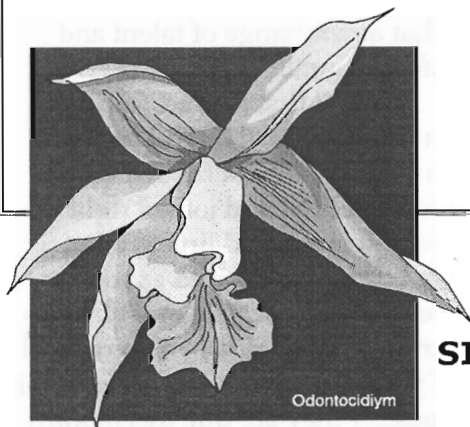


Silk art is what we are all about

THE  
**SILKWORM**

The international silk painting newsletter  
Second Quarter 2004 Vol. 11 No. 2

**SPIN**  
silk painters  
international



**ORCHIDS! BEAUTY AND BEYOND!  
SILK BANNERS AT THE BOTANIC GARDENS**

*Julie Jennings*

**For many of us,** displaying our art in a national museum is a dream beyond words. Yet for 10 SPIN members this dream became the reality that we had so often seen for others, but never imagined for ourselves.

This past fall we answered a call to paint mock-ups of orchids for an upcoming show for the United States Botanic Garden, (a living plant museum) co-sponsored with the Smithsonian Institution entitled *Orchids, Beauty and Beyond!* The idea was to showcase silk painting and enhance the beautiful live orchids on display.

It was a matter of weeks to prepare the mock-ups painted on the silk we would use for a 3x9 ft. banner. Many of us, due to the approaching holidays and family obligations, used a variety of methods to get these smaller versions completed.

One artist pieced together many different painted pieces to arrive at the mock up, others painted as many new pieces as they could, not knowing what they would decide to include for the show. One artist was leaving the country and actually had to paint the entire banner to submit as the mockup. The deadline for the mock ups was December 1, and the jurors were to send out acceptance letters on December 9. Receipt of the banners was scheduled for January 13. For the weeks following the acceptance letters we pushed our lives aside, in spite of the holidays, flu epidemics and children on holiday. After the excitement wore off we were faced with a daunting task, how to enlarge the 12x20 inch mock-up to a whopping final 3x9 ft.! We created frames and stretched 120% of silk, enlarged our drawings, and dove in with the dyes. Most of us cannot accommodate a stretcher that size in our studio comfortably, leaving only crawl space. I for instance, had to crawl under the painting with dyes in each hand and paintbrush in my mouth to paint the far side. Not a pretty sight, which no one saw fortunately, as it was in the wee hours of a cold December morning. Little did we know that the actual painting was the easy part! We had yet to steam, rinse and dry clean 10 feet of precious silk! There was no room for mistakes. No time to lose, as they had to be sent by the January 9. It's by miracle and God's grace that we all had them hanging in the USBG. Oh, there were setbacks, a few mishaps, but we quickly recovered and they hung in splendor in the foyer of the United States Botanic Garden, Washington, D.C. until April 12.

It was about the time I was to begin the steaming process that I got an e-mail from Karen Sistek who had gathered all the artists' e-mails and began a forum of questions and answers for all of us to get acquainted and compare methods. Not to have to do this alone was an unbelievable gift, something which has formed lasting friendships. The e-mails are still flying and four of us were able to meet at the Botanic Garden on the day of demonstrations and hands-on silk painting by the public. We had a beautiful weekend in D.C., full of delight in a job well done. To see the banners in person was truly an experience, but to finally meet the ladies who helped

## ORCHIDS, BEAUTY AND BEYOND continued

put this together and some of my fellow banner artists, was truly a treasure.

It is with gratitude and honor I write this, for without Clara Graves' and Diane Tuckman's persistence and hard work, the banners would not have been possible.

Our dreams came true, with a reminder that we all share in this quest of educating the public to the possibilities of silk as fine art and with the realization that to help another to succeed, we all succeed.

**Kudos** to the banner ladies:

Liena Dieck, Kim DelRe, Dianne Gebara, Janet Haefner, Jan Janas, Julie Jennings, Sissi Siska, Karen Sistek, Merridee Smith and Christine Sutherland.

**Here are some comments that I received via email about the banners!** (Phil)

*From Kim DelRe:*

I'm very insecure about it being there with the likes of all of you. With those red bleeding issues I kept having, a lot of the shading features seemed to simply wash away. But I have learned a lot and it has been a great and challenging experience and I'm a better silk painter for having done this project. I am now even more fully aware of my strengths and needs as a silk painter. What a project to have to learn on!

