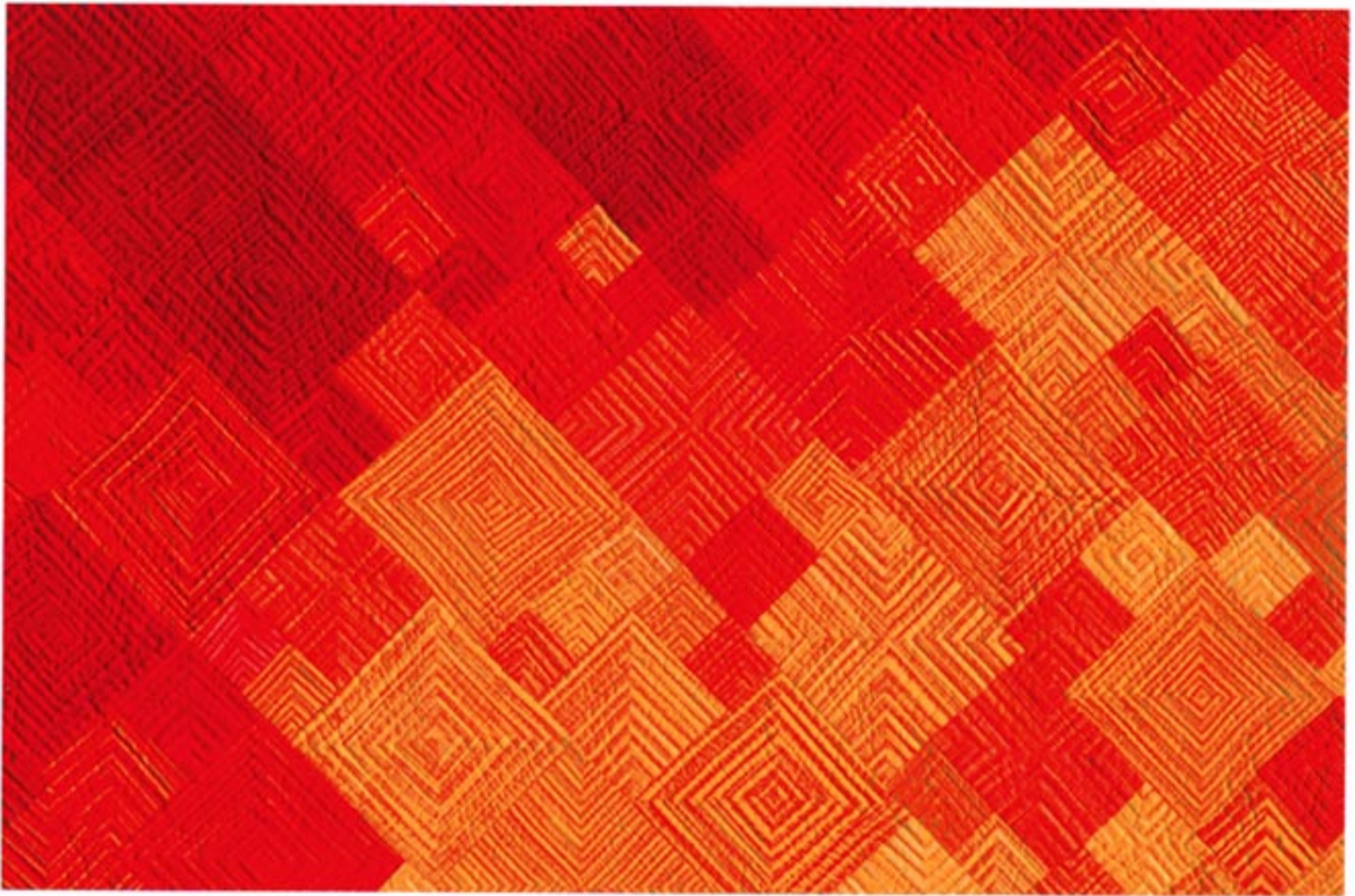


"BEHOLD"

by Diane Melms

**The piece is finished!
My photographer son
helped me to get a good
shot of it. On a brilliant
sunny day in March we
set up a photo backdrop
in our driveway and took
advantage of the bright
natural light to get our
photos. It worked perfectly.**





Detail shots!

