

# Fiberarts Guild of Pittsburgh

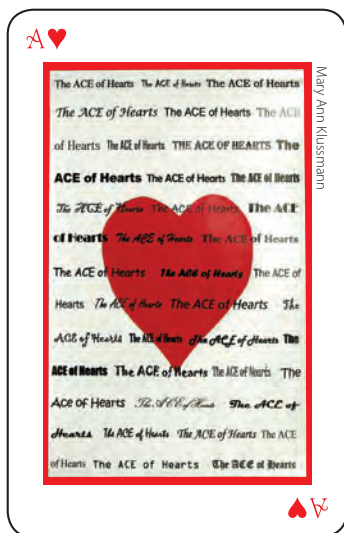




## Alphabetical list by artist:

Louise Baldel .....	2
Janet Bass.....	15
Joanne Strehle Bast .....	11
Jeanne Bergad .....	24
Michelle Browne .....	5
Tanya Calhoun and Leslie Calhoun .....	20
Carolyn Carson.....	4
Susan Coen.....	28
Robin Y. Crawford .....	18
Kate Donnelly .....	14
Betty Elias.....	14
Lauren Etling.....	12
Barbara Fredette .....	16
Judith Gentile .....	24
Betty Goodwin.....	8
Amanda Katherine Gross .....	21
Nancy Hagen-Liddle.....	28
Fumino Hora.....	7
Desha Jaramaz .....	27
Sandy Kephart.....	20
Mary Ann Klussmann .....	2
Barb Kubala.....	3
Annie Lawrence.....	16
Sylvia Marko .....	25
Penny Mateer .....	19
Deb Meteney .....	9
Jane Ogren.....	13

Sigrid Piroch .....	8
Martha E. Ressler .....	26
Sherri Roberts .....	11
Cynthia Roode.....	4
Brent Ruka.....	5
Coleen Rush.....	10
Melinda Russell .....	13
Sue Schneider .....	22
Louise Silk .....	17
Arden Solomon.....	25
Kitty Spangler.....	19
Wanda M. Spangler-Warren .....	10
Suzanne M. Steiner .....	12
Laura Tabakman .....	22
Rhoda Taylor.....	15
Ann A. Taymans.....	17
Karen R. Thickman .....	6
Jean W. Thomas.....	27
Charlotte Toal .....	18
Mary Towner.....	6
Sandra Trimble .....	9
Jay van Wagenen .....	3
Norene Walworth.....	21
Martha Wasik.....	26
David Watts .....	7
Fannie White.....	23
Tobey Wolken .....	23



## Mary Ann Klussmann

### *This ACE Was Once a Leaf*

Paper, vinyl, ink-jet printing design transfer to vinyl  
\$300

Normally a quiltermaker, I have recently become interested in working with ideas that lend themselves to other techniques and materials. Sleight of Hand was the ideal project for this kind of experimentation.

I have been teaching quiltermaking and exhibiting my work for more than 25 years. I have studied with well-known teachers, taught in a variety of venues, directed shows (including Fiberart '89 International), served on the FGP Board, made quilts for charity, supported the fiber arts financially and built a life and relationships around this exciting medium, while at the same time it was gradually becoming recognized as a legitimate artform. Being a quiltermaker in this historic moment has made it possible for me to show my work, and often receive awards, in 30 U. S. states as well as in Australia. Lately non-traditional materials as well as the computer and inkjet printer have become as important to some of my work as the sewing machine.

Quiltermaking is a medium with many opportunities for self-expression and personal growth.

It has been a privilege to work in this field at this time in its history and to learn and to grow as an artist, student, teacher and person—sometimes all at the same time. The Fiberarts Guild of Pittsburgh has played a large part in making this lifestyle possible for me and for that I am truly grateful.



## Louise Baldel

### *Embellished Hearts*

100% cotton fabric, metallic thread, rhinestones, sequins, beads, shells; paper piecing

NFS

Years ago I attended a lecture where I was encouraged to make additional quilt blocks from my current project. These two hearts were sewn using a technique known as paper piecing. Although the heart blocks were made some time ago, when I set them into this new piece I added embellishments to achieve a much needed fiber update.



### Barb Kubala

#### *The Human Heart*

Wool yarn and roving; needle felting

\$500

The best part of felting is working with contrasting textures. The human heart gave me a chance to develop a three-dimensional sculptural quality in a fiber piece. I took a few biological liberties!

I find contrasting textures to be one of the most interesting qualities of fiber work and needle felting has given me the opportunity to explore this element of design. I am not generally interested in telling stories or having meaning in my art work. I just really enjoy manipulating the color, the composition, and the texture with the goal of creating a pleasing overall effect.



### Jay van Wagenen

#### *Crazy Love*

Commercial fabric, embroidery floss, buttons, beads; crazy-piecing, appliqué, hand and machine embroidery, hand quilting

\$250

My first thought was a very prim and pretty appliqué design in the Baltimore Album style. It looked good on paper. But once I fired up the music in my sewing room, things took a darker turn. So I blame my rowdy muses—country rockers Bonnie Raitt and Lucinda Williams plus some torchy French pop stars—for the final story. Heartbreak in 4/4 time, featuring familiar techniques, everyday fabrics, and girly colors.



