

Bits and Pieces

Newsletter

February 2013



Next Meeting

February 18, 2013 – Silent Critique

The "Silent Critique" will be February's program and is always one of our most popular programs. "Silent Critique" is your chance to play juror.

We'll use the entries from *Portfolio 2013 - the Best of 2012*. First, we show the entry photos for the exhibit and let the audience "silently" choose those they would have selected for the show. Then we'll show photos of the artwork actually selected and read the jurors analysis of those pieces. The criterion for this show was that work must have been completed in 2012 and must include fiber and stitching.

The juror for this show was Jane Dunnewold. Jane is President of the International Surface Design Association, she maintains Art Cloth Studios, in San Antonio, Texas. She is an author and accomplished artist, lecturing internationally.

This is a great chance for discussion about the entry and selection process for exhibits and to enjoy the great work created by FRCQ members.

FRCQ meetings are held at the Westminster City Recreation Center at 7:00 PM.

If an FRCQ meeting is cancelled due to inclement weather, a notice will be posted on the website at <http://www.artquilters.org>

2013 FRCQ Schedule

March 18, 2013

Mary Morrison

April 15, 2013

Sue Benner

May 20, 2013

Sara Rockinger

June 17, 2013

Lori Flint

July 15, 2013

Desserts & Demos

August 19, 2013

Mary McCauley

September 16, 2013

Katie Pasquini Masopust

October 21, 2013

Student Fiber Panel

November 18, 2013

Phil D. Jones

President's Letter

I have been talking to various FRCQ members and I have drawn the conclusion that one of our most popular activities is the monthly *Show and Tell*. One member said, "*Show and Tell* is why I kept coming to meetings when I didn't know anybody and felt like an outsider." Another member said, "It is my favorite part of the meeting; I love seeing other people's work, hearing about their creative muse, and the techniques they used.



No matter whom I asked, similar comments were repeated over and over. I know for me I use the FRCQ meeting as a deadline for finishing work so I can be part of *Show and Tell*. OK, I admit to needing deadlines to stay on task. That is a left over characteristic from my 35 years in business. I feel like I haven't been productive when I don't have work to show. But even if you aren't ridiculously driven like I am, why should you participate in *Show and Tell*?

The first reason is to simply share your art. Showing your work is an integral part of being an artist. If you have kids, or grand kids isn't hanging their art on the refrigerator door part of the artistic process? Art is to share. Some art, like things in your journal might be private, but in general showing your work is the final step in the artistic process.

The second reason is to be an active member of FRCQ. If others are willing to share then maybe you should too. It helps us get to know each other through our art work. Showing your art work and telling your short story helps others know a little bit more about you. It helps build community.

The third reason to share is it builds your self confidence as an artist to proudly show what you have been working on. I know that it is easy to be intimidated by some of the more established artists, but they were "newbies" once too.

I hope everybody saw the *Becoming Van Gogh Exhibit* at the Denver Art Museum. He had early work that wasn't necessarily note worthy. His early works helped him develop the skills that allowed him to create the master pieces we all love. He experimented with techniques, medium and colors. Every artist has to start on a path so why not make showing your work to FRCQ friends a step along your artistic path.

Let's see if we can make the "best" part of the meeting even more meaningful. See you in February.

Bits and Pieces is the monthly newsletter of the Front Range Contemporary Quilters. Submission of art quilt related articles from members is welcomed. These should be no more than 350-400 words. The editor and the Board reserve the right to edit for length, content and space. Deadline for submissions to the newsletter is the Thursday following the monthly meeting. Email articles and items for submission to the publication to:

Moira Mallison
news@frcq.org

Advertising Policy:

Classes offered by members are printed for free in the section called "Member Classes"; business cards of members or businesses with services of interest to our members are printed for (3-1/2"x2") \$5 per issue; 1/4 page (3-1/2"x4-3/4"), \$20.00 per issue; 1/2 page (7-1/2" x 4-3/4"), \$40.00 per issue; full page (7-1/2"x9-3/4"), \$80.00 per issue. All advertising should be submitted along with payment to the newsletter editor by the deadline. Contact Moira at news@frcq.org for payment address.

Bits and Pieces is a benefit of membership in Front Range Contemporary Quilters and is not available by subscription. Membership in FRCQ is \$30 per year, due and payable January 1 of each year. Dues may be sent to membership chair.

