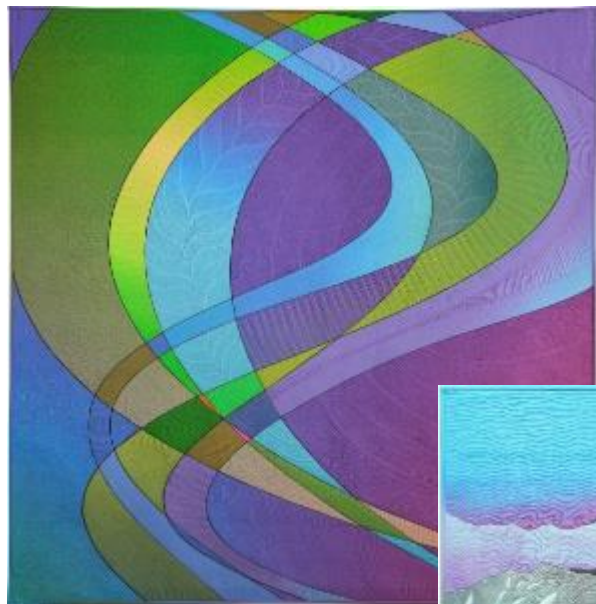


Preparing your Work for Art Shows

- *Finishing your work*
- *Hanging*
- *Finding shows to enter*
- *Shipping & Returns*

Finishing your work

Work that is flat and perfectly rectangular or square is easiest to hang. If your work is not square, then blocking it flat so it doesn't waffle on the wall is usually desirable.



When I finish a quilting
one of my pieces, it is
usually a little distorted
around the edges.

I block it flat by
steaming it from the
back with a steam iron
on my big ironing board
or on a level pile rug.

And square it up on my
giant gridded rotary
cutting mats.





Tel: 800-343-8671

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48X96 PINNABLE MAT - 48 X 96 INCH MAT WITH 44 X 92 INCH GRID SF48X96T - Blue lines on white translucent mat

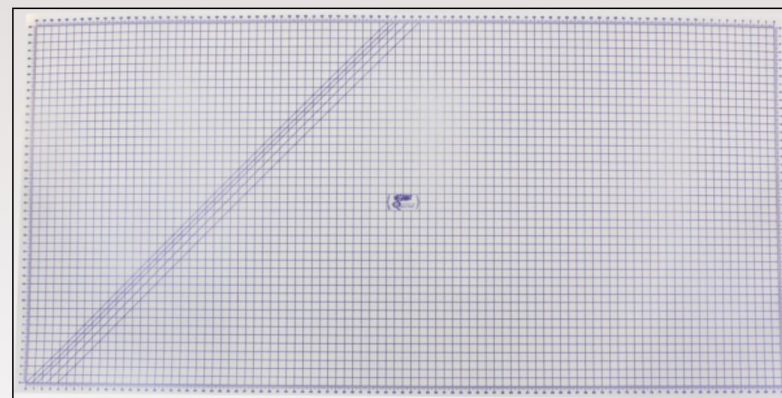
This MegaMat fits a standard 4 x 8 foot sheet of plywood. Made of translucent LDPE the cutting mat has a sand side (printed) and smooth side (unprinted). Silk screened with blue lines and numbers. The 1 inch grid printed on the mat is 44 inches deep x 92 inches long. The amount of area the mat will cover is 48 inches deep x 96 inches long.

Please understand that actual freight charges will be applied to cutting mat orders, not the estimated shipping as shown on the order form, as these are very large items.

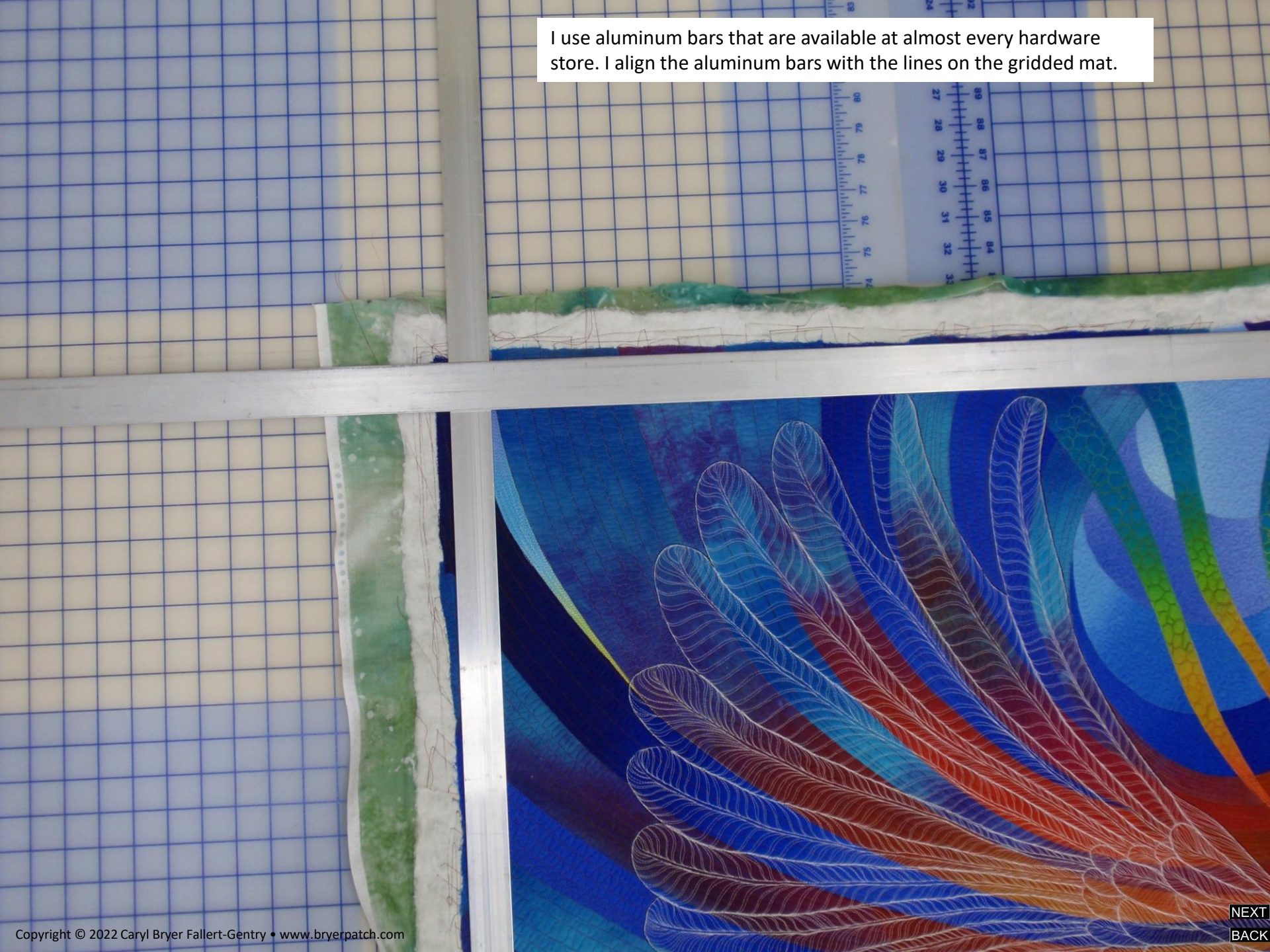
If you wish to know the actual freight cost before your order is confirmed and payment is taken, please state this in the "Special Order Instructions" section at checkout.

