

# Silk: A soft place to land

*These are two articles from silk painters who are also breast cancer survivors. Sigrun's and Martha's stories will tug at your heart strings and have you cheering from the sidelines. However, I think what both women want is something else. They want to signal to you to live your best life now. A further message is that one may not be able to change one's circumstances, but one always has a choice about how to respond.*

*Each of us, at those moments when we are lost in painting in our studios and have somehow gone to our core, knows that the creative process has magic for human beings. Silk painting gave each of these women strength when they needed it, while providing a refuge and a soft place to land. Soft and strong; isn't that characteristic of silk?*

## Journey to wellness

When life hits you with a brick, it makes you step back from the rat race for a moment and think!

Sometimes we are so busy—rushing to jobs, carpooling kids, grabbing fast food, coming home exhausted—we forget to enjoy life. Then something happens that changes everything. Well, something happened to me, and along the way, thankfully, I discovered silk art.

Two years ago, I was diagnosed with breast cancer. Shock and disbelief can barely express some of the emotions I went through. With those emotions, I cried this common refrain: "Not me, I don't have any breast cancer in my family." (Did you know 80% of all breast cancer patients do not have a family history of breast cancer?)

Even having gone through this ordeal, I still count myself lucky on many levels. On a physical level, the cancer I had was slow-growing. I had a mastectomy which cleaned out all the cancer. I also did not have to undergo chemotherapy or radiation. On an emotional level, the entire cancer experience made me slow down and reevaluate my life.

Although my vocation was as a left-brained ophthalmic technician, my avocation had

(See **Journey**, page 2)

## Silk and sanity

That morning in mid December I found myself standing outside The Cancer Clinic for Research and Screening. I could not remember leaving the doctors office, getting dressed or walking down the flight of stairs and out onto the pavement. I could feel the ice cold snow-storm and the snow melting and joining the tears running down my face. I let out a scream knowing that the howling storm would overpower every sound.

This was the first time I was grateful for the snowstorm. It kind of kicked me back into reality. My husband was on his way to pick me up. How was I to tell him that I had breast cancer? I decided it would be best done in a casual way. Stupid me! One can not break such news in a casual way. So, after we had cried a little in the car, he asked me if we should go home.

"No," I told him, "We need to go to work; you to your laboratory and I to my studio."

I had one week before the Doctor would do major surgery on me and I was going to use that week. It was mine!

(See **Silk**, page 4)

## Inside this issue:

From the Editor's Desk	2
Unleash your creative intelligence	3
Use the SPIN Logo	4
Jan Janas, Keynote Address Challenge	5
Self Expression—the natural way	5
Packing & Shipping	6
Phil Lack's experience in shipping	7
Featured artist Linda Bolhuis	8
The more we work together	10
Orchid Society's Show and Sale	10
Members' News	11
Emerging Visions on Silk ...	12
Call for Entries:	14
Entry Form	15

## From the Editor's Desk

This issue is jam-packed. Jean Apgar and Phil Lack provide practical information on packing and shipping. Sigrun Shanko and Martha Andreatos talk about silk painting as a healing art. Linda Bolhuis, featured artist, draws from her whole life to make art. Paula Joyce talks about letting creativity flow through us; this subject is a great lead in to the piece by Jan Janas who says she will challenge us in Santa Fe to see the world in a whole new way. The thread running through most of these topics is that we can and should make *conscious* choices about how we see the world.

I came to the role of artist late in life. I was not a kid who drew or doodled. It was not until I took early retirement from the corporate world to sign up for more than a weekend art class. It is a humbling thing to start something new at this stage of my life when I was so used to being good at what I did. However, there is one thing I have experienced throughout my life: *When the student is ready, the teacher will come.*

I grew up in a household where nothing was wasted. I know that this early teaching played a part in my evolution as an artist. It made me less willing to take risks necessary for growth. I hated wasting dyes. When I got a painting

to a reasonable place, I was unwilling or unable to push it to the next level for fear that I might ruin it – a common fear. I thought about its potential for sale, rather than its potential for experience. The old adage of “waste not, want not” was stifling me. I decided it was necessary to change my thinking.

Last summer, I set a new goal: to see how much silk yardage I could use up by Christmas. How freeing that was! I could paint to experiment and to learn without ending up with a painting at all. I painted the same scenes in different ways to see what would happen. Workshops, including one with Jan Janas, appeared in my life proffering new techniques. I used silk to try new ideas and to paint pieces that were never going to be saleable or even finished works. Another surprising shift has happened this spring.

Wherever I turn, ideas are coming about how to rescue or transform paintings which did not work the first time. Now this topic keeps popping up in workshops, television programs and library books. Yes, what I need has arrived right on schedule. All that work last fall may turn into something significant yet.

~•~ JUDITH MEEKS, Toronto, ON, Canada  
Content Editor



( **Journey**, from page 1)

always been crafting and art. I loved working with fabric, specifically fabric-painting on T-shirts and baby clothes. But hobby time was limited; I always came home exhausted and had a million things to look after: husband, kids, groceries, and yes, the housework. Any energy left after all that, I would pull out the art supplies and play. I was no martyr, just a normal working wife and mother in today's demanding world.

Cancer makes you stop. It stopped me.