FRCQ, Attn: Membership
P.O. Box 351551
Westminster, CO 80035-3551

Change of Address:

Please notify membership chair, Ellen Nepustil, for any change of address. members@frcq.org

2013-2014 Board Members

| | |
|---------------------|----------------------------|
| President | Jean Herman |
| (303) 596-4685 | president@frcq.org |
| Vice Pres./Programs | Laurie Gibb |
| Secretary | Marjorie Jannotta |
| Treasurer | Jane King |
| Membership | Ellen Nepustil |
| Exhibits | Linda Strand |
| Workshops | Susan Brooks & Jeanne Gray |
| Newsletter | Moira Mallison |

Other Contacts:

| | |
|----------------------|------------------|
| Website | Kathy Keating |
| New Skills Workshops | Alaina Marler |
| Yahoo List | Jeanne Lounsbury |

Bits & Pieces from Members

Helpful Hints to *Show and Tell* Artists!

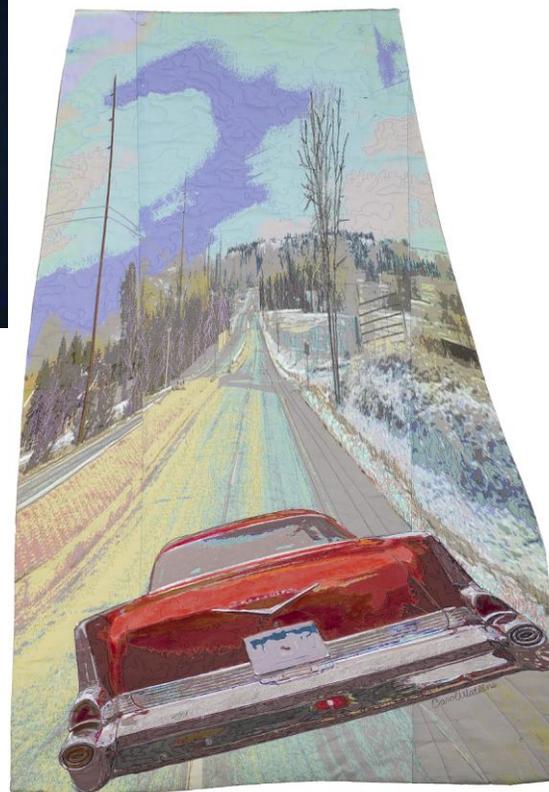
Patty Hawkins

Be sure to make a few notes (keep at hand), reminding what you want to share with our curious **FRCQ** audience. **We want to know** all about your work! *Show and Tell* is always delicious; surely motivating all to share her/his art works. It's great to **stand** next to your piece while talking about it; it's also more comfortable.

I wished I had done this at January's *Show and Tell*. My main reason to show the small **lantern** piece, was for encouraging us all to do **whatever it takes**, to make the focus **resonate!** My lanterns did **not** read at all, on the dark background. My remedy was discharge paste and heat (careful to mask off the areas I didn't want to bleach)! The piece was already sandwiched so I couldn't wash out a Clorox type approach.

I wanted to share why something doesn't work, look for various solutions, and talk about lessons we learn only by working through a problem.

Let's see even more *Show and Tell*, each with amazing creative voices, showing in our work.



Ellen Smith (above left), Jane Gnoit (middle), Carol Watkins (right) and Annette Kennedy are among the featured artists at pARTiculars Gallery in Lafayette during the month of February. Evening Open House, Friday, February 15, 5 - 9 pm, Saturday, February 16 Artist Demonstrations, 1 - 5:00 pm.

Christi Beckman, Regina Benson, Susan Brooks and Patty Hawkins are among 191 artists featured in ART of the STATE, an exciting multi-media exhibit at the Arvada Art Center, through March 31. 6901 Wadsworth Blvd, Arvada

Perspective III
W 14.5" top, 24" bottom x H 34"

Photos for Fiber Exhibits ~ Linda Strand

This is the second in a series of articles about photos and taking photos of your art. This article is all about the mechanics of taking a photo. Remember that we are talking about you taking photos of your art to respond to calls for entry. The requirements for photos for use on the web are different.

Dots per inch (DPI) is a measure of spatial [printing](#) dot density, in particular the number of individual dots (pixels) that can be placed in a line within the span of 1 inch (2.54 cm). A digital photo is really just a bunch of dots, and the more dots per inch the better quality the photo. A really BIG photo shot at 72 dpi can have the same quality as a smaller photo at 300 dpi. In our world, working with the really large 72 dpi photo is more cumbersome so we ask for smaller photos at higher dpi. It's just easier to send and read on a standard computer monitor.

File formats

Unless you are going to extensively manipulate your photos or are going to print "coffee table" quality photo books – if you are just looking to deliver high quality photos of your work for entry into exhibits – don't worry about anything but .jpg.