## Cynthia Roode

### *Five of Hearts*

silk and cotton fabrics, thread, Wonder Under, acrylic fabric paints; Fabric stamping, quilting, sewing, fabric fusing

\$65

...heart, heart...oh Beautiful heart.....the Heart leads where the Mind cannot follow...

We are all artists—every one of us! The creative spirit moves within each of us as we complete the tasks set before us in our ordinary lives. But beyond that, and invisible to the eye, is the awesome power we each possess to create our character anew each day. The choices we make do make a difference. The human endowments of self-awareness, imagination, and will enable each of us to fashion and form our individual lives as our own unique and personal works of art that breathe beauty and goodness into the world.



## Carolyn Carson

### *Descendants of Eve*

Cotton batik, silk, wool, other fibers; hand spinning, crochet, machine piecing, quilting

\$450

According to Judeo-Christian tradition, Eve was created on day six. There are six background strips, whose colors suggest darkness into light (black and white), as well as life (red: blood; brown: earth). The faces represent the hearts, lives and faces of Eve's descendants.



## Michelle Browne

### *Seven Hearts*

Lithography ink and cotton embroidery floss on 100% cotton fabric stretched over cotton flannel and wooden board; monoprint (paper plate lithography), hand stitching

\$800

My background as a printmaker drew me to research the origins and production of playing cards. Originating in China and India, they were likely introduced to medieval Europe in the 14th Century by Egyptians. Early playing cards were hand painted and precious. Later, printing and reproduction with woodblocks and copper engravings expanded the audience.

Reconstructed medieval and antique illustrations are source material for my composition, which I hand printed on cotton and embellished with stitching to "illuminate" the power of the human heart to heal the body, soul and spirit.



## Brent Ruka

### *Pour*

Commercial cotton; fusing

\$400

From a bottle flow eight Bordeaux hearts, Chateau Margaux 1787, no doubt.

Earning degrees in music and serving for 50 years as a church organist and choir director have given me a tremendous amount of satisfaction and fun. NOISY fun. In contrast, designing, cutting, sewing and working with color and cloth have been a means of QUIET expression, but equally satisfying.



### Karen R. Thickman

#### *Nine of Hearts*

Cotton fabric; quilting

\$100

Nine black and red hearts interlock to form the top of this quilt, with more hearts used to quilt the piece.

I have a PhD in biophysics and spend my days in the lab and classroom. In an about-face, I took a PCA quilting class with Tina Brewer. This is my second quilt.



### Mary Towner

#### *I Love You 10 Times*

stones, paper, nails, vinyl tubing; Collecting, digital imagery, installation

\$250

Several years ago I found myself on the shores of Lake Erie, collecting heart-shaped stones. I had no idea why I was doing it, but saved the bucketful for the sheer visual and tactile delight of each stone. Fast-forward to 2008; enter the Guild's playing card project. The reason for the collection had been floating around in the cosmic creative soup all along! I jumped at the hearts card that would involve the most hearts, and chose my 10 favorites from the bucket—no easy task. Realizing stones would need the aid of more color, I married them to a fellow natural object, the heart-shaped leaf. For variety of hue, I collected the leaves during the three seasons preceding the project deadline.



## David Watts

### *The Jacks*

Recycled fabric, notions

\$250

The Jack of Hearts, as they appear in a traditional deck of cards, to me represents two men opposed. My interpretation is to show these two men finally united.



## Fumino Hora

### *Lady Murasaki*

silk on wood; Silk nailed by brass nails onto a wooden board

\$480

This is a figure of Lady Murasaki, a Japanese novelist and poet, and a maid of honor of the imperial court during the Heian Period. She is best known as the author of *The Tale of Genji*, written in Japanese between about 1000 and 1008, one of the earliest novels in human history.

This figure of Lady Murasaki is derived from Japanese playing cards called "Hundred People and One Poetry". It was the old Japanese tradition to play this game to celebrate the New Year. In a set of cards, there are 100 picture cards and 100 poetry cards, which are associated with each other. When a reader reads a poetry card, the rest of the players try finding the right picture card. The first person who finds the card can collect it, and the player who collects the most cards will win. Imagine people playing this game in heavy kimonos, some with 12 layers!



### Betty Goodwin

#### *The King of Hearts*

Silk taffeta, lamé, silk braid, fake jewels, paper, frayed cord, glue

\$200

He was indeed the King of Hearts and he certainly was not a Misfit for this title. It Happened One Night in 1960 that the angels took him away and he was Gone with the Wind.

Designing this card was not difficult; after all, he was the King so I made him as regal as possible. The dilemma came at completion when I mentally searched for an appropriate face. Who could possibly hold this title? Clark Gable, possibly the all-time #1 heart throb of the motion pictures. Perfect!