[PDF Instructions](#)

1 - \$252.00



I use aluminum bars that are available at almost every hardware store. I align the aluminum bars with the lines on the gridded mat.

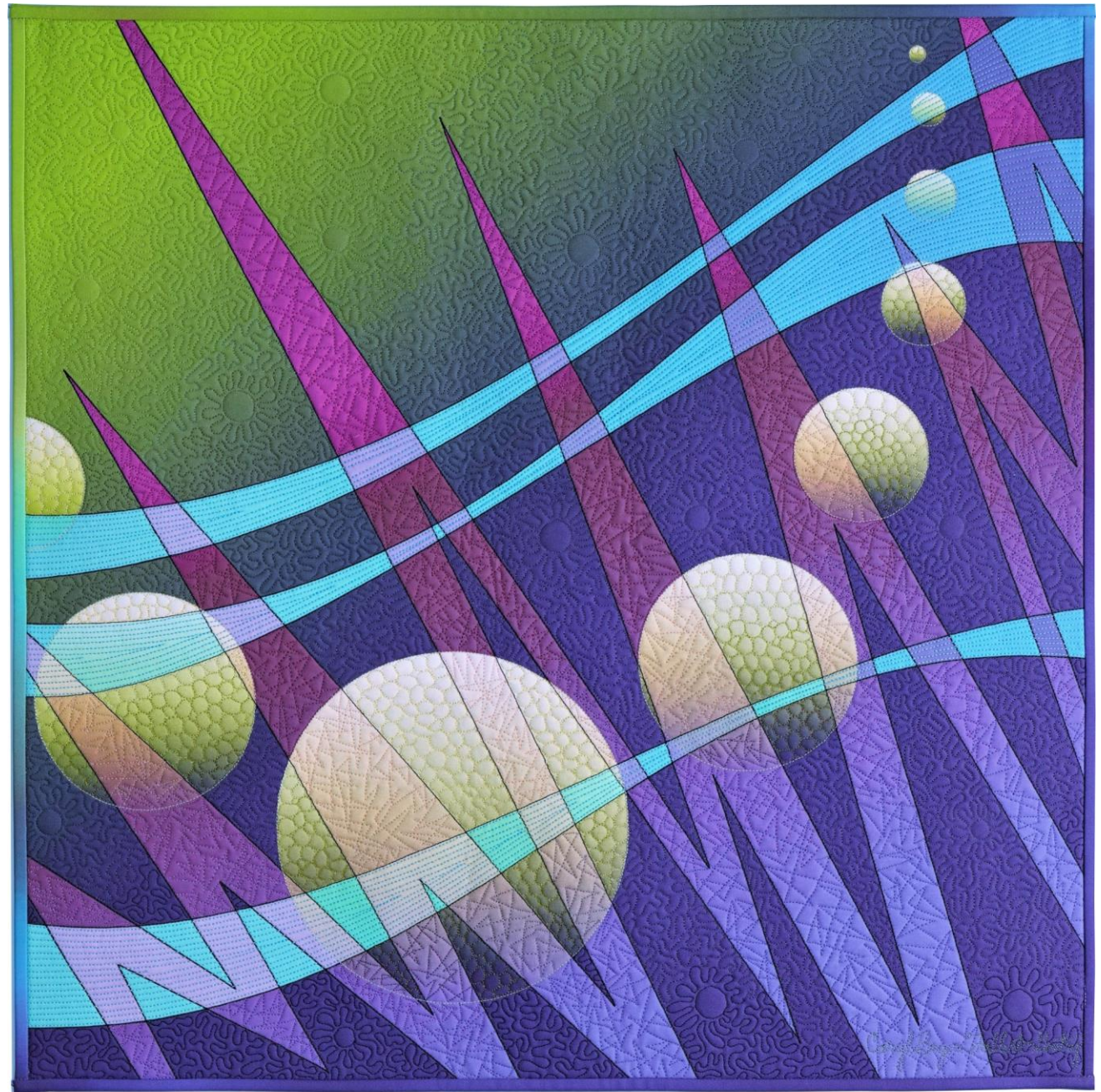
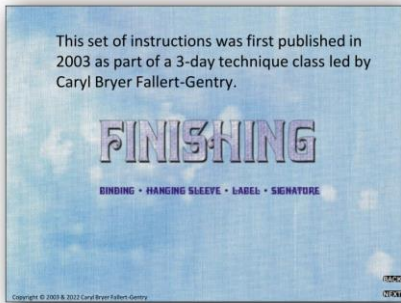


Once the aluminum bar is lined up with the grid on the mat, I kneel on one end to keep it from scooting around and square it up with a rotary cutter. On a larger quilt I may be cutting off up to an inch from some of the corners.



Once my quilts are squared up, I finish them with a binding. This is certainly not the only way to finish a quilt, just my personal preference.

If you are interested in my method for making a machine stitched binding, I have free instructions on the ARTICLES page on my web site.