While I was recovering from the multiple surgeries related to the mastectomy and the reconstruction, I attended support groups and art therapy groups. Part of the time I was in Denver and went to a center called *Qualife*; then, in Atlanta, I attended *The Wellness Community*. At *Qualife*, I was introduced to silk

painting. It was love at first brush! **As I healed both mentally and physically, the beauty of silk art—the flow of the dye, the feel of the silk—touches your soul in a way that is hard to express.**

Art therapy serves a variety of people, not only cancer patients. Art helps us find what is in our soul and guides us in its expression. Art helps us to heal and to move forward. Some people in art therapy classes are artists looking to explore their feelings further. Others have not picked up a crayon since grade school, but art therapy enables them to articulate their pain and emotions through a guided outlet. Most of these classes are facilitated by trained art therapists with degrees in psychology. The conclusion: Silk art can be a powerful healing force.

I am now passing on my knowledge of silk painting at *The Wellness Community* in Atlanta. It has come full circle for me. It may be a cliché to you but never again for me—take the time and smell the roses. Maybe even take the time to paint them while you're at it. With the loving support of my husband, I quit my old job and am now pursuing a career in art full-time. Silk painting is where my passion lies. And I am happily following that dream. Please don't wait till life hits you in the head with a brick to follow your bliss.

~•~ MARTHA ANDREATOS, Atlanta, Ga.  
<http://www.SilkArtandDesign.com>  
email: Mandreat@bellsouth.net

# Unleash your creative intelligence

On an order of ten million to one, brain researchers estimate that there is more information in the right (creative, intuitive, unconscious) brain than in the left (linear, logical, conscious) brain. As artists, it is essential that we learn how to dig deeply into the infinite creative flow that is available to each of us. The alternative is to skim the surface of our unique talent, denying ourselves and our clients unending growth, delight and richness of expression.



**PLAYING WITH WINDMILLS**

There are two approaches to engaging in the creative process. The most common one is to use your logical mind to determine what the completed project will look like before you ever begin. The less common approach is to focus on the process rather than the product. One way to do this is to lay out all of your painting materials, randomly choose a brush and a paint color and begin applying the paint to the silk with no concern for where the project is going. The piece evolves brush stroke by brush stroke as you ask yourself, "What's next?" always listening deeply for the authentic answer and allowing what is supposed to be painted through you to emerge onto the silk.

The latter is the way I paint and how I teach my clients to paint. We expand our creativity, listen carefully to the still voice within and ignore the voice that

shouts, "This is the correct way." When I paint, my main job is to kick out that critical voice that is always telling me what I am doing wrong, what's pretty and what's ugly and, of course, the question that stops creativity dead in its tracks: "Can I sell this?"

When we turn ourselves over to our creativity, we are tapping into a force much greater than ourselves. There are lots of names for this depending upon your spiritual beliefs: authentic self, higher self, God, energy, the Universe. We are all tapping into that part of ourselves that knows much more than we think we do. It's the part that has been taking in the beauty of the world while our left brains were focusing on something else.

Painting with my right brain has brought me an array of surprising gifts. The main one has been discovering that I could paint. As a child, I was told both at home and at school, that I had no talent. It was so bad that I actually cheated in art class. What made it worse for me was that I had always had a strong desire to paint. As an adult, I took a few oil painting classes at a local recreational center because I could work and rework the piece to make it "perfect." Later, I challenged myself to play with children's watercolors without taking lessons. Eventually, I took about four silk painting classes and read a couple of books to get a few basics. Then I just began to explore, play and create without knowing where I was going—or what I was doing.

The result has been that figures appear in my paintings that I do not consciously put there. My pieces are often filled with dolphins, dragons, fish, birds, flowers and people. For instance, during a lecture for a couture design class, I did a very quick silk painting demonstration, just putting color down to show them a simple technique. When I got the piece home, I couldn't remember where the

"top" was. In turning it to look at different views, I discovered that the painting was actually a large bird in an apple tree. It was very clearly a robin, which was my favorite bird when I was growing up in Detroit, Michigan. There aren't many robins in Dallas and none had been in my backyard over the years. Within the week, there were robins covering my side- and backyards. They stayed for days. Since I cannot paint realistically in any medium, allowing this robin to come through me felt mystical and incredibly fulfilling.



**MOTHER AND CHILD**

As I continue to explore my creativity, I have added watercolors, metal sculpture, and mixed media and have even invented ways to display fashion as art on the walls. My work has been shown internationally, in the Canton Art Museum, and in juried art shows. It continues to sell through art museums and galleries as well as with fashion designers. For someone who had been convinced that she had no talent, I continue to be amazed by what is showing up in my life.

No matter how creative you are, there is always more creativity that is lying dormant. Shut out the negative voices, open yourself up to create from your soul and enjoy the beauty of your hidden gifts.

~•~ PAULA JOYCE, PH.D., Dallas, Tex.

(Silk, from page 1)

I was working on a large silk wallhanging. It was a commission and already paid for. When I entered my studio I pushed aside the bad news and focused on the task at hand. I addressed the silk and asked it if it would work with me. I did the same with the dyes and I begged my batik wax blend to give me the result I wanted. Then I read out loud the text that I had written on the silk in runic letters. The ancient text, in loose translation, goes something like the following:

I know the eleventh one  
If in battle I must go  
I will choose old friends.  
Under the rim of the shield we shall yell  
And we will be victorious.  
We will be safe when we go into battle  
We will be safe when coming home from battle  
We will be safe where ever we are.

When I was interrupted by the telephone ringing around five o'clock that afternoon, I realized that I had totally submerged myself in the silk painting. What had happened in the morning was a million miles away. And so it was for the next six days. I worked with the silk and did not think about anything else. I could feel myself getting stronger with every layer of colour I introduced to the work.

On the 20<sup>th</sup> of December, I delivered the silk wall hanging to the owner. The morning after, on the 21<sup>st</sup> of December, I was ready to face the music.