The beautiful braid on this card was made in London for the Vatican Guards who protect another King of Hearts.



### Sigrid Piroch

#### *Acing at ARTS with Anni*

20/2 fine black silk warp, 10/2 tencel weft (50% each); handwoven jacquard in satins

\$895

At my Arts Studio, Anni Albers' loom from the Bauhaus in Germany continues to weave. My handweaving celebrates Anni, who in 1949 was the first textile artist in America to have a solo exhibition, establishing her as the most well-known weaver of the day.

"Acing at ARTS with Anni" represents personality traits that I feel reflect the life and work of Anni Albers: a visionary; altruist; someone known for her work, effort, creativity and inventiveness. Anni and her painter husband Josef left the Bauhaus in 1933 when it closed due to pressure from the Nazi party. Together they brought "the Bauhaus philosophy" to America, which has had a profound influence on subsequent developments in various arts.

Handweaving is a vital element in my life, like fire in a furnace. I cannot imagine being anything other than a shuttle weaver producing handwoven art. I love everything about the process of creating opulent cloth. It is my challenge to fabricate illusion in fiber, whether simple or complex in construction. Anni Albers, whose counter-marche handweaving loom from the Bauhaus was donated to my Arts Studio a dozen years ago, has refocused my vision to merge function with art.



## Deb Meteney

### *Serenade*

Handwoven and commercial fabrics, thread; loom handweaving, bleach discharge, embroidery

*NFS*

This year I visited the amazing Kandinsky exhibit at the Guggenheim Museum's 50th Anniversary celebration in NYC. After visually feasting on more than 100 of his paintings many with music as his inspiration and loving the playful work of Klee at the Bauhaus Exhibit (MoMA), I returned home excited to begin my deck of cards piece.

Weaving is my passion and finding ways to use cherished handwoven scraps while creating this work was fun and challenging. In the process I discovered that bleach discharging over various adjacent weave structures and embroidering over the top gave interesting effects. I feel satisfied that the work invokes a sense of fun and song; perhaps a strumming lover in the moonlight from a past life!



## Sandra Trimble

### *Blackbirds*

Wool; wet and dry felting

\$350

My work is often very serious, with spiritual undertones. But with this piece I really just wanted to have some fun. I loved that I got the number three because it fit in so many ways; three circles in the club, three primary colors, and three represents completeness. So my design process began by playing with the shapes of the club image. I took it apart, put it back together, layered it, and just allowed the shapes to speak to me. The end result was a whimsical image that made me think of flight, lightness, and the air.



### Coleen Rush

#### *Managing in Rough Seas*

silk, jacquard dyes, gutta resist; "Painted" batik

\$500

The four of clubs is perfectly balanced and dull. I choose to show the opposite. Four figures managing in rough seas.



### Wanda M. Spangler-Warren

#### *Club of the Day*

Mixed media; embroidery, appliqué, crewel, ink, and pastel on muslin

\$100

I enjoy using various media to interpret themes in art quilts. My card led to an association with the days of the work week, and I wanted to have a humorous story-picture for my design. The confused cave dweller and club member Mr. Hairy Behemoth emerged.

Since childhood I've felt nudged toward creative expression in many forms. Stained glass, quilting, embroidery and collage have all been conduits to personal expression. An underlying theme in my artistic process then became evident. I realized that I get great satisfaction from bringing together humble things and wispy ideas to render something detailed, colorful and evocative. At the same time, I felt called to produce a very tactile third dimension in my art while making something fabulous from unsung and inexpensive materials. From this preference developed a desire to take my art into new, three-dimensional forms incorporating translucency and light.

I began to make Luminescent Sculptures in 2007. This sensuous, tangible and expressive art form boldly mixes the comfort of curving line and the regularity of pattern with contours akin to human form or the mountains and hills of Tennessee. I continue to explore this sculptural freedom in simple lightweight wood, reed, paper, and glue structures which may be backlit to create translucent glow and shadow.

I'm happily giving my creative vision form here at my studio with these techniques and many others. I'm hopeful that you'll also enjoy my view.



### Joanne Strehle Bast

#### *Clubbing the Night Away*

Glass seed beads, fireline thread, Artistic (coated copper) wire; brick stitch and right angle weave off-loom beadwork

\$20,000

Prohibition birthed the nightclub when women had to go out at night for illegal alcohol. Men + women + alcohol + party atmosphere = dancing. The Charleston led to Swing and Swing led to Rock and Roll. However, rock and rollers were sock-hoppers not night-clubbers. Disco brought the nightclub back. My 6 of clubs depicts 3 eras of nightclub dancing.

I have worked in many related media involving fabric, thread, wire, and beads. Most of my work has a stitched construction, either worked onto a fabric backing or as a construction technique of its own. Some examples of the latter include needle lace and needle weaving as well as peyote, brick, and loomed bead weaving. Color is a consistent focus of my work, particularly the graduation or shading of one color or pattern into another. Color transitions are employed both for pure visual pleasure and as symbols for the expression of larger themes.

