

SAQA

Studio Art Quilt Associates, Inc.

# art quilt

QUARTERLY

Issue No. 15



Photographing ARTWORK

**Danny Amazonas**

**Susan Else**

**FORCED to FLEE**

**132** art quilts

\$14.99US / \$17.99CAN



# Pattern, public art, and photography

In this issue we discuss four well-established artists whose styles of pattern manipulation have changed over several decades, along with an article by fabric sculptor Susan Else on her recent commission for a hospital venue. Deidre Adams, who designs AQQ and is a quilt artist herself, shares her tips and tricks for photographing textile art. Diane Howell evaluates the archival properties of quilt battings, and Lori Triplett presents the wildly colorful quilts of Taiwan native Danny Amazonas. We also include selections from the SAQA Portfolio, an offering of art quilts with a multitude of themes, techniques, and styles. SAQA's touring exhibition



highlighted here, *Forced to Flee*, concerns the plights of people who have fled from their homes for their own safety and survival due to war, oppression, and natural disasters. Last but not least, you will find our new feature “Spotlight on Collections” that showcases an outstanding art quilt owned by a public or private collection.

— Sandra Sider, Editor  
[editor-aqq@saqa.com](mailto:editor-aqq@saqa.com)

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Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications.

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Cover: Danny Amazonas  
**Peonies II**  
 57 x 66 inches, 2016

# Danny Amazonas

## Collaging life

by Lori Lee Triplett

During the 1960s-70s, quilt artists using collage techniques thrived in both California and Ohio, inspired by artists working in photographic techniques and paper, as well as by the assemblages of Rauschenberg and others. A Taiwanese artist, Danny Amazonas, began working in mosaics of tiles, wood, and stones during the 1980s, fascinated with color and tone. He was also exploring fabric collage, but

didn't know anything about quilting until he discovered printed fabric in a quilt shop in Taiwan in the 90s. He learned by observing and eavesdropping in his wife's beginners' quilting class for two weeks. Initially he struggled to piece thousands of 2-inch-square pieces of floral cotton fabric to create a portrait using a sewing machine. Four years later he was successfully creating art in fabric, the only male quilter in Taiwan.





### Abyss

74 x 180 inches, 2017



His portrait style was inspired by American photorealistic painter Chuck Close, whose technique is to grid a large canvas and paint each square with bold dots and circles, using color values to form the image. The resulting face has the appearance of a low-resolution image. Amazonas adopted the same concept, using fabric instead of paint. He cuts and pins fabric squares one by one on a gridded canvas fastened to his design wall. He then stitches them by machine to secure the squares to his foundation canvas. Since Amazonas doesn't have the benefit of changing value or tones of color by mixing paint as a painter would, he finds these qualities in a stash of thousands of randomly cut fabrics. According to the artist, "It's like creating a unique puzzle by finding the right piece to place into the right square." He considers this process one of his toughest challenges.

His artwork evolved from mosaic portraits to what he calls "freehand patchwork" in 2000, when he developed a method of fusing the backside of the fabric with fusible web. Next he cuts the pieces of fused fabric freehand with a rotary cutter. He irons the pieces onto a base fabric, like making a brush stroke with overlapping edges, following his preparatory photographs. The overlap gives him the freedom not to worry about raw edges, which are then stitched with invisible thread. The freehand patchwork art

### Ready

34 x 26 inches, 2017

quilts derive from a highly disciplined approach to design as he assigns himself the task of bringing life to his subjects.

Collage and quilt artists often prefer to lose the printed patterns of the fabric by cutting it in a way that eliminates or minimizes the original pattern of the textile. Amazonas elects instead to use the pattern of the fabric to guide his artwork, retaining the original textile components. In an animal's face, for example, we see the blooms of several flowers. He points out that without the

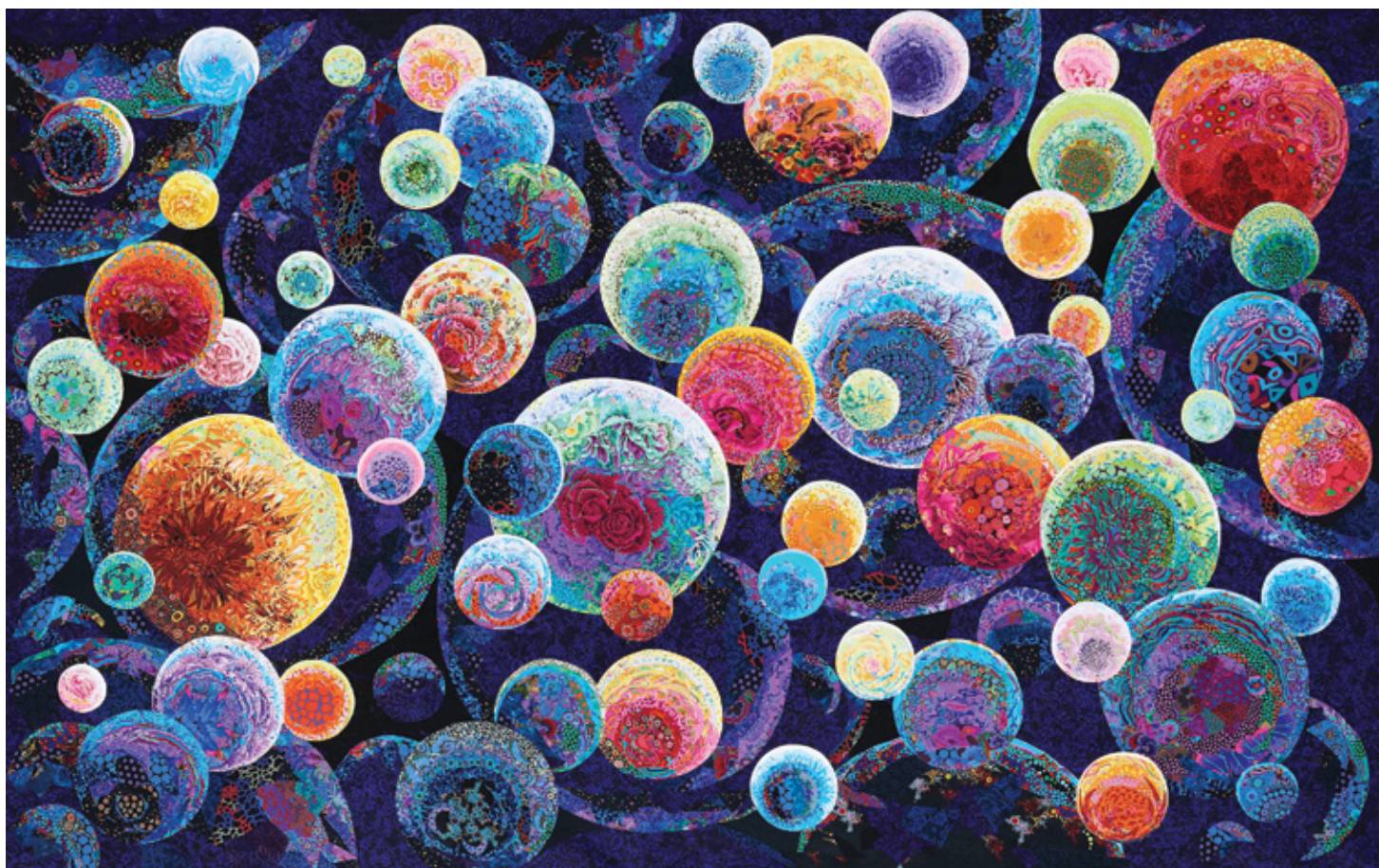
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see "Amazonas" on page 84