A friend came over and helped me hand stitch the one inch of gold fabric on the long edges. What a job. I think I may have forgotten to take out some of the basting thread but only close inspection on the back side will that be noticed. Sheesh. Glad it's over and I'm already (can you imagine?) thinking what I would

do differently next time! I had a photographer come over and shoot slides of the piece.

My husband Tom and I had a hard time rolling the banner and fitting it in the ship tube. We thought it was going to fit just fine but it was tight. I didn't have time to go searching for another tube so I imagine the piece will be rather wrinkly. This has been a challenge from start to finish!

*From Karen Sistek:*

Because we were members in good standing of SPIN (Silk Painters International), we were offered the chance to send in a sample of artwork on silk, that would be hung as a 3x9 FOOT banner!!! in the US Botanic Garden, in conjunction with the "SMITHSONIAN". You know that ANY thing connected with the "SMITHSONIAN" has to be "FIRST CLASS".

Forty submissions were collected. Twelve were chosen, with one extra being chosen as an alternate. Christine, Kim, Janet, Julie, Dianne, Sissi, Liena, Merridee, Jan, and myself were accepted. We have been in constant contact via email, and have become friends in this venture... and adventure. We were quite taken by the enormous size of this.... (even tho' I love to do BIG!!!!) and how consumed we all became with this project. They were hung from January 31 through April 12 in Washington, DC.

A number of us went to see our banners and celebrated such a wonderful event! We have been interviewed by our local newspapers, and have become

celebrities in our own town!

ALL OF THIS HAPPENED because we were members of SPIN!... and they have more grandiose plans in store for us this year! Not to mention the festival in July... oh, the *electricity* of all of those talented silk painters, and what an exchange of talent and information!!!!

When I first started painting on silk, I felt as though I was on an island. I almost fainted when I found SPIN, and joined right away. It is a grand link to all of us. We become connected as soon as we join. I have made great friends through SPIN, and I encourage all of you to send in your membership dues.... (they are due this month).

I can't mention everyone by name, but our own Phil, and Diane Tuckman, have volunteered countless hours for our benefit.

*From Liena Dieck:*

My concern is about the banners themselves. I have been thinking about it while painting mine, and finally decided to draw your attention to the issue of birds. You see, I have never been to the U.S. Botanic Garden, but all other botanic gardens I've been to always have small birds there. Nobody knows how they get inside, but somehow they do. And they love to sit on anything which can be used as a perch, and the banners fall into this category. I know very well, that bird's poop is very caustic and, if it doesn't burn through silk, it will certainly discolour and stain it. So my question is—does anybody know if there are free flying birds in the Botanic Garden, and if there are, can anything be done to make it impossible for them to land on the banners suspended from the

## ORCHIDS, BEAUTY AND BEYOND continued

ceiling? I do not want to make everybody upset about it, since I do not even now for sure if there is any reason to suspect the presence of the "wildlife" in this institution, and, personally, will be able to live with whatever happens to my banner, but it would be better, if nothing did.

I've attached several pictures of my banner. It was stretched in the basement of our house, which George turned into a temporary studio for me, by making a good sturdy stretcher (we used saw horses) and installing additional fluorescent lights (we already had incandescent lighting there).

I worked on the banner using my direct painting technique. I thought at first about working with gutta, but mine failed the test (started to break up and didn't hold the dye well), so, because I do not order gutta during winter time, and the one I ordered in the fall was no good, I simply had to paint on silk without it. AND THIS REALLY TOOK TIME...

I wish I had reliable gutta, because, as much as I enjoy detailed painting, it was too much. The masochist in me, who from time to time manifests herself by making me undertake paintings involving a lot of trompe l'oeil like techniques, was soon overwhelmed and begged for mercy...

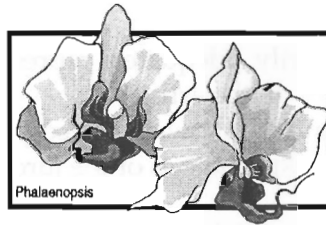
Looking back, I can honestly say that I have learnt a lot from this undertaking of ours. Thank God, that it's over!

The part I enjoyed the most was steam setting. These were five blissful hours I slept through peacefully after two days of work without any breaks for rest. I'm very sorry that I couldn't get to the computer last week, but, if I can help anybody answering questions

about steaming, please, let me know. I haven't had any problems with my paintings since George built me my tall steamer four years ago. Everything is steamed in it rolled in clean newsprint and then goes to a dry cleaner, if there is any gutta involved. My paintings are cleaned as they are without any bags, but then I do not use black gutta.

I hemmed the edges on the sewing machine using a very thin silk thread. It came out very well - it's not noticeable at all. Plus I went over the seams with "Lumiere" metallic paint on both sides to completely conceal them.

I'm so glad I can go to bed now! I enjoyed being a member of this group so much! Thank you, everybody for sharing your knowledge and pictures of work with me!



