

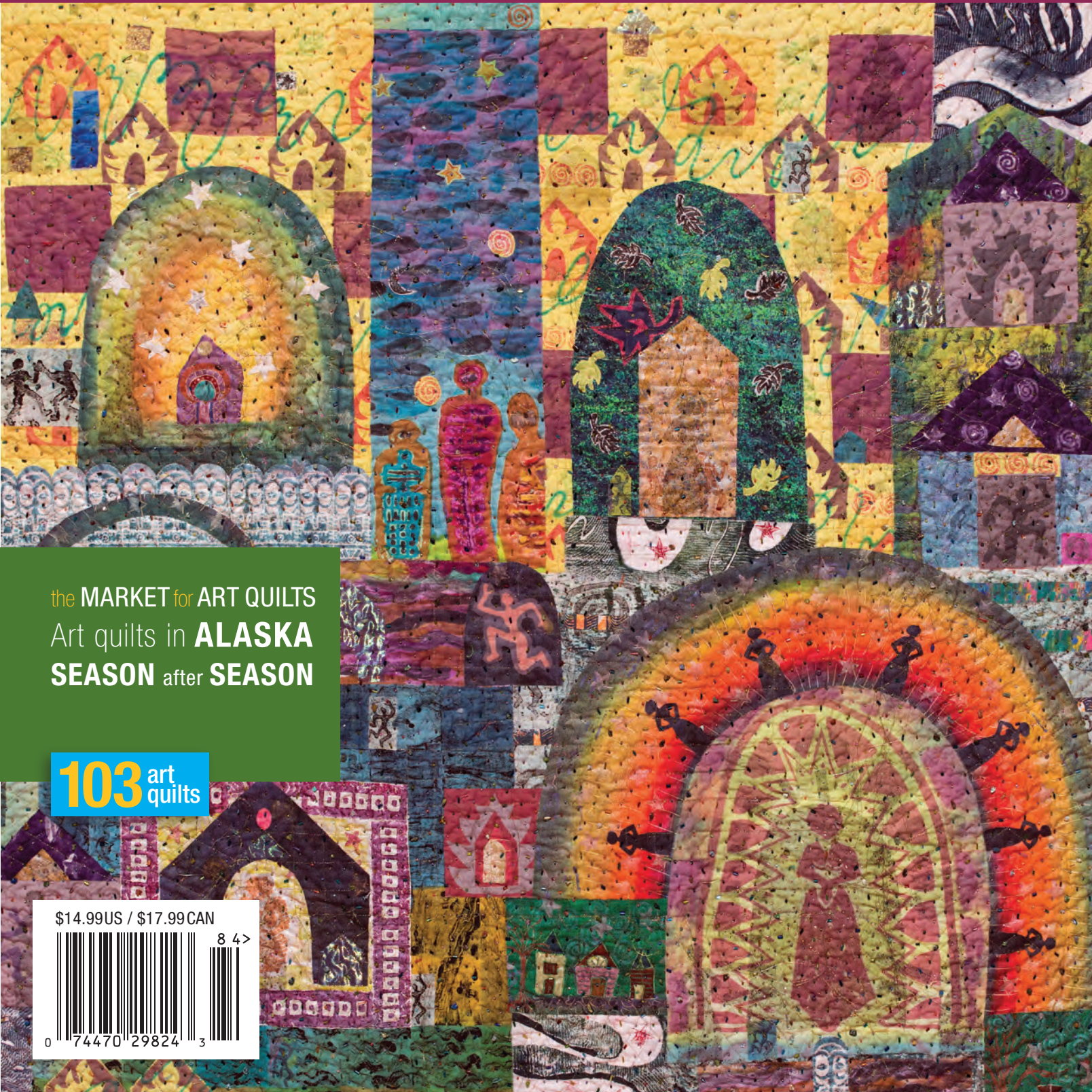
SAQA

Studio Art Quilt Associates, Inc.

art quilt

QUARTERLY

Issue No. 13



the MARKET for ART QUILTS
Art quilts in ALASKA
SEASON after SEASON

103 art quilts

\$14.99US / \$17.99CAN

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Is there a market for art quilts?

On July 4, I searched for “art quilt” on Ebay, finding 2,445 listings that ranged from geometric designs to horse heads. While some of the listings described patterns, most were for actual quilted objects, a scattering of which I would describe as “art,” i.e. original work with a singular vision. Obviously, there would seem to be an online market for art quilts, albeit for relatively small pieces, most of them priced under \$350 and many much lower than that. But who knows how many of those quilts are being purchased? For a market to exist, buyers are needed. To investigate this subject, we turn to Robert Shaw with questions from Meg Cox about his online store for art quilts. For a market to exist, prices should reflect a certain level of value. In her article on appraisals, Patricia Malarcher tackles this topic. Because commissions can help drive the market, we explore the development of the art quilt collection built by Penny Nii and now owned by the San Jose Museum of Quilts & Textiles. In addition to the SAQA Portfolio, this issue also offers Laura Wasilowski’s article on the Chicago School of Fusing, selections from the *Season After Season* juried exhibition, Maria Shell writing about art quilts in Alaska, recommended reading by Patricia Kennedy-Zafred, and a sneak peek of SAQA’s *Art Quilts Unfolding* book. Enjoy!

— Sandra Sider, Editor
editor-aqq@saqa.com

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Cover: Natasha Kempers-Cullen
Revelations: Saints and Sinners
48 x 48 inches, 1996
photo by James Dewrance
courtesy of the San Jose Museum of Quilts & Textiles
see story, p. 8



Cat Larrea
Chugach (2015)
27 x 71 inches, 2015

Tom and Chantal Walsh collection

The Far North

Art quilts in Alaska

by Maria Shell

Alaska's reality is often obscured by an exaggerated version that is part truth and part myth. We are a big state that outsiders love to hyperbolize. Many believe Alaska to be vast, cold, dark, and wild. And yes, this is true. But Alaska is also small, warm, light, and urban. Did you know that Alaska has rain forests? That Anchorage, Alaska, is one of the most culturally diverse communities in the United States? That when a river freezes in the interior, it becomes a highway for snow machines? That despite our relatively small population, we have some of the finest quilt artists in the U.S.? Our artists do not perpetuate the cliché versions of our state. They embrace what it means to be an Alaskan in the concepts they explore and the materials they use.

Cat Larrea might come the closest to being considered a traditional Alaskan landscape artist. Deeply inspired by the lands that surround her, she always has a camera and is constantly striving to capture our wilderness with her lens. She uses these photographs as a starting point for an exploration of color, line, shape, and composition. While one clearly sees nature

in Larrea works, that nature is viewed through the very specific filter of Larrea's eye.

We might be inclined to think that wild lands are devoid of humans, but this is not true. In Alaska, individuals live in community with wilderness. Carrie Payne joined an artist co-op in the world-class ski resort town of Girdwood. Since then, she has been inspired to create stitched compositions that celebrate people enjoying our wilderness in all of its forms. Her work is an enchanting and charming exploration of locals and tourists hiking, fishing, watching, and wandering about the waters and mountains just outside the art co-op's windowed storefront. Gail Ramsay is interested in connecting Alaska history, culture, and community to landscape. *Alaskan Onion Domes* was inspired by the beautiful 19th-century Russian Orthodox churches that dot the southwestern coast.

Alaska's vast lands are surrounded by fragile freezing marine ecosystems. Beth Blankenship explores the connections that hold us together by stitching tiny threads into ethereal depictions of these waters.



above:
Gail Ramsay
Alaska Onion Domes
 29 x 23 inches, 2013



right:
Amy Meissner
Snowblind
 47 x 47 inches, 2017
 photo by Brian Adams

As she explains it, “I’m using thread to create shapes and tell stories by drawing with my sewing machine on water-soluble stabilizer. This approach requires an unsettling leap of faith because in the end, the foundation will be washed away and only the connected threads will remain. I’m never sure if the final result will be the artwork I had imagined or an unrecognizable jumble. It’s a wonderful risk because a successful piece is a perfect metaphor for what I want to say: one thread is indeed fragile, but many threads, holding together, make the world.”

Amy Meissner’s work utilizes globally sourced abandoned cloth created by mostly unknown women. Her family emigrated from the Scandinavian north to the American southwest and finally to the north again. She explores that migration along with the meaning of cloth in her work. Meissner writes, “I approach cloth with a deep respect for its origins but maintain a shape-shifting perspective. Some of this sensibility comes from the women in my family — self-sufficient and raised on farms — but is also influenced by living in a circumpolar environment with a constantly evolving landscape and limited resources.”

Color and light are powerful visual cues for all Alaskans. We talk about the light and whether it is plentiful or lacking, and our color palettes range from severely monochromatic white-outs to skies filled with the greens and blues of the Northern Lights. Krista Fleckenstein’s work captures Alaska’s unusual color and light in pieced modern compositions. Using



Beth Blankenship
Bering Sea
 42 x 60 x 1 inches, 2017

photo by Chris Arend



clockwise from left:

Krista Fleckenstein
Loon Lake Love
 59 x 56 inches, 2017

Jeannie Bench
Mind, Full
 8.5 x 8.5 x 1 inch, 2017
 photo by Kevin G. Smith

Diane Melms
Jubilo
 48 x 32 inches, 2014



patchwork as an approach to design results in interesting juxtapositions of color and shape.

While Fleckenstein's work captures the subtle shades of Alaska, Diane Melms's work pushes the boundaries of color in energetic and surprising ways. Summer solstice and the return of sunlight are often underlying themes in Melms's work. She rewards the close observer with masterful quilting.

Like the frontier settlers who came here seeking the end of the road and whatever might be there — lawlessness, gold, or vistas, Alaskan artists are truly involved with pushing the boundaries of the materials traditionally associated with art quilts. Jeannie Bench is a well-known Alaskan beader who is embarking on a new path, merging the two mediums in thought-provoking ways. Her small journal series looks at the female body through the lens of cloth, bead, and stitch.

While each of these artists is connected to Alaska and what it means to be an Alaskan, their various interpretations of what that means are individual and particular in the materials chosen and ideas explored. You might say that each of these artists contains the

vast wild lands and eclectic culture of the far north within her.

Maria Shell is a writer, teacher, and artist who lives and works in Anchorage, Alaska. Her fiber art is based on exploration of the traditional quilt block as an art medium. Shell's compositions are contemporary tapestries of color, pattern, repetition, and stitch. You can find out more about her work by visiting: www.mariashell.com, and you can read about her process, Alaskan adventures, and exhibition schedule at her blog: www.talesofastitcher.com.

The art quilt market

Interview with Robert Shaw

By Meg Cox

How do museum curators and private collectors come to decide which art quilts to acquire? They may have their eye on specific artists, periods, styles, or themes that will enhance their collections. Often curators are sorting through offers, quilts that people either want to donate or sell, and sometimes those offers come directly from the artists. But in a good many cases a sort of matchmaker is involved, someone with a relationship to curators

and collectors, someone they trust as a connoisseur and connector. One such connector is Robert Shaw, who agreed to talk about his website and how he has recently placed artworks into collections both private and public.

Shaw launched his website (artofthequilt.com) and began selling the works of quilt artists about 15 years ago after pioneering feminist quilt artist Radka Donnell asked him for help selling her work. “She was one of the first artist quilt makers,” says Shaw. “Donnell, who worked in the library at Harvard, was trained as a painter but had small kids and started making quilts in the mid-1960s. Later in her career, we became friends and she invited me to see recent work. She said, ‘Please take these (quilts) with you and do something with them.’ So I built a website, put her quilts up, and got in touch with other people I knew.”

To add to the website, Shaw began to contact other artists whose work he respected and who had been making art quilts for awhile, including M. Joan Lintault and Jane Burch Cochran. Currently he represents 15 artists, including Joe Cunningham, Nancy Erickson, Pauline Burbidge, Katherine Knauer, Robin Schwalb, and Susan Shie. “I had visited a lot of the original artists I helped and listened to their stories about how difficult it was to sell anything, and



Radka Donnell
Peace at Last (from The Paradise Dozen)

74 x 61 inches, 2006

Collection of Bob and Nancy Shaw



Gayle Fraas and Duncan Slade
Marsh Island

Three panels, each 78 x 48 x 3 in. excluding projections, with steps protruding and an urn atop the central panel

Collection of the Baltimore Museum of Art, gift of the artists

photo by Mitro Hood

I thought, ‘I can do this as a sideline and help people. And because of my reputation, I can hopefully lift all boats and help get the word out about art quilts.’”

As a longtime curator for the Shelburne Museum and the author of such significant books as *American Quilts: The Democratic Art 1780–2007*, Shaw is well known as a passionate expert. And through years of curating exhibitions at museums around the world, he has developed good relationships with curators. “Sometimes people will contact me out of the blue interested in buying something,” Shaw says, but other times he is the one reaching out, especially to museums. “I am most interested in placing quilts in museums rather than in private collections where they’ll never be seen by the public.” [Ed. note: Some private collectors do permit museums to exhibit works from their collections.]

Knowing the various textile collections helps him find a good fit. In the case of the Baltimore Museum of Art, known for a first-rate collection that runs the gamut from ancient Greek and Roman mosaics to contemporary paintings and installations, Shaw knew that the BMA had a small but good collection of textiles. The former textile curator there, Anita Jones, contacted him a few years ago because Shaw had a Michael James quilt called *Rhythm/Color: Morris Men* for sale on his site and she wanted to add a work by James to the BMA collection.

Unfortunately, Shaw had just sold the piece she wanted to a private collector. But when Shaw contacted Michael James, he learned that the artist had another quilt available that had been offered to that same collector. Shaw arranged to sell the Michael James quilt to the BMA, and the relationship between Shaw and Jones continued from there.

“She wanted to build up the BMA’s collection of art quilts, adding pieces by other important artists of that time,” says Shaw, so he suggested other quilts and Jones ended up buying an important work by Pam Studstill called *Untitled #76* (not pictured). Quilts by Studstill are in many collections and museums, including the Smithsonian, and she was one of 14 artists invited by Penny McMorris and Michael Kile



Ros Cross
Pancake, Butter and Syrup Quilt
106 x 96 inches, 1973

Collection of John M. Walsh III

to make quilts for their genre-defining 1986 exhibition *The Art Quilt*. Her reputation impressed the BMA curator. The museum's interest in this piece was partially related to the fact that the purchase included the watercolor drawing Studstill made during her design process.

Making the deal with the BMA even more attractive, Shaw was able to offer a third art quilt by the team of Duncan Slade and Gayle Fraas. The two of them had become friends with Shaw over the years and contacted him about donating a significant work of theirs, a large three-panel landscape piece called *Marsh Island*, to a suitable museum home. (They were moving to a smaller house and would no longer be able to fit it in their own home.) This artwork, like the one by Studstill, had also been made for McMorris and Kile's groundbreaking 1986 exhibition.