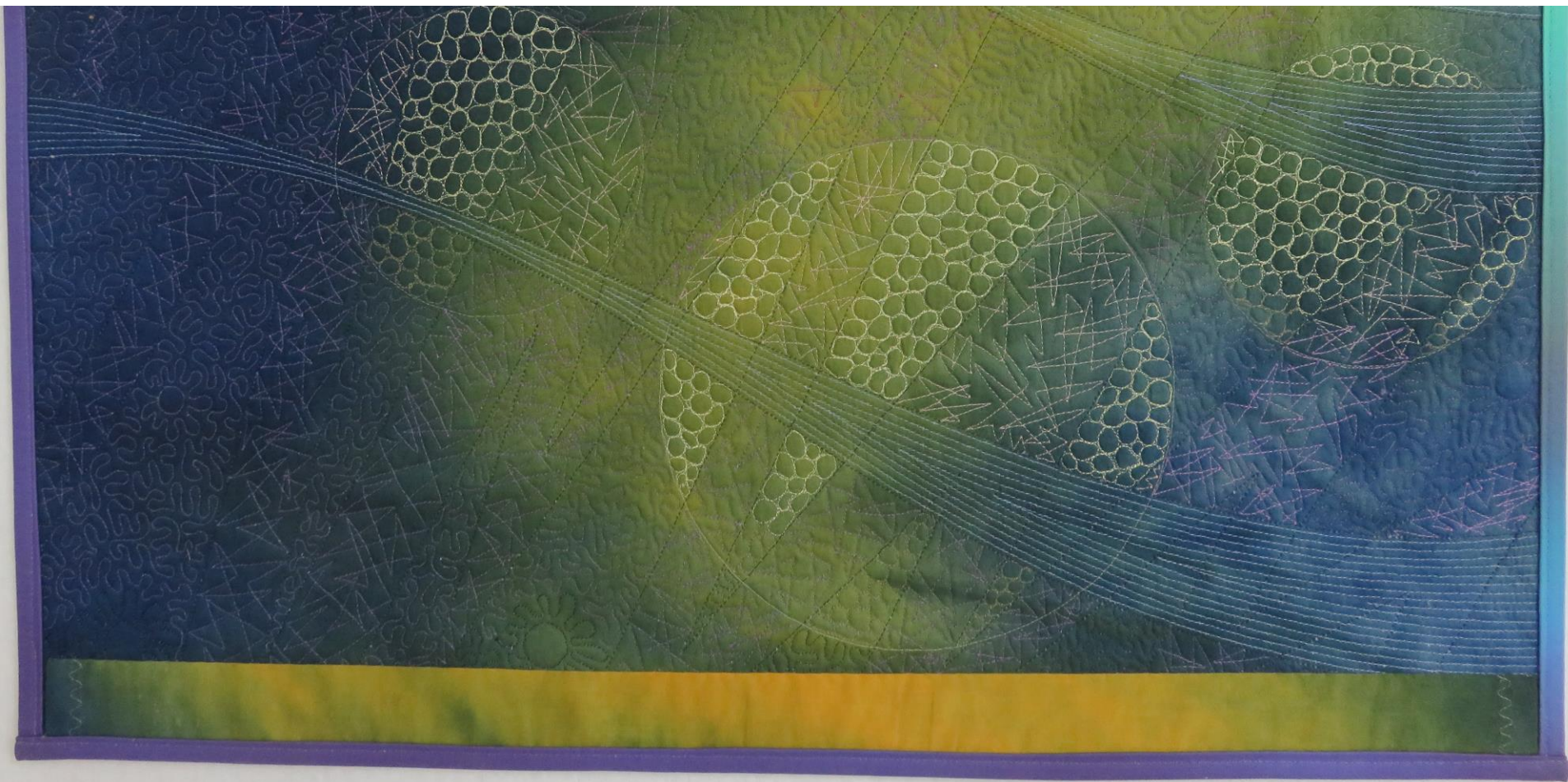
Zigzags & Circles #6 • 24" x 24" • Copyright © 2021 Caryl Bryer Fallert-Gentry • www.bryerpatch.com

I sew the hanging sleeve right into the top binding and then hand stitch it along the bottom, folded edge.

Almost every show in the country requires a 4" sleeve these days, so I cut the strip for the sleeve 8+ inches wide so it finishes to 4".



Another of my personal preferences is to have a bottom sleeve. I use 1/8" x 1/2" aluminum bars for the bottom. This doesn't add much weight to the bottom, just keeps it straight across.



I stitch a label onto my top sleeve before it is attached to the quilt. I finish the edge with a 2mm satin stitch. I used to make my labels square but making the satin stitch look neat in the corners was a fussy business, so finally I started rounding the ends of the labels, and that is much easier. I design the labels in Corel Draw and print them on my laser printer. I try to find a background color that coordinates with the color of the sleeve. The label includes the title, size, date, materials, techniques, and my contact information.

Zigzags & Circles #6

2021 • 24" wide x 24" high

digital design & painting, machine quilting by Caryl Bryer Fallert-Gentry

Digital printing by Spoonflower.com

fabric: 100% cotton • batting: cotton/bamboo • thread: polyester & acrylic

Bryerpatch Studio • 10 Baycliff Place • Port Townsend WA 98368 • www.bryerpatch.com

Some people want to make quilts and other fiber art that are not perfectly square. This makes hanging a little more challenging.

Generally, if a piece looks like it was meant to be square and isn't, it looks like a mistake. If you make irregularly shaped pieces, it's a good idea to make them look like they were never meant to be square.

Most fiber shows want a hanging sleeve on the back of pieces that are not framed. The hanging sleeve needs to be straight across and near the top.

In order to prevent uneven edges from flopping over, you may need to add some interfacing or other stiffener to the edges before adding the backing and binding or facing.



Checking Over the Rainbow 5: Epicenter • 30" x 43" © 1989 Caryl Bryer Fallert • www.bryerpatch.com

In this quilt I use heavy Pellon interfacing in the parts that stick out.

I finished this quilt with a binding, but that was very difficult, so if I were to do it again, I would use a facing instead.



Checking Over the Rainbow 5: Epicenter (back) • 30" x 43" © 1989 Caryl Bryer Fallert • www.bryerpatch.com

On “Sitting Pretty” by Sue Nylander, the edges are finished with a zigzag stitch over cording .







"Sitting Pretty"
by
Sue Nylander
Sequim, WA
2012

"Sitting
Pretty"
by Sue Nylander
2012
Sequim, WA

In summer garden, Sue Nylander pillowcased the whole piece to finish the edges.



Her sleeve was then hand stitched, top and bottom. Her hanging sleeve conceals a slit in the backing fabric through which the pillowcase was turned inside out.



Another alternative is to make two sleeves with a gap in the middle. For smaller pieces this could potentially allow the piece to be hung from a picture hook or a single nail. For larger pieces it would allow for a third hanger in the center to prevent bowing of the hanging slat.

I have recently seen a stipulation from one show that wanted a split hanging sleeve for all quilts over 54". I hope none of the other show start requiring this.



Once you have a sleeve, you need a hanging device. I hang my quilts with thin (usually 1/8") aluminum bars, which you can find at most hardware stores. With a hacksaw, they are as easy to cut as wood and because they are thinner, they don't distort the top of the quilt the way a wood slat would. Unlike wood, they don't need to be sanded and painted or varnished to prevent damage to the fabric. I smooth the ends of the aluminum bars with a hand file to eliminate sharp edges and burrs that could damage the fabric.

Near each corner I drill a hole that is large enough to accommodate a finishing nail. You can also run fishline through the hole and hang the quilt from a picture rail.

Notice that I have written the title of the quilt on each rod and added a sticker with my name and contact information. When a show is deinstalled, a hanging slat can easily become separated from the piece it is designed to hang. Be sure your name and contact information are on everything you send to a show.



Hacksaw

Aluminum bars come in many different widths and thicknesses. Most of my hanging slats are 1/8th inch thick. For quilts up to 36" wide a 1" wide bar is fine. Between 36" and 54" I prefer a 1 ½ " bar, and over 54" I prefer a 2" bar or a galvanized steel conduit pipe (also available at every hardware store). The pipe can be cut with an inexpensive, handheld, tubing cutter.