### PACKAGING AND SHIPPING YOUR WORK

*Phil Lack*

I have read these wonderfully inspiring accounts of banner painting from these talented artists, and would like to add my two cents worth!

There are some issues that need to be addressed concerning packing and shipping of articles such as pictures and banners. DO NOT KILL THE MESSENGER! I am only trying to help everyone!

In the backs of our minds, we all know that proper packaging is the key to the successful arrival of our precious artwork to galleries, competitions, etc. but we get

rushed, and sometimes forget the little details that can add up to big trouble down the road.

Some venues are not well-versed in receiving artwork, and unwrap packages without a thought of how the works are to be returned, and may not save the original boxes and packaging INDIVIDUALLY, so that the work can be sent back the same way as it arrived. So, label all your packaging—tissue, inner wrapping, mailing tube, etc. Put a notice on the top of your packaging saying "PLEASE RETAIN THIS PACKAGING FOR RETURN". You may even want to enclose a large trash bag and say "PUT MY PACKING IN HERE UNTIL THE SHOW ENDS". This makes it so much easier for the person repacking the pieces.

Banners should always be rolled around a tube, and enclosed in another ROOMY tube with plenty of tissue paper as a cushion. Do not roll your banner around a dry cleaning or other plastic bag. From hard experience, the plastic can somehow melt and stick to your work. AARGH!!

I recently sent two pictures to the Phippen Museum in Arizona, and they both had the 'dreaded' glass, but they arrived and returned to me safely, thanks to his expert packing.

Finally, remember to include a check for the return postage in an envelope labeled RETURN POSTAGE in large letters. Put your address and phone number INSIDE the package, too, on a 4x5 card, in case the carrier somehow separates the outer packing from the inner (I have seen this happen). PRINT EVERYTHING CLEARLY! Hope you all have lots of opportunities to ship accepted work!!

## **Orchid banners: Questions and concerns about format, etc.**

*We got the following email from a new member, Benita Mandel, who had some very valid concerns about the mockups, slides, etc. We thought her email and the reply from Diane Tuckman and Clara Graves would be useful to everyone:*

Dear Clara, Diane, Phil, et al, I wasn't looking to criticize either the process of selection or SPIN in any way. (*we did not think she was!*) I understand why the process of selection is the best way to go and just wish I could have been more familiar with it. I didn't know just how much detail was required in the mockup. I tried to draw my idea either on paper 6x18", 8x24", 12x36", etc. on a 1x3" scale assuming that was required. Did I have to make the background exactly the same as the large banner (say with salt or alcohol effects)? Did the small piece of silk have to reflect the banner, i.e., the painting on it had to be part of the drawing on the mockup? These are just a couple of things that came up. I should have inquired earlier and more clearly, the time would have been adequate, if I hadn't procrastinated. Also, I am not in favor of slides, actually prefer JPEGs or other digital photos. I understand about slide requirements, but can't find any good slide photographers, especially for fabric. Thinking about entering something for Santa Fe, but have the slide problem as well as framed with glass, not with Plexiglas.

Dear Benita:

Thank you for your input. We are delighted that you gave us your thoughts and told us about the frustrations you experienced. We are always looking to make "things better". In this case, because of many factors, and through no fault of our own, and for reasons we cannot go into, we placed the call for entries VERY LATE. We were concerned about having the artists paint such large projects before they knew if they would be accepted. The work would have to be completed, photographed and slides made, all in a very short period of time and at great expense.

Due to the fact that the art would be very large, the slides would not necessarily give an overall good idea of the piece. And then, could the slide really reflect the technical silk painting aspect of the work?

One of the jurors, a very experienced art dealer, recommended the mock-up process which she successfully used many times.

We liked the idea as it covered all of our concerns:

1. No large banners (some would submit more than one) to paint without assurances that they would be accepted.
2. No slides to be made, another expense
3. Slides because of the size would not necessarily adequately represent the work.
4. Would the slides show the technical abilities of the artist?
5. Would we get nasty surprises when the banners showed up accepted and completed and would we then have to hang the ones which did not meet the expectations of the jurors?
6. All of the above in a short period of time

So we opted for this approach, a first for us. We did indeed get some questions from artists indicating that working big has its special challenges. We will carefully and clearly word future calls for entries.