It was thanks to the silk painting that I did not lose my mind during that week. And it kept on helping me keep my sanity as the cancer treatment progressed into chemotherapy that lasted nearly 6 months. As soon as I could get out of bed after each chemo, I demanded to be driven to my studio (downtown) so I could be surrounded with the glorious silk.

Usually I was too weak to work, but the sheer enjoyment of the beauty and the softness of the silk was enough to get me through the days when nothing else seemed to work.

I am a very lucky person to have silk to work with.

NOTE: *Sigrun Shanko lives in Iceland and has just passed her first anniversary as a breast cancer survivor.*

~•~ SIGRUN SHANKO, Reykjavik, Iceland  
<http://www.shankosilk.com>  
email:shanko@simnet.is



**I KNOW THE ELEVENTH**

---

## Use the SPIN Logo

We are offering our SPIN members the opportunity to proudly display our logo on their business cards, stationery, art shows, trade shows, or wherever they find it of interest.

The rules are as follows:

- 1. The member needs to be in good standing (current dues paid) anytime he/she displays the logo.**
- 2. There will be no charge.**
- 3. The logo can be downloaded from the SPIN website [www.silkpainters.org](http://www.silkpainters.org) after clicking on member login.**
- 4. When used, the logo must be printed exactly as it appears on the website, i.e. the font (style of lettering) and the color (black) must be the same.**

**5. SPIN assumes no responsibility for nor endorses the work or teaching of the member using the logo.**

**6. When asked about the logo, we hope that the members will take the opportunity to inform the general public about SPIN and the potential benefits of membership.**

# "Rise to the Challenge"

## Keynote Address—Silk in Santa Fe 2006



**JAN JANAS**

Keynote Speaker

*When one looks at Jan Janas's resume, what jumps out is that she wants to "experience" life in all its aspects—places to live, ways to make a living, art forms etc.... Jan started her life in the concrete city of Chicago and has migrated to the red mountains of New Mexico. Her art forms take her from hot wax to cold metal to soft silk. Jan's subject matter shifts easily from portraits to story pieces to abstract designs. Her work with silk varies from fine art to one-of-a-kind pieces of clothing and the colors can be soft and muted or hot and vibrant.*

*This desire to "experience" makes Jan Janas an ideal speaker for a keynote address called "Rise to the Challenge."*

Jan tantalizes us with the following:

*There are painters  
who transform the Sun  
into a yellow spot,  
but there are others  
who transform a yellow spot  
into the Sun.  
Pablo Picasso*

Many of you as SPIN members have taken class after class of silk painting techniques. The classes have been wonderful. Your technical skills are honed. You have produced "really good stuff." However, questions are beginning to surface that in various ways ask "What is next?":

Can I "rise to the challenge" of creating art and selling what I have created?

How do I reach the next plateau in my creative journey?

How do I become truly authentic in my artwork?

What I know is:

Each of you is unique. You have a way of expressing yourself creatively that is all your own.

Each of you is capable of ascending the creative process.

What you see will be new and fresh for you and different from anyone else.

The process of discovering how to express yourself is endless.

In short, the next step is to create a new way of seeing and creating. My keynote address in Santa Fe will focus on how you can make the moves necessary to take yourself to the next level.

Therefore, I invite you to join me and other SPIN members so that we may discover together, the many mysterious and spontaneous experiences to be found at the 2006 SPIN Silk Festival.

~•~ JAN JANAS, Truchas, N. M.

**NOTE: The silk jacket Jan is wearing was created by Sandra Holzman.**

**Photo courtesy of Sandra Holzman**

~•~ *silkinsantafe* ~•~ *silkinsantafe* ~•~ *silkinsantafe* ~•~ *silkinsantafe* ~•~

## Self Expression—the natural way

### Painting on silk, a workshop with Jan Janas

**Five-day workshop:** Two days of class followed by one day museum visits then two days of class

**Date:** June 19- 23, 2006

**Where:** Greenbelt, Maryland and Washington, D. C.

**Instructor:** Jan Janas

**Cost:** \$420 – Material list provided upon registration

**Registration:** SPIN@silkpainters.org  
Tel: 301-474-7347

**All levels welcome**

Limited Enrollment

Creativity is an essential part of being human. It is a vital force that is an ongoing flow of life within us and around us. This workshop will focus on awakening the true

nature of this mystery through the application of color (liquid silk and fabric paints) on a silk surface. You will be asked to constantly let yourself invent images, moment to moment without regard to where it leads you, rather than planning and manipulating the process. Spontaneity and breaking through the way we perceive our world will be the goal.

Brush work, wet-on-wet, spray application, metal tip applicator line work, fabric manipulation and overlays are just a few of the approaches we will use to speak with our visual voice. All painted work will be large. We will then deconstruct – reconstruct all work into a final magnificent silk montage that can be framed, used as a wall hanging or yardage for wearable art

# Packing & Shipping

Jean Apgar ©

*Jean Apgar has graciously given us permission to reprint this chapter from her book entitled **Now What? This Art Business.***

Unless you live in an area abundant in exhibition opportunities, rarely show your work, or are willing to drive many, many miles for delivery and pick up, eventually you will have to ship artwork.

If you have been accepted into a juried exhibit there will be specific dates for shipping and delivery, specific information to be included in the package, size limitations, weight limitations and, often, packing limitations (i.e., no plastic peanuts, no wooden crates). These instructions will be included either on the prospectus or in the acceptance notification. Read and comply with all instructions.

If you have been offered a one person or group exhibit which requires shipping the work find out how the gallery or exhibit sponsor prefers the work to be packed and which shipping agent they prefer. Comply with the stated preferences.