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RIDGID 29963 35S STAINLESS STEEL TUBING CUTTER



If you prefer to use a wooden slat, it should be sealed with paint or varnish to prevent acids from the wood seeping out and damaging the fabric in your piece. Rough edges that could snag your fabric and cause damage should also be sanded off. This is a ¼" wooden lath strip with a small eye screw in the end used by a member of our PFA group. You can also drill holes in the corners. If the piece will be hung from fishline and away from the wall, I would recommend having the hole or eye screw closer to the top, so the slat can't tip forward and distort the front of the quilt.



Hanging Devices

Most of the big national quilt shows do not want you to send your rods. They have their own system of hanging, and don't want to be bothered with your rods or slats. Be sure to read the show prospectus and shipping instructions carefully before packing your work for shipping.

On the other hand, most multi-media art shows, including our PFA group shows, require that hanging devices be provided by the artist. For framed work this means wired, or provided with a saw-tooth hanger, attached to the back of the frame.

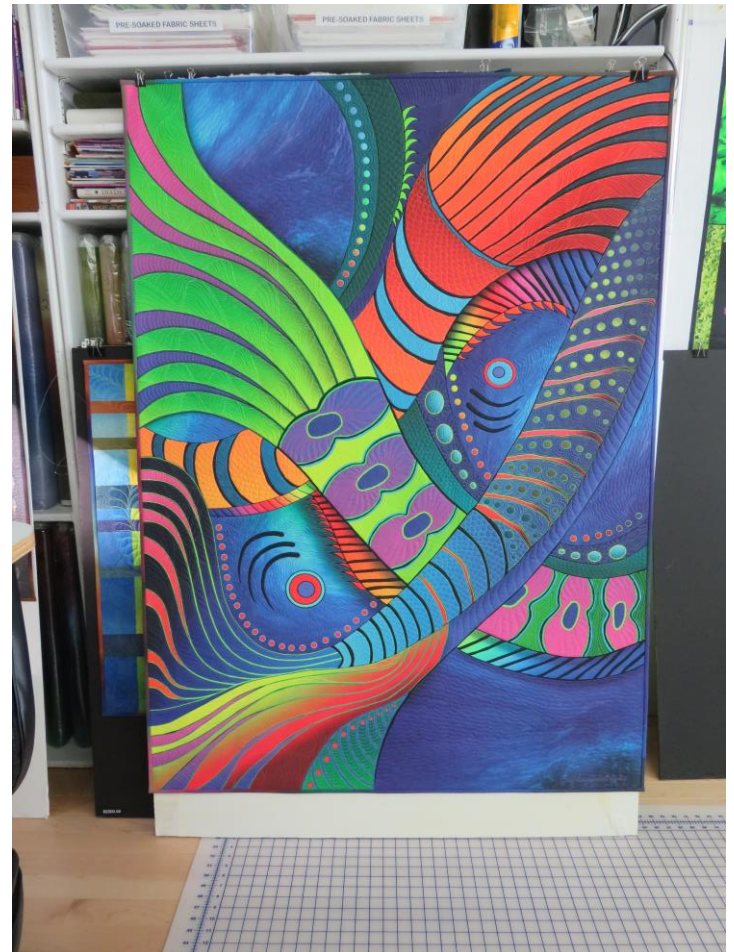
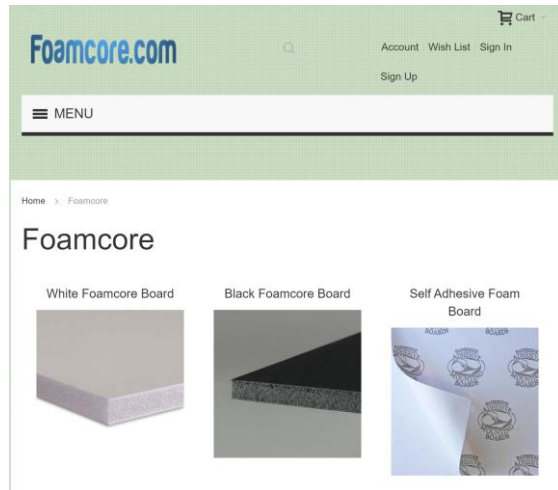


For unframed work this means you need to ship your rods or slats along with your quilt. Most shows prefer hanging devices that don't show beyond the edge of the work. If you have a big decorative rod for your piece and your work will be grouped with others in the exhibition, it will look out of place. For group shows, send a hanging device that doesn't show, unless the hanging device is part of the artwork.



If you have run out of wall space, consider mounting your work on foamcore boards.

I buy foamcore boards in two sizes, 32" x 40" and 40" x 60". These two sizes work for 90% of my work. When I finish a new piece, I clip it to the top of one of the boards with binder clips, and it's ready to be shown off to family and friends.