## **Email problems: Progression of SPIN into the 21st Century** *Phil Lack*

I have been painstakingly sending forth broadcast messages for the edification (I hope) of our members, only to have 50 or more emails returned to me as undeliverable. I know that members are NOT getting my messages when I receive inquiries about Silk in Santa Fe (is it on??) etc. YES, IT IS ON? This information was in the broadcast messages. We are trying to give you added value for your annual subscription by emailing you, as a group, items of interest, competition opportunities, developments in our medium, etc. When I see so many emails being returned, it seems to me that we need to modernize our communications with you and SPIN MUST MOVE CLEARLY into the electronic age. A few may be due to my bad input into the database but the majority are for the following reasons:

(a) You let my messages go to your junk or SPAM folders (Shame on you!) Please look out for my email addresses, either phil@lonetree or phil@silkinsantafe. (b) If you change your email address and do not let me know, or (c) The email addresses are illegible on the forms sent to me so please PRINT clearly. (d) If you have NEVER gotten a broadcast email from me, you probably need to contact your ISP by phone or by email and ask them to remedy the situation. As I work for an ISP, I am keenly aware of this problem. (e) Then there are those who do not have email. I recommend that you ask a friend to receive your SPIN emails or send me self-addressed stamped envelopes so I can get you the information. I can only do so much. It is now up to you! I thank you for taking action so I can continue to provide you EFFECTIVELY with this valuable service.



All 12 West to East



All 12 East to West



*Four Sisters and Hawaii*  
Julie Jennings



*L'art pour l'orchides* Kim DelRe  
d Jane Marie Karen Sistik



*Orchids in the breeze*  
 Julie Jennings and  
*In one branch of arc and glory*  
 Janet Haefner



Meridee Smith,  
*Soprolaeliocattleya Jewel Box 'Darkwaters'*  
 Christine Sutherland  
*Paphiopedilum Phiippinense* Jan Janas



*Mauve orchids with ginger* Sissi Siska,  
*Brassocattleya 'Mount Adams'* Liena Dieck  
*Honeymoon* Diane Gebara



*Candace Edgerley Sticks and Stones*



## EDITORIAL

Diane Tuckman

**Thank you** to the banner ladies for the nice comments. Clara and I truly appreciate it. The people we worked with at the Botanic Garden were very helpful and accommodating. It was also their first experience working with such large fabric panels. It was a learning curve for all of us yet a great experience. We thank them for that.

Reference the comments by Kim DelRe, page 2, Clara and I did warn the professional company hanging the panels that they needed to iron them when they arrived. As silk artists we know there is nothing worse than wrinkled silk! And they did an excellent job of hanging them. I agree with Kim that getting them rolled up tightly, neatly, carefully and have them still fit in the shipping tube is always a challenge. Kim's was particularly difficult because the beautiful gold edges added bulk. But with the help of my son who went with me on the pick up run and Joan Van Blake, a friend and volunteer, who packed them with me, we got them all out safely. I am very pleased that Phil wrote the how-to article concerning the shipping of your artwork. Excellent advice and believe me, take it to heart!

I am pleased to report that approximately 800 pieces of silk or more were used by the general public during the one open house day at the USBG. The general public got a chance to silk paint thanks to the many volunteers who helped run the event. It was a delight to see people of all ages enjoying themselves and sharing the fun with their families. The four artists present: Janet Haefner, Julie Jennings, Sissi Siska and Karen Sistek, interacted with the public, demonstrated and pointed out their banners. Lots of pictures were taken and I must say that on that day the orchids were taking a back seat! P.S. There are no birds in the Botanic Garden!

The following week Dianne Gebara came from Lebanon to the Botanic Garden to see her banner and take a class with me. She will be in Santa Fe, so plan on greeting her. Of course the goal of this exhibition was to have the maximum number of people see the work. In our estimation, this mission was accomplished as approximately 146,000 entered the building during that period.

The excitement is building up towards July and this week is "get the entries in week" for the Art Show, the Fashion Show, Shidoni and also the University of Maryland. Lots of last minute things to do to get it all done.

For those of you who are signed up, have you called Phil and volunteered? She will need every bit of help she can get. So do it NOW. I am personally looking for someone to take charge of the "People's Award". What is it? Well, anyone visiting the art show will have a chance to vote and select their choice for the Best of Show which might be completely different from what the jurors will select. The winning artist will receive a check from me for \$100.

For the first time, we are trying something new and offering cash awards for the winners at the juried art show. If you wish to honor or memorialize someone special, please contact me so I can give you the information. The award will be named for the person you designate. This is a great opportunity to help recognize the artists whose work has been deemed exceptional by the jurors.

I am looking forward to seeing many familiar faces in July and greeting new members in person.

## *The Silkworm*

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**Membership runs from January 1 through December 31 of each year.** US annual membership is \$30; International via airmail \$45; supporting member \$60; corporate \$150, sustaining corporate \$300.

**Members who have not renewed by the second issue of the year will be dropped from the database.**

Articles may be submitted to the editor via email, as a Word or text file, or typed, single-spaced on 8-1/2x11" paper. Photos in JPEG format.

SPIN reserves the right to accept or refuse articles and to edit those as necessary. Include SASE if you wish materials returned.