In the absence of instruction, you're on your own. In general, the more fragile the work, the more padding, packing and expertise are required.

Packing is a craft in itself and entire books have been written on the subject, books that deserve reading. But, briefly, anything packed to ship has to be sufficiently protected to arrive safely. In the case of exhibits, it also has to be easily unpacked and repacked for return to you. Ease in unpacking and repacking are watchwords. A complex packing job is unlikely to be reproduced for the return of the work to you. Make it easy-very, very, easy.

There are pack and ship services available for hire in nearly every city or town. This solution all but relieves you of any need to consider how to pack and ship artwork. Such services do offer guarantees on their work and can help you trace lost packages and make claims for damage. I have found them to be very willing to comply with specific packing instructions from various exhibitions, but I also find the service to be prohibitively expensive for some purposes. Using a packing service also pretty much rules out including specific unpacking and repacking instructions with your work. However, they will accept packages I packed myself for shipping from their address. That is a very workable alternative, being both convenient and efficient. But, the responsibility of packing then reverts to me and the packing warranties are not an option.

The most frequently used shipping agents are the U.S. Post Office, U.P.S. and Federal Express. Each one has size, weight and value limitations. If you're not sure which one to use, call and ask about their respective limitations and shipping prices. Several agencies have shipping guideline booklets which are very handy. Ask for one when you call. Often, the exhibit sponsor, museum or gallery will specify a shipper. In that case you need to be sure you pack and label in accordance with that shipper's guidelines. Very large or very valuable pieces may exceed the limitations of the more frequently used shippers. There are, however, other professional carriers who specialize in shipping large and/or valuable pieces. For instance, I used Purolator to ship two very large paintings to New York for an exhibit. Check the yellow pages of the phone book or ask for a referral from your normal agency, other artists or businesses that specialize in packing and shipping. Then call and get the details. Some shippers have a pick up service; some don't. Some will only pick up from business addresses. If you can't deliver to the shipper, you might ask the pack and ship agency to handle the pick up for you from their business address.

Shipping in wooden crates used to be the norm. But, wooden crates are awkward, heavy and usually require special tools and instructions to open upon receipt. Often, the recipient doesn't read the instructions, doesn't have the right tool or totally ignores the need for either and simply rips the crate apart. If you ship in wooden crates, be prepared for these wrinkles. Freight charges will be higher because of the weight inherent in any sturdy wooden crate. The extra protection that may be offered by a crate has to be weighed against the extra shipping charges and the possibility of loss or destruction of your carefully built, expensive crate in handling.

If, on the other hand you opt for a cardboard carton, don't select a used, abused carton. Use a carton that is intact and strong enough for a round trip under adverse conditions. Don't reuse cartons with addresses written, crossed out, overwritten and generally illegible. If you use a carton from some commercial product that is illustrated with pictures, logos and so on, be aware that those things make it harder to find your shipping and return addresses. Never, ever construct a carton from one or more separate boxes held together with some sort of tape and expect it to make a round trip undamaged. Expecting it to get one way is asking a lot, much less expecting someone at the other end to figure out how to open it, unpack the work, repack it, tape the whole mess together and ship it back.

Be it wooden crate or cardboard box, it must be roomy enough for at least 2 inches of packing material to be placed around all sides of the artwork. If the work is not kept from the corners and sides of the box, the ordinary wear and tear of moving, stacking and so on will greatly increase the risk of damage to the work. When packing two or more pieces in the same carton, be sure to put sufficient padding between and around them to provide protection from one another during the rigors of shipping. With framed work, in general, packing them back to back and front to front with sufficient padding in between will reduce the risk of damage to one frame by the hangers and wires of another frame. The more fragile the piece, the more padding it needs and, therefore, the larger the box has to be to accommodate both the work and the padding. Foam peanuts are very shock absorbent and very messy. They are also environmentally unsound, store static electricity, stick to everything and fly about with abandon when unpacked, leaving little pieces of foam everywhere, including on the

artwork. Don't use them if you don't absolutely have to. If you must use them, consider putting them into one or more plastic bags and packing the enclosed peanuts around the work. Alternatives include various kinds of solid foam such as hard foam sheets, soft foam sheets, carpet padding, and wadded paper such as newspaper and kraft paper (the "wadded" is the important part; that's what provides the air space resulting in shock absorbency upon impact). I scavenge packing material from packages shipped to me. Packing materials and boxes can be also purchased from a local packing service or moving company.

If your work is packed in a particular way and/or should be unpacked and repacked in a particular way, provide instructions in a very obvious place. Opening instructions should be written, big and bold, on the outside of the carton or crate. Unpacking instructions should be visible immediately upon opening. Repacking instructions should be included

(See **Packing**, page 13)

## Phil Lack's experience in shipping

Judith Meeks asked me expand on an article I wrote a while back about shipping and packing your work. I may repeat myself, but the advice is still good, and you should try and be as careful as possible when packing your precious works of art.

Find yourself a good packaging place locally. I have a wonderful Box Shop in Cheyenne who packs pictures impeccably. It is worth the few dollars they may charge.

The dreaded Plexiglass dilemma is always with us! I hate the stuff, and find it incomprehensible that we can put men on the moon and cannot produce a scratch proof acrylic sheet. I try never to use it, and usually will call the show people and say, "If I have my pictures properly shipped, may I please use glass?" I've never had glass break in shipping. Another alternative is to use no glazing, just frame your work in a deep frame. I had

some done by a local firm, and they did a fine job. I stretched the pieces over acid-free foam core covered with a thin batting, and they mounted it on acid free mat board and framed it. I sprayed the silk with VECTRA, which is a spray designed to protect wearables. Let the flies and moths do their worst!! When shipping, get a piece of corrugated cardboard and place it over the face of the piece (resting on the frame) and then cover with bubble wrap. Put a note on the back suggesting that glazing may be added.