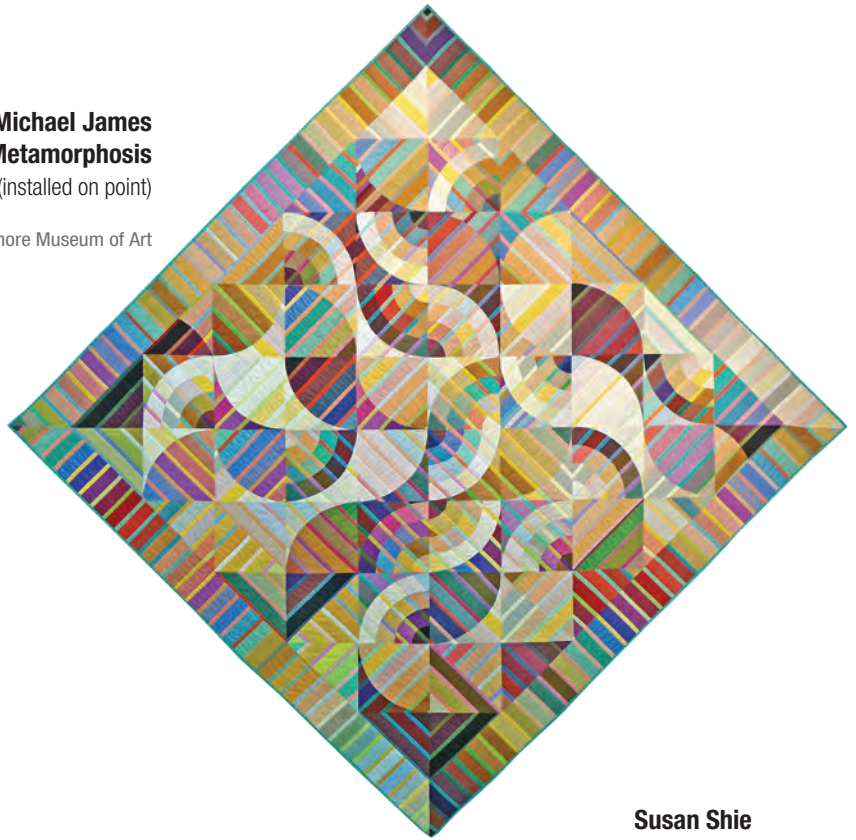
All three of these placements grew out of Shaw's relationships. For the Baltimore museum, these three "statement" pieces became a major part of a mini-exhibition called *New Arrivals: Art Quilts*. That exhibition also included fiber works in the BMA's collection by Elizabeth Scott and Adrien Rothschild, both of whom have ties to Baltimore. Shaw was pleased to be invited to lecture when the BMA art quilt exhibition opened. "I got to see all three of those pieces together for the first time, a really proud moment," he says.

In addition to museums, Shaw does sell to private collectors. About half the quilts he places are to private collections. "My go-to guy if I have something really special is Jack Walsh, although there are other private collectors I've worked with as well." Generally Shaw starts with the quilt and then hunts for the

**Michael James
Metamorphosis**

84 x 84 inches, 1983 (installed on point)

Collection of the Baltimore Museum of Art



buyer, but sometimes he has to hunt for the quilt he wants.

Shaw had long wondered about what happened to a very unusual work by Ros Cross called *Pancake, Butter and Syrup Quilt*. Cross was a British artist who came to Los Angeles in the early '70s and tried her hand at quilt making. This witty bed-sized piece was based on her shock at how much Americans eat for breakfast. It was shown in a craft museum in New York in the '70s. Shaw tracked down this whimsical large piece a few years ago and offered it for sale to Jack Walsh, the current owner.

Asked for his observations on the state of the market for art quilts, Shaw says, "I am not in this for the money. There are far more contemporary quilts and quilt makers than there are buyers and that hasn't changed much. The market is small and while I would love to see that change, I am not optimistic. Most museums don't have money for acquisitions. Even the Met, to which I helped sell an important antique quilt a few years ago, depends on patrons to provide funding for acquisitions."

He adds, "There is still a significant curatorial chip on the shoulder about textiles and women's work: people still look down their noses at things that are not painted on canvas. For me, it will continue to be a case of finding the right doors to push in. I'm always looking and thinking: where does this quilt belong?"

Author and quilter Meg Cox is a sought-after speaker and teacher at guilds and museums, and a staff writer for Quiltfolk magazine. Her journalism has been published by dozens of national magazines and the Wall Street Journal, where she was a staff writer for 17 years. Her monthly newsletter "Quilt Journalist Tells All!" is popular with quilt world insiders. A past president of the nonprofit Quilt Alliance, Cox serves on the advisory board of the International Quilt Study Center & Museum. Learn more at www.megcox.com.

**Susan Shie
The Year of the Dog**

68 x 45 inches, 2006



Penny Nii

From A.I. to A.R.T.

by Nancy Bavor



photo by Edward Feigenbaum

Computer scientist, artist, collector, Penny Nii doesn't fit the art collector stereotype. Born in Japan to Japanese-American parents who had moved there before World War II, she attended elementary and middle schools in Japan. Nii discovered her passion for art when she came to the U.S. for high school. Because English was her second language, art and math seemed easier than literature and history, and she loved the several art classes she took in school.

Although passionate about art, when deciding on a major at Tufts University, she remembered her mother's words: "As a woman, you need to be economically independent." Choosing mathematics, at which she excelled, over art, Nii received a B.S. in mathematics. She remembers that the only opportunities for a female math major at that time were as a teacher or an actuary, so when she was offered a computer programming position at IBM, a brand new profession at the time, she jumped at it. Nii eventually earned her master's in computer science at Stanford University. She retired after almost 30 years at Stanford, where she did research in artificial intelligence (A.I.).

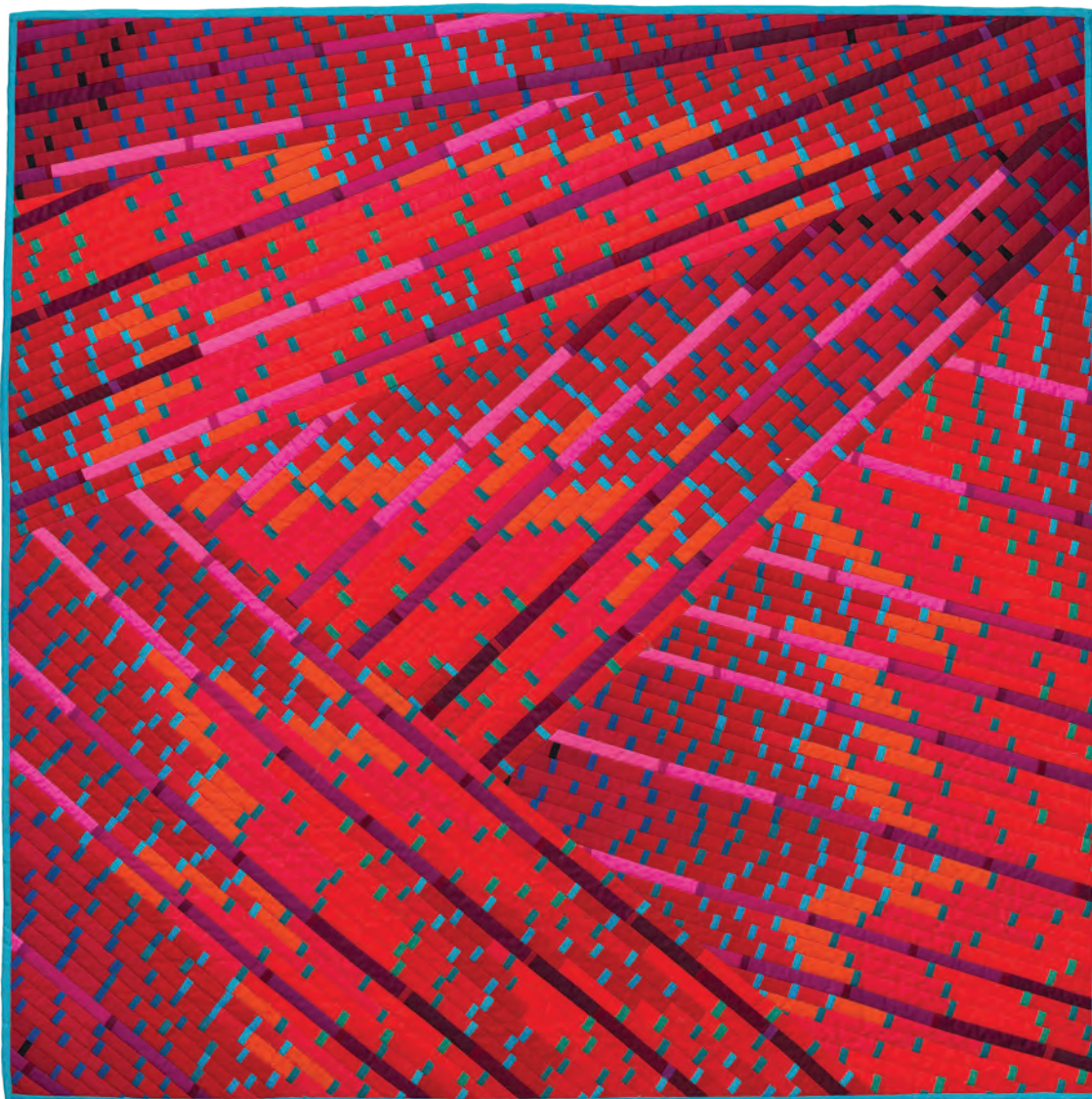
In the mid 1980s, Nii took a quilt-making class at a Los Altos, California, quilt store owned by Diana Leone, where she made a sampler quilt. Nii began to accompany Leone to the Houston Quilt Market where she purchased her first quilt—an Amish red-and-green quilt. "I bought quilts that spoke to me; I wasn't intentionally collecting. I didn't analyze when or where it was made; if I liked it I bought it. I tend



Natasha Kempers-Cullen
Revelations: Saints and Sinners

1996

All quilt photography by James Dewrance, Courtesy of the San Jose Museum of Quilts & Textiles, and all quilts are 48 x 48 inches.



Judith Larzelere
Untitled
1996

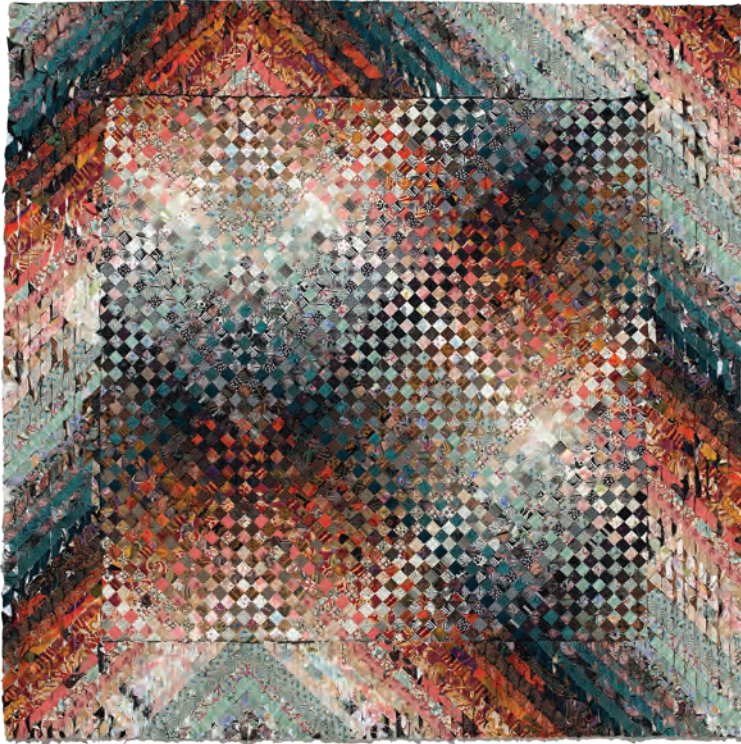
to make decisions very quickly. In addition to Amish quilts, with their innovative color combinations, I was also attracted to the graphic qualities of Log Cabin quilts. I was interested primarily in color and still am. These were the quilts I displayed in my house.”

Nii continued making quilts, taking workshops, and exploring non-traditional designs in her own work. But what made her become an art quilt collector was attending a lecture by Michael James and seeing his work *Bourée*. “I had to have it. It was different from what he had been doing; it was organic rather than geometric. The work was really pleasing to me with its subtle use of colors.” That quilt was a 48-inch square.

“Then I got the idea of asking artists whose work I liked to create a quilt in that same square format. At

the time, it was an unusual shape and size for quilts, but I like squares. I didn’t put any conditions on the work other than size and shape. Sometimes what I got back was totally different from what I expected. For example, I thought I would get something appliquéd from Jonathan Shannon, based on his work that I had seen. But he did something unusual for him, a totally abstract piece.”

In the 1980s, Nii purchased antique Log Cabin quilts because she was attracted to the simple yet graphic qualities of the block. For that reason she also included in her 4x4-foot collection a work by Shizuko Kuroha, who works solely with Log Cabin patterns. When commissioning Judith Larzelere to make a 4x4 quilt, Nii mentioned she wanted a red and



Nancy Herman
Moving On
 1994



Suzan Friedland
Tibet
 1996

green design that made the green “pop,” and Larzelere created a dazzling work of intense complementary hues.

Eventually word got out that Nii was buying quilts that were 48 inches square, and artists would make artwork in the hope that she would add it to her collection. Nii also thinks that artists who had not previously worked in the square format decided to experiment with this shape and size. Several of her favorites came to the collection that way. Dutch artist Leslie Gabriëlse made a 4x4 and brought it to her. She really liked what he had created. “His work was totally different from what was going on at the time.”

Nii and her husband, Edward Feigenbaum, donated the 4x4 collection of thirteen quilts to the San Jose Museum of Quilts & Textiles in 2015. As a group, the works represent a time capsule of some of the leaders of the art quilt movement between 1992 and 1999 — a valuable addition to the museum’s collection.

Nii also purchased a half dozen other art quilts, including works by Joan Schulze and Therese May. She says, “I suppose one of the reasons I also liked collecting was to support artists in some way. I won’t buy something just for that reason, but if I see works I like and they are made by young artists, I think ‘Okay, I’ll buy their work.’”

She hasn’t made any purchases for quite in a while and readily admits she doesn’t know why she stopped commissioning and collecting art quilts. She muses that perhaps it relates to her work life. “You work a

see “Penny Nii” on page 85



Robbi Eklow
Time and Place, 2016
68 x 68 inches, 2016 (detail)

The Chicago School of Fusing

by Laura Wasilowski

At the merging of the Chicago River and Lake Michigan, the Chicago School of Fusing faculty awaits the next class of eager students. Designed by Chicago School of Architecture luminaries, campus buildings include the Fusitorium, Flat Iron Building, and Rowenta Sports Arena where the CSOF sports team, the Iron Maidens, annually flatten the competition. As you may have guessed by now, the Chicago School of Fusing (CSOF) is a fictitious institution. But it does have its roots in a very real movement in the history of the art quilt.