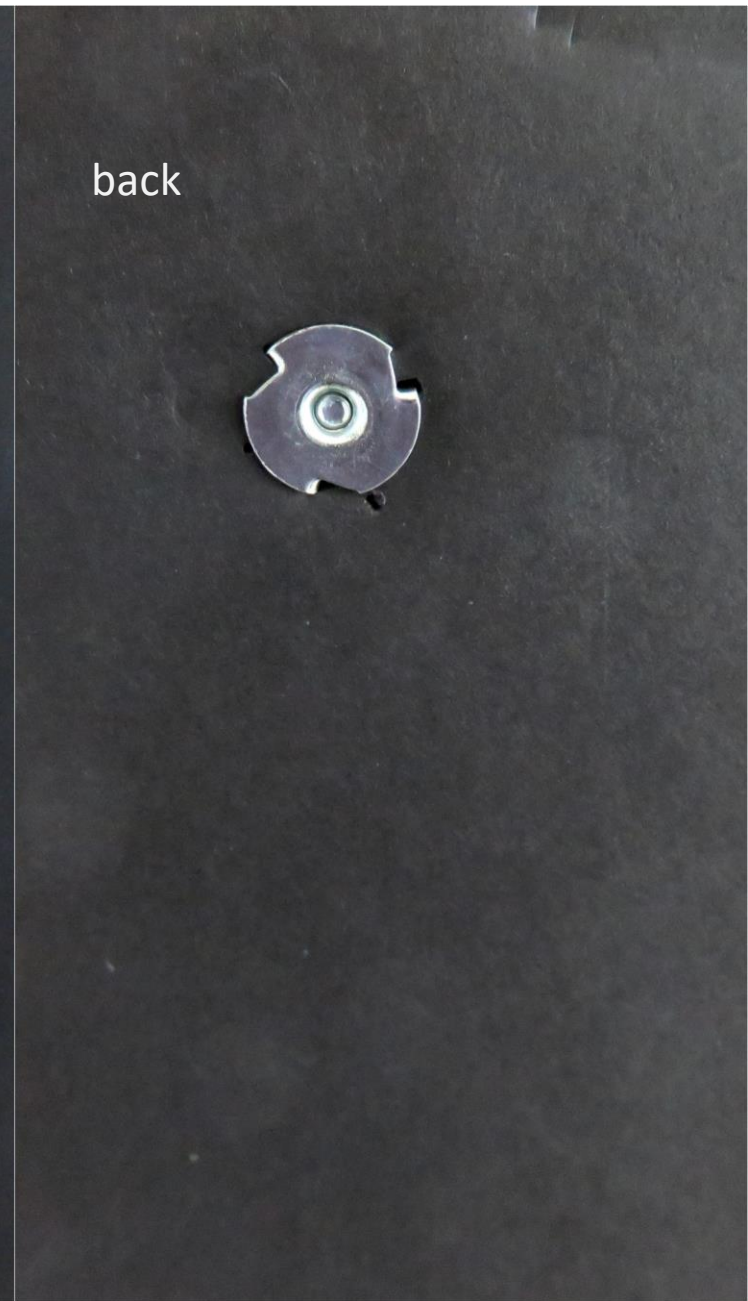


The boards keep the quilts nice and flat, and they can be stacked together to take up a smaller footprint.



For a more elegant look, you can mount your work invisibly using T-nuts. The back goes through a hole in the foamcore which you can make with an ice pick or awl. The sharp points on the T-nut perforate the foamcore and hold it in place. A flat head screw threads into the nut from the front.





I use this method for all my 30" quilts and I drill the aluminum slats accordingly. I still use a corner hole so the quilt can be hung with nails or fishline, but I make a second hole that is countersunk to accommodate the flat-head screw. My husband made a pattern that we use so all 30" slats are interchangeable, and the holes are in the exact same location in every board.



You can even hang the foamcore, using these special hangers that screw into the edge of the board.



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Color: Black

 \$9.95 prime  \$9.95 prime

Color	Black
Brand	CFS Products
Material	Plastic
Mounting Type	Wall Mount
Shape	Rectangular

About this item

- Plastic screw anchor for foamboard
- Easy to use - no tools required
- Designed for boards up to 24x48 inches
- Compatible with 3/16" and 1/4" board



You can run fishline through the holes and hang them anywhere.



Once you have finished your piece, how do you find shows where it can hang?

Here are a few sites that regularly list calls for entry:

- Fiber Art Guild Calls for Entry: (<https://fiberartspgh.org/membership/calls-for-entry/>)
- Fiber Ops Fiber Art Deadlines: (<https://fiberops.wordpress.com/event-deadlines/>)
- SAQA Calls for Entry: (<https://www.saqa.com/events/saqa-calls-entry>)
- Quilts Inc.: (<https://www.quilts.com/enter-your-quilt/>)
- Lyric Kinard Calls for Entry: (<https://lyrickinard.com/calls-for-entry/>)
- CaFé Calls for Entry: (<https://artist.callforentry.org/festivals.php>)
- Artist Trust - Opportunities for Artists: (<https://artisttrust.org/opportunities/>)
- Art Show Juried Shows: (<https://artshow.com/juriedshows/>)
- Art Deadlines List: (<http://www.artdeadlineslist.com/>)
- Entry Thing- Current Art Calls for Entry: (<https://www.entrythingy.com/forartistscalls>)
- [SDA Exhibits - Past & Current Exhibits Hosted by SDA Surface Design Association](#)
- [Upcoming Shows » Mancuso Show Management \(quiltfest.com\)](#)
- [American Quilter's Society –](#)
- [Enter Your Quilt - Quilts](#)

Calls For Entry



100: Marking the Attleboro Art Museum's Centennial
Call for Entry
Nov 14 - Feb 11



Future Tense 2023
Call for Entry
Oct 15 - Dec 15



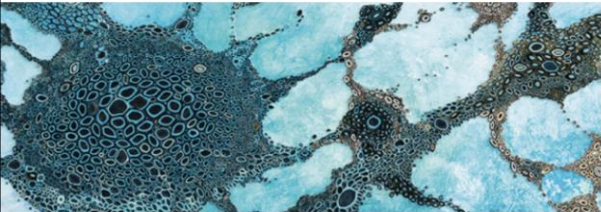
Forecast // Recast
Call For Entry
CLOSED



Southwest Regional Exhibit
Call For Entry
CLOSED



2022 Exhibition in Print
Call For Entry
CLOSED



AMY GENSER

2022/2023 Calls for Entry

Fiber Art Now invites you to show us your most innovative art in one of our Calls for Entry. Selected artworks will appear in *Fiber Art Now* and are eligible for onsite exhibits at our world-class partner venues.

All exhibitions include cash awards. Calls for Entry are discounted for *Fiber Art Now* subscribers. The links to the Calls for Entry will open on the first day of the Call.

UPCOMING CALLS



Fiber Reimagined

NOW OPEN

Call for Entry: November 1-30, 2022

We are excited to introduce a new call for entry with *Fiber Reimagined*. Artists are invited to enter innovative contemporary art created from fiber and recycled and repurposed mixed media. All entered artwork must include a fiber component or textile technique.

Naturally, if you want to enter a show, you need to have good photographs of your piece. This is the setup I use to photograph my own work. The light stands each contain six daylight compact fluorescent bulbs which I bought ten years ago. These days you can also get LED bulbs that fit into standard sockets. I haven't tried these. Be sure to specify that you want them for photography. They should be 5500 Kelvin or higher.



Ideally, when photographing fiber, you want the texture to show and at the same time have the whole piece evenly lighted. Note that one light is way over to the right side, lighting the quilt at an angle, to bring out the shadows in the quilting. The other light is pointing straight at the left edge of the quilt to balance the amount of light each edge is receiving, while preserving the shadows and textures.



I use a tripod and try to make the quilt as square as possible in the frame by positioning the lens of the camera directly in the center of the quilt.

With some experimenting I determined that I get the best quality photos of my quilts when I set the F stop at 7.1. I also find that I get the best exposures when I shoot at .3 or .7 above the auto setting. You may need to do a little experimenting to find the best numbers on your own camera.

Do not crop out any of the edges of your piece. The jurors want to see the whole thing. If your piece is framed, show the whole frame.

You will probably need detail shots as well, so take a bunch, it doesn't cost any extra. Do take them at the same time as the full shot, so the lighting is the same.



You don't have to own a fancy camera to get good pictures of your work. An inexpensive pocket camera or an iPhone will do the job if you pay attention to lighting and hold the camera so the work is square in the frame.

Use a tripod if possible. Some tripods these days have an adapter for holding your iPhone.



Once you apply to a show and your work is accepted, you have to either ship it or deliver it. Framed work is not my area of expertise, but I have had 40 years of practice shipping work that can be folded or rolled. My preference is always rolling over folding.