*right:* **Xavi**  
44 x 40 inches, 2006

*below:* **Levitate**  
72 x 116 inches, 2018



## Changing styles in contemporary quilt art

# Pattern in motion

by Sandra Sider

This article features four contemporary artists working in the quilt medium for more than thirty years: Pauline Burbidge, Michael James, Katie Pasquini Masopust, and Joan Schulze. They have international reputations not only as artists, but also as influential teachers, lecturers, and authors of books relating to contemporary quilt art. Continuing to produce textile-based artwork throughout their careers, they have transformed their art so radically that their recent pieces relate only slightly to their

earlier quilts. Nevertheless, patterned shape and line remain a constant.

During the 1980s, artists such as Pauline Burbidge began to create original blocks with unique patterning that resulted in exciting compositions. Burbidge, a U.K. artist, says that when she began making quilts, she was “wedded to the straight-edged geometric form” and pieced all her designed blocks. “However, there came a time when I needed to free my imagery up, so I began collaging, rather than piecing. Today I

### Pauline Burbidge

#### Mirrored Steps, 1983

83 x 79 inches

Collection of Shipley Art Gallery, Tyne & Wear Museums, UK

photo by John Coles

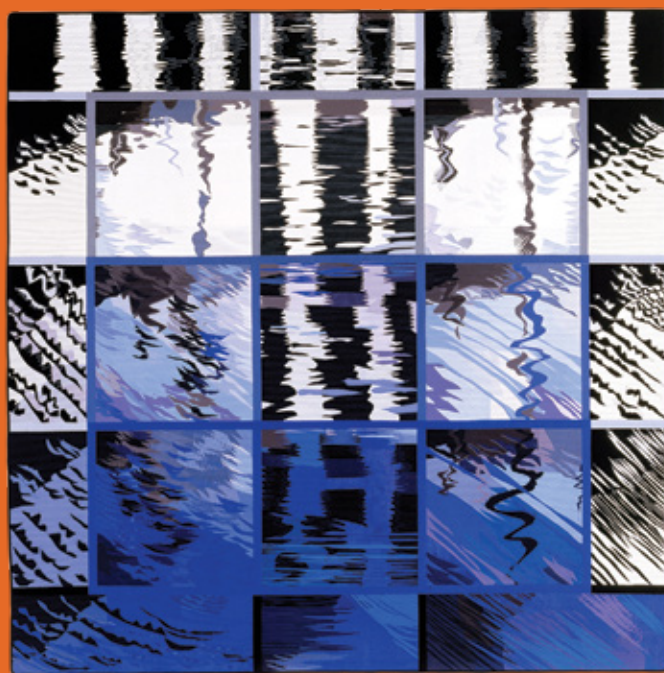


#### Dancing Lines, 1998

80 x 80 inches

Collection of National Museums of Scotland, Edinburgh, UK

photo by Keith Tidball





## Michael James

*left:*

### Red Zinger

67 x 69 inches, 1986

Private collection

photo by David Caras

*below:*

### Allegory

36 x 48.5 inches, 2016

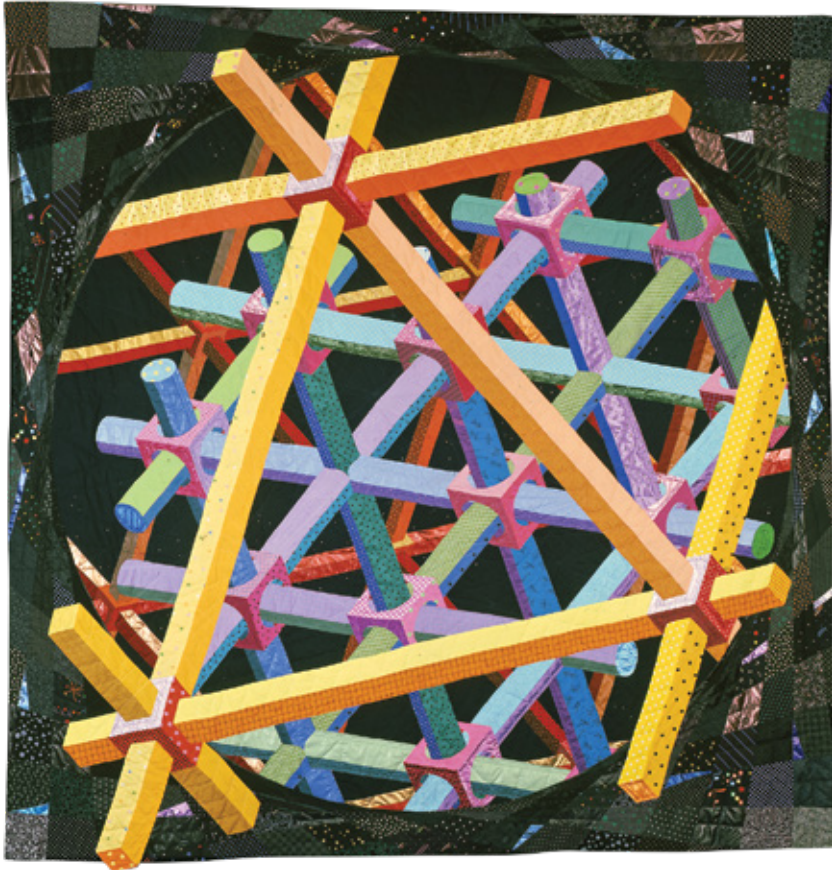
work in a very spontaneous way, allowing the images to develop directly with the cloth, without much planning.” Burbidge has always been driven by her subject matter, often expressed in patterned shapes: water reflections, plant forms, grasses or hedgerows, for example. She says, “I like to explore one theme for quite a while, and then there becomes a point when I need to explore new things, although they could be related to the current theme.” Photograms printed via cyanotype have energized Burbidge’s recent quilts, allowing her to reproduce images from nature, using the plants themselves.

Michael James, trained as a painter, began his studio quilt career with superbly formalist compositions, eventually associating his pieced designs with themes, such as music. Describing his 21st-century art, James says, “One of the things that has been an underlying current in all of my work for the last fifteen or more years really has been this idea of these emotional and psychological undercurrents of all of our lives — how do you represent that or how do you depict that?” Digital printing on fabric has been instrumental in James’s current direction, in which he plays one section of a quilt against another, offering the viewer an intellectual puzzle in the context of evocative imagery. Earlier in his career, James relied



on geometric pattern in bands of color to build his surfaces. Today, the vibrant patterns in quilted lines enrich his art and complement the imagery.

Also trained as a painter, Katie Pasquini Masopust has come full circle, recently interpreting her own paintings via the quilt medium. She developed her personal style by exploring what excites her about design and color and trying different things. She says, “I have changed my style every few years as I explore one idea to its conclusion. Then I come up with another design technique and work on that.