During the 1980s, Chicagoland artists Frieda Anderson, Robbi Eklow, and Melody Johnson began to experiment with fusible products in making their

textile art. In the early 1990s, I joined them to form a group dedicated to the creation of art quilts, the Professional Art Quilt Alliance (PAQA).

At energetic PAQA meetings, members showcased their art and encouraged one another to claim the profession of artist. They experimented with materials and methods of construction, mentored each other, and exalted in the art of the quilt. Many members also espoused the relative ease of creating art quilts with fusible products.

In the mid 1990s, Robbi Eklow and Melody Johnson brought an imaginary school to life. Robbi's memory is that while taking a workshop with quilt artist David Walker, she heard him comment, "...you Chicago quilters, and your fusibles." Robbi's response was to riff on the name of a style of architecture in our area called the Chicago School. Melody's memory is that the name was coined during a phone conversation between Robbi and herself. She says, "Since the Chicago School of Architecture is a 'thing,' we could easily do the same for fusing by calling it a school."

No matter how the Chicago School of Fusing was born, I loved the humor of it all. Declaring myself Dean of Corrections, I printed CSOF badges and

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T-shirts. Complete with graduation ceremonies, the composition of a fight song, and the bestowing of coveted CSOF Shrinky Dink pins, the CSOF became a regular feature at PAQA meetings. Friendships were formed, and soon self-declared “faculty members” held off-campus “faculty meetings” with a party-like atmosphere.

The CSOF artists featured here are friends, teachers, authors, and most importantly, working artists. Our reasons for using fusible products vary and our methods vary as well. Both Frieda Anderson and Robbi Eklow have distinctive styles but create in a similar fashion.

left: **Judy Coats Perez**
Inky
50 x 30 inches, 2018

below: **Emily Parson**
Green Flower Field
58 x 76 inches, 2012



Beginning with sketches or drawings, they build their original designs with fabric backed with fusible web. If they can draw a design, they can create it with fused fabric.

Amplifying on her MFA degree in painting, Melody Johnson finds fusing to be the best way to bring her imagined designs to life. Forging the way, in 1995 she won the award for Best Wall Quilt at the American Quilter's Society in Paducah, Kentucky, with *Hot Fun*, a fused design.

Fabric designer Jane Sassaman backs fabric with an iron-on interfacing to add stability. Treating the fabric like paper, she stacks shapes, removes background layers, and stitches everything together to create elegant designs.

Judy Coates Perez paints whole-cloth quilts and uses Mistyfuse to baste her painted designs to batting. This lightweight fusible is undetectable in the hand of the quilt. Emily Parson, the first inductee into the CSOF, creates designs from hand-dyed damask tablecloths. Constructing large



Jane Sassaman
Coral Bean Pods
27 x 41 inches, 2015

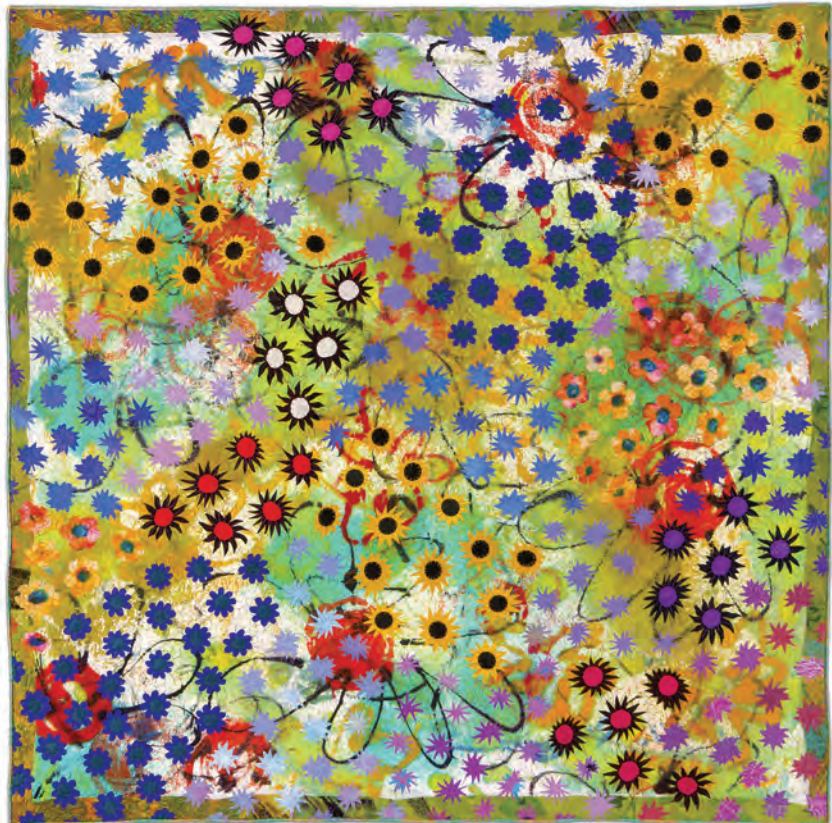
pictorial pieces with multiple organic shapes is made easier with the aid of fusible web. Honorary faculty member Sue Benner also uses fusible web. She paints fabric, combines it with recycled textiles, and creates vivid, abstract

see "Fusing" on page 86

Sue Benner
Flower Field #4: Rudbeckia et al.
46 x 46 inches, 2012



Melody Johnson
Domicile
18 x 16 inches, 2013



The appraisal process

Why do it? Who is qualified?

by Patricia Malarcher

After the death of a fiber artist friend, the executor of her estate asked me to prepare her appliquéd artworks for an appraisal. The works were large wall hangings stored in boxes in my friend's home, and they needed to be displayed for the appraisal. Although this artist had been a meticulous craftsman, many of her creations had irregular edges and purposeful holes. Some, meant to hang in space as sculptures, required complicated installations. Lying limply on furniture, they looked sadly shapeless.

I had just finished laying out the work when the appraiser arrived at the door with a companion. "I don't know a thing about tapestries, so I brought a specialist," she said, gesturing the other woman forward. My heart dropped. I realized that the executor must have used "tapestry" as a general term for art made of cloth but that the appraiser she chose had associated it with a specific genre of woven textile. My friend's artworks, with their appliquéd surface patterns and strengthening layers of stitching, were more akin to quilts than to tapestries. From their obvious confusion as they surveyed the room, it was clear that neither appraiser had expected what her eyes were interpreting as an assortment of rags. The specialist addressed me: "I'll take direction from you."

This incident confirmed the common advice that a collector or artist should try to establish the value of artwork while she or he is still living. It also revealed the importance of finding an appraiser familiar with a particular field.

Some years later, I was giving a piece that was classifiable as an art quilt to a museum and wanted to claim it as a tax deduction. I sought an appraiser conversant with contemporary quilts as an art form. I knew one in a distant state, but usually an art appraisal requires an on-site encounter with the physical object, causing me to seek out someone closer.

My visit with Karen Dever, a licensed quilt appraiser, provided me with certificates establishing objective value for the pieces I presented to her. This authoritative documentation satisfied my immediate need but also aroused my curiosity about the practice of appraising. What sort of training was required to become a specialized appraiser? What does an appraiser look for in a piece? It struck me that others who were thinking of having work appraised might be interested in what I had experienced. When I approached Karen Dever with these concerns, she agreed to answer questions in the accompanying e-interview.

Patricia Malarcher: What training was required to earn your credentials?

Karen Dever: I took a course offered every spring through the American Quilter's Society in Paducah, Kentucky.

PM: What do the classes cover?

KD: The three-day course encompasses all aspects of becoming an appraiser. AQS-certified appraisers follow Uniform Standards of Professional Appraisal Practice. The course covers writing an appraisal, including what terminology to use and how to describe a quilt concisely; how to date textiles within 20 years of when they were made; how to identify fabrics and other materials as well as different techniques and quilt construction; how to search for quilts of comparable value. Tax implications are discussed for donating quilts. People in the course handle actual quilts in different categories: antique, vintage, contemporary traditional, and art quilts.

After the course, each participant works with a mentor — someone already certified — shadowing them at shows or appraisal events. This is valuable



Karen Dever

on-the-job training. When an AQS committee has determined that an aspiring appraiser has enough experience, that person applies to take a written test and demonstrate acquired skills by doing oral appraisals before a panel.

PM: You mentioned that there are three kinds of appraisals. What are the differences?

KD: Insurance value is an appraised value for an insurance company. This is to establish the cost to replace a quilt with like and kind or to reproduce it in the event of a future loss due to shipping, weather-related damage, fire, theft, etc. Appraisals cannot be done after a loss has occurred.

Fair market value is used to help determine a selling price for a textile in the market of similar items in the geographic area where the item is to be sold.

Donation or estate value refers to documentation of a textile's value in the eyes of the IRS. It can be used for donation and estate tax purposes.

PM: What sort of documentation is needed in order to appraise a quilt?

KD: Ownership of textile, name of maker if known, the design source, history of similar pieces sold, cost of materials and/or quilting by a second person, and awards/honors won by the maker(s).

PM: Do you have to see a quilt in person or can you evaluate it from photographs?

KD: The appraisal must be conducted in the presence of the actual quilt.

PM: What qualities in a quilt determine its value?

KD: Condition! Also visual impact, the techniques implemented, and the provenance or reputation of the maker.

PM: What specific information do you need on the maker?

KD: A resume that consists of awards, honors, achievements, publications, especially if these indicate national or international importance—anything that would add value.

PM: What do you present to a client as evidence of your appraisal?

KD: Each client receives a written legal document of the appraisal. This includes a description, an evaluation of workmanship, awards, and design source. I also include a resume that lists my experience, continuing education, and history as an appraiser.

PM: Who are your clients—e.g., private collectors, curators, artists, gallery dealers, auction houses?

KD: My clients range from personal appraisals for a quilter, private collectors, and historical societies.

PM: How long does it take to determine the value of a quilt?

KD: After spending approximately 30 to 40 minutes with the client and the quilt in person, it could take an additional hour or more, depending on how much research is required to determine the value of the textile.

PM: How do you stay current about what's happening in the traditional and art quilt worlds?

KD: I am involved in the quilt world not only by being a certified appraiser; in addition, I work in a quilt shop, I design and pattern quilts of my design, follow blogs and websites of quilt collectors. As appraisers, we are required to continue our training by attending classes offered by the American Quilter's Society. I also belong to PAAQT, a professional organization for textile appraisers. This organization also offers a yearly conference where workshops are offered on topics ranging from antique to fiber artists' textiles.

PM: Is there a range of fees that one might expect to pay for an appraisal?

see "Appraisal" on page 88

artists to watch

Bobbi Baugh

DeLand, Florida, USA

Bobbi Baugh is a storyteller at heart. A host of techniques and fabric designs enrich her tales as she melds realities and memories.

Before she became a full-time artist in 2016, Baugh's artwork was a sideline to a 30-year career in printing and product design. Combined with a degree in studio art emphasizing watercolor, these activities inform her work today.





Giving ideas life

The story is the whole point of my artwork. Every person, object, and element has a story. I hope that each work will give its owner something new to think about long after the first glance. For example, several of my pieces feature the silhouette of a young girl walking balance-beam style in precarious places. She is seen on a tightrope against the sky, on the wing of a biplane, and on a log across water. She fosters conversations as viewers share their understanding. Some say, “Go girl!” Others say, “Look out!” Viewers also see the work as a symbol for women in general. Each is a valid interpretation.

For each work, the concept comes first. It might begin as a memory or by pondering a what-if

above:

Once She Could

31 x 37 inches, 2017

question. I use my sketchbook to experiment with images that define the concept. This process leads to a composition. The composition sketch dictates what parts need to be printed to accomplish the vision. Somewhere during the creation, a title will come to me. I take the titles seriously; they are a way into the meaning of the work.

Building blocks

I find it more interesting to create works from fabric I make than to work with commercial fabrics. All of my fabric images involve acrylic paint. I use mono-type printing, stenciling, relief printing, and direct painting as steps in a larger process. Fabric-printing sessions hold the opportunity for delightful surprises, though I always begin a batch of fabric with a purpose in mind.

Plain muslin is my workhorse fabric. I also print on rice paper and sheer polyester fabrics. The same print-



Something Else Will Grow There

33 x 44 inches, 2017



ing method yields completely different effects depending on the printing surface.

The assembly of my works has a mixed-media emphasis. Most of my construction is collage using acrylic gel and medium. This process makes the works stiffer than traditional quilts, making it easier to create in sections.

Finding inspiration

I draw primarily from my life experience and memory for content. For images, I look at the work of other artists. After a gallery opening or museum visit, I recall the images. Why am I drawn to certain works? What can I learn from those that speak to me?

For my *Home is What You Remember* series, I use varied methods to dig into the concept

Out of Kilter

42 x 34 inches, 2017



**Find Something
Real to Remember**
33 x 47 inches, 2018

of home. *Something Else Will Grow There* is part of the series and was inspired by an abandoned house I saw in South Carolina. I walked around and through the house, and I photographed trees and vines growing up through the inside. Transfers of these photos are visible through the windows in the houses. Two layers of reality work together here: realistic photographic images and flat, simplified, childlike constructions of homes.

The titles for works in this series are inspired by question-and-answer phrases in a poem by Elizabeth Bishop. *Something Else Will Grow There* is the answer portion of this couplet: "What happens when the people move away? Something else will grow there."

Find Something Real to Remember was created quite differently. It feels like a memory. I created it on whole-cloth polyester sheer mounted to felt backing. I stenciled the shapes with acrylics, building up layers of transparency. Some of the trees appear as a light wash and some are solid. Are the trees inside the houses or in front?

The drawing of a crouched child was a separate layer (oil pastels drawn on muslin) as well as another layer of meaning. Are the houses and trees what she

remembers? The scale of the child does not match the scale of the houses, so it does not read as a representational scene of a child near a house. The ambiguity now introduces the concept of time and the suggestion of story. How are the child and this neighborhood related to one another?

Work from this series was featured in a solo exhibition at the Arts on Douglas gallery in New Smyrna Beach, Florida.

Style defined

It has taken me a long time to find my voice. I would not and could not have produced the same work I create now when I was an art student. I didn't know enough. I had not reached that point in life where I was willing to dig into the underlying stories of my own life and then translate them into artmaking.

Being past middle age, I now have confidence that I have something worth saying. I hope and expect that ten or twenty years from now I will have gained more insights and will have new things to express. I will enjoy creating those stories.

bobbibaughstudio.com



Pat Kroth

Verona, Wisconsin

Simple art materials were always present in Pat Kroth's childhood home. Her parents encouraged imagination—a box became a space ship, an old dress a costume. When Kroth went to DePaul University in Chicago, she did so as a painting major. A detour led her into teaching, but it wasn't long before she returned to art.



Blooms
24 x 27 inches
2015

Spring Green
57 x 34 inches, 2009

Career side trip

In my sophomore year, I panicked that I would need a “real” job. I transferred to the physical education program and earned a teaching degree. I had competed in and coached gymnastics, so it seemed a natural fit. I did teach for a few years, but then went to the University of Illinois to finish my painting degree.