I am fascinated not only by the seductiveness of beads but also by the relationship of structure to function. Sculptural beadwork must stand on its own without diminishing the overall effect of the message or the intricacy of the stitching. My scientific background and years of teaching anatomy, physiology and other assorted biologies has linked together for me the importance of structure and function. I also teach beadwork classes, have published numerous articles on beadwork techniques and exhibited in juried shows in the United States as well as internationally.



### Sherri Roberts/Galil Threadworks

#### *More Than Luck*

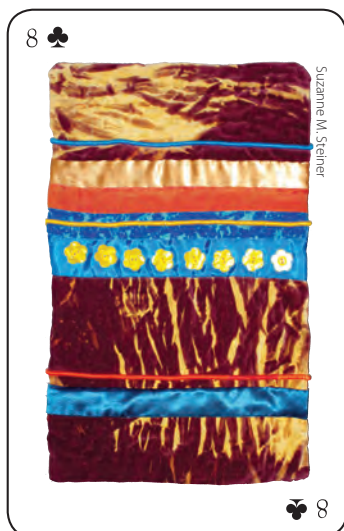
silk fabric, embroidery floss, metallic thread; Appliqué, machine couching, hand embroidery

\$150

The Lepre-Cohen© (a spark of spiritual energy which can go anywhere in the Universe and is gender-neutral) makes a huge effort to reach out and meld luck with opportunity to enrich life.

As a fiber artist who started out as an educator, I have always included universal aspects in my work. One idea in particular guides both my secular and Old Testament art: "Divine Mischief". This picture is a literal expression of the term. "Divine Mischief" means basically, as explained to me by a rabbi many years ago, that we can benefit when the unexpected is revealed to us by powers outside our control. I have extended this interpretation and concluded that people can urge luck through paying attention. We have the potential to grow by creating and using opportunities when they tickle us lightly under the chin.

I create heirloom-quality work by using silk as my canvas and couched embroidery floss as my palette of colors. I sometimes apply embellishments such as beadwork, crochet, knotting, and hand embroidery.



## Suzanne M. Steiner

### *Eight Button Card Trick*

Velvet, satin, silk, cord, embroidery fiber, buttons; shibori on velvet, stitchery, coiling, quilting, beading

\$350

It was such a pleasure sharing creative energy in this communal project, much like our sister fiber artists of the past as they worked in traditional quilting bees.

This experience confirms my suspicion that we artists are not neurotic hoarders, but rather psychic creators, fully aware that “all that stuff” that we buy, store and hide away will be inspirational and necessary in our future projects. And, again, that’s what happened to me here. I came to this project late when all the “good card images” were taken and was left with the eight of clubs. What can you do with that? I considered groups of flowers that the clubs resembled to me. I did many designs. All in vain. So I went to my large stash collection, and there, smiling at me, were some large flower-like yellow buttons that I bought on sale years ago. Then I found a scrap of a color coordinated shibori velvet, some other fabrics, and the piece seemed to design itself. With some gentle critique changes suggested by the committee, I completed the eight of clubs card piece, and I was pleased.

So, what is the moral of this tale?

“Save your Stash and Trust your Creative Muse.”



## Lauren Etling

### *Tiger Woods’ Security Blanket*

Found fabrics, faux fur, recycled clothing, buttons, batting

\$250

I opted to have a natural selection process with this project, and let the cards be dealt. So it took me a while to figure out exactly what to do with the 9 of clubs. I eventually settled on a golf course, a cartoon quilt golf course, with nine golfers on it. The background is created using patches of various green fabrics, of various hues and textures to create the appearance of a patchy golf course. I wanted to create a scene in which nine golfers were on the course, but was having trouble locating a fabric that had just the right image of golfers. So, I went to a second-hand shop in search of the tackiest golf print shirt I could find. And, sure enough, I found one—covered with men teeing off and clubs and flags and all other sorts of golf nostalgia. I bought the shirt and immediately began to disassemble it. The golfers are all the same: same exact man, same exact pose, but I think it adds to the charm of the piece. For someone who is not typically a quilter, this project was interesting for me. But, how could I crochet a golf course?



## Melinda Russell

### *Tricky Ten*

Wool cloth strips on linen; rug hooking

\$400

For the Sleight of Hand deck of cards project, I decided to illustrate the phrase “sleight of hand.” To that end, I’ve played three small tricks in my design. Can you find them?



## Jane Ogren

### *My Jack of Clubs*

Altered computer printout with mixed media

\$300

I have been working with fiber materials as an artist for many years. I enjoy the evolution of my work as I problem solve through the entire process, deciding on color, texture and design. Remembering where I have been and then looking forward to exploring new ideas keeps my work ever evolving.

It’s wonderful to play... and play I did with the Jack of Clubs. I set out on this journey not knowing what I would do or what to expect for the final product. My journey led me to a somewhat realistic portrait of this man called “Jack”, as opposed to most of the more abstract interpretations of my fellow artists. From his buggy eyes to his furry lapel, I had fun with the process. I hope you enjoy my artwork.