**RENEW NOW!  
YOU DON'T WANT TO MISS  
A SINGLE COPY**

**TEN REASONS TO ATTEND SILK IN SANTA FE**

*Phylis Gordon*

10. You discovered silk painting, and are now addicted.
9. You are constantly seeking new silk painting methods and answers to all your questions.
8. You admire the work of the experts in all your silk painting and dyeing books. (How many of these books do you own ??? )
7. These are the same experts who will be teaching in Santa Fe, July 8 through 14, 2004.
6. Santa Fe is a really wonderfully artistic environment and you've always wanted to go there.
5. Your family and friends encourage you to continue your beautiful and inspiring silk painting—and they are right.
4. You are likely surrounded by friends, family and co-workers who invest large sums of money attending training seminars and taking classes. Well, it's your turn now and the cost is affordable.
3. THIS IS A GIFT TO YOURSELF.
2. It's happening, and you don't want to miss it.
1. And the final reason to attend: Ask the silk painters who are registered. You will find them in Australia, Switzerland, Iceland, Ireland and across the US.

**CLASSES FULL!!**  
Czarnecki, Dieck, Foucault, Punch

**Space available in eight other classes**

Jump off the fence and COME!  
We have 78 people registered, and more coming in each day!  
This will be our BEST event yet!  
See you there!  
Deadline for final payment is May 24

**Tours to Georgia O'Keeffe's house and studio**

Tours are conducted by appointment only on Tuesdays, Thursdays and Fridays, from April until November. All tours last approximately one hour and are limited to a maximum of 12 people. An exterior tour may be arranged for larger groups. Tours start from the home and studio tour office next to the Abiquiu Inn. Guests will be taken by shuttle to the O'Keeffe home and studio. The fee is \$30 per person. Note: Tours fill up VERY QUICKLY. Call 505.685.4539 for reservations.

**Candace** Edgerley's silk organza wall piece, *Sticks and Stones III*, was selected for the Torpedo Factory Art Center 's Target Gallery show in Alexandria, VA. The show ran from from January 8 through February 15, 2004. *Material World: An Exhibition of Contemporary Fiber* featured works by 21 national and international artists. *Material World* was curated by award winning fiber artist and designer Cynthia Boyer and curator Bruce Hoffman. Mr. Hoffman is the director of the esteemed Snyderman Works craft gallery in Philadelphia, PA.

Using digital photos taken of stones collected while living in Germany and sticks from her Virginia backyard, Candace used Photoshop to manipulate and enhance the photos. Pieces of silk organza were soaked in Bubble Jet 2000, hung to dry, ironed onto the shiny side of freezer paper and carefully trimmed with a rotary cutter to 8 1/2" x 11" . The images were then printed out on an Epson Stylus Photo 870 ink jet printer, rinsed and hung to dry. These photo images were joined with silk organza that had been dyed in several low water immersion MX dye baths. Using very fine French seams, the piece came together and was hung from a tree branch. Candace's recent work has focused on combining high tech computer techniques, low tech immersion dyeing and images from nature on the soft flowing texture of the silk organza.

In addition to her studio work, Candace teaches a Surface Design for Textiles class at the Corcoran College of Art + Design in Washington, DC. She also teaches workshops at Springwater Fiber Workshop in Alexandria, VA and at the Bay School for the Arts in Matthews, VA. *See picture on color sheets.*

**Sissi** Siska is a Featured Artist on the Dharma Trading Company website. Check out her absolutely fabulous designs!! Way to go, Sissi!

**Phil** Lack was juried into the Embroiderers' Guild of America's Fiber Forum, with two of her silk painting, embroidery and collage pieces. She also had two pieces accepted by the Northern Colorado Artists Association NATIONAL show in Fort Collins, Colorado. They had over 1000 entries, and chose 150 pieces. She was also honored with the Janie O. Smith Memorial award and a nice check (!) for one of her pictures, *Underneath it All*. Her website is at [www.pkldesigns.com](http://www.pkldesigns.com). Go to catalog and choose wall pieces.

## WORKSHOPS IN ALASKA

Mary Hertert

**Hello** friends of Color Creek, Upcoming workshops you might want to “pop” into before summer begins. This is the last month we will offer these workshops until the fall.

**Felt a little of everything** This is felting from the beginning to the end with a fabulous felter. Two full days of a “smorgasbord” of felting techniques. \$110 instructional fee and \$20 material fee. Saturday & Sunday, May 1 & 2, 10-5 pm

**Thinking with a pencil** No drawing skills necessary. This is a class that will teach students how to find seeds for new ideas and acquire some basic skills to put these ideas down on paper. \$150.00 plus 20.00 material fees. May 1, 8, 15, Three Saturday mornings from 10 a.m. to 1 p.m.