Now I'm creating abstract designs based on my paintings." While Masopust has always had a penchant toward abstraction, almost all her quilts contain patterned fabrics through which repetitive detail creates dynamic visual movement.

For Joan Schulze, making things led to making art. She says, "I always used what I had available. The family scrap bag was the source

see "Pattern" on page 82

## Katie Pasquini Masopust

*left:*

### Dimensional Portal

83 x 83 inches, 1994

Collection of International Quilt Study Center & Museum, Bob Masopust, Sr. Collection  
photo by Peter Stazione

*below*

### Pizzicato

46 x 72 inches, 2011

Private collection  
photo by Carolyn Wright





# Which batting is best?

by Diane Howell

Inside every quilt is a mystery, an unseen middle layer transformed by stitch into texture. This layer of nonwoven fiber is batting. It is used in almost every traditional and art quilt, and is available in a huge variety of materials, such as cotton, polyester, wool, bamboo, or silk.

What do we really know about batting? A definitive third-party study on batting's archival qualities is still to be written. Collectors as well as artists should be concerned about whether battings will stand the test of time, but is an informed decision possible?

Common sense, manufacturers' notes, and conservators' experiences guide today's wise choices. The experts agree that less is more when selecting a batt with archival properties. Avoid products with resins; instead choose products produced through thermal bonding or needle punching.

One dependable source in this matter is Spicer Art Conservation, which publishes an online journal,

*Inside the Conservator's Studio*. In a 2013 column on storage materials, it offered straightforward advice: "Look for polyester needle-punched batting. This batting is formed mechanically by fiber entanglement using barbed needles. The other commonly found battings are made with resins that bond the fibers. The resins have been found to yellow and then can transfer onto artifacts."

Another respected source is the Conserve O Gram from the National Park Service. Its frame of reference regarding fabrics also is on storage and display. The August 2004 issue states, "The most common and cost-effective natural textiles used in museums are unbleached linen and cotton. Reliable synthetic products include polyester, poly-cotton blends, and acrylic felts." The flyer cautions against using any fiber with a finishing treatment, such as fire retardant,

see "Batting" on page 86

## Select quilt battings

**Cotton**—Cotton is an all natural and breathable fiber that is most commonly found in quilts. It wears well with age and washing. Conventionally grown cotton takes a lot of fertilizers, pesticides, and bleach before it reaches the quilter.

**Polyester**—Using polycarbon fibers allows any number of loft thicknesses and sizes. This batting is lightweight, warm, non-allergenic, doesn't shrink, and is completely machine washable. It doesn't breathe as well as natural fibers and has a greater tendency to beard. It is a nonrenewable petroleum-based product.

**Cotton/Polyester** blends—Blending these two materials adds loft to the batt while maintaining some of the good qualities of the cotton, including breathability and softness.