### Kate Donnelly

*A Troublesome Queen*

Cotton fabric, applique, ribbon

*NFS*

Whereas invention is 10% inspiration and 90% perspiration, creation is 90% inspiration and 10% perspiration. After one year... we have a Queen of Clubs.



### Betty Elias

*My King*

Photography and fabric; working with a Face to create a work of Art

\$200

My inspiration for the King of Clubs was the fact that I could work with a face, my favorite part of the anatomy. The face was done using cut paper and then photographed onto an original background. The frame is fabric. Just using the two mediums together was exciting.



## Rhoda Taylor

### *Diamond in the Rust*

Cottons, small pieces of commercial fabrics; rust printing, hand dyeing, bleach discharge, machine piecing, stitching in the ditch

\$300

I have been working with fabric and fibers most of my life (sewing, knitting, crochet, embroidery, cross-stitch), and following retirement I began taking quilting classes. I fell in love with the gorgeous variety of quilting fabrics available and began making wall hangings and other small pieces. In 2007 I joined the Fiberarts Guild of Pittsburgh and my artistic life began through interactions with Guild members and various workshops. The Guild has given me the inspiration and confidence to create original pieces of fabric art.

Shibori and rusting/branding workshops taught me exciting techniques for patterning fabrics. One of the most exciting things to me is ironing the wet dyed, discharged, or rusted fabrics and seeing the wonderful designs exposed.

I feel that I have found the medium—fabric—which inspires me to express my artistic feelings, and I have found great fun and joy in my new life as an artist.



## Janet Bass

### *Two of Diamonds*

Linen, natural indigo dye; shibori

\$100

The contrast between the flowing graphic of a 2 and the rigid diamond immediately interested me and sparked sketches that combined these two elements. Ultimately, a combination in a pattern that repeated and mirrored was prepared in a shibori technique then dyed with natural indigo. The result hides the two elements in an intriguing, mysterious pattern.



### Barbara Fredette

#### *Trio of Jewels*

Shibori dyed Kona cotton, scanned images printed on prepared cotton and fused to the background

\$90

The mixed media approach represented in this piece is a sample of my interest in combining manipulated photos with self dyed cloth.

After teaching art at all levels from kindergarten to graduate school, I retired from the University of Pittsburgh to concentrate on photography. I'm currently focusing my creative efforts on combining photography and fiber arts. I've recently added efforts to develop fiber arts skills in dyeing and quilting.



### Annie Lawrence

#### *The Sparkling Four*

Merino wool, silk dupioni, beads; traditional wet felting, appliqué, bead embroidery

\$150

Every day of my life I'm drawn into things that sparkle... snow, lights, rainbows, holograms and of course the brightest of all, diamonds.

My work tends to start out as doodling and grows from there. A piece of wool or fabric or some beads grab my fancy, and the play date begins. I seldom have any idea where the play will take me; then suddenly, miraculously it all seems to come together and a piece of work is born.



## Ann A. Taymans

### *Five of Diamonds*

Fabrics, embroidery floss, beads; smocking, sewing

\$300

The diamond shape comes naturally in smocking. Since diamonds should be sparkly, I added beads. I started adding beads to my smocking when my granddaughters got to the age where they had out-grown little smocked dresses, but they would wear anything sparkly.



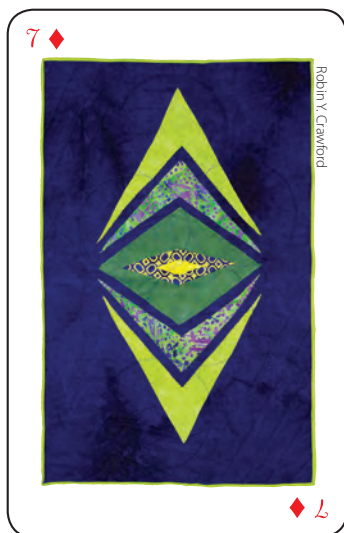
## Louise Silk

### *Six of Diamonds Radiating Star*

Machine pieced and hand quilted cottons

\$54

For someone like me who has been making patch-work quilts for years, there appeared no better representation of the 6 of diamonds than the traditional sixty-degree diamond made into a six-pointed radiating star.



### Robin Y. Crawford

*Seven of Diamonds*

Fabric; applique

\$400

Trained as a Designer/Artist, I have a fashion design background. The diamonds suit gave me a perfect outlet for my creative sense of color and my love of graphic design. Can you find seven diamonds?



### Charlotte Toal

*Diamonds in the Ruff*

Hand-embroidered and appliqued fabric

\$500

My love of hand embroidery allows me to spend many pleasurable hours creating my fabric pieces. I incorporate many techniques including shibori, hand-dying, photo transfer, appliqué, beading and more. At the present time I am becoming more experimental with dying and surface design. The piece included in this show represents a more traditional approach. I have always admired the simplicity and genius of Inuit (Eskimo) art and was inspired to mimic its style in this piece. The diamonds are incorporated into the wings, heads and bodies of the birds.