.jpg - Joint Photographic Experts Group
Commonly used to display photographs for print or web. JPEG format retains all color information in an image but compresses the file size by selectively discarding data. JPG's lose clarity each time you open and re-save. They give great flexibility in sizing files and selecting the quality of files but remember you are losing detail/color every time you manipulate and re-save. You will want to shoot the original photo as large as you can, save/file the original in an archive area and then manipulate copies of the photo.

.tiff, - Tagged Image File Format
used to exchange files between applications and computer platforms, flexible format supported by virtually all paint, image-editing, and page layout applications – typically larger files – a 1 MB .tiff file will typically measure less than 100 KB when saved as a .jpg. Since your photos are intended to show an object as it actually exists – you probably don't need a .tiff file. These files don't lose clarity in the same way a .jpg does.

.raw

A .raw file is like the negative was for film – the camera doesn't do the image processing so you use photo software to process the file. Typically don't get this choice on point and shoot cameras and unless you are a professional photographer you don't need to worry about this file type.

File sizes

Your camera is set to take a photo at a specified .dpi. Some cameras allow you to change the size (width and height) of the photo you are going to take. For art quilt purposes, take the photo as large as the camera will allow with the largest number of dots per inch – ideally 300 dpi.

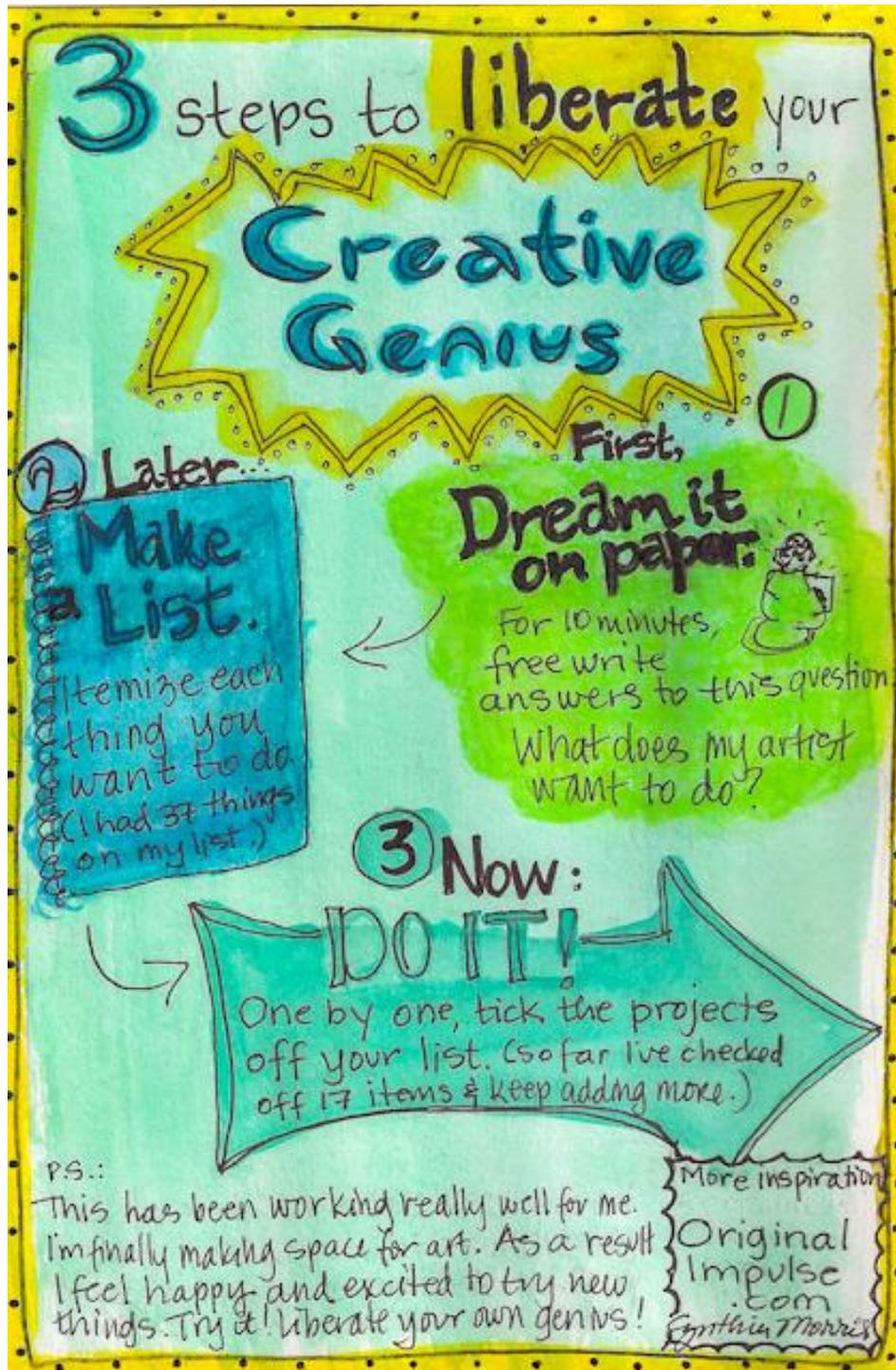
In your photo software, you'll have a menu item for image size (or description to that effect). When you click on the image size, a graph should pop up that will tell you the dpi the photo was shot at, the size of the photo (in pixels or in inches – usually a toggle option) and the amount of memory needed to support that photo. You can usually change any of these options to change the size of your photo. **IMPORTANT** – There should be a check box to "constrain" the different size aspects of the photo. So if you change the size of one side, it will change the size of the other side so the same ratio remains.