**Wool**—Wool batting is lightweight, warm, breathable, and naturally flame resistant. It needs careful washing and drying to keep from shrinking. It can cause allergic reactions and must be protected from moths and other insects.

**Bamboo**—Bamboo and bamboo blend batting is fairly new. Bamboo is a highly sustainable plant that needs no chemical fertilizers or pesticides to grow, is breathable like cotton, has minimal shrinkage, contains no bleaches, glues, or binders, and is naturally antibacterial.

**Silk**—Silk batting is lightweight and thin, yet still warm and breathable with a beautiful drape. It is a good choice for quilted clothing. It must be washed carefully as it shrinks a good deal.

Source: Excerpted from Winline Textiles website

# We Live Here

A commission focusing on community

by Susan Else

In January 2018, San Jose Museum of Quilts & Textiles requested proposals for a piece to be installed in the Women's and Children's Wing at Santa Clara Valley Medical Center. Funded by the National Endowment for the Arts (NEA), the grant would

be administered by Silicon Valley Creates, the local cultural council, in partnership with the hospital and the museum. Projects should "take inspiration from stories of the hospital community." I was attracted by this rare call for a public textile work, but I wasn't





sure how to meet the community requirement. I was also in the middle of finishing artwork for a major solo exhibition, and I doubted that I could make the February proposal deadline.

But in the arts, you grab opportunities when they come. I make textile sculpture, some of it featuring people in their living spaces. What if I made a housing complex--with businesses on the ground floor--and then populated it with cloth figures representing the hospital's clientele? Valley Medical Center is a regional safety-net facility serving diverse communities. Perhaps I could interview patients to get a sense of their lives, their hardships and joys, their daily routines and living circumstances. These vignettes could populate the piece.

I envisioned the sculpture as infused with vibrant color, like most of my work. It would be festive and engaging but also reflect real challenges in patients'

*opposite:*

**We Live Here (overall)**

48 x 65 x 19 inches, 2019

*remaining pages:*

individual vignettes from We Live Here

all photos by Marty McGillivray

lives. A pregnant woman might be waiting for a bus, a homeless man would sit on the sidewalk, and different types of families would face different situations. The corner market would be a convenience store and the bank would be a payday loan center, but people would connect with each other despite the difficulties in their lives. The lack of realistic skin tones would allow my blue-and-purple population to resonate with multiple ethnicities.

Having gotten that far in my thinking, I was able to write a convincing proposal that reflected my own previous work. In March, I learned I had been awarded the grant. Panic set in. My proposed project was 4 feet high by 5 feet wide by 19 inches deep, on a large wooden base behind an acrylic vitrine. Could I manage to create the three-story building and 28 figures, as well as all of the furniture, vehicles, and other paraphernalia, by the December 1 deadline? I use a machine in my work, but three-dimensional elements must be finished and attached by hand. Thousands of stitches loomed in my future.

The only solution was to begin, and I did, making sample rooms and figural sculpture to use in inter-

views with the hospital community. In late March, I was given a tour of the wing and allowed to choose an alcove at the end of a breezeway for installation. This gave me accurate measurements for construction, but I still had no community interviews. Due to scheduling issues, meeting with the director of the wing had to wait a month, and meeting with patients would come after that. My original idea had been to create one interesting vignette at a time, but in the absence of interviews, I ended up constructing the whole building before the figures were made. This task was tedious, but probably better in artistic terms, because it gave me a unified building “canvas” against which to place the figures.

In May, the director spent an hour with me describing the hospital’s diverse patient population: from hipsters with good insurance to people with none;

from single-parent families to multi-generational households; from immigrants to Valley natives. She also invited me to a meeting of the hospital’s Patient and Family Advocacy Group, where I would be able to talk with patients. Scheduled for twenty minutes, that discussion went on for forty because the people at the meeting were so engaged in the project and what it might say about their own lives. A woman in a wheelchair told me that if any of my cloth figures used a wheelchair, then the building must have an elevator. An older woman talked about being isolated in her apartment with too few visits from family. Yes, I should include a bus stop, and a market as well. Would I please provide some shade for the homeless man? How about a reference to sports or working out? What about representing some kind of political action? Could there be pets?



By now it was mid-June, and the clock was ticking. I worked steadily over the summer and into the fall, incorporating most of these suggestions. Gradually the piece came together, and it seemed to work aesthetically and as a narrative. In November, I raced to sew all the elements in place. Then, with only a couple of weeks to go, my deadline evaporated because the hospital renovation was seriously behind schedule. The cultural council suggested that a January installation might be better--and then shifted that to March. I would have welcomed a few more days, but having an extra four months threw me. After a few days to regroup, I started working again, this time at a slower pace.

In some ways the extra time was an advantage. I worked more hours than I had planned (because I could!), which meant that I was able to add several

crucial narrative details, like the baby bottle under the crib and the bulletin board in the laundromat. As of this writing, the piece is finished, *really* finished in a way that it wasn't in late November. There is still no firm installation date, but that is par for the course with institutional remodeling. I have faith that *We Live Here* will soon take its place at the end of that breezeway.