For the next 15 years, I coached in a gym by day and made art by night. I painted large abstracts, played with printmaking, and exhibited locally. I drifted into fiber art 25 years ago when a friend invited me to a quilting class. I didn’t own a sewing machine, so I had to learn how to machine stitch.

Fiber fascination

I loved the tactile quality of fiber and the texture of the stitched line. I took workshops in dyeing and surface design. By working with color and texture, my work evolved to incorporate found elements and non-traditional materials.

After seeing an exhibition of crazy quilts, I created garments and embellished them with hand embroidery, beading, and memorabilia. I also started to experiment with wall pieces based on this style. I used what I had on hand, from cast-off clothing to found objects. I layered and fused backgrounds with tiny pieces of fabric, tessellating the surface like a mosaic. I then added objects, netting, trapped threads, and energetic stitching. For one early piece, I upended my desk drawer over the surface and stitched the objects into place through layers of netting. I liked the resulting freedom, spontaneity, and abstract composition.

This is how my *Fragment* series was born. It now includes more than 40 major pieces and many smaller works. In 2017, several pieces from it were featured in solo exhibitions at International Quilt Festival/ Chicago and the Museum of Wisconsin Art at Saint John’s on The Lake, in Milwaukee.

Portfolio overview

I currently have six series in my portfolio: *Sunprint*, *Fragment*, *Abstract*, *Transparent*, *Gardens*, and *Improv*.

Jump Start
40 x 30 inches , 2016





Dream Cycles
51 x 51 inches, 2005

Vortex
36 x 30 inches, 2000



I add to each one as new ideas bubble to the surface. One work informs the next, and techniques can overlap between series. The *Fragment* series uses tulle and netting as part of a construction technique to reveal and conceal objects. I wondered what would happen if I used only tulle, netting, and sheer fabrics, and that thought led to my *Transparent* series, which includes *Full Blast*, *Spring Green*, and *Bits of Gold*.

Inspiration and motivation

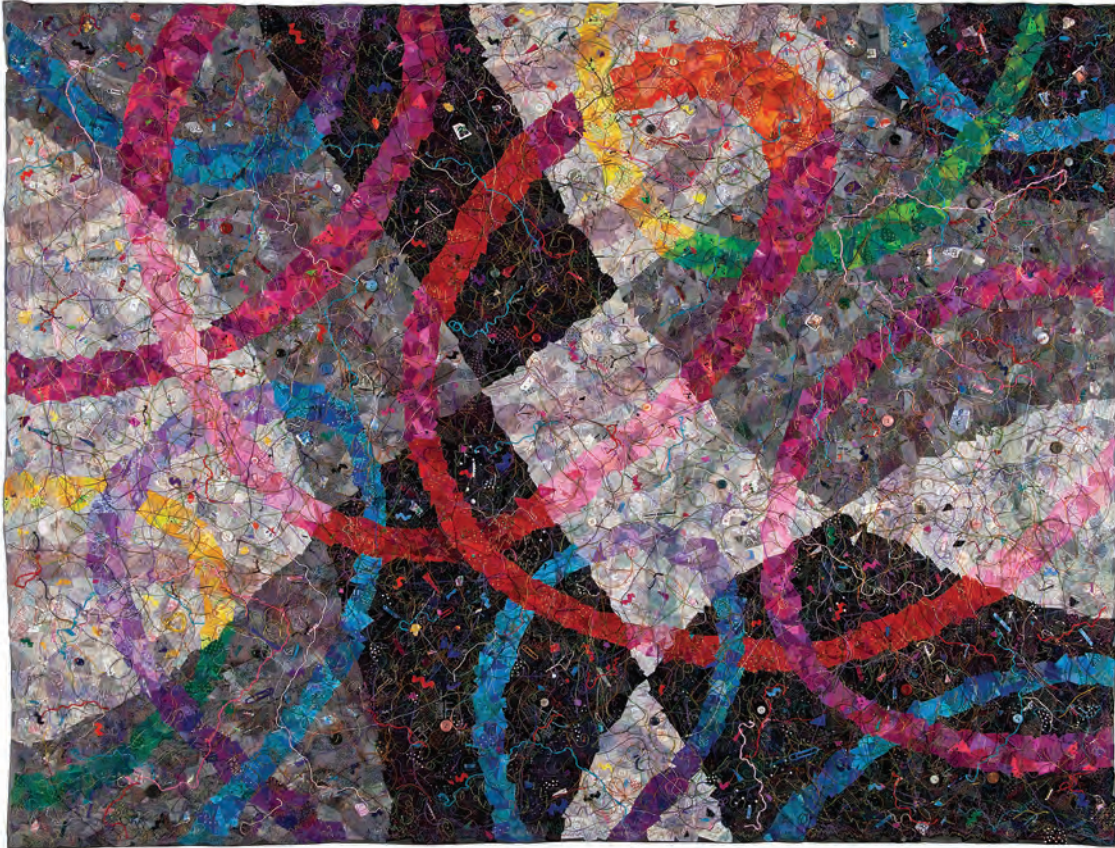
Some works from my *Abstract* series celebrate participating in triathlons; for example, *Dream Cycles* mimics my bike wheels with hand-drawn, wax-painted, felted, and quilted circles. The *Blooming* series began when I returned from a hot weekend at an art fair to find my garden wilted. I made a spontaneous, ever-vibrant garden from cut and torn fabrics.

I often work to music in my studio. I listen to everything from blues to hip-hop. At times the music plays in the background, and sometimes it's intentionally set to create a mood. My *Improv* series is created intuitively as I listen to jazz and gypsy swing music. I cut or tear fabric and place it on the surface, letting the shapes and composition flow unimpeded. *Jump Start* is one example.

Photos and printing also serve as inspiration. For my crazy quilt vests, I transferred vintage photos of women to fabric using cyanotype (sun printing). I print leaves and other natural objects onto fabric for my ongoing *Sunprint* series.

I have never felt more fulfilled than by seeing an artwork unfold. I feel blessed that I have been able to follow my muses. When I receive feedback or see my work on a museum wall, it challenges and motivates me to do more.

My works have been exhibited in national and international exhibitions, including *Quilt National*, *Fiberart International*, *International Quilt Festival*, *Art Quilt Elements*, and in exhibitions at Visions Art Museum. My work is currently on tour with three SAQA Global Exhibitions: *Concrete & Grassland*, *Dusk to Dawn*, and *Metamorphosis*.



Post Meridian Mambo
54 x 71 inches, 2002

Format and scale

After I moved to semi-rural Wisconsin from urban Chicago, my work changed from city landscapes to open skies. My format changed from vertical to horizontal, further reflecting a new visual perspective.

Because I enjoy working large, installation work is intriguing. In June 2014, my community was hit by a tornado. I collected branches and wind-deposited debris to create *Nest*, a 12-foot installation at the Anderson Arts Center in Kenosha, Wisconsin. To accompany

the artwork, I recorded my neighbors' tornado stories. This experience has left me interested in creating more fibrous on-site installations.

Finding joy

I enjoy the playful ambiguity and richness of surface inviting the viewer to explore below the riotous surface. My fiber works engender a colorful conversation about the abundance, role, and value of physical objects in our culture. I have come to realize that there is an integrated thread that connects what I do. I embrace the notion that all areas of my life influence my artwork. I relax and trust, and hopefully keep creating.

www.krothfiberart.com

Nest

12 x 12 feet, 2014



Alicia Merrett

Wells, United Kingdom

Alicia Merrett loves being a maker. Influenced by her mother, she tried many crafts before becoming a professional fabric toymaker and dollmaker. An overseas trip and a London exhibition gave her a new inspiration: the art quilt. Today, Merrett is known for her colorful art quilts. She draws on two strong influences, anthropology and photography, to create quilts that map places in our hearts.



Early days

I have stitched since I was a child in Argentina. In my twenties, I came to England — ostensibly to study for a diploma in social anthropology, but really to reconnect with my future husband. When I arrived, I bought a sewing machine and fed my interest in photography with a two-year course in black-and-white photography, my only art training.

As our children were born, I made clothes and knitted. I learned to make fabric toys and dolls through a City & Guilds program and took business for craft courses. I would stay up late to read library books on design and color, including Johannes Itten's *The Elements of Color* and Josef Albers' *Interaction of Color*.

I was a toymaker and dollmaker for 15 years, taught students throughout London, and wrote six books on the subject. In 1993, I attended a cloth doll convention in the United States. I discovered that American dollmakers were also quilters; they introduced me to non-traditional quilting.

When I returned to London, I saw an exhibition of contemporary American quilts at the Crafts Council. Nancy Crow, Michael James, and Caryl Bryer Fallert-Gentry were among the exhibiting artists. I promised myself that I would learn to quilt and I would study with these artists.

I enrolled in a City & Guilds patchwork course. I learned how to make a nine-patch block and to do strip piecing but didn't finish the course and never made a traditional quilt. I knew what I wanted to do and did not want to be distracted. I made my first quilt in 1994, entered it in a quilt show, and was awarded a rosette.

In 1999, I went to Quilting by the Sound in Washington State to study with Caryl Bryer Fallert-Gentry and Nancy Crow. Their use of color and techniques were what I wanted to learn. Classes with Michael James, Sue Benner,



David Walker, Melody Johnson, and others followed.

Colorful style

One hallmark of my work is consistency in color choice throughout different series. Color is my main form of expression, and I combine colors in different ways. At the beginning, I tended to carefully analyze my color choices. Soon I learned to trust my instincts. My fabrics are always in untidy random piles so I can see the way colors interact. Sometimes this approach allows new color combinations to find their way into my quilts.

I do not dye my own fabrics. I prefer to use “found” colors, as I used to do in photography.

above:

The City of Wells

45 x 63 inches, 2016

right:

Blue Remembered Hills

35 x 28 inches, 2018





above:
**The Witching
 Cauldron #2**
 42 x 31 inches, 2016

right:
Lines in the Landscape
 36 x 18 inches, 2017

far right:
A Map for Yvonne
 26 x 18 inches, 2016



I almost always select fabrics dyed by only one dyer for each quilt. The majority of the time, fabrics by different dyers don't play well together.

Making changes

My early quilts were abstract and improvisationally pieced. I often included fine lines that were created with a variation of a Rosalie Dace technique and strongly influenced by my love of Korean bojagi. I experimented with printing and appliquéing lettering, computer printing on fabric, printing with Thermofax screens and acrylic paints, and fused collage. However, my first love is improvisational piecing, and I don't see myself ever abandoning it.

Change is more apparent in my subject matter. From abstract, colorful quilts that were mostly decorative, I moved into quilts with themes, including music, science, literature, climate change, and maps. I also began to make pieces with more personal meaning.

Series work

I started making maps in a fortuitous way. I responded to a challenge set by Contemporary Quilt,



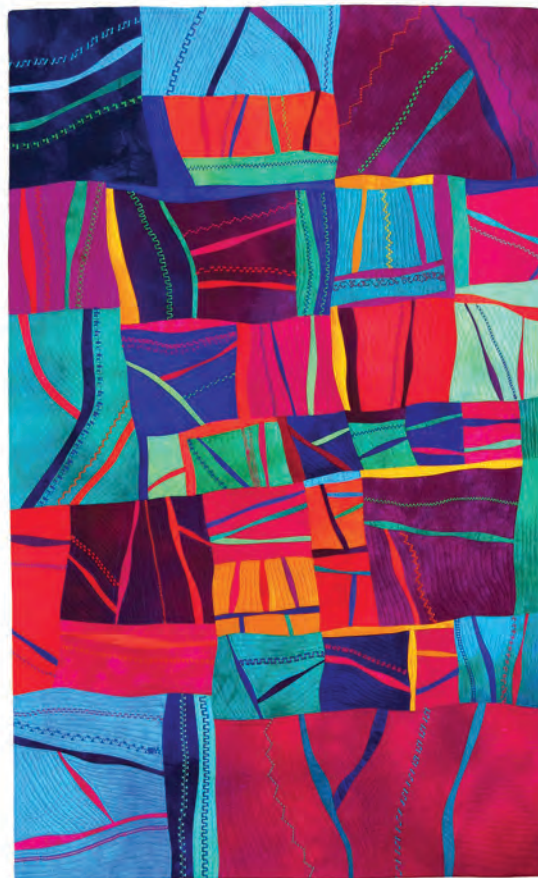
a specialist subgroup of The Quilters' Guild of the British Isles. The theme was *The Thin Blue Line*, and the required shape for the piece was a thin rectangle. My daughter's house is in a long village with a river behind the houses. My thin blue line was a river meandering through fields dotted with houses.

The group's next challenge was *Breakthrough*, and I decided to make a second map quilt, *Mapping Earth*. Our ancestors used maps to locate water, food, and shelter. Maps were important for discovery, conquest, and commerce. The creation of the printing press made them more accessible. Today we often use maps even though we have aerial and satellite photography and GPS. *Mapping Earth* traveled to exhibitions in the United Kingdom, Europe, and the United States.

Finding motivation

Quilting is my passion. I am driven and cannot stop, although I sometimes need to pause, rethink, experiment, and alter direction. Entering exhibitions also motivates me. It gives me great pleasure to show my work to the wider public. My quilts have been exhibited worldwide, and I'm a member of a number of exhibiting groups. My interest in exhibitions has also led me to be invited to be a curator or juror in various exhibitions. I enjoy teaching workshops and presenting lectures. I work to promote textile art. It is on the same level as painting and sculpture, and should be recognized as such.

www.aliciamerrett.co.uk



Branes, Strings, and M-theory

48 x 29 inches, 2015



Glastonbury Town and the Abbey Grounds

50 x 45 inches, 2017



artists to watch

Miki Rodriguez

San Antonio, Texas

Miki Rodriguez's career as an artist was built layer by layer, grounded in her time as a painter. Her approach to fiber is influenced by her heritage and by her study of breakthrough artists. The result is a unique body of work, clearly identifiable as hers.

Layers of meaning

I was introduced to fiber when I visited an exhibition that included only fiber work. I experienced a huge variety of materials, techniques, and subcategories. I was lured by the quilting layers, not unlike layers in paintings. It was not a difficult transition for me to move forward from paint to fabric. Painting on fabric has been the basis of my work since that time.

During my early art-making years, I was challenged by my peers to dig deep to find my mark. Through this search, I learned about myself. I had always been aware of my culture and heritage, but not in an introspective way. I looked at art images from Mexico, Spain, and Mesoamerica. I was drawn to the work of the Mexican muralists and the Aztec codices (books by pre-Columbian and colonial-era Nahuas that are largely pictorial). These sources influenced my early use of symbolism and my deep visual sense of culture and heritage. The result can be seen in my fiber work today.