Whenever I ship garments, I use the tissue paper treatment, and include a hanger (labeled with my name) for display, as I find folks use wire hangers. I can quite understand Joan Crawford's anger about wire hangers, as they will ruin the shoulders of your garments.

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. Another alternative for a banner is to place it between layers of tissue and fold it. This would be OK if the organizer has his own rods.

I recently sent some ties and purses to a show, carefully wrapped in tissue paper and encased in a large plastic garment bag in case the package got wet in transit. I had requested that they use my packing for return. Imagine my dismay when I received the box (not my box), with my ties crammed into a Ziplock bag and the purses in a white trash bag. The organizers of this holiday show obviously need a lesson on packaging. I had to iron all the ties and purses,

~•~ PHILLIPPA LACK, Cheyenne, Wyo..

## Featured Artist ~ • ~

### An interview with **Linda Bolhuis**—

## ***Drawing from life ...***

#### ***Why are you an artist?***

Drawing and working with my hands have been my salvation; that includes gardening and building stone walls.

#### ***Have you been an artist all your life?***

From the time I started understanding what art was all about, in the fourth and fifth grade, I was encouraged by family and friends to follow my talent. After high school, I had two years at Santa Monica College to work on a portfolio for the Art Center College of Design.

I was accepted there and graduated with honors from the Advertising Illustration Department. Looking back, I feel if I had really been following my true path, I would have stayed longer and completed the fine art curriculum.

Unfortunately, it was time to start working in the real world. I never really worked in the advertising field; I preferred doing design work that required more actual drawing. The computer now accomplishes most of what I was trained to do with a mechanical pencil.

I worked for Revell Toys in the R&D Department, creating designs for hobby kits etc. It was fun for a while, but not very fulfilling as an artist. Later, I fell into a job that actually required a lot of drawing, something the computer could still not accomplish. I designed art glass

(etched and leaded glass) for the interior design trade. All work was custom-designed, primarily for hotels and restaurants all over the world. I had a good time working with very creative people who continued to challenge my design capabilities.

#### ***How did you get involved with silk painting?***

I was painting with watercolor for fun at that time, and was given a show in Pacific Palisades by an interior designer there. After selling most of the paintings in my first show, I started painting on a more regular basis. Working with watercolor was really my first fine art medium.

Silk painting came to me by way of a friend who learned it on a Club Med holiday in the Dominican Republic. She was a textile major in college and had a strong background in fabrics and dyes. We formed a casual partnership and started producing scarves, evening bags, and a few articles of clothing. All items were hand-painted and sewn, but soon we realized we could not really make any money. With my design background in glass, the Serti technique came very easy to me; the strong line work surrounding bright colors was very similar to the small scale drawings that I would create for the interior designer's approval.

My scarf designs became more involved and personal. People would hang them up on the wall to enjoy

after wearing them. I soon realized I needed to paint larger and frame them. I worked again with the interior design world for a short time. Now I continue glass design as a freelance artist and paint on silk as much as I can.

#### ***How has your work evolved?***

My earlier work on silk was much more "design" oriented, done with fine line drawings on paper then transferred to silk. Now my work is looser, and I let my pieces evolve. I am more involved with just the flow and blending of colors, using line only for defining simple areas in the landscape. I block in fresh color and let the dyes do their work. I get curly edges and then play with them and see where they take me. Rubbing alcohol is used in most paintings to define shapes without a hard line. Preserving the whites is a constant challenge.

#### ***How has your geography influenced your work?***

Living in Southern California all my life has spoiled me. My father loved the sea and built our home in Pacific Palisades when I was born. Growing up, I lived at the beach all summer long and enjoyed many years of sailing and swimming in the Pacific. My canyon home is just one mountain range over, and it has allowed me to experience more of nature in the raw. Brush fires and flooding, however, are a part of the terrain.

Rod and I live in a comfortable older home built in 1929. It has been renovated by every owner including us several times. We share a love of working with our hands and recycling construction materials. Our property has eight lots of terraced hillside gardens which keep us very busy.

My studio is on the second floor with north light. It is big enough for me to teach four students on two large tables. Teaching was a new experience last year. I have turned many people into silk lovers and plan to continue teaching on a moderate level as it does tend to take over my studio.



**POND PATTERNS**  
20 x 27 in.

*"I've been doing water and reflections for years. This time I was focusing on the crossing of reflections and shadows."* L. B.

***What items would we be surprised to find in your studio?***

- A few grains of sand from the Great Pyramids in Egypt
- Two dehydrated lizards in a box, tails entwined.
- Many sea shells from our travels to Bali, Costa Rica and beaches in Mexico.
- Humming bird nests
- Pelican skulls and many other bones and animal horns.
- 30,000 greeting cards from another attempt at being an entrepreneur.

***Who has influenced your work?***

PAST INFLUENCE: O'Keefe and Monet.

PRESENT INFLUENCE:

- David Skinner; color and landscape breakup.
- Kathryn Altus, serene spaces.
- Stephen Pentak, spatial simplification in the landscape and color.

SILK INFLUENCE:

- Jan Janas for pushing the medium to the maximum. She can work five techniques into a painting without a moment's hesitation.

***How/where do you show your work?***

My work has been in galleries in Hawaii, Vail, Cambria, and Ojai, California; and now, because of the silk conference, in the Shidoni Gallery in Santa Fe.