*Susan Else is among a small number of artists making figurative sculpture in collaged and quilted cloth, and her current work often incorporates sound, light, and motors. She started making sculpture in 1998, when she added three-dimensional elements to an art quilt. She has shown extensively since then, and her work is in public and private collections. Although she has completed many commissioned pieces, **We Live Here** is her first NEA-funded project. Susan Else has served on the SAQA Board of Directors since 2015.*



# Navigating the digital photography wilderness

by Deidre Adams

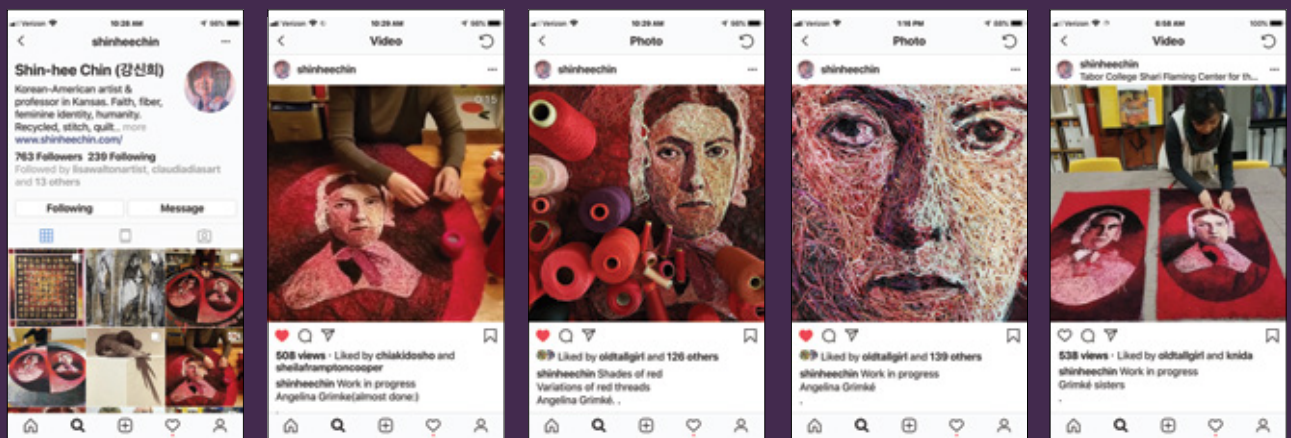
When you begin to think of just how many images we're bombarded with on a daily basis, you quickly realize that using social media and other digital means to share and promote your artwork means you have some formidable competition for attention. How do you make sure your images get noticed?

Technology has undergone rapid and significant changes in recent years. One area of daily life that has seen some of the most dramatic evolution is the way in which images are captured, stored, and consumed. Due to the rise in availability and quality of smartphones, it is now estimated that more than 85% of the more than one trillion images captured every year are taken with phone cameras. Whether on social media, dedicated websites, or in emails from your friends and family, the vast majority of photographs you now see are digital.

These days, when we want to share a vacation album or photos of the new family member, very

few of us would bother having prints made. This migration to digital imagery is now also true of your artwork portfolio.

Whether your platform of choice is Instagram, Facebook, Twitter, or even your own blog, there are plenty of resources available to help you with strategies for becoming an effective and popular producer of social media content. For a visual artist, though, the most important feature that all these platforms have in common is that they are tailored for showcasing visual content. This means that the quality of your photography is your top concern.



Artist Shin-hee Chin's Instagram feed demonstrates effective use of photography to showcase her work. She includes photos and video of her process along with close-up and full views of the work itself.

## Audience and purpose

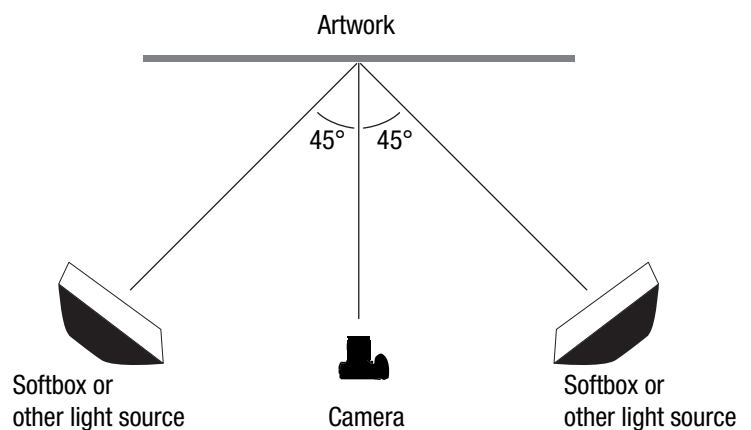
When thinking about your reason for taking a photograph, consider your audience. On social media, your goal may be as simple as keeping yourself in front of your followers. You might want to show how you make time for your work every day, or what kinds of things inspire you, or even what things in your life are keeping you away from your work. Viewers love to see work in progress and process photos. In these instances, an impromptu shot taken with your phone should be adequate. Take time to consider the setup, angle, and lighting. Is it easy for the viewer to understand what's being shown? Is the photo properly exposed? If not, it should be easy enough to reshoot it or use the basic editing tools in your phone to improve the shot. If you can't enhance the photo enough to make it worth posting, wait for a better opportunity.

## Shooting for your portfolio

If your goal is to showcase a particular artwork, you will need to spend more time on the setup. This is true even if you're only going to post it on Instagram. You don't want the garage door or hands and feet showing in your photo. Any extraneous elements will seem unprofessional and distract from your work.

Quilts and other two-dimensional artwork should be shot flat and straight on, with good lighting and sharp focus. Ideally, pin or hang your work on a flat wall. Set your camera on a tripod and make sure it is level and facing the quilt straight on. (The tripod is also a must if you need to take a longer exposure due to your lighting conditions.) Most cameras have grid guidelines you can turn on to help you see when things aren't squared up. Many even have a level feature.

No matter what kind of camera you have, the more you can learn about its features, the better your images will be. This is time well spent. If you're using a phone camera, research the app's features and learn how to use them. If you have a dedicated digital



camera, find the manual and read it. For example, understanding and using white balance properly is critical to achieving accurate color. Understanding how to control exposure will mean that your photos won't be too dark or too light. Some problem photos can be improved with Photoshop or other software, but if you don't know how to do that, it's best to get it right in camera.