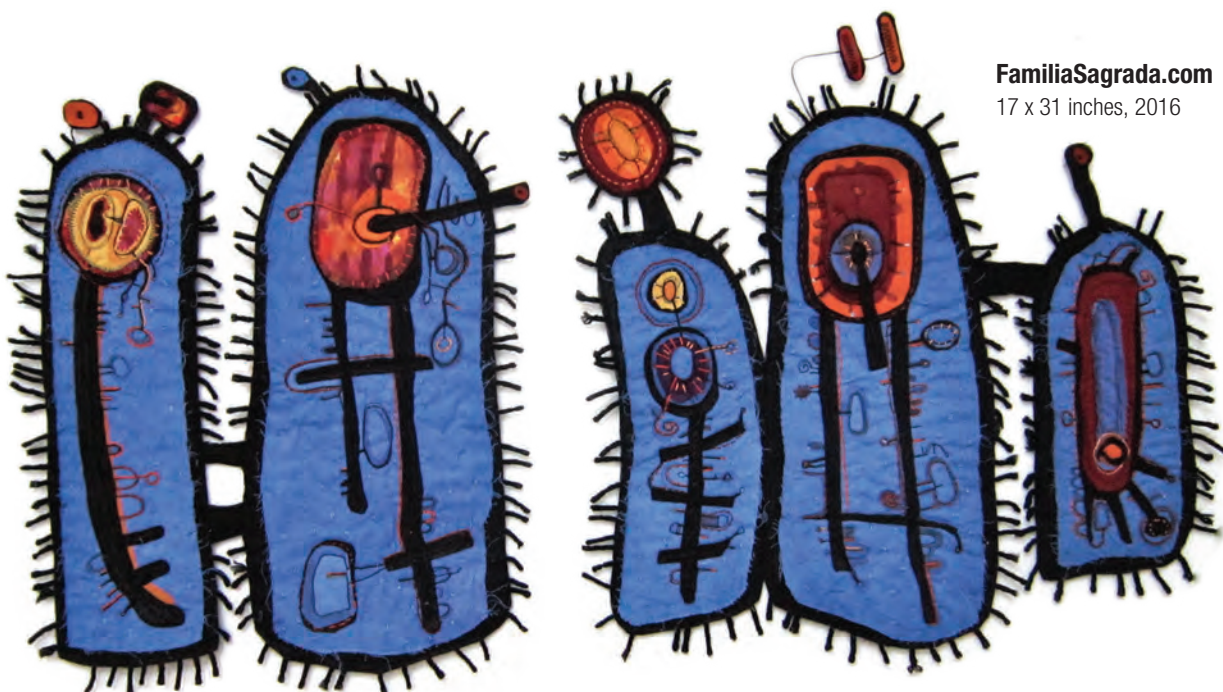
Key influences

Heritage is my compass. It keeps me stable and strong in my work. It is my language and my identity. I follow the signs whether they're colors, fabrics,



Cielito Lindo (Precious Sky)

32 x 28 x 3 inches, 2018
with detail, above



FamiliaSagrada.com

17 x 31 inches, 2016

patterns, or a memory from home. My heritage drives my spontaneous process as I make choices, and it validates my decisions.

My mark and my heritage are a single unit now. They visually describe, document, communicate, and express who I am. For example, many of my pieces have border designs influenced by the stamps and hieroglyphs of ancient Mexican cultures. Some are counting marks. Others are environmental symbols such as flowers, feathers, and leaves.

My work is influenced by many artists, including two 20th-century painters, Mexican contemporary artist Rufino Tamayo and Elizabeth Murray. Murray did not cling to the rectangular surface, instead, she created three-dimensional paintings that projected off the wall. I began to play with shaped pieces.

I also studied the contemporary art of the abstract expressionists, in particular Helen Frankenthaler and Wassily Kandinsky. Their work has a freedom in mark making. Their powerful black lines and bold colors helped me to refine my work, which already reflected

the colors of Laredo, Texas, the U.S.-Mexico border town where I grew up. The black lines and colors in my fiber art and quilts are a direct connection to these artists. Today, I look at the work of Susan Shie, Sue Benner, Kyoung Ae Cho, and Nick Cave. In their work, I also find freedom in marks, expressive design, and ingenuity.

My journey has revealed how different I appear to others. I have learned to embrace this, not an easy task. I have decided that being dissimilar makes me distinct. With this in mind, I'm not a traditional quilter by any means. And I don't come from any kind of traditional or non-traditional fiber influences. No one taught me how to knit, sew, quilt, or make clothes. I consider myself a crossover fiber artist. I use a variety of materials and techniques familiar to hand stitchers, quilters, and mixed media artists.

Creative approach

As I create a fiber work, I have a few consistent practices. One is that I choose to use the materials I already have in my studio environment. I choose not to overcrowd my studio space with more things.

Out of respect to our environment, I deconstruct and reconstruct found materials, like cardboard, plastic, and paper. I only purchase necessary equipment, like needles and thread. I go to thrift stores. I will also accept materials from others who wish to discard it. I see consumerism as a cause for many of the problems associated with pollution, and I pay attention



**Yo Amo Tetris
(I Love Tetris)**
39 x 20 inches
2016



**Pescando Cyberspace
(Catching Cyberspace)**
24 x 40 inches, 2015



Hacker's Garden
26 x 42 inches, 2015

to human behavior associated with environmental issues.

Many years ago I decided to transition my work from representational to abstraction. During this process, I drew abstracts in my sketchbook, but I did not share the work for a long time. I was simultaneously creating traditional landscapes, still lifes, and portraits. When I finally had the courage to choose abstraction, it was liberating. To this day, I draw abstractions with great improvisation. Later, I decide which drawings might work in fiber.

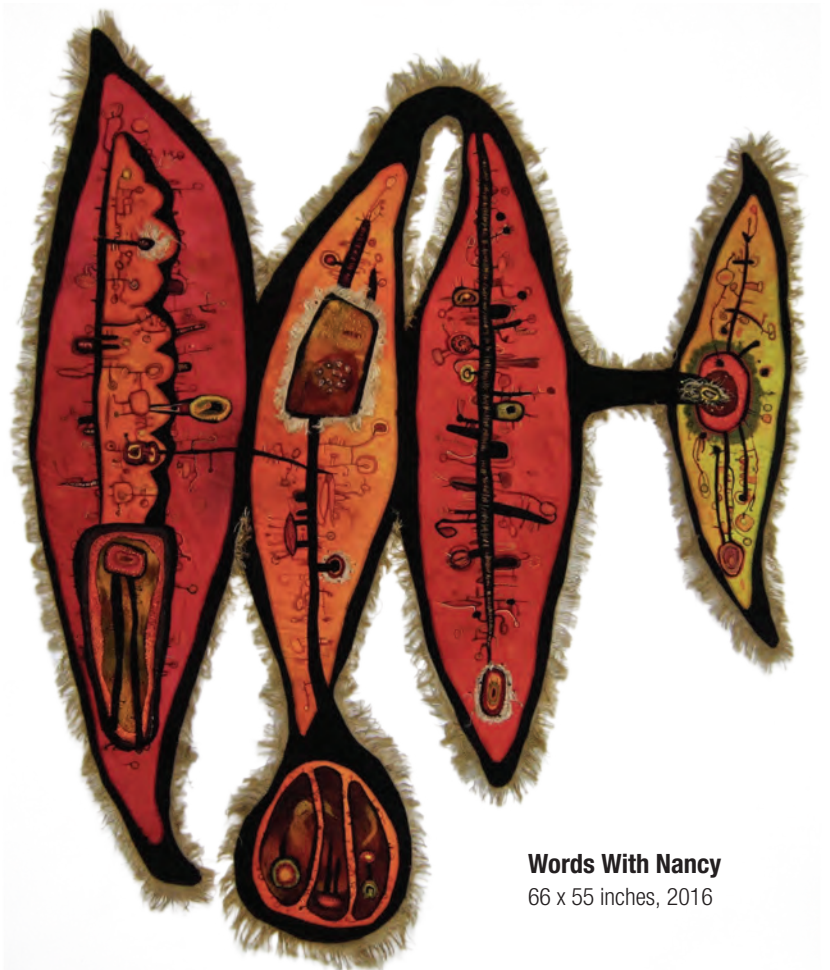
Color comes next. I use rich or intense colors from Laredo that are ingrained in me. The land is rugged and flat, and the sunsets are intense and gorgeous. My color symbols are connected to human experiences and culture.

Parting thoughts

People see my whole identity in my work: my life's experiences and my beliefs. Additionally, I take lots of chances. I question all the rules. A button becomes a disk. A bottle cap on wire appears to float.

I still incorporate drawing and painting in my daily practice, and I layer, layer, layer.

www.mikirodriguez.com



Words With Nancy
66 x 55 inches, 2016

Season AFTER Season

Our lives are measured in seasons. With each new day we move among a variety of seasons. Some seasons have no set time of arrival; others are as regular as the ticking of a clock. Some seasons we await with excitement or anticipation; others we fear or wish to slow their inevitable arrival.

This exhibition offers creative explorations about these passages through time, from the seasonal changes in the world around us to the personal transitions that are part of life's journey.

www.saqa.com/seasonafterseason



Betty Busby
Polar Vortex
76 x 31 inches, 2018



Shin-hee Chin
Everything is Beautiful in Her Time
72 x 32 inches, 2018



Marisa Marquez
Time Changes Everything
77 x 30 inches, 2018



Susie Monday
Big Bend Spring
78 x 31 inches, 2018



Jeannie P. Moore
Mixed Media Journey
72 x 30 inches, 2018



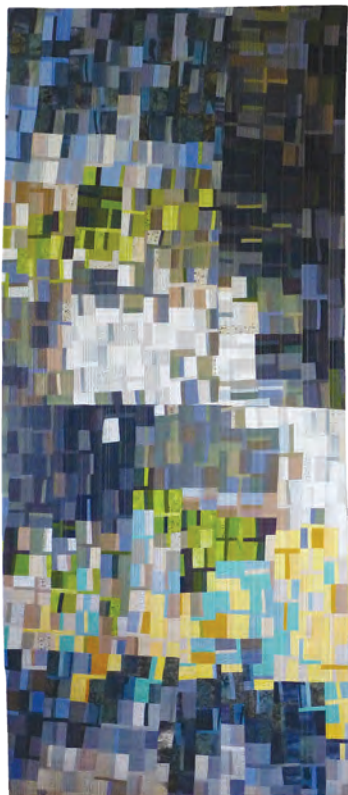
Joan F. Hug-Valeriot
Canadian Seasons
72 x 31 inches, 2018



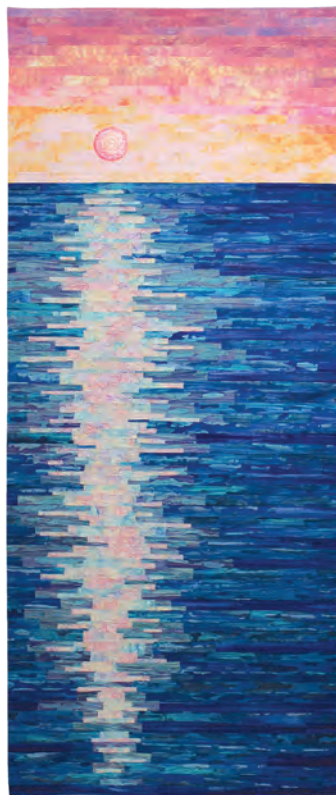
Ivy Jensen
Saturated Seasons
75 x 31 inches, 2018



Linden Lancaster
Calendar
73 x 31 inches, 2018



Heather Pregger
Eastham Marsh: Summer Squall (Tuning Fork #52)
75 x 31 inches, 2018



Elena Stokes
It Suddenly Dawned
76 x 32 inches, 2012



Marianne R. Williamson
Photosynthesis
75 x 30 inches, 2018

the collector's bookshelf

Modern Quilts: Designs of the New Century

By The Modern Quilt Guild; Riane Menardi, Alissa Haight Carlton, and Heather Grant

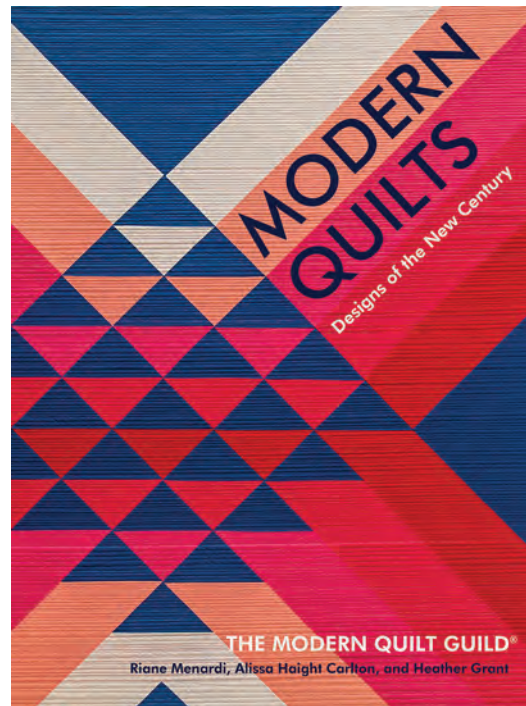
Published by Stash Books, an imprint of C&T Publishing, Inc., 2017
ISBN 978-1617455988
208 pages, Hardcover, color illustrations throughout
\$39.95

The concept of modern quilts burst on the scene just ten years ago, and it has attracted a community of more than 12,000 quilters across six continents and 39 countries who participate in Modern Quilt Guilds (MQG) and communities. This exceptional and beautiful publication proves the appeal of the movement but also provokes the question: What is the difference between modern quilts and art quilts?

The authors take the reader through a brief history of the formation of the MQG, documenting early influences, such as Amish quilts, the quilts of Gee's Bend, and innovative early art quilts, including works by Nancy Crow and Yvonne Porcella, which are featured in the introductory pages.

Co-author Heather Grant defines the distinction between modern quilts and art quilts as inherent in the utilitarian nature of modern quilts made to be used, not necessarily hung on a wall as art, although the stunning compilation of quilts in this book may convince us otherwise.

More than 200 quilts are featured, curated from QuiltCon festivals and an open jury process. Grant notes that these works are often quite graphic in design. The phrase "modern aesthetic" pertaining to quilts was first coined in *Martha Stewart Living* in reference to the work of Denyse Schmidt, and that concept appealed to quilters working with similar cre-



ative principles. The term "modern quilt" and the emergence of the Modern Quilt Movement gained momentum.

MQG also credits the Internet with providing the modern quilting community an opportunity to share instruction, design concepts, educational materials, and tools. Members blogged work in progress, not only inviting readers to join along but also spreading awareness of modern quilts. Not surprisingly, the textile industry began to respond to the demand for particular designs and prints that offered the vibrant and graphic color palettes preferred by many modern quilt makers.

But it's not just the history of the movement that will engage the reader, it's the spectacular quilts, each featured in colorful detail and beautifully photographed, presented on generous pages. Many artists featured are familiar names within the art quilt community, their designs offering the ability to cross over to the familiar concepts that define the Modern Quilt Movement.