Since the 1980's I have been making shipping tubes out of SonoTubes, which are cardboard tubes for making round concrete pillars. They used to be available at most lumber yards and home centers. At home depot they come in 8", 10", and 12" widths and 48" lengths. You can tape two together to make a longer tube. I used to be able to buy 6" tubes that were as long as 8 feet. Check with businesses in your area that sell supplies to concrete contractors. If I am shipping only 1-2 quilts, I use my 6" tubes. For a large show, I use the wider tubes and put as many quilts as possible in a single tube to save money on shipping. Shipping services use what they call dimensional shipping weights. i.e. even if your tube only weighs 10 pounds, if it's over 60" it automatically ships at the 30-pound (or more) rate, so you might as well put more quilts in the tube.



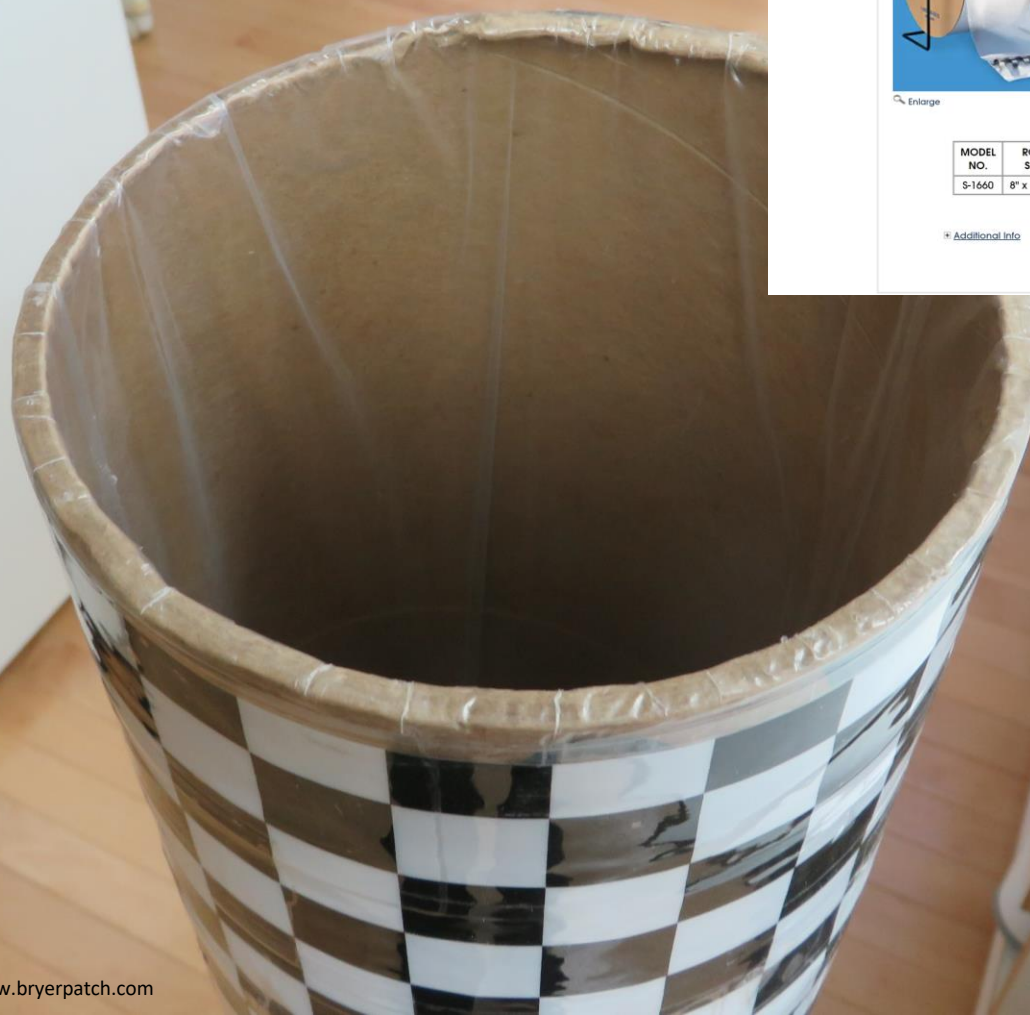
Here's an explanation from FedEx.

Dimensional weight applies to both FedEx Express® and FedEx Ground® packages. It reflects a package's density, which is the amount of space a package occupies in relation to its actual weight. For each shipment, your charge is based on the dimensional weight or actual weight of the package — whichever is greater.*

I start by lining the tube with plastic tubing. In the early 1990s I bought a 1000-foot roll of 8" plastic tubing from Uline.com.

I'm still using the same roll.

Next I cut a circle of plywood or a double layer of foamcore to make a bottom for the tube and tape or tack it in place.



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- Roll converts from 1" to 3" core.
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- Popular heavy-duty thickness.
- All-virgin film meets FDA and USDA specifications.
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MODEL NO.	ROLL SIZE	LBS. / ROLL	PRICE PER ROLL				IN STOCK	
			1	2	6	12+		
S-1660	8" x 1,000'	39	\$140	\$131	\$123	\$116	1	ADD

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I cut a 4" -6" slice off the tube and make a vertical slice so it opens up to form a cap for the tube. I insert a piece of cardboard or foamcore to fill the gap and cut a second circle of plywood or foamcore to make a top for the cap.

Then I cover the whole tube and cap with good quality packaging tape. The surface of the tube is waxy. The tape provides a surface to which contact paper will adhere.



Next, I cover the tube and cap with contact paper and follow that with another layer of packaging tape.

In the late 1980s I started using a nice floral design which was discontinued before I could buy more. When I switched to black and white checks, I bought a lifetime supply, so all my tubes would look the same and be easily identified from across the room at the quilt show venues.

I have used these same tubes over and over. Occasionally I have to strip one down and reupholster it but they are the same tubes I have been using for over 30 years.



I make handles for my tubes out of leather belts from a thrift store.
They are taped in place very securely and the long ends are covered with more contact paper.



Some shows now require that your name appear of the outside of your shipping container, so I just started doing that routinely. I tape my name on both the cap and the tube.





Some shows also require that you indicate which end to open, so I add an “open this end” sign to both sides of the tube.

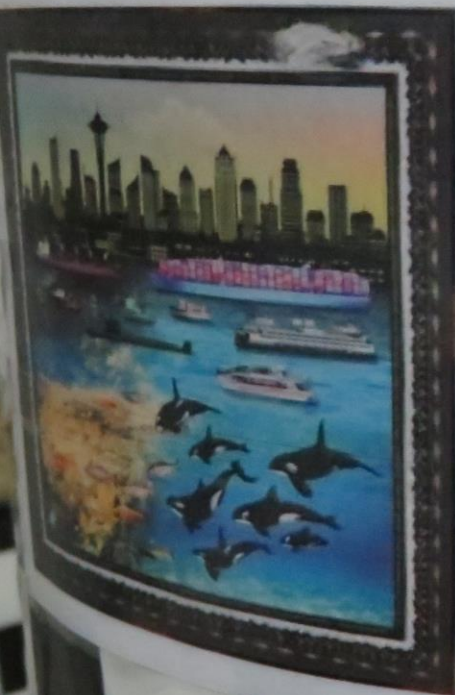
Under the lid on the long tube, and also inside the lid I add all my contact information and my “please return” request. Some shows charge extra for handling and returning your shipping tubes and I am happy to pay the extra \$10-\$20.