Next, you will need to consider lighting. It's important to make sure that the light falling on the quilt is the same from side to side and top to bottom; not darker or lighter from edge to edge. The color temperature of your lighting should also be the same,

which means that you can't use a window for one side and an indoor lamp for the other. The ideal setup is to have two light sources equidistant from the piece and set up at 45° angles to it. Be sure the image is properly focused. After you shoot it, zoom in to 100% view and check to see if it's sharp. If not, reshoot. Sometimes you can do better than your camera's autofocus by using manual focus.

### The spectrum of possibilities

For Instagram, which is meant to be viewed on a small screen, image size and quality are not as much of a consideration as they will be when your photos are destined for a dedicated website where large, zoomable images will help your viewer to see all the details of your work up close and personal. If you're entering work for a juried exhibition or if you plan to send your photos to gallery owners or curators considering your work for exhibition, image quality becomes even more important.

So far, this discussion has focused on images meant for screen viewing. What if you've been asked to send photos for a printed magazine, book, or catalog? For print publication, the stakes are considerably higher. One of the main reasons for this is that the resolution required for a printed image (300 DPI or PPI) is much higher than that needed for screens (72 PPI). *[Ed. note: DPI (dots per inch) and PPI (pixels per inch) are slightly different technically, but for purposes of this discussion, the distinction is not important.]* For example, if you want to display an image 4 inches

wide on screen, you only need 4 x 72, or 288 total pixels in width. For print, you need 4 x 300, or 1200 total pixels — more than 4 times as much.

These days most cameras have more than enough resolution for most purposes. However, size is not the only factor in determining the quality of an image. It doesn't matter if you have 14 megapixels in your image if those pixels produce a low-contrast or noisy image lacking in sharpness and detail. The size and quality of the camera's lens and sensor are also critical factors. The sensor is analogous to film, with a full-frame sensor equivalent to a 35mm camera from the film days. As with film, the smaller the sensor, the less information and detail it will be able to capture. A full-frame digital SLR camera is naturally going to be much more expensive and difficult to carry around, but the tradeoff is that you will get much better quality optics and electronics that cannot be matched by something you can put in your pocket.

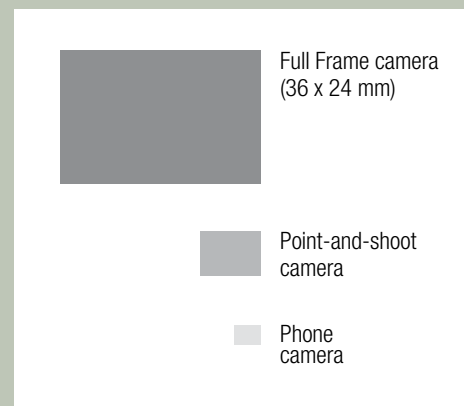
The next consideration is studio lighting. You may be able to get by with natural light or your in-camera flash until you need the best quality images. At that point you will need to consider dedicated studio lighting. There are many options available, and no one solution fits all needs. If you want the best photos you can get and you're not willing to invest the money for quality equipment or to invest the time needed to learn how to use it, consider hiring a professional to shoot your quilts. That gives you the time to focus on what you're best at, which is making your artwork.

see "Photography" on page 85

### Lens size comparison\*



### Sensor size comparison\*





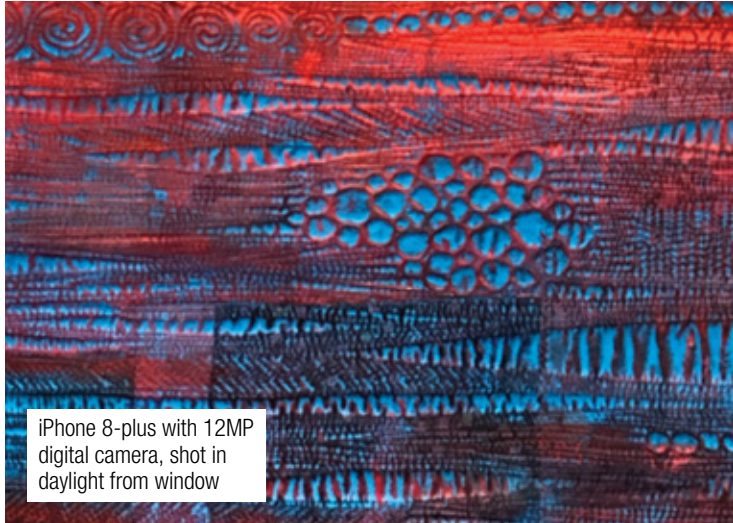


These images show the different results obtained with different cameras. The image at left shows the overall of the artwork reduced to 25% of the image size from the camera, and the detail at top is cropped from the same photo but shown at 100%. These were taken with a Canon 5D Mark IV, a digital SLR, with controlled white balance and exposure. The images below were taken with a point-and-shoot (left) or a phone (right) with automatic exposure and white balance. They are labeled with the specs.