Modern Quilts: Designs of the New Century is a reference book that any quilter or collector should enjoy paging through repeatedly, offering both inspiration and design cues. As Grant suggests, modern quilters are utilizing the artistic process to design something that can be used every day. The artistic qualities and masterful work featured in each quilt, however, could easily land any quilt in this stunning collection on a gallery wall.

Co-Author Alissa Haight Carlton has authored two additional books, *Modern Minimal*, consisting of beginner-friendly quilt projects, and *Block Party*, with improvisational techniques and guidelines to create your own modern signature style.

Polychromatic Screen Printing

Expanded & Revised

By Joy Stocksdale

Published by CreateSpace Independent Publishing Platform, 2018

ISBN 978-1718729698

156 pages, Softcover, color and black-and-white illustrations throughout

\$29.95

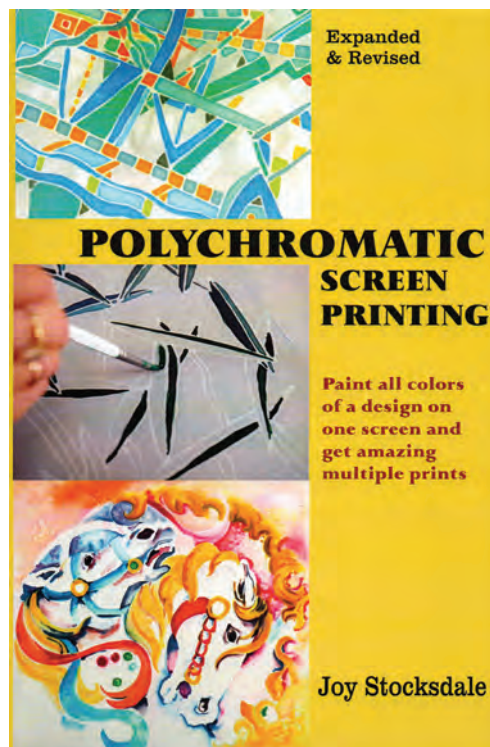
Joy Stocksdale has been involved with textiles since 1965, having received a BFA from California College of the Arts followed by study at the University of London, where she developed the concept of polychromatic screen printing. Her first publication of *Polychromatic Screen Printing* (1984) has now been updated, expanded, and refreshed, utilizing the latest materials, fabrics, and dyes.

Polychromatic Screen Printing will appeal not only to fiber artists attracted to printing and dyeing individual fabrics and substrates, but also to painters, mono-printers, and watercolorists. In this step-by-step manual, Stocksdale carefully guides the reader through a method that combines painting and printing, offering the ability to yield four or more prints from a single painted screen image. Written

for artists at all levels, her method encourages flexibility and spontaneity with the materials.

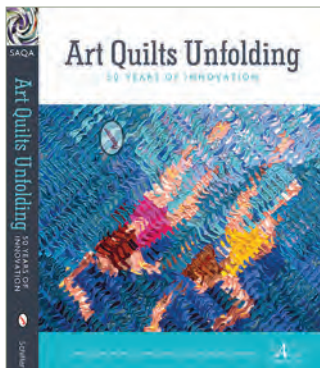
Various deconstructed screen-printing techniques developed over the years attract artists today as a unique method of surface design, and many are founded on Stocksdale's methods and experimentation spanning nearly 40 years. This instructive manual is a personally designed workshop and includes specific instructions, dye recipes, studio set-up, and importantly, problems and solutions. Full-color gallery pages of Stocksdale's work are included to inspire and motivate the reader.

Artists already familiar with printing, dyes, resists, and the lure of the silkscreen will discover the ability to expand their knowledge with new concepts and possibilities. Stocksdale's innovative process produces limited edition series from the painting of a single screen, without the use of solvents, and can be used on paper as well as fabric.



Art Quilts Unfolding

Sneak peek



Hall of Memory #10: Guard Bear

60 x 65 inches, 1999

Collection of San Jose Museum of Quilts & Textiles
Photo courtesy of the San Jose Museum of Quilts & Textiles

Nancy Erickson has exhibited her artworks nationally (more than 500 solo and group exhibitions) in most states of the U.S., and in Canada, Japan, the People's Republic of China, Germany, Cape Verde Island, Niger, Burma, France, Costa Rica and the United Kingdom. She resides in a mountain canyon near Missoula, Montana, where the wildlife inspires her. Currently Erickson is continuing to work with oil paint sticks, drawing bears and lynx. *Guard Bear*, the last of her polar bear quilt series, belongs to Pat and Jeff Aresty, who have collected and supported many artists and art works in Montana.

Erickson shared her thoughts for SAQA's new book to be published in late 2018, *Art Quilts Unfolding*.

"What draws me to using paint, oil paint sticks, and fabric? The immediacy of oil paint sticks and the fact that they can be drawn over in a few hours really appeals to me. My drawings are copied from the 30,000-year-old drawings in the Chauvet cave in France, so that the cave animals (and the humans) in my quilts are "wearing their past."

Many years ago I was exploring the idea of layering in my compositions. Fabric appeals to me because a

piece can be arranged and re-arranged on the wall, painted or not, yet one does not have to make a final decision until later while considering the result. This stage of the quilt-making process allows for flexibility without permanence.

In the next stage, I glue the fabric pieces and stitch them onto the background. Sewing with thread adds a new element, more lines to the composition, as well as adhering the pieces to the structural background. Thread becomes an essential part of the work, especially in the quilts of the last twenty years. The part I like best is the final stitching, and putting the large piece up on the wall to see how it works.

I've used animals as subject matter since the late 1960's, sometimes juxtaposed with the human figure, bombs, explosions and the like. Although I love process and the way that the process has changed over the years, what really drives me is content. My content has always focused on animals, many of whom have lives as difficult and interesting as our own. We have evolved together over thousands of years and we continue to share space on an ever more crowded planet.

nancyerickson.com

Portfolio

Studio Art Quilt Associates (SAQA) is pleased to present our Portfolio gallery. Each issue of *Art Quilt Quarterly* will feature a selection of artwork by juried artist members of SAQA, the world's largest organization devoted to art quilts. We hope you enjoy this opportunity to immerse yourself in these pages of wonderfully innovative artwork merging the tactile, technological, and traditional aspects of quilted art.

Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt. Now composed of more than 3,500 members in 39 countries, SAQA promotes the art quilt through exhibitions, publications, and professional development opportunities. We host an annual conference, publish a quarterly Journal, and sponsor multiple exhibitions each year.

In 2018, exhibitions of SAQA member work traveled to Australia, China, England, France, Ireland, Japan, and thirteen states across the U.S. They were displayed in 7 museums and 18 major quilt festivals and were seen by several hundred thousand visitors. Information about SAQA and these exhibitions is available at www.saqa.com. Full-color catalogs of many of the exhibitions are also available.