**Intro to Silk Painting** Create a beautiful hand-painted silk scarf for a relative, friend or yourself. Learn to work with gutta resist, silk dyes & added textures. \$40 includes materials.

Wednesday, May 12, 6-9pm

**Intro to Batik Color on color on color!** Add hot wax to create layered design and protect underlying colors as you dip the fabric into bright dye baths. \$40 includes materials.

Thursday, May 20, 6-9pm

**Advanced Silk Painting** A two-day workshop in silk painting that introduces some of the finer tricks of painting and design on silk. \$140 plus \$10 materials fee. Saturday & Sunday,

May 8 & 9, 10-5pm

**Silk Paper Making** Use dyed raw silk to make special paper with a great body for sculpture. \$50 includes materials. Tuesday, May 18, 6-9pm

**Women Exploring the Arts:**

Weekend Getaway: Enjoy the company of other women while exploring silk paper making with

Mary Hertert and beadwork with Linda Smith along with music, yoga and other art. \$185 (food, lodging and materials included). Held at Birchwood Camp, Chugiak.

To register, contact Creekside Park Community School. 907-742-1570. Memorial Weekend, May 28-30, Friday 7 pm-Sunday 4 pm Color Creek-Fiber Art 5520 Lake Otis Parkway, No. 104, Anchorage, AK 99507 (907) 344-7967 [www.color-creek.com](http://www.color-creek.com).

## TOUR TO CHINA

Sara Newberg King

**When** I thought about going to China for the first time, I was full of enthusiasm and fear. I wanted to see the Great Wall, Tiananmen Square, and the Yangtze River Dam being built. However, I wondered about accommodations, food and toilet facilities. Now that I have been to China, I am eager to return to this silk lover’s paradise. Working with the China Workers’ Center for International Exchange, I have arranged to return to China and take a group of fabric artists with me. We are going to be able to meet with textile artists at many universities and research centers. One of the many highlights in China for me is Suzhou, the Venice of China. There, among serene gardens, work the most incredible embroidery artists I have ever seen. Using a single filament of silk, they “paint” pictures with needle and thread that are breathtaking. Learning about silk is part of learning about China. A silk reeling factory is where the cocoons are sorted. All those that have holes have to be set aside and they are made into silk batting. The perfect cocoons are set in hot water to loosen the gummy substance that

holds them together. Women dip their hands into the water and secure the end of the silk filament to a group of continuous filaments that are spun into silk thread. Fabrics are to be found in every shopping district as well as in every factory shop. Along Beijing’s artist row, embroiders, painters, kite makers, and doll makers demonstrate their art as well as sell their creations. We visit a silk dyeing factory where girls fold and clip silk scarves before dipping them into dye to create unusual shibori designs. I purposely pack an empty bag to bring home a variety of purchased treasures. The Great Wall is a tour highlight. On a clear day from the wall, we can view Beijing. One can walk to the end of the restored part of the wall or walk back to a store with a big sign SILK in its window to find gorgeous silk garments. Weaving factories abound where people sit at huge looms to create silk rugs by using sharp metal blades to cut the silk after they have twisted it around the warp. The intricate designs are boldly drawn in back of the warp. The massive Yangtze River Dam, the 8th wonder of the world, is being constructed to supply China with power for its development. It is awe inspiring to view its construction from high above the cranes carrying concrete and the hard hat workers. In the Visitor’s Center is a beautiful tapestry depicting the dam as it will look when it is finished. These sights are only a few you will see when you join me August 22, 2005. Please give me a call at 1-888-215-9282 or visit my site [www.paducahquilts.com](http://www.paducahquilts.com) to see the itinerary for the 22-day tour. And remember to bring along that empty suitcase!

**WELCOME NEW MEMBERS!**

As we are shortly going to press with our new membership list, I won't include addresses this time.

Vani Akula, Nadina Barnes, Allie Bergman, Lucie Brazeau, Arlyn Charles, Ann Graham, Vaughan Greditzer, Sandy Hopper, Nancy Howell, Linda Koehler, Betty Leppin, Kaye Light, Linda Marcelle, Eddie Marron, Susan Moody, Gerda Neal, Melisa Penic, Berenice Pliskin, Ruth Pomeroy, Diane Seiler, Meeyung Schmitter, Sigrun Shanko, Lara Skadsen, Connie Simonsen, Annette Tiberi, Julli Toniste, Frances Velling, JoAnn Webber, Virginia Weisman, Katherine Wester, Sandra Wright, Margit Wypyszyk.