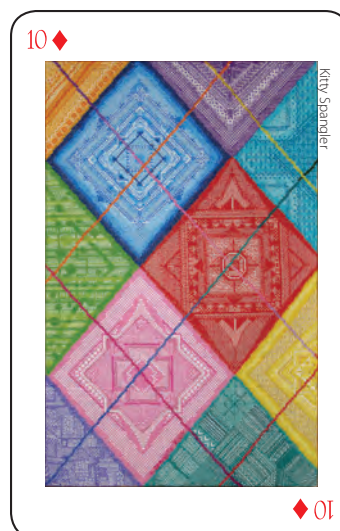
## Penny Mateer

### *Do Not Pass Go*

Commercial cotton fabrics, digital print, machine  
applied and quilted

\$200

History repeats itself.



## Kitty Spangler

### *Ten Argyle Diamonds*

Embroidery floss on aida cloth; cross-stitch,  
invented designs and textures

\$675

Never one for conventional material usage, cross-stitch fills my desire for some control. And yet, there's a big challenge in working ten of something, diamond-related, into that rather rigid grid of aida cloth. I can complicate even the simplest of situations, so argyle seemed just the right style to represent my chosen card, the 10 of diamonds. The ten diamonds are represented here by some whole, half, and partial diamonds, each with a variety of invented textures that load the shapes with color.

The Sleight of Hand project began as I was newly wrestling with divorce and learning to live through the turmoil. The basic grid format of cross-stitch offers visual support in the regularity of horizontal rows and vertical columns of little x's, dashes, and slashes(!). What a fitting and cathartic way to make lemonade from lemons, or art for the Fiberart International 2010 fundraiser.

Often, my biggest challenge is to know when to stop. This came together quickly and I had a really good time in working through the issues. Well, most of them.



## Sandy Kephart

### *Jack & the Beanstalk*

Cottons, tulle; batik, raw edge and hand appliqué, free-motion stitching, quilting

\$225

Fabric with all its pattern and texture fascinates me. Often it is my initial inspiration as it “speaks” to me! I cannot throw a scrap away and even the most questionable textile, when saved, may turn out to be perfect for the right piece. The challenge is to look at the fabric out of context.

As an artist I am most inspired by the natural world around us. My aim is to convey the spirit of nature. To translate my imagery to fabric, I might start with a sketch or simply let the work evolve and take me on a journey.

My techniques have evolved over the years by combining a background in art and a fascination with the medium of fiber. Employing various fibers, yarns and threads, I work in collage fashion to render a painterly image and then stitch free-motion style on the sewing machine. This enables me to paint with the thread creating additional texture, depth and movement.

It is a pleasure to share with you one of the great joys of my life.



## Tanya Calhoun & Leslie Calhoun

### *Queen of Diamonds*

Assorted fabrics, ribbons, beads, and black embroidery floss mounted on foam-core; hand beading, hand stitching, fusing with interface. Adapted from original drawing.

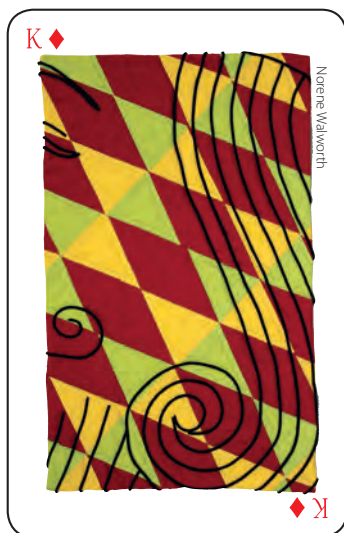
\$800

This card is the creation of a mother and daughter team and embraces the depth of that bond; the union of two artists, the strength of two women. The drawing was created by Tanya (daughter); the piece was constructed by Leslie (mother.)

Our Queen of Diamonds is a “transformation” card, a style developed in the 19th century which allowed the court figure’s image to mirror itself. The beauty of this design becomes apparent when the card is dealt: it is one face where the eye becomes the lips, the crown becomes the necklace, and the Queen smiles at you no matter how she is dealt.

Transforming a piece of art into fiber is always a challenge, especially the construction. We like abstracts, and we also wanted our queen to be flashy. Fabrics and embellishments emphasize texture and depth: heavy robust velvet, shiny satin, glittery ribbon, netting to highlight the facial plane, a bead as a birthmark, and jewels for the crown-necklace. The colors were chosen to create strong contrast so that the design would not get lost when reduced to card size. And traditionally, the Queen of Diamonds is red, regal.

Many diamonds can be found throughout this design, how many do you count?



### Norene Walworth

#### *King of Diamonds*

Cotton fabrics, flocked cording; machine pieced, hand quilted, couched cording

\$300

I always do pieced quilts but with this one I decided to try adding a couched line as surface design.