Joanne Alberda

Sioux Center, Iowa, USA
www.joannealberda.com



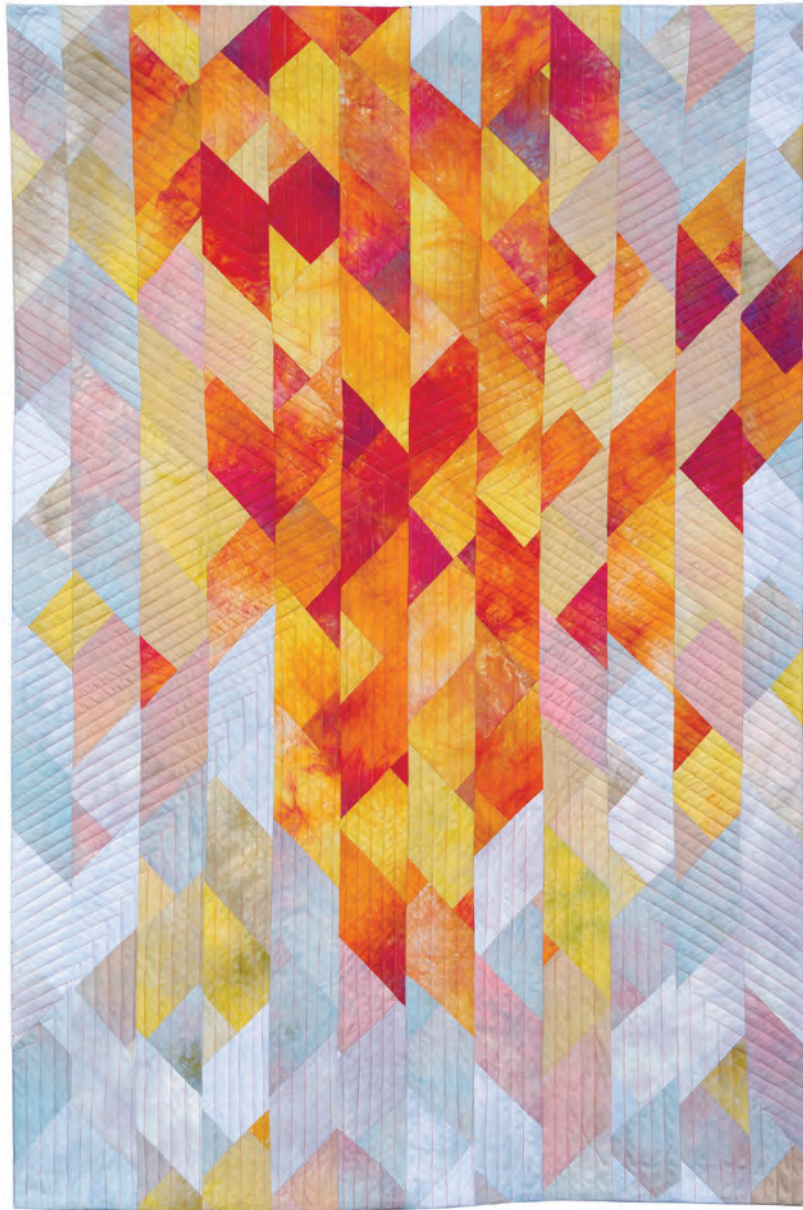
Meltdown

40 x 20 inches (102 x 51 cm) | 2017

private collection

Mary Lou Alexander

Hubbard, Ohio, USA
maryloualexander.net



Big Bang #4

54 x 34 inches (137 x 86 cm) | 2017

private collection | photo by Joseph Rudinec

Ilse Anysas-Salkauskas

Cochrane, Alberta, Canada



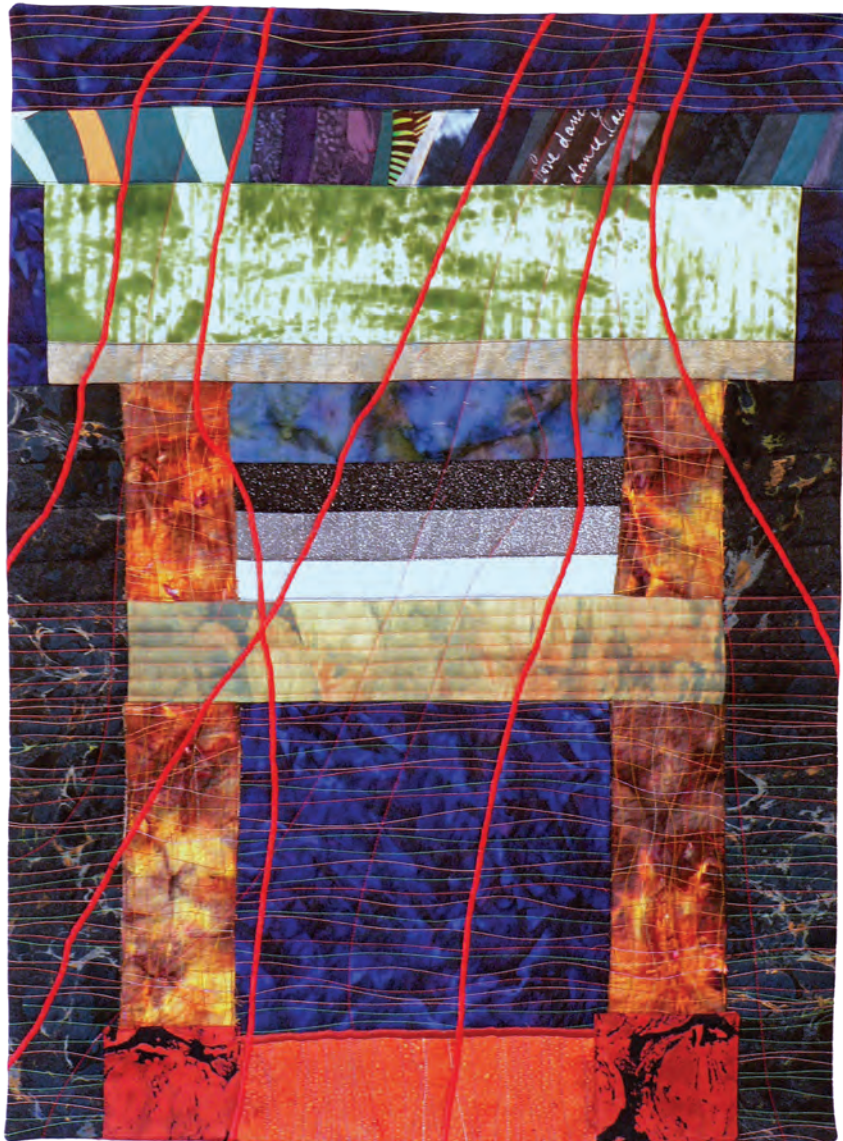
Past Present and Future

31 x 24 inches (79 x 61 cm) | 2017

private collection | photo by Dr. Kestutis Salkauskas

Nancy Bardach

Berkeley, California, USA
www.nancybardach.com



Aztec Altar

31 x 23 inches (79 x 58 cm) | 2016

Mary Beth Bellah

Charlottesville, Virginia, USA
www.marybethbellah.com



Spring Into My Arms Flutter-by

55 x 40 x 2 inches (140 x 102 x 5 cm) | 2018

Sandra Branjord

Sun City, Arizona, USA
okredfox.blogspot.com



Zoo

42 x 55 inches (107 x 140 cm) | 2016

Betty Busby

Albuquerque, New Mexico, USA
bbusyarts.com



Harvest

72 x 31 x 8 inches (183 x 79 x 20 cm) | 2018

Erika Carter

Renton, Washington, USA
store.erikagcarter.com

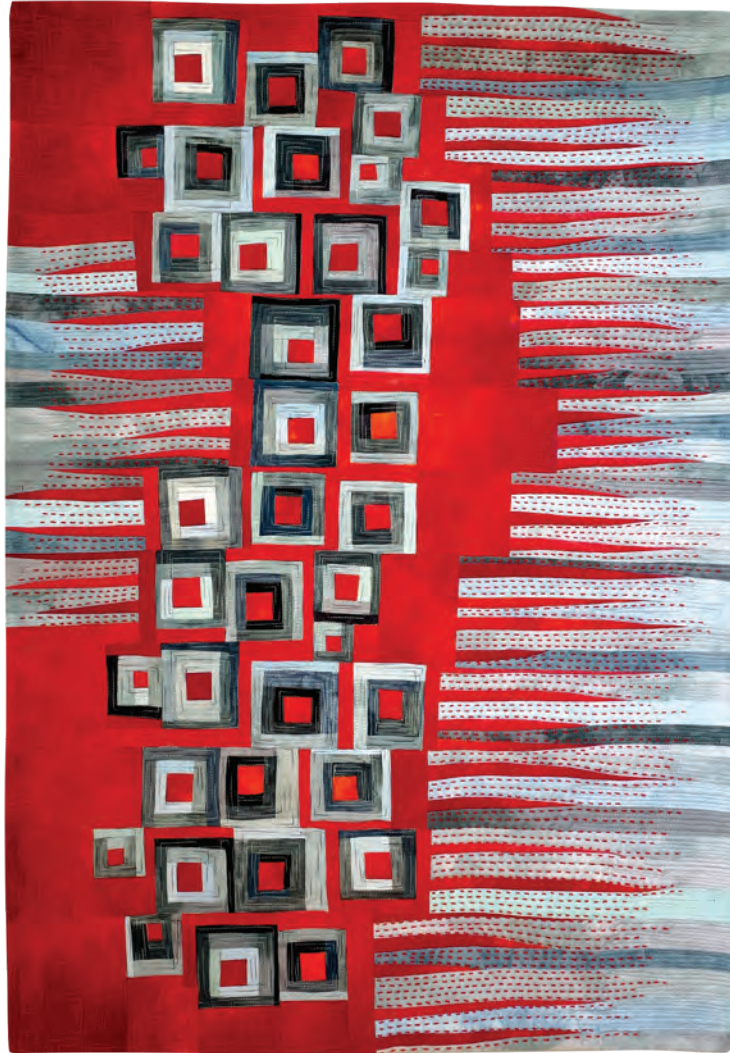


Harmony

43 x 45 inches (109 x 113 cm) | 2018
collection of the National Quilt Museum

Maryte Collard

Siauliai, Lithuania
www.marytequilts.eu



Fire and Ice #2

43 x 30 inches (110 x 76 cm) | 2017

Jennifer Conrad

Burnsville, Minnesota, USA
www.designsbyjconrad.com



A Walk in the Woods - Spring

17 x 16 inches (42 x 41 cm) | 2017

photo by Jeff Conrad

Sherri Culver

Portland, Oregon, USA
www.sherriquilts.com



Ray

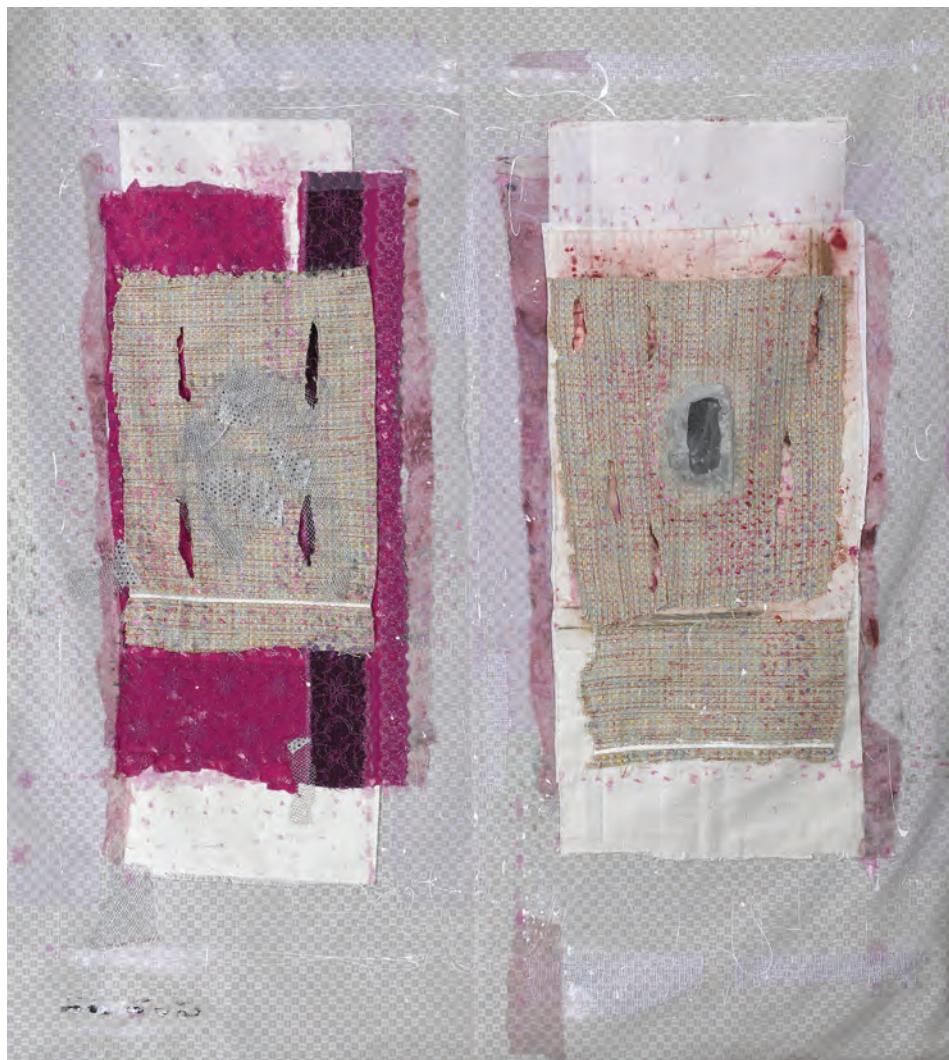
15 x 20 inches (38 x 51 cm) | 2017

photo by Hoddick Photography

Yael David Cohen

London, United Kingdom

www.yaeldc.co.uk



Duet

63 x 57 inches (161 x 145 cm) | 2016

photo by Max Alexander

Maggie Dillon

Sarasota, Florida, USA
www.maggiedillon.com



Anticipation

48 x 41 inches (122 x 104 cm) | 2018

Heather Dubreuil

Hudson, Quebec, Canada
www.heatherdubreuil.blogspot.ca



The Sum of Its Parts

24 x 24 inches (61 x 61 cm) | 2017

Clairan Ferrono

Chicago, Illinois, USA
www.fabric8tions.net



Water II

156 x 36 x 2 inches (396 x 91 x 5 cm) | 2018

photo by Daniel Guidara

Floris Flam

Bethesda, Maryland, USA
www.florisflam.com



Equipoise

15 x 18 inches (38 x 46 cm) | 2018

photo by Paul Seder

Elizabeth Fram

Waterbury Center, Vermont, USA

www.elizabethfram.com



Crescendo

14 x 11 inches (36 x 28 cm) | 2018

collection of N. Nelson | photo by Paul Rogers

Mita Giacomini

Dundas, Ontario, Canada

MitaGiacomini.com

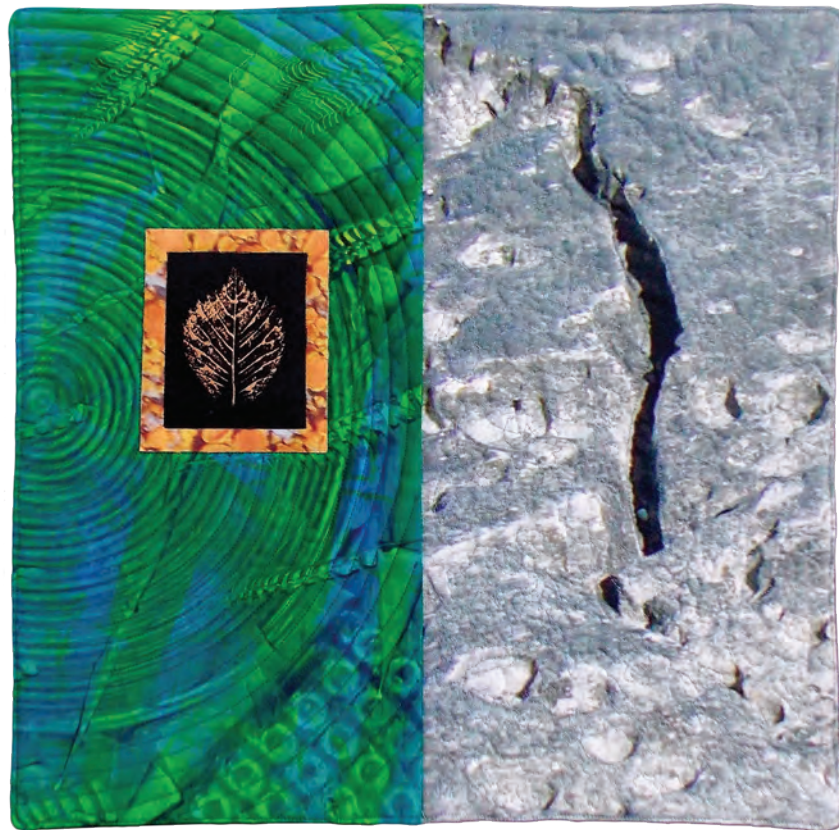


Trio

18 x 30 inches (46 x 76 cm) | 2017

Gunnel Hag

Toronto, Ontario, Canada
www.colourvie.com



Manitoulin Rocks and Forest

18 x 18 inches (46 x 46 cm) | 2017

Bev Haring

Longmont, Colorado, USA
esmerldas.blogspot.com



Parched Earth: The Mail Boxes

30 x 38 inches (76 x 97 cm) | 2017

Susan Hotchkis

Dinan, France
www.suehotchkis.com



Kerb (Curb)