Some shows also specify that they will not return your shipping container, so I don’t send my precious, hand-made tubes to those shows.

Be sure to always read the shipping instructions carefully.



Finally, under the lid, I add a picture of the quilt or quilts that will be returned in the tube and any registration numbers that are specific to that show. This will be replaced for each new show.



J Pod- Wall #3008
Caryl Bryer Fallert-Gentry
10 Baycliff Place
Port Townsend, WA 98368
360-385-2568
caryl@bryerpatch.com

DIMENSIONS:
LENGTH: 47"
CUMFERENCE: 30"
WIDTH: 11"

Dimensions
Length = 52"
Width = 7"
Height = 7"

When I'm ready to ship a quilt to a show, I try to find a shipping tube that is at least 3"-4" longer than the width of the quilt.

I cut a pool noodle about an inch shorter than the inside length of the tube and 2"-3" longer than the width of the quilt. Pool noodles are a seasonal item at Walmart, but you can buy them year-round online.

Note that I have added a sticker with all my contact information to one end of the pool noodles.



To roll my quilt, I lay it face-down, on a clean table. This prevents the quilt from curling up at the bottom edge, which it might do if it were rolled face-up, with the backing to the outside of the roll. I start rolling at the top. The top will be straightened from the weight of the quilt when it hangs. The bottom will not be as tightly wound and will tend to straighten as it rests against the wall.



I roll the quilt, top to bottom, letting the pool noodle stick out at both ends.



I tie the rolled quilt with fabric strips (bows only, no knots).

Then I cut a piece of plastic tubing at least a foot longer than the rolled quilt and add my contact information and a warning sign (see below).

I tie a knot in the end of the plastic tubing to form a bag.



Bryerpatch Studio

Fine Art Quilts by Caryl Bryer Fallert-Gentry

10 Baycliff Place • Port Townsend, WA 98638

www.bryerpatch.com

!!!CAUTION!!!

If you store this bag in the bottom of the tube

Unless your arm is as long as the tube,
**YOU WILL NEVER
GET IT OUT AGAIN!!!**

Please

Wrap the bag around the center core
and
tie with the enclosed tie strips

I tie the bag closed with another fabric strip. Any paperwork required by the show can go in the top of the bag, where it will be found immediately by the show personnel when they open the tube.



Paperwork here

Now I'm ready to ship my quilt. The tube has to be weighed and measured. This will not be the only time I use this tube. The weight may change depending on which quilt is inside, however it will be the same size every time, and I only want to measure once, so, like the people who manufacture shipping boxes, I put the dimensions on the outside of the tube. It will save me time and help the folks who are packing up after the show.



If building your own tubes seems like too much trouble, you can buy telescopic tall boxes from Uline.com. Square boxes are not as crush-proof as round tubes, so I got double-wall boxes to ship my own quilts to venues that do not return your original box. The catch is that you can't buy just one. The minimum is fifteen and Uline doesn't offer free shipping, so by the time I paid for shipping and sales tax, each box cost about \$23.00.

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MODEL NO.	INSIDE DIMENSIONS L x W x H	PRICE PER BOX					BUNDLE/ BALE QTY.	IN STOCK SHIPS TODAY	
		15	90	240	495	990+			
S-20429	8 x 8 x 48 - 90"	\$18.43	\$17.27	\$16.05	\$15.14	\$14.37	15 / 225	15	ADD

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For shipping single pieces up to 36" wide I use triangular boxes/tubes.

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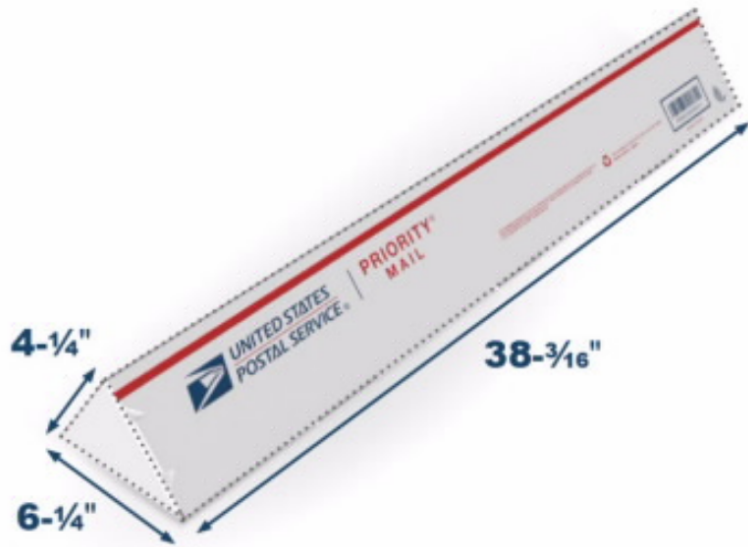
TRIANGLE TUBES

SOLD IN BUNDLE QUANTITIES

MODEL NO.	INSIDE W x L	QTY./ BNDL.	LBS./ BNDL.	PRICE PER TUBE			ADD TO CART	
				50	100	250+		
S-1959	2 x 18 1/4"	50	17	\$1.23	\$1.14	\$1.09	50	ADD
S-1960	2 x 24 1/4"		24	1.54	1.46	1.38	50	ADD
S-1961	2 x 30 1/4"		25	1.84	1.74	1.68	50	ADD
S-1962	2 x 36 1/4"		28	2.15	2.06	1.98	50	ADD
S-13648	3 x 18 1/4"	50	27	1.98	1.90	1.79	50	ADD
S-8108	3 x 24 1/4"		36	2.19	2.08	2.01	50	ADD
S-8109	3 x 36 1/4"		42	2.46	2.34	2.22	50	ADD
S-7884	6 x 38"	20	21	\$6.24	\$5.95	\$5.45	20	ADD

You can get them free from the post office if you ship USPS priority mail.

You can also get them from FedEx or UPS, but they can only be used with overnight service, which is very expensive.



Dual-Use Priority Mail®/Priority Mail Express® Medium Tube

Pack of 10 or 20 ⓘ

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SKU: 1098MX

Issue Date: 10/1/2014

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This product ships in a pack of 10 or 20.

For more information, please visit the [Shipping Page](#).