I have been involved with the Topanga Canyon Gallery in California for 15 years. It is an artist-owned gallery with 40 or so members, and I sell fairly regularly from there. I am promoting my art now through a new website ([www.lindabolhuis.com](http://www.lindabolhuis.com)), and have hopes for more gallery representation.

***If you were to do a painting of yourself (not a portrait), what would you put in it?***

It would be a landscape punctuated with many different bodies of water; 10,000 lakes to the Pacific Ocean and terraced hillsides asking to be climbed. So much of my work contains water, reflecting or absorbing light. I think I would be floating, observing and planning the next season's color pallet in the garden and pulling weeds, on occasion, to ground myself.

## The more we work together ...

How time flies! With this issue we embark on our 13<sup>th</sup> year of publishing The Silkworm. Quite an achievement for everyone involved over the years! How we have grown and changed. Improvements have been steady, continuous, and sometimes dramatic. The addition of color sheets to the newsletter allowed us to better showcase members work. The creation of the Silk Festivals and, more recently, our website have provided opportunities for members to interact with one another.

As mentioned in the last issue, our Board of Directors is now actively involved in our organization. One of its first tasks has been to update our bylaws. Roger Strauss has rewritten the bylaws with help from Ed Brenner, board member, and Julie Ferris, board President. This has been a long and arduous task. Now the task is over to you. Shortly, you will receive the bylaws in the mail. It is your responsibility to read them, ask questions if you have any, and then vote.

Now that the *Board Team* is in place, we are putting together other teams, mostly of volunteers, to ensure that this growing organization continues to serve its members effectively.

Your current *Silkworm Team* is doing a great job creating the quarterly newsletter and then preparing issues for both the website and mail; two totally different formats. This team is comprised of a managing editor, a content editor, a design and layout editor, two proofreaders, a color sheet

printer, a circulation manager, an advertising manager and, of course, our web-mistress. You, too, can become a member of this team when you write articles.

We are looking for a volunteer to electronically archive all the old issues of the newsletter. If you have that skill, please contact the office.

We are in the process of restructuring our *Membership Team* for greater efficiency and to spread the workload. When the renewals are received at the office, the database manager goes to work updating our information list of members. A circulation manager sends out new member mailings. Another member is preparing the membership directory, while email broadcasts and member retention are done by yet another volunteer.

The *Financial Team*, under the overall supervision of the board Treasurer, Barry Busch, is still in formation and will be responsible for professional bookkeeping practices in accordance with our non-profit 501(c)3 status. We will provide more details in the next issue.

With the teams mentioned above, as well as other volunteers, all working together, we will continue the viability and success of our organization in the coming year and beyond.

I wish you all a good painting year.

~•~ DIANE TUCKMAN, Lantham, Md.  
Executive Director, SPIN

---

## Orchid Society's Show and Sale



The National Capital Orchid Society will hold its Orchid Show and Sale at the National Arboretum in Washington D.C. on October 7-9, 2006 (Columbus Day Weekend). Now in its 58th year, over 6000 people attend this three day event to see and buy. An important feature will be the Juried Art Show open to artists, photographers and fine crafts persons. Under Decorative Arts, there is a category for "fiber" and one for "wearable art". The one stipulation is that all works must feature orchids. This prestigious show is a marvelous place to have one's work seen and purchased!

Visit the Society's website [www.ncos.us](http://www.ncos.us) to find exhibit categories and regulations. Prior years' rules are there if you want a head start and information for this year will be posted in the summer. There will be very few changes from last year. Pre-registration is requested and Request to Exhibit forms will be available on the website. Entries will be received on Oct.4. Entries may be mailed in advance upon approval from the Chair.

## Members' News

Kudos to SPIN for wonderful fashion shows at the Silk Festivals. Tessa Barnes, chair of *The Guild of Silk Painters* ([www.silkpainters-guild.co.uk](http://www.silkpainters-guild.co.uk)) in the United Kingdom, saw one of our shows and took the idea to England where they incorporated a fashion show as part of their biannual event.

Nebuir Arellano of *Bethesda, Md.*, has recently had a book published showcasing her silk paintings. It is entitled *Celebration of Color; Paintings on Silk* and contains 70 full color pages of her art. The book has been published in Peru (her native country) and the text is in English, Spanish and French. We wish Nebuir every success with her book.

One of Jackie Bradley's silk paintings recently graced the cover of the *San Luis Obispo Journal* followed by an article tracing her life and featuring other paintings. Also, Jackie recently has donated a large silk painting titled *Tree of Life* to Hospice.

Paula Joyce tells us that her silk painting *Tree of Life* (silk paint and metallic paint on Haborai silk) was part of an exhibit called *Yitzhak* in Israel last June. The exhibit was in Canton, Ohio over the holidays and will be coming to Dallas, Texas this spring.

Paula's silk art is for sale at Enchanted Galleries in the Preston Center in Dallas. A new store called The Incubator features fashion designers who have been selected by a competitive process. Paula's hand painted silk clothing is part of their collection and her silk paintings are displayed on their walls.

Serene Karplus asks the following question:

I just saw an article in *Consumer Reports* (March, 2006, p.45) about WHIRLPOOL's \$250 FABRIC FRESHENER LRF4001RY, which is a garment steamer that uses a garment size bag over the steaming unit, designed to remove odors and wrinkles. (They liked it for its purpose.) Has anyone tried this as a silk steamer? I've never invested in one of those expensive cylindrical steamers and this would be nice because we wouldn't have to roll the fabric (up to a long shirt length garment) to go into it.