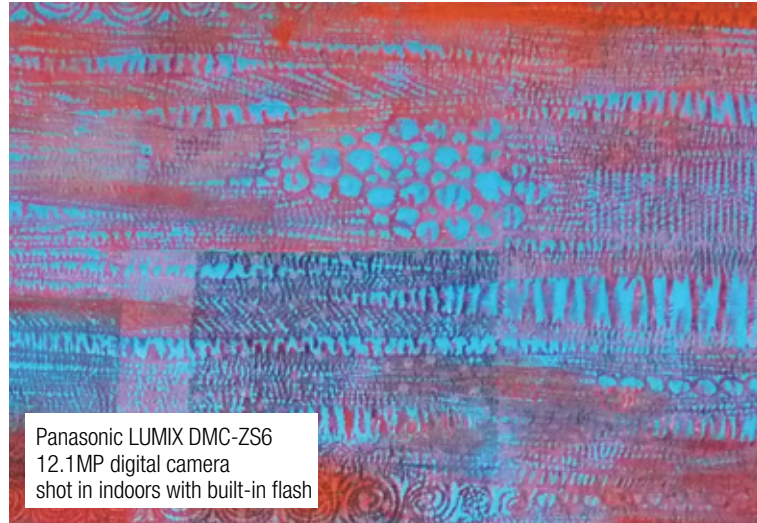
all photos and artwork by the author



Panasonic LUMIX DMC-ZS6  
12.1MP digital camera  
shot in daylight from window



iPhone 8-plus with 12MP  
digital camera, shot in  
daylight from window



Panasonic LUMIX DMC-ZS6  
12.1MP digital camera  
shot in indoors with built-in flash



iPhone 8-plus with 12MP  
digital camera, shot indoors  
with available LED lighting

# Rod Daniel

**Lucca, Italy**

Rod Daniel has lived a creative life. A professional musician and music educator, he also created visual art in various media. It was a chance encounter that allowed art quilts to be a new passion for him. Today, his realistic work delights viewers, and he readily shares his technique with students. Along his journey, he has found a constant companion in change.





**Blue Chevy**  
30 x 44 inches, 2014

### **Fiber art surprise**

My journey to art quilts began in 2010. I tagged along with my partner to the Empty Spools Seminars in Monterey, California. I appreciated the quilting art form, but it held little interest for me as personal expression. While enjoying the venue environs, I visited a class taught by Susan Carlson. I was awestruck by the art created by her students. The following year, I came back to study with Susan.

Because I had absolutely no quilting experience, I was intimidated by the skills of the other students. However, my lack of knowledge served me well. Most students struggled to let go of strict, ingrained rules. I found freedom in improvisation. Because I was accustomed to drawing and painting, incorporating fiber was a natural progression. Plus, I loved the tactile nature of fiber. I also loved the search for the perfect piece of fabric to solve a visual conundrum. I was the proverbial kid in the candy store.

At the most basic level, my quilts are fabric appliques. I feel like I am painting with fabric. I love the challenge of blending fabrics so that the movement between color and shadow is seamless. I have a ridiculously large stash of tiny pieces of fabric that serves like a palette of paints. I finish my quilts progressively with thread embellishment and thread painting. Many people first register my pieces as a photograph or a painting. When they move close, they realize, 'Good golly! This is a quilt!'

### **Photo inspiration**

Many of my works are based on photographs. More often than not, the photographs that inspire me are created by my partner, Jim Carnevale. Whatever the

source, I need to be excited about recreating an image in fiber. If the image is a landscape, it must remind me of a special place I can visit in my mind's eye. Old things--architecture, cars, household items--all inspire me. An old car can trigger memories of long-forgotten experiences. If there is an animal or person in the image, it needs direct eye contact to allow personal connection with a viewer. My ultimate goal is that the viewer is inspired by the image, too.

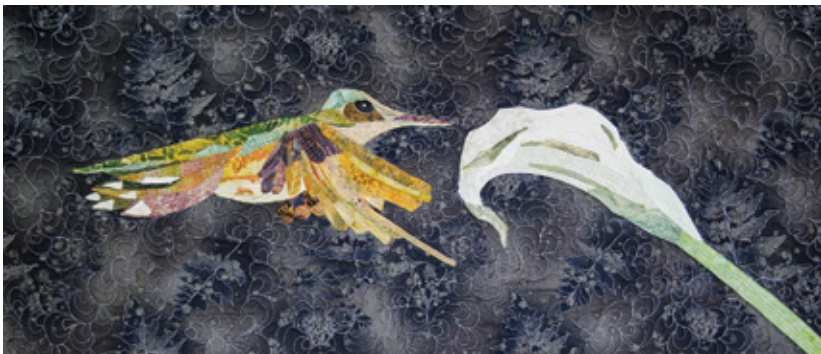
My work has been accepted into many exhibitions based on its realistic images. I find that viewers are pulled

into a piece that they recognize. When viewers realize they're looking at a quilt, they're even more attached to the image.

In 2011, I created my second art quilt, *Pauline's Ford*, shortly before the opening of the New Mexico State Fair. I had the crazy idea that I would submit my quilt to the fair's quilt exhibition. After I arrived at the fairgrounds to drop off my quilt, I looked at other quilts being submitted. They were traditional pieced quilts, expertly assembled and stunningly beautiful. I felt that my quilt was not worthy, and I decided to take it home. An attendant convinced me to leave the quilt so that I could see it hanging with the others. I left the piece, but remained unhappy with my decision. I made no effort to view the exhibition. Midway through the fair, a friend called to congratulate me on the ribbons on my quilt. He told me that one ribbon was First Place, and the second ribbon was Best of Class. I nearly fell on the floor. I realized that while the work I produced was distinctly different from precise, traditional quilts, at the same time it was art that spoke to viewers.

### The Approach

24 x 36 inches, 2015



### Ties that bind

Most of my work involves the beauty of nature, and the occasional cowboy. I hope that those who view my work are moved by the beauty of a hummingbird from Costa Rica, or a deep ravine in the Grand Canyon. I try to project my connection to the subject. Shortly after the [2016] mass shooting at Pulse nightclub in Orlando, Florida, I was

### Buddies

30 x 41 inches, 2015

in my studio, disturbed by the violence. In response, I created a quilt that included the names and ages of each of the victims. Connecting them was a flowing red line that represented their shared link in death. This quilt was displayed in several venues throughout the southwestern United States. In each setting, it recalled for viewers the pain and senselessness of the incident; in many cases, tears flowed. To me, that emotion proved the piece's effectiveness as a messenger.