So... after all this work, are you always going to get your work back exactly the way you sent it? Probably not. Show take-down time can be very chaotic, with well-meaning volunteers who were probably not there when your work was unpacked. Clearly marking everything with your name and contact information makes it much more likely that you will get everything back the way you want it.

If your packing method is not obvious, it can't hurt to include some instructions.

Bryerpatch Studio • Caryl Bryer Fallert-Gentry

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PACKING INSTRUCTIONS

Roll one quilt at a time from top to bottom.

LAY QUILT FACE DOWN
ON CLEAN SURFACE



Please Do Not roll more than one quilt at a time, as this will cause wrinkling and damage to the quilts.

Begin with the widest quilt. Roll tightly around the center core.

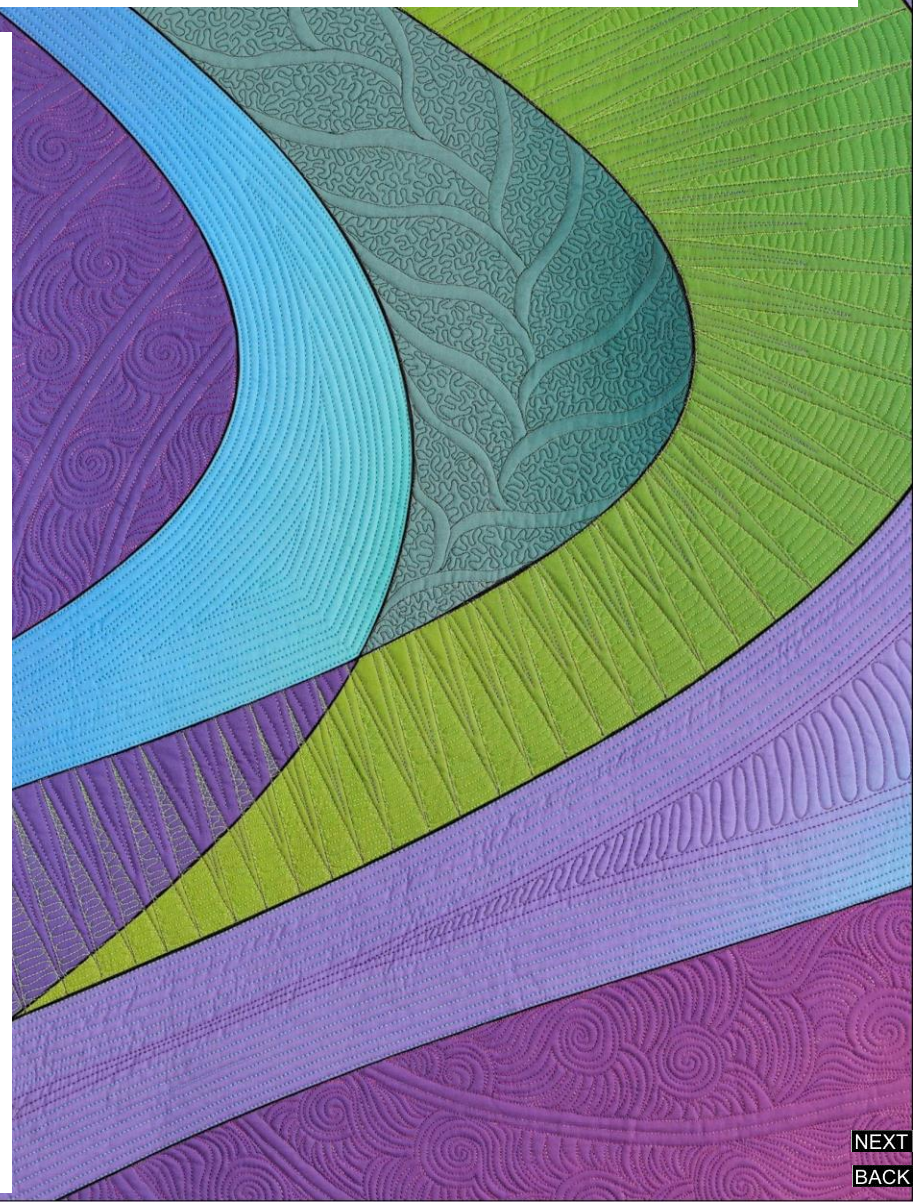
Overlap top edge of the next widest at bottom of Quilt #1. Roll to 8" from bottom edge of Quilt #2

Overlap top edge of Quilt #3 at bottom of Quilt #2 and continue rolling

When all quilts are rolled, secure the roll with tie strips
Bows only please... NO KNOTS!!

Slide rolled quilts into the plastic sleeve before sliding into the black and white checked shipping tube.

Tape the lid on securely.



NEXT

BACK

Throughout this tutorial I have tried to provide sources for some of the products and tools I use. This is not an endorsement of any of these suppliers and I am not advertising on their behalf.



I hope you have found this information useful. For more free tutorials, visit my website [ARTICLES](#) page.

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Bryerpatch Studio

Fine Art Quilts by Caryl Bryer Fallert-Gentry

Free Articles, Information, Patterns, and Instructions

by Caryl Bryer Fallert-Gentry

Since I have retired from teaching and retail, I am, as time permits, offering patterns, digital workshops, and instructions, free of charge (and commercial free), on this page. Enjoy!

If you would like to be notified when we add new tutorials, sign up for our newsletter.

June, 2017

Migration Wall Hanging Pattern & Instructions

Since I have retired from teaching, I am now offering this free pattern & lesson.

[Click here](#) for a full size (18" x 24") pattern for the quilt pictured above. For your personal use only, you may print it out or take it to your local printing service.

[Click here](#) for written instructions.

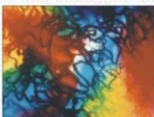


TOP

January 2017

Dye Painting Fabric Tutorial

This page includes many pictures of the fabrics I have painted with dye and a [slide show](#) that illustrates exactly how I do it.



TOP

Summer 2016

"Fossil Fantasy How to" Tutorial (technique, studio ideas, etc.):

This 98 page online book/slide show documents the making of Fossil Fantasy from concept to final stitch. Along the way I share studio ideas, favorite tools, techniques, and sources of supply. Best of all, it is absolutely FREE!!

- **Slide Show:** This is the online version with 1024 x 768 px images.
- **High Resolution PDF:** This version had much more detail and it is printable. This is a 38M PDF file, so please be patient while it loads.



TOP

How do you make a Cattywampus Log Cabin Quilt?

- Find complete instructions at bottom of each of the Cattywampus Log Cabin quilt [record pages](#).



TOP

ARTICLES MAIN MENU

APPLIPIECING

BUTTON WEED TUTORIAL

CATTYWAMPUS LOG CABIN

DANCING TREE

DYE PAINTING

FREE DESIGN TUTORIALS

FINISHING

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FLYING GEESE INSTRUCTIONS

FLYING GEESE IN A CIRCLE

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