**NEW FOLKS!! If you do not see your name PLEASE email me, so I can make sure you are included in the new book!**

**SUPPORTING MEMBERS**

We welcome our supporting members for this year so far:

Flora Adams, Jeanne Christie, Valerie Fears, Karen Feller, Eunice Kern, Phil Lack, Dawn McIntyre, Ed Noyce, linda Patalive, Pat Zastrow, George Zimmerman, Christine Zoller

We are glad they saw their way clear to join at the supporting level. *Won't you join them? you can upgrade your membership at any time.*

**CLASSES WITH SISSI SISKA**

Sissi conducts on-going classes at her Hoboken, NJ studio and in other venues. She will be teaching at *Silk in Santa Fe*, too. August sees her at the Newark Museum for *Intensive Silkpainting*, dates to be determined.

**CAROLYN BARAX MEMORIAL**

The date for this memorial has been changed to Saturday, May 22, 4:00 to 6:00 p.m. Place: The Creative Center 147 West 26th Street (between 6th and 7th Avenues), New York, NY 10001

Tel. 646.336.7612 Also, you can call Laura Er-langer at 802.579.6767 email cakes@mfire.com or Agi Harkay Tel. 917.287.2400 email agiharkay@mindspring.com

*Carolyn was the former editor of The Silkworm.*

**CALL FOR ENTRIES**

ADLER GALLERY – Fine Art Box 8517 Downtown Coburg, OR 97408 Tel: 541-342-6411 email: pet@alderart.com

The Alder Fine Art Gallery is again producing the popular small format competition, 2 and 3 D, LA PETITE XII 2004 in November 2004. Open to all artists residing in North America.

Entries are \$12 @ or 3 for \$30. Awards \$2200. Dates: Entries due Oct 6, 2004. Send SASE for prospectus or download from [www.alderart.com](http://www.alderart.com)

**CALL FOR FIBER ART**

*From our good friend Elinor Auge, Textile Museum*

If you are a fiber artist who makes large pieces for sale, we would be happy to hang them in our office, conference room or library. We often have visitors looking for large works, so if you have a piece for display (need slides) we will do our best to help you sell your work. Please call 212.436.0464.

If you are an ambitious artist, if you can't afford to wait around to be 'discovered' you must be active and out of the studio on a regular basis. With so many artists still entering art schools and others already exhibiting and selling their work in galleries, the quantity of competition makes visibility difficult to achieve without deliberate action.

Take a moment now to think about where you are in your career, and where you want to be by next year at this time.

Are you fresh out of art school or a "day job" and wondering where to start?

Would you benefit from a tune-up for your promotional campaign?

Do you know how to navigate the gallery world?

Artist Career Training will help you learn to find and participate in the abundant opportunities out there for artists who are ready to take control of their own careers!

Subscribe to our free newsletter at [www.artistcareertraining.com](http://www.artistcareertraining.com) or sign up for a tuition-free art marketing class that introduces you to A.C.T. programs, products and services and the on-line community of professional artists.

Aletta de Wal  
Director & Artist Advisor

Artist Career Training  
#103 – 101 First Street,  
Los Altos, CA 94022-2750  
[aletta@artistcareertraining.com](mailto:aletta@artistcareertraining.com)  
Telephone: 650-917-1225  
Fax: (on request) 650-917-9907

**OOPS!**

Last paragraph of Suzanne's Punch's article in the issue one of 2004:

To push boundaries and explore, to risk not getting it 'right', to STAY (not say) sorry, *Suzanne*.

*This is why I always ask that articles be sent in an electronic file, to reduce the possibility of errors. I'm VERY human and I make mistakes!*

**SUMMER OF SILK AT  
MENDOCINO ART CENTER**

*Suzanne Punch*

This summer will be a bountiful feast in celebration of painting on silk. Following Silk in Santa Fe, the Mendocino Art Center will present a major gallery exhibition of silk painting. Silk Symphony will be on view from August 4- September 3, 2004. Artists known nationally for their accomplishments on silk include John Marshall, Jason Pollen and Kerr Grabowski. In addition, the show will embody several dedicated artists (Daniel Surak, Sandra Clark) for whom work on silk is an extension of their primary medium. The range of work will comprise the gamut from high technical refinement to the direct grasp of image-making possibilities.

Workshops in various aspects of working on silk will run concurrently to the exhibition, many taught by the artists on view. Co-curators of Silk Symphony Susan Louise Moyer and Suzanne Punch will teach at the art center, as well as Doshi, Kerr Grabowski, Karen Sistek and others. Shibori, deconstructed screen printing, rozome, painting with fabric and advanced silk painting will all be available at the Mendocino Art Center on the spectacular California coast, about four hours north of San Francisco by car. Contact [mendocinoartcenter.org](http://mendocinoartcenter.org) or call 800-653-3328.

This convocation of contemporary work is intended to extend the range of what we think of as silk painting. Beautifully crafted work and bold experiments can exist in harmony. Here they will occupy a place of singular concentration, inspiring a new breath of life and the next step in this evolving medium.