61 x 17 x 2 inches (157 x 43 x 5 cm) | 2016

Jill Jensen

Lynchburg, Virginia, USA

www.jilljensenart.com



Moon and Stars

29 x 23 inches (74 x 58 cm) | 2018

Misik Kim

Seoul, South Korea
blog.naver.com/kmisik



Some differences

36 x 18 inches (91 x 46 cm) | 2018

Sherry Davis Kleinman

Pacific Palisades, California, USA

www.sherrykleinman.com



Birthday Book for Elliott

41 x 35 inches (104 x 89 cm) | 2016

private collection | photo by Steven Kleinman

Deborah Kuster

Conway, Arkansas, USA
www.deborahkuster.com



Cautious

13 x 10 x 10 inches (33 x 25 x 25 cm) | 2018

Tracey Lawko

Toronto, Ontario, Canada
www.traceylawko.com

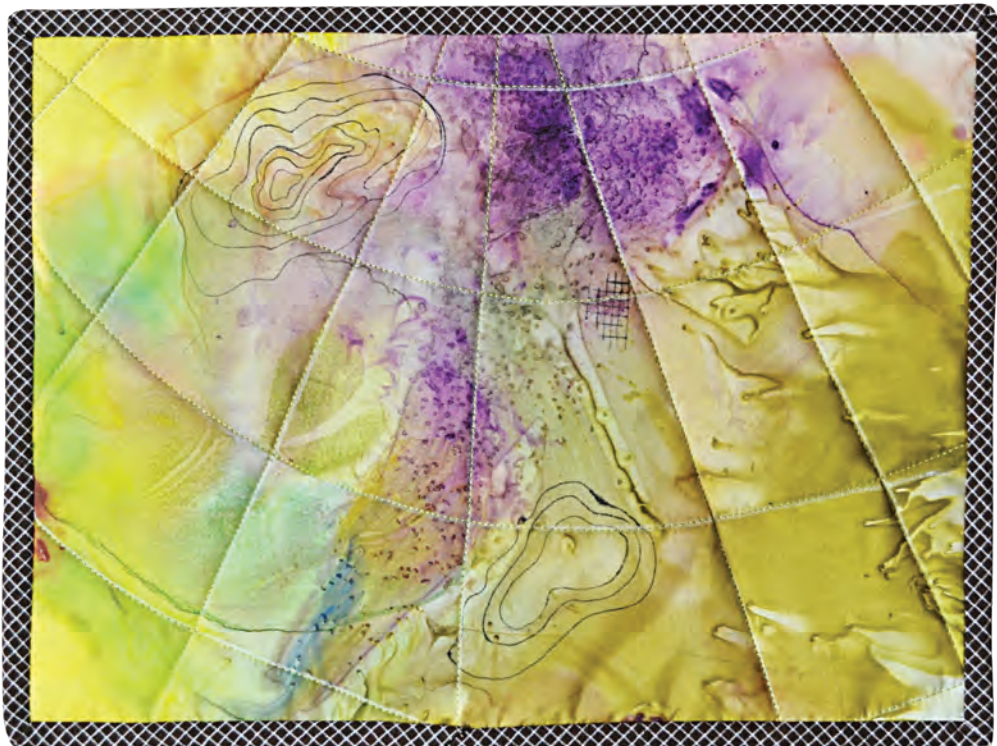


Fritillary and Thistle

10 x 8 inches (25 x 20 cm) | 2018
private collection | photo by Peter Blaiklock

Kay Liggett

Monument, Colorado, USA
www.ridgewaystudios.org



Star Chart Treasure Map

11 x 15 inches (27 x 37 cm) | 2017

Susan Roberts Mathews

Ocean Grove, Victoria, Australia

www.susanmathews.info



Ode to Banksias 7

39 x 70 inches (101 x 180 cm) | 2017

Barbara Barrick McKie

Lyme, Connecticut, USA
www.mckieart.com



Northern Gannet Rookery

26 x 27 inches (66 x 69 cm) | 2018

Elizabeth Michellod-Dutheil

Valais, Le Châble, Switzerland
www.elizabeth-michellod-dutheil.ch



EROSION

57 x 39 inches (145 x 100 cm) | 2017

Hilde Morin

Portland, Oregon, USA
hildemorin.com



Snow And Ash

30 x 40 inches (76 x 102 cm) | 2018

Kathy Nida

El Cajon, California, USA

kathynida.com



Not Less Than

74 x 64 inches (188 x 163 cm) | 2017

photo by Gary Conaughton

Mary Pal

Toronto, Ontario, Canada
www.marypaldesigns.com



Lighthouse Keeper

36 x 46 inches (91 x 117 cm) | 2018

photo by Ray Pilon

Kathryn Pellman

Los Angeles, California, USA

www.kathrynpellman.com



End Gun Violence

58 x 39 inches (147 x 99 cm) | 2017

photo by Johanna Wissler

Susan V. Polansky

Lexington, Massachusetts, USA

www.susanpolansky.com



Not To Be Tabled

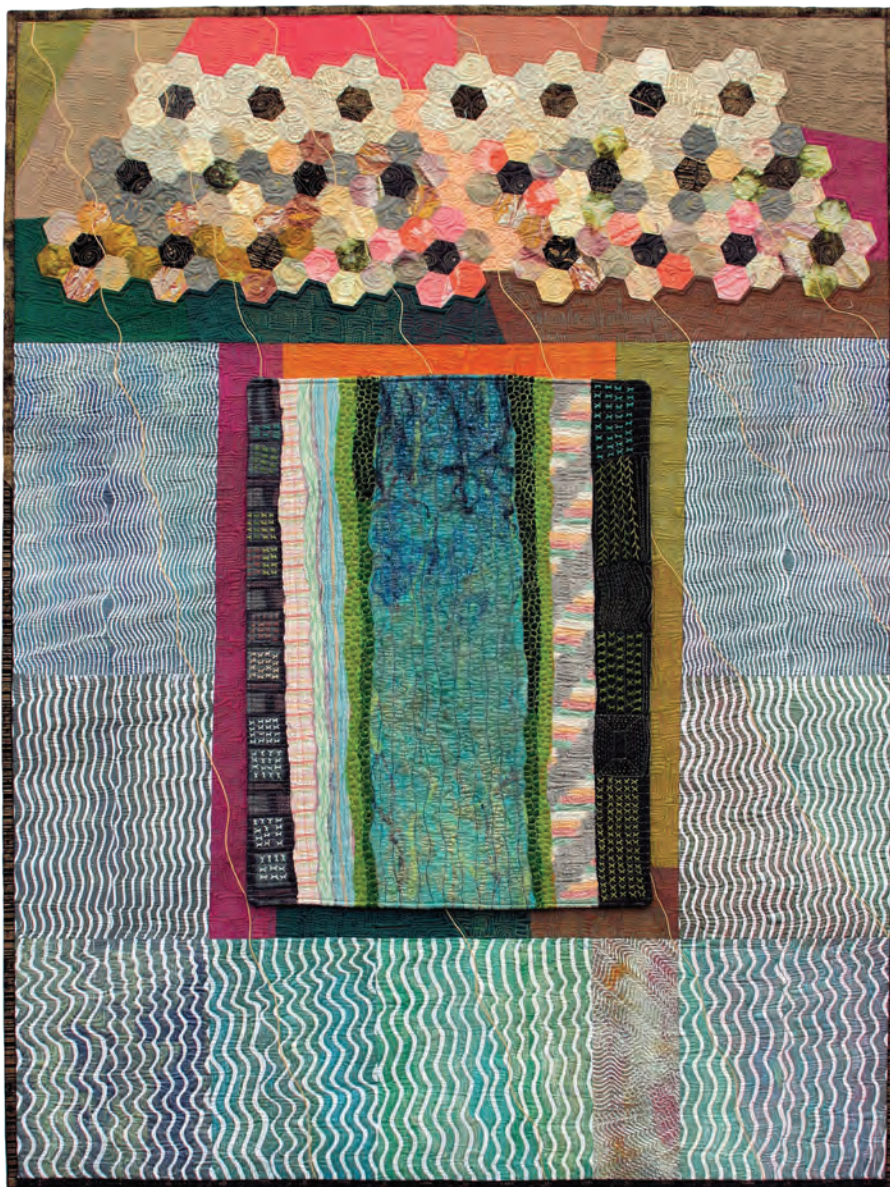
50 x 47 inches (127 x 119 cm) | 2017

photo by Boston Imaging

Sue Reno

Columbia, Pennsylvania, USA

www.suereno.com



In Dreams I Drifted Away

60 x 45 inches (152 x 114 cm) | 2018

Judith Roderick

Placitas, New Mexico, USA

www.judithroderick.com



Night Visitors

52 x 40 inches (132 x 102 cm) | 2016

Helena Scheffer

Beaconsfield, Quebec, Canada
www.helenascheffer.ca



Luminescence

24 x 36 inches (61 x 91 cm) | 2017

private collection | photo by Maria Korab-Laskowska

Karen Schulz

Silver Spring, Maryland, USA

www.karen-schulz.com



...and the Skeptic

81 x 76 inches (206 x 193 cm) | 2016

photo by Mark Gulezian/Quicksilver

Sara Sharp

Austin, Texas, USA
www.sarasharp.com



Summer Solstice

34 x 26 inches (86 x 66 cm) | 2018

Catherine Whall Smith

Chaplin, Connecticut, USA
catherinewhallsmith.com



Transfusion #3

41 x 71 inches (104 x 180 cm) | 2017

Tiziana Tateo

Vigevano, Italy
www.tizianatateo.it



In Fashion Mood

40 x 28 inches (102 x 71 cm) | 2017

Maggie Vanderweit

Fergus, Ontario, Canada
www.stonethreads.ca

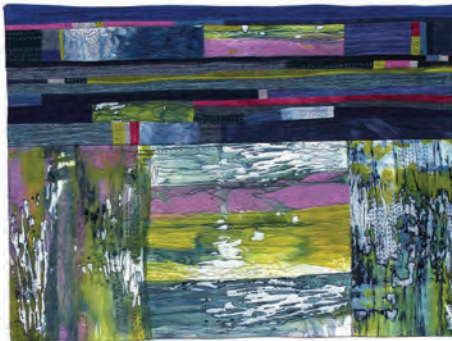


Room at the Table

39 x 36 inches (99 x 91 cm) | 2017

Jean Wells

Sisters, Oregon, USA
jeanwellsquilts.com



FIREWEED

24 x 45 inches (61 x 114 cm) | 2017

photo by Paige Vitek

Isabelle Wiessler

Gundelfingen, Germany
www.isabelle-wiessler.de



Horizonte 5

39 x 39 inches (99 x 99 cm) | 2018

Valerie Wilson

Winnipeg, Manitoba, Canada
www.valeriewilsonartist.com



The Dandy

47 x 35 inches (119 x 88 cm) | 2016

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WWW.QUILTSTUDY.ORG

Penny Nii from p. 10

research project for 5 or 10 years and then move on. That's sort of how I did the collection."

After she retired, Nii transferred her creative focus from quilt making to book making. She is now collecting handmade books.

"This is the thing about being a collector — you just like having it."

The complete 4x4 collection can be viewed online. Go to collection.sjqiltmuseum.org and search for "Nii."

Nancy Bavor holds a bachelor's degree in art history from Northwestern University and a master's degree from the University of Nebraska, Lincoln in the History/Quilt Studies emphasis. Her master's thesis explores the origins and development of the art quilt in California. She joined the staff of the San Jose Museum of Quilts & Textiles in 2013, serving as Curator of Collections and Exhibits Coordinator. Bavor was appointed museum Director in July 2017. She has also served on the boards of Studio Art Quilt Associates and the Quilt Alliance.

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July 23, 2018 - October 20, 2018
Jill Kerttula - 2017 Evolutions Winner Exhibition
Russian American Foundation - Pieced Together:
Patchwork Quilts from Russia

October 22, 2018 - January 19, 2019
RMQM Fabric Challenge Exhibition
Quilting in Paper - The Art of Jane Mathews

January 21, 2019 - April 20, 2019
Collaborative Quilts - It Takes Two to Tango
RMQM Collection Favorites

April 22, 2019 - July 20, 2019
Hawaiian Quilts from the Henry Hite Collection
RMQM Recent Acquisitions

Upcoming Call for Entries

Evolutions 2019 is an open challenge to all quilters and fiber artists celebrating yesterday's traditions as well as tomorrow's innovations. Artists interpret evolutions in any way they choose - on a personal level, global level or the growth of their favorite means of creative expression, the quilt.
Exhibit dates: July 22, - Oct. 19, 2019
Online entry February 1 - 28, 2019

Mosaic Patchwork - Mosaic Patchwork (aka paper piecing) has seen a healthy resurgence in the past decade. RMQM offers quilters the opportunity to create their own Mosaic Patchwork masterpiece and submit for consideration in this upcoming exhibition.
Exhibit dates: Oct. 21, 2019 - Jan. 18, 2020
Online entries May 1 - 30, 2019

200 Violet St. #140, Golden, CO 80401 - www.rmqm.org - 303-215-9001

Sacred Threads



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2019 BIENNIAL EXHIBIT:

July 11-28, 2019 - Outside Washington DC in Herndon, VA

www.sacredthreadsqUILTS.com

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Fusing from p. 13

designs singing with movement and color.

With a background in traditional piecing, Ann Fahl enhanced the traditional quilt block by placing fused elements on top, developing an innovative style of art quilt. As for me, I free-cut fused fabric shapes and build collages, making up the composition as I go. Fusing gives me the freedom to improvise as I create and explore endless design possibilities.

You will find our artwork on exhibit in art shows and displayed in private and museum collections in the U.S. and abroad. We inform collectors of the materials and methods used in making our artwork and offer care instructions. In nearly four decades of experience in using fusible products, we have seen no change in the look or



UPCOMING EXHIBITIONS

Guns: Loaded Conversations

New England Quilt Museum
Lowell, Massachusetts: January – April 2019

H2Oh!

Arizona-Sonora Desert Museum
Tucson, Arizona: December 2018 – February 2019

Season After Season

Texas Quilt Museum
La Grange, Texas: January – March 2019

Dusk to Dawn & Metamorphosis

International Quilt Festival Houston
November 2018

For a complete listing visit www.saqa.com/art

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William Reker | exhibitions@saqa.com | 216-333-9146

hand of the fabrics when our art quilts are treated properly.

Creating artwork is a very personal enterprise. We choose our own methods and materials, and express ourselves through our art. The Chicago School of Fusing may be an imaginary school, but members delight in this very real form of personal expression. And that is why we choose to fuse.

*Laura Wasilowski is a textile artist and creator of hand-dyed fabrics and threads for Artfabrik. Her pictorial art quilts created from fused fabrics are collected and exhibited internationally. Wasilowski's free-form hand embroideries share a similar style with her narrative quilts. Whimsical in nature, both express her joy and love of creating art. She is also a lecturer, pattern designer, and the author of **Joyful Stitching: Transform Fabric with Improvisational Embroidery.***

www.artfabrik.com



City Side Lights, detail, Melody Randol, Topography II: Crest Trail, detail, Shannon Conley, The Journey, detail, Kathleen McCabe

Interpretations 2019: Rhapsody

October 19, 2019 - January 5, 2020

Jurors

Jette Clover, Gloria Loughman, Mary Pal

Call for Entries

January 1 - January 31, 2019

Cash Awards

details: interpretations2019.com

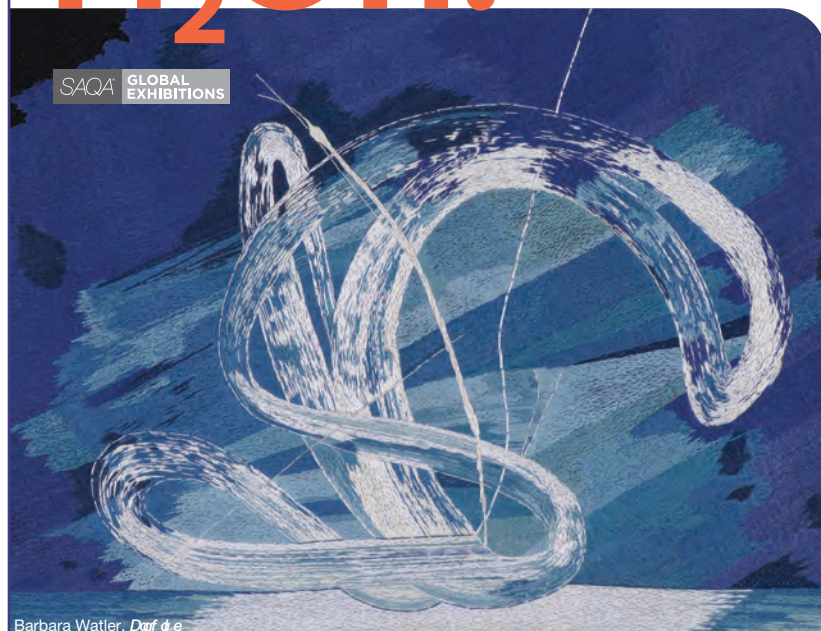
2825 Dewey Road, Suite 100
San Diego, CA 92106
visionsartmuseum.org

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SAQA www.saqa.com

Appraisal from p. 15

KD: Each appraiser sets her or his own fees. The fee should be set before the appraisal process is started and doesn't change in relation to the value of the textile. I have per-appraisal fees as well as hourly fees depending on the number of textiles being appraised. [Ed. note: The cost of an appraisal should never be linked to the value of the quilt.]

Epilogue: Shortly after the two appraisers left my friend's house, an artist arrived to pick up some unused fabrics in my friend's stash to use in children's art classes. This visitor expressed spontaneous enthusiasm for the work scattered about. Her positive response eventually led to a posthumous exhibition at a university gallery. The catalog from this show became an important reference for a future appraisal.

Patricia Malarcher, a studio artist who has exhibited internationally, is also an independent writer. A former editor of the Surface Design Journal, she was the recipient of a Renwick Fellowship from the Smithsonian Institution.



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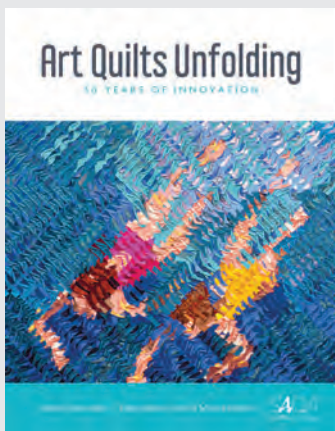
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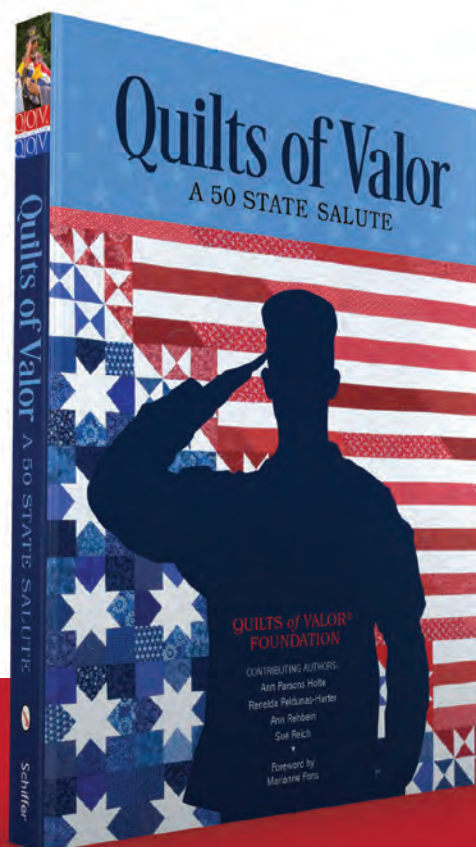
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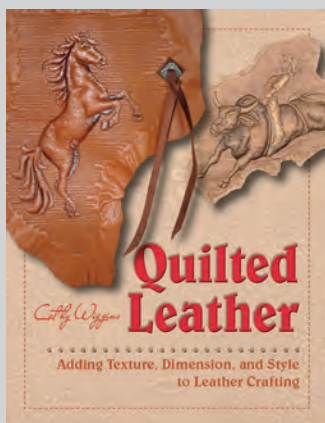
A Quilt of Valor says unequivocally, "Thank you for your service, your sacrifice, and your valor. Thank you for putting your life on hold to protect and defend me."

—Marianne Fons,
QOV Board Member, Emeritus

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