### Amanda Katherine Gross

#### *Death Card*

Embroidery thread, fabric; hand-embroidered and hand-pieced

\$550

The ace of spades has a history of dubious associations. Its nickname, "The Death Card" refers to its long connection to warfare. The card was used by soldiers in World War II as a symbol of good luck and in the Vietnam War as a foreboding warning sign. I chose the strong, universal image of a skull to represent the card's history with war and death.

Along with this association, the ace of spades holds a prominent position as a powerful card and carries the mark of governments and manufacturers. The card's strong graphic silhouette, laced with intricate designs, dates back to the 18th Century when England stamped the card with an official mark to show that the playing card duty had been paid. Likewise, I used the intricate method of hand embroidery to replicate the ornate look and embellished the card with delicate lines and patterns.



### Sue Schneider

#### *Two of Spades*

Fabric, wood, tin, plastics, acrylic paint; appliqué, construction, painted fabric, thread painting

\$2,000

This piece commemorates landscaping work by my husband Walt and me over the past several years to create a backyard sanctuary with a pond, waterfalls, and creek.



### Laura Tabakman

#### *Three of Spades*

Cotton and silk fabrics; hand drawn, digitally manipulated, printed in two layers

\$250

This design was inspired by Tim Burton's imagery.



## Fannie White

### *Fannie's 4 Fannies*

Small quilt constructed with cotton materials, special fibers, paints, crayons, various threads;

\$200

ART can be fun both in the making and in the viewing.

I think of my art quilts as paintings using fabric and texture to express a "story". The development of each piece changes and grows all along its journey, from the beginning piecing to the binding and then beyond. Some of my art quilts start with a thought in mind to give a direction to the piecing, while with others the ideas/thoughts develop after the piecing of a top. Sometimes just a great piece of fabric starts the process, like my bathing beauties which was the start of the 4 of spades. I use whatever techniques seem to be needed to enhance a thought, idea or "story" to form a complete work of fiber art that just happens to be in the quilt form.



## Tobey Wolken

### *Green Is My Garden*

Cotton prints and batiks, various threads; piecing, applique, free machine embellishing

\$300

The garden is the format I often use in my fiber art work. I have created gardens in many different environments. In this garden green workers are digging and planting in hopefully ecologically correct ways.



## Jeanne Bergad

### *Autumn*

Colored pencil, thread, paper; portraiture, photo transfer, stitchery, origami

\$250

For a personal interpretation of the 6 of spades, I chose my colored pencil rendered portraits of six friends in the autumn of their lives to represent those of us who suffered through a traumatic 20th century. A century with its Great Depression, two world wars, and soul-searching race riots. At the apex of the spade, in the shadows behind the spruce, an old oak tree tenaciously holds onto some of its leaves while acorns fall with hardly a thud.



## Judith Gentile

### *Metallic Watercolor Spades*

Pre-washed cotton fabric, batting, fabric paint, metal frame, wire; salt, wet-into-wet technique, fabric painting

\$252

Working intuitively, I allowed the spade shape to guide me. I chose the spade because of its interesting and flowing shape, which intrigued me. I enjoy working with bright colors and metallic paints, and decided to do so while working on this card, instead of using the usual black color of the spade suit.

While painting *Metallic Watercolor Spades*, I allowed my intuition to guide me as I do while painting my watercolors. It is as though I am being guided through the process. I enjoy working with what "happens". By painting this way, I feel that much more "exciting" things occur than if I had planned everything from the beginning. Using fabric paint in a wet-into-wet technique felt very much like painting in watercolors. I treated the cotton fabric like a sheet of watercolor paper, using salt for texture and allowing the colors to intermingle, which created various tones. I also permitted some of the spade shapes to overlap, creating bird-like images.



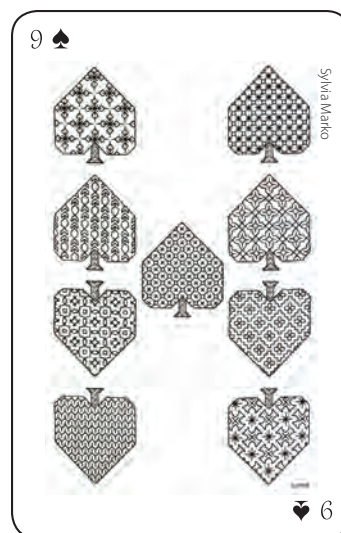
## Arden Solomon

### *Fuzzy Spades*

Fabric paint, markers, yarn, and ribbon on denim; painting, drawing, knitting, sewing

\$300

Spades made me think of garden tools, which in turn led me to draw plants, flowers, and eventually, spade shaped leaves. It's spontaneous. I start out doodling, and see what happens. Initially I have a vague image in my head which changes as I go along. It's my antidote to doing accounting all day.