Jeanne-Michele Salander and Natasha Foucault have co-authored a book entitled, *Silk Diary: an Artist's Journey from Moscow to Mendocino* to be published this year. The book traces Natasha's life journey and features her signature silk painting techniques. We look forward to its publication and wish them every success.

Louise Sharakan is having a one woman show at the Islip Museum in East Islip on Long Island, New York, which will run until April 5. Louise also has work at the Cornell Medical Library in New York City until April 6. Her paintings have just been on exhibit at Gallery 82.

Christine Sutherland has been selected as one of the exhibiting artists in the *Tied Together: Textile Art in the 21st Century* show — a national, juried exhibition of textile artworks at the Chandler Center in Scottsdale, Arizona. Christine's nine foot silk panel of orchids, *Entwined*, was juried in by Rebecca Stevens, Consulting Curator, Contemporary Textiles, The Textile Museum in Washington, D.C. The show will run from May 15 to July 2, 2006.

## Silk in Santa Fe 2006

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

**Now available:**

*All the information you need  
about the Festival*

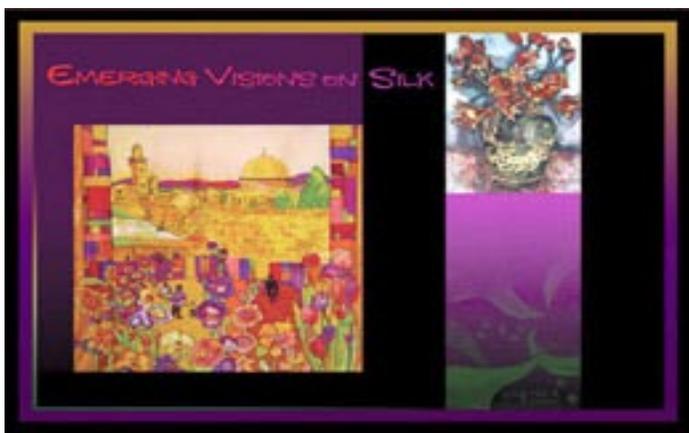


## **Emerging Visions on Silk & Silk and the Bible** **An international fine art silk painting exhibition**

This juried SPIN exhibition at the Dennis and Phillip Ratner Museum in January consisted of two distinct components; an exhibition of matted art entitled *Emerging Visions on Silk* and a banner show called *Silk and the Bible*. The juror was Valerie Watson, Visual Arts Specialist for a Maryland State Arts organization. A fair number of entries were received for both categories.

The organizing committee consisted of *Clara Graves*, *Marilyn Johnson*, and *Diane Tuckman*. *Clara Graves* and *Diane Tuckman* hung the show. A new SPIN member, *Lynne Gessner* of Hyattsville Md., organized the refreshments for the opening reception.

*Liani Foster*, a graphic designer member of SPIN, designed the very attractive postcard which was a hit with everyone. The cards were handed out at the show to encourage attendance.



Entrants who attended the opening were:

- Paulette Jellinek** — Haverford, Pa.
- Benita Mandel** — Huntingdon Valley, Pa.
- Mary Ellen O'Brien** — Tampa, Fl.
- Diane Tuckman** — Lanham, Md.
- Ursula Wamister** — Burgistein, Switzerland

Two pieces were sold, one by *Shaaron Thomas* and another by *Diane Tuckman*. A third may yet be sold.

Diane Tuckman offers this commentary on the show...

When we discovered that the date for the show was set for January, we were very concerned about the weather. Some of the artists, who had been juried into the show and wanted to attend the opening, had visions of snow,

sleet and ice. But, from the beginning everything went smoothly. We had good weather at every turn and the artists who planned on coming had no problems. The last week of the exhibition, the weather was a balmy 60 degrees. However, the morning we took down the show, it poured! Even the sky was not happy seeing all the lovely colors disappear from the walls. Neither were Phillip Ratner or Marcy Kostbar, the gallery director.

Phillip and Marcy told us that it was one of the most successful shows they had hosted because they had enjoyed seeing it and living with it every day for a month. (When I approached The Ratner Museum for the opportunity to have a silk art exhibition, I was pleasantly surprised to find out that Phillip Ratner actually knows what silk painting is and appreciates it.)

Valerie Watson, the juror, was delighted with the show. She commented on how slides do not do justice to silk art. She found the education display very effective and enjoyable. Two tables were set up during the opening reception for a hands-on activity. Several adults and children had a go at it and had fun.

During the exhibition, Phillip Ratner repeatedly told me that he was delighted with the banners and would like to continue to display them when the show was over. Marcy, the gallery director, said that this is unheard of as Phillip **never** retains any art from exhibitions. The banners now hang in the atrium of his museum, free of charge, available for purchase. He will seek opportunities to display the banners whenever and wherever he can. When the banners are sold, Ratner will take no commission, but SPIN will take a 30% commission.

### **Exciting news**

The Ratner Museum has agreed to host an ongoing exhibition of silk banners. The theme of the banner exhibit is wide open. A total of 16 banners will be displayed at any one time. The museum would be pleased to have extra banners so that they could be rotated. (*See guidelines and entry form in this newsletter, pages 14 and 15.*)

This represents a wonderful opportunity to display your art in a museum setting which gets many visitors. The Ratner Museum is rented out for musical concerts and other events. Every month a new exhibit is hung in the lower level of the



## Call for Entries:

# Ongoing SPIN Banner Exhibition - Guidelines

## Dennis and Phillip Ratner Museum, Bethesda Maryland

**THEME:** The theme is wide open. Abstracts are acceptable.

**SIZE:** The completed work must be 45" x45" unlined with a 1½" sleeve at the top visible only from the back. SPIN will provide a rod for the sleeve. Good finishing and presentation of the banner is essential.