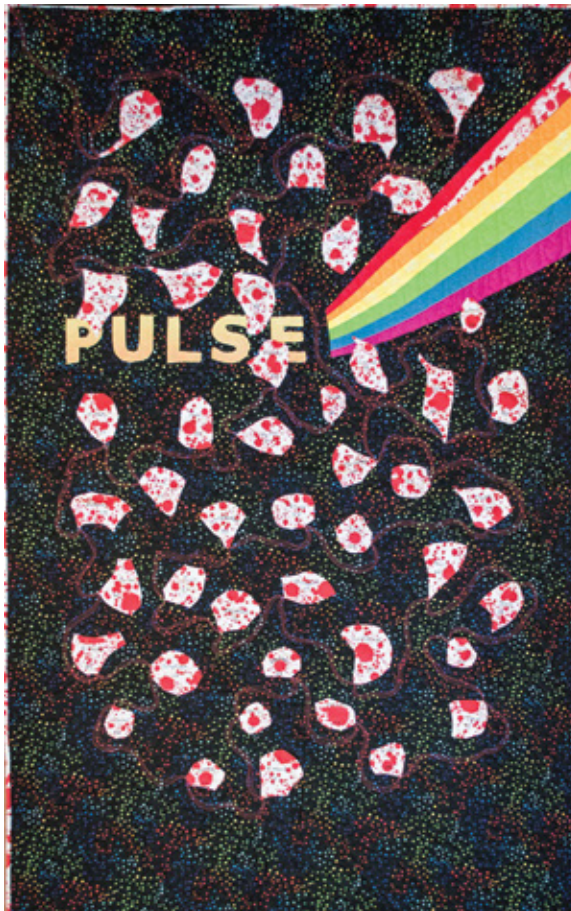
### **Change is constant**

My work changes with each new piece. I began my art practice using raw-edge construction. Today, I mostly work with rolled edges for a sharper look. I am experimenting more with abstract designs.

Now that I live in Lucca, Italy, I will work with more Italian images. I have a long list of projects, including images of ancient architecture and classic Fiats and Vespas [scooter motorcycles]. There are many venues to display quilts in Italy. I hope to create a body of work that will speak to my Italian friends. In September 2018, the town of Lucca sponsored its first ever, and perhaps its inaugural, quilt exhibition; several of my pieces were included.

I hope that people look at my work and get a sense of my excitement for quilting as an art form. I create a new piece for my own inspiration, but I want others to be inspired by my work. Nothing pleases me more than to see beautiful art quilts created by folks that I have introduced to this appliqué technique. The art that I help others create truly defines the success of my work.

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



*left:*  
**Can't Find a Pulse**  
65 x 41 inches, 2016

*below:*  
**Sitting Pretty**  
37 x 48 inches, 2013





# Karol Kusmaul

**Inverness, Florida**

Karol Kusmaul's art quilts are grounded in the artistic skills she taught to others. After thirty-two years as an art teacher in Florida public schools, she has come into her own as a textile artist. With a winsome style, her portraits and other works make her message clear: The world is full of wonder.

## **The first quilt**

My first quilt was made with my third-grade students in 1978, the first year I taught. We were asked to make something for a county fair display, which made me think of quilts. I had students gather fabric, which we cut into five-inch squares. The children were enthralled when I brought in my old Singer sewing machine and sewed the squares together. We tied the layers with yarn and I added a muslin binding. That quilt had many mismatched fabrics, but it was lovingly made and beautiful.

I continued to make quilts for my family, learning from library books and the Internet. I taught my mother to quilt from 1,000 miles away and while we were together on family trips. That experience led me to teach traditional quilting at our local vocational/technical school. My first class samples were nine-patch lap quilts. The top for one was made from men's pants purchased at

a thrift store. Other samples had only three coordinating fabrics. I have come a long way since then. Today my quilts are likely to have as many as 33 different fabrics!

### Facing forward

During my last nine years in the public schools, I taught at the high school level. I enjoyed working with students on portraiture; it may have been then that I discovered my fascination with faces. When I retired in 2010, it was time for me to play with art and fabrics.

I find I have two main approaches to creating art quilts. One is totally spontaneous, imaginative, joyful, and whimsical, with no preconceptions about how a piece will turn out. I let the fabrics direct my decisions and just play with possibilities as I go along. My other method is to reference a photograph. In that case, I often use realistic shapes but select unusual colors or prints and place them in unexpected ways. I often let loose and include impulsive additions.

My style has evolved in that I'm much more fearless when it comes to using multiple prints and pattern combinations than I was years ago. I remember telling my future husband in the early 1970s that he couldn't wear a flowered shirt with plaid pants. Look



*above:* **Grandma Magic**

74 x 31 inches, 2017

collection of Frank Klein

*left:* **Flirting**

28 x 26 inches, 2018



**Army Dad**  
19 x 17 inches, 2017

**Pottery**  
23 x 19 inches, 2016



at my work now! At the same time, my art quilts have become more detailed and refined.

### **Themes and messages**

I'm visually motivated and take thousands of photographs. I'm also inspired by many interesting things that I see or feel strongly about. Angst, joy, curiosity, and general nosiness can prompt me to begin a new work. I made a series of quilts about aging, loss, and dementia when my parents experienced those things.

I find it difficult to pass up a call for entry because I immediately begin to brainstorm how I might interpret every theme that I come across. The main messages in my quilts are: We are all rare and interesting beings. Everyone has a story. Everyone matters. The world is a wonder-filled place.

### **Creative order**

I especially enjoy making portraits, but also still life, landscape, and abstract pieces. I'm drawn to interesting patterns. I pay attention to the principles of design, especially contrast.