## Sylvia Marko

### *King Henry's Nine of Spades*

Cotton fabric, cotton thread; Blackwork

\$150

Blackwork is a counted thread embroidery technique. Its zenith of popularity occurred during the reigns of Henry VIII and Elizabeth I when it was used to decorate collars, cuffs and sleeves of clothing. Examples can be seen on portraits of the nobility during that period.

The geometric patterns of Blackwork are done with a simple backstitch on an evenweave fabric. Many patterns can also be worked with a double running stitch which will produce a design that is identical on both sides of the fabric, ideal for ruffled cuffs on clothing. The double running stitch is often referred to as the Holbein, for artist Hans Holbein whose 16th Century portraits often show Blackwork designs.

Traditional Blackwork was done with black silk thread on white linen fabric. Gold thread and small gold beads were sometimes included. Modern Blackwork can include any number of colors on any type of evenweave fabric.

King Henry's Nine of Spades features nine traditional Blackwork designs done with black cotton thread on white cotton fabric. Unlike quilt patterns, Blackwork patterns do not have names.



### Martha E. Ressler

#### *My Great-Grandfather Collected Arrowheads*

Cotton cloth, thread; fusing, photo transfer, machine and hand embroidery

\$250

The “spade” suit reminded me of one grandfather who was a coal miner and a great-grandfather who was a farmer. I decided to tell the farmer’s story. The open blue skies of Ohio, the brown of the earth, the green of growing crops, and pink and purple for gardening and the love of flowers which was passed down from him. Only one of the arrowheads is from his actual collection. Five bucks to anyone who can guess which one! And of course the Log Cabin quilt design was utilized by our grandmothers and great-grandmothers.



### Martha Wasik

#### *Jacks From Hell*

Manipulated digital photo transfer, machine piecing

\$200

Since I don’t have the time to do much fiber work anymore—most of the work I do is on the computer now—some of my free time is spent playing solitaire (on the computer)... this is the twisted result!



### Jean W. Thomas

*Beware the Queen!*

Silk and rayon fabrics; fused appliqué

\$150

The queen of spades is beautiful but bad news for hearts. Get rid of her!

As an artist who enjoys card games, I welcomed the opportunity to design one of the cards. I wanted my queen of spades to be both visually appealing but slightly menacing. Another goal was to incorporate certain stylistic features of conventional playing cards while creating a strong image.



### Desha Jaramaz

*The King of Spades*

Hand dyed and commercial cotton; hand embroidered

NFS

My family got excited when I told them about the card project and came up with several designs. This is the one that I brought to life.



## Nancy Hagen-Liddle

*Wild Women*

Painted silk on marker-decorated wood

\$100

On rusting trains, abandoned buildings, and highway retaining walls, graffiti colors blend and clash as the writers reuse their urban “canvases.” They spray stylized names and gang tags, like cats marking territory in the night—not well mannered, but somehow endearing. I love the color and the textures they create, but their words mean nothing to me. So, my work—my words.

The names in this piece are the blues women I listened to in the 50s, when I was feeling rebellious confronting the “standards” any “decent young woman” conformed to. When Ida Cox advised me, “Don’t be no angel child; if you want to get along you have to act real wild,” I listened. And I never looked back.



## Susan Coen

*Joker with the Golden Bone*

Hand dyed fabric with shibori elements, purchased materials; applique

NFS

I wanted to showcase the 3D elements of shibori and was inspired to capture the whimsy of the Joker. The bits and pieces of velvet and silk were made in various workshops over the years, and represent many things learned and loved—including my dog, Pepper.



## FIBERARTS GUILD OF PITTSBURGH, INC.

Fiberarts Guild of Pittsburgh, Inc. is a nonprofit, member supported organization that promotes appreciation of fiber art and fosters its development and continuation.

Formerly the Embroiderer's Guild, the Fiberarts Guild of Pittsburgh has been affiliated with the Pittsburgh Center for the Arts since 1963. The Guild has evolved with the contemporary craft movement into an organization committed to the preservation, development and continued evolution of the broad range of fiber art.

Fiber arts include, but are not limited to, basketry, beading, book arts, embroidery, crochet, felting, knitting, jewelry, mixed media, quilting, paper art, rug hooking, sculpture, surface design, stitchery, wearables and weaving.

The Fiberarts Guild provides a support community for artists and others interested in the medium. An annual series of lectures and workshops fosters individual artistic growth and brings together people who seek to advance the field of fiber art and enrich the culture of our region. Regularly scheduled critique sessions provide opportunities for individual creative development.

The Fiberarts Guild produces juried exhibitions of member's work so that established and emerging artists may exhibit side by side. *Fiberart International*, also produced by the Guild, is the only ongoing juried triennial open to textile artists throughout the world. This prestigious exhibition extends the Guild's outreach beyond our region to a growing national and international audience.

*Sleight of Hand* is a fundraising project benefiting Fiberart International.

Copyright © 2010  
FIBERARTS GUILD OF PITTSBURGH, INC.  
P. O. Box 5478  
Pittsburgh, PA 15206-0478  
[www.fiberartspgh.org](http://www.fiberartspgh.org)