**DEADLINES:** *Entries received:* June 30, 2006

*Jury:* July 6, 2006

*Notification mailed to artists:* July 10, 2006

*Art Received for Exhibit:* anytime in the summer, but no later than September 30, 2006

### JURYING PROCESS

You may submit a maximum of three entries.

Your submission must contain two components:

- a) a 12" x 12" simple sketch on paper of your design.  
You may use pencil or any other medium that you prefer.  
You must submit one of these for each entry.
- b) a 12" x 12" sample painted on silk of your painting style.  
Only one of these is required, even if you are submitting more than one entry.
- c) Your sketches and silk sample will be returned to you upon request, if you provide return postage.
- d) If you were juried into the exhibition the first time, you do not need to go through this process, and must simply notify the SPIN office of your intent to paint another banner and when you plan to send it. However, all other rules will apply to you.

The jury will make its selection based on the two items in your submission. The jury may select more than one of your entries.

**ENTRY FEE:** \$15 (U.S.) per entry or three for \$40 (U.S.) Check or credit card. (*See entry form*)

### SUBMITTING YOUR ART FOR EXHIBIT

Please provide a simple one page bio and/or an artist's statement (front and back if you wish.)

Provide a 2" x 4" label on which is typed the title of the work, the artist's name and the price.

SPIN will attach the label with silk pins to the bottom right corner of your banner.

The banners will not be insured while in procession of the museum.

Should you want you banner back at any time, SPIN will ship it back to you at your expense.

### SALE OF YOUR WORK

Banners may be for sale or NFS. SPIN does not make recommendations for pricing. (Banners in the previous exhibit were priced between \$350 and \$1200.)

SPIN will maintain a price list of the banners and make it available to the museum.

When a work is sold, SPIN will take a 30% commission. The Ratner Museum will take no commission.

### EXHIBIT SPACE

The banners will hang against a wood background around the perimeter of the atrium of the museum.

16 banners will be hung at one time and the banners may be rotated and/or sent out for display at other venues. The Ratner has a sister museum, The Israel Bible Museum in Safad, Israel.

**Entry Form****Ongoing SPIN Banner Exhibition—Ratner Museum***This Call for Entries is open only to SPIN members in good standing***PLEASE PRINT ALL ANSWERS CLEARLY TO AVOID ERRORS.**

Artist's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

**Sketch #1**

Title \_\_\_\_\_

Description (*Type of silk, technique to be used, brief description*) \_\_\_\_\_**Sketch #2**

Title \_\_\_\_\_

Description (*Type of silk, technique to be used, brief description*) \_\_\_\_\_**Sketch #3**

Title \_\_\_\_\_

Description (*Type of silk, technique to be used, brief description*) \_\_\_\_\_**Silk Sample**

Title (if any), comments \_\_\_\_\_

ARTIST'S AGREEMENT: Neither Silk Painters International (SPIN) nor its officers, nor any receiving or leasing agent of the Ratner Museum will be liable for loss or damage to any work of art submitted to this exhibition. Insurance, if desired for shipping or any other reason, is the responsibility of the individual artist. Images of selected works may be used for publicity, catalogue or slide shows at the discretion of SPIN and The Ratner Museum. By submitting work to this exhibit the artist agrees to the conditions set forth on this entry form.

I hereby agree to the above liability clause and to abide by all the rules and regulation set forth. Permission is granted to photograph my painting(s) and use my images on the SPIN and The Ratner Museum websites.

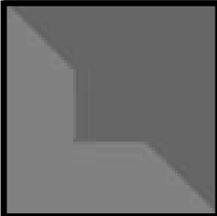
Artist's Signature \_\_\_\_\_

PAYMENT OF ENTRY FEE ENCLOSED: check or credit card (International by credit card only)

Credit card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Visa \_\_\_\_\_ Master Card \_\_\_\_\_ Discover \_\_\_\_\_ Amex \_\_\_\_\_

**MAIL TO: SPIN, 6806 Trexler Rd., Lanham, MD 20706**



The **SILKWORM**<sup>TM</sup>  
6806 Trexler Road  
Lanham, MD 20706  
USA

**Managing Editor**  
*position open*

**Content Editor**

Judith Meeks  
tandras@rogers.com

**Proofreaders**

Phyllis Gordon  
designsonsilksilk@rcn.com

Linda Bloomingdale  
kerrylin@aol.com

**Color Sheets Printing**

Fredrik Starmark

**Design, Layout, & Color Sheets**

Laura McGee  
w2the4th@earthlink.net

**Circulation Manager**

Rebecca Deady  
sdeady@tampabay.rr.com

**Labels/Database Manager**

Vicky Luffman  
vluffman@flsouthern.edu

**Advertising Manager**

Addie Chernus  
addiesilkart@aol.com

**Webmistress**

Teena Hughes  
<http://www.BuildAWebsiteTonight.com/contactform.html>

---

The **SILKWORM**<sup>TM</sup> is the quarterly newsletter of SPIN—Silk Painters International—an organization of silk artists, painters, practitioners, and educators. SPIN provides its members opportunities to network with kindred spirits and to grow through workshops, conferences, juried competitions, and gallery exhibitions.

EXECUTIVE DIRECTOR: Diane Tuckman EMAIL: [spin@silkpainters.org](mailto:spin@silkpainters.org) WEBSITE: [www.silkpainters.org](http://www.silkpainters.org) PHONE: 301.474-7347 FAX: 301.441-2395