**BOOK REVIEW: *Beginner's Guide to Silk Painting*  
by Caroline Earl, Sterling Publishing, New York  
ISBN 1-4027-0879-3 by Dr. Rikki Asher**

Caroline Earl's step-by step easy to follow book presents the reader with a wonderful introduction to the wide range of silk painting techniques. This book is a treasure chest of information. In more than 20 years of silk painting, I learned many of the techniques described in the book through trial and error. I wish that this information would have been available earlier. The colorful photographs on each page delight the eye and inspire the reader to get started.

Written in a clear and logical format, the book is organized into six sections. Ms. Earl begins with a brief introduction to the historical production of silk and moves into materials and equipment. She emphasizes safety implications where necessary. In the first three sections, she presents the basic information needed to get started including which silk fabrics are suitable for painting, tools and equipment and supplies, drawing outlines, applying color, working with effect salts, watermark patterning, correcting mistakes, and more.

Another section covers Arashi Shibori. Arashi-Shibori (pronounced ah-rah-she-boar-ee) is named for the natural occurrence (witnessed) in the sky, after a storm, when the wind and rain come together and create intersecting linear patterns of color. Traditionally, it is believed that this random imagery can only be captured using a pole on fabric. The author describes how to create these random patterns in the microwave, easily, using a cardboard tube and string.

An overview is included of color-mixing followed by simple exercises to create a sampler. The section *Silk-painting Projects* covers 20 projects ranging in skill levels. The simple freesia scarf, silk painted cards or silk potpourri lavender sachets are good for beginners, while a painted devoré velvet scarf with decorative foil highlights presents more of a challenge. Other projects include a silk beaded necklace, a sarong, an evening bag and pillow covers.

The rest of the book provides the reader with line drawings of designs as templates which can be useful for beginners, and a pattern for the velvet evening bag. Other than addresses of three suppliers from the United Kingdom in the *Credits and Acknowledgments* page, there is no USA reference list or supply information provided; however, materials described within the book are readily available in most local art stores and online.

Silk painting is not an easy medium to learn without a good guide. This is an excellent introduction for anyone who is interested in creating beautiful fiber art.

**AFTERWORDS!!**

Diane is working with the US Mint to provide opportunities for members to enter their yearly competition for designs next year. Stay tuned!!

Congrats. to Sarah Birschbach of Wisconsin who was first with the correct answer to our trivia question from the last issue! The answer: Georgia O'Keeffe.

FROM YOUR EDITOR

**This time,** among other things, I thought I would get you folks thinking about the future of SPIN. I am sure you can all understand and appreciate the enormous effort of time, willpower and just sheer persistence that has gone on to get the Santa Fe event off the ground. Roadblocks were leaped, fences mended, alliances forged, and we are well on the way to a successful festival. We now have over 425 members, and for the last year, we have averaged 40 new members each quarter. Not bad!

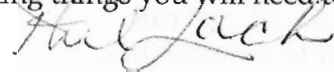
BUT, the 'staff' of SPIN are seriously considering whether we should do this again. It is very difficult to plan anything if people will not commit to attending. The venue demands payment, commitment and room arrangements from us WAY in advance, and if our members do not step up to the plate, then who pays? SPIN has no other money (as I said before) other than dues, and these certainly do not cover the cost of renting facilities, paying teachers, printing color brochures, advertising, etc., so we have to depend on YOU!!! Some effort has to come from the general membership, and not at the last minute. Several people have contacted me, very upset, saying that 'they cannot get the class they want, cannot get the accommodation they want', but did they register in a timely fashion? NO! So, the early birds got the best worms...

Looking forward to seeing a host of beautiful paintings and garments at our shows, and also at the Shidoni gallery. Please tell your friends who may live in the area to come and see what wonderful things we can do with silk! Reservations are required for our fashionista lunch and show, and tickets will be available from me. Admission is \$20 for the show and lunch for the general public. Our attendee bazaar will be held immediately after the fashion show. All registered attendees to the festival can book a table.. Only \$25! Space is limited!

Spring is springing here in Wyoming, although we are having snow as I write. Last week, I was sitting out on my small patio, hand finishing my vest for the fashion show in Santa Fe! That's the Rockies for you!

I am looking forward to meeting those coming to Santa Fe, and you will be hearing in writing, officially, from Nancy McKay (a BIG hand for Nancy), our registration director, in late May. **Final payments are due then.** Please read your information carefully, as we will be telling you late-breaking things you will need to know.

Happy painting!



*The Silkworm*  
P.O. Box 887  
Riverdale, MD 20738  
USA

Check your address!  
Is everything correct?  
Did you change your phone number or email in the last year?  
Date you joined SPIN OK?  
Let us know of any changes before we go to press with our new membership listing