Call for Entry Specifications

Typically a call for entry will specify a size for the longest side of the photo, and/or specify an amount of memory that the photo can require, and/or may specify a dpi. You should be able to meet all of these requirements by using the menu on your camera **and** your photo image software.

For example, our last FRCQ show we required: "All entries must include digital imaged in JPEG (.jpg) format, RGB color. Each image must be 1920 pixels at 300 dpi on the longest side for jurying."

In March, we'll talk about how to have the greatest success in taking a photo of your work to meet call for entry specifications.



Cynthia Morris is the author of the Paris novel *Chasing Sylvia Beach* [highly recommended! -ed] and the how-to guide *Create Your Writer's Life*. Through her company *Original Impulse*, Cynthia helps writers, entrepreneurs and artists be empowered by their talents. Subscribe to *Impulses*, her free e-newsletter at www.originalimpulse.com

FRCQ Exhibits Calendar

Red Rocks Community College – Susan K. Arndt Gallery

January 7 – February 26, 2013

State of the Art (SAQA Regional Showcase Exhibit)

Contact:

Kate Cox – Kate@katecox.net

Liz Kettle – Lizkettle@gmail.com

Bev Haring – webspinner51@yahoo.com

Mancuso – Denver Show, Merchandise Mart

May 2 – 5, 2013

Theme: FRCQ – Best of 2012

Entry by email deadline end of February 2013

Requirements – work from “BIG”, “Portfolio 2013” and any other juried shows in 2012 (may not have been previously shown at Mancuso).

Art pick up at April 15 FRCQ meeting – returned at May 20 FRCQ meeting.

Contact: FRCQExhibits@comcast.net

Coconino Art Center (Flagstaff Arizona)

June 11 – July 20, 2013

Theme - Four Corners; Juror – Ruth Garrison

Postmark deadline-April 5, 2013 (Call for Entries at: www.culturalpartners.org/fourcorners.htm)

Email notification by April 26, 2013

Work arrives May 20-24

Opening Reception- June 8, 2013

Exhibition open June 11- July 20, 2013

Work returned by July 26, 2013

Contact: rcadigan@culturalpartners.org

Foothills Art Center

July 9 – August 23, 2013

Theme: Fantasies

Postmark deadline – May 3, 2013

e-mail notification by May 24, 2013

Work pick-up at FRCQ meeting June 17

Work returned at September FRCQ meeting – September 16

Includes ability to have workshops by FRCQ members.

Contact: FRCQExhibits@comcast.net

FRCQ Website Portfolio

January 2014 – December 2014

Theme: Best of 2013

Entry and juror dates TBD

Contact: FRCQExhibits@comcast.net

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Expires Feb. 28, 2013

2013 FRCQ Membership Information

Our 2013 membership drive is in full swing! Mail your registration form and \$30 to the address below

2013 FRCQ Membership Form

PLEASE PRINT CLEARLY

Mail to: FRCQ, PO Box 351551, Westminster, CO 80035-1551

Date: _____ **EARLY BIRD DUES (Before Dec. 31, 2012) are \$25** DUES are \$30

_____ CASH _____ CHECK _____ RENEWING MEMBER _____ NEW MEMBER

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

PHONE: _____

The FRCQ newsletter is delivered directly to your email address—please print clearly especially if there is an underscore or dot in the address:

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WEB SITE: _____

A link to the PDF of each month's Newsletter will be delivered via email to paid FRCQ members and may be downloaded and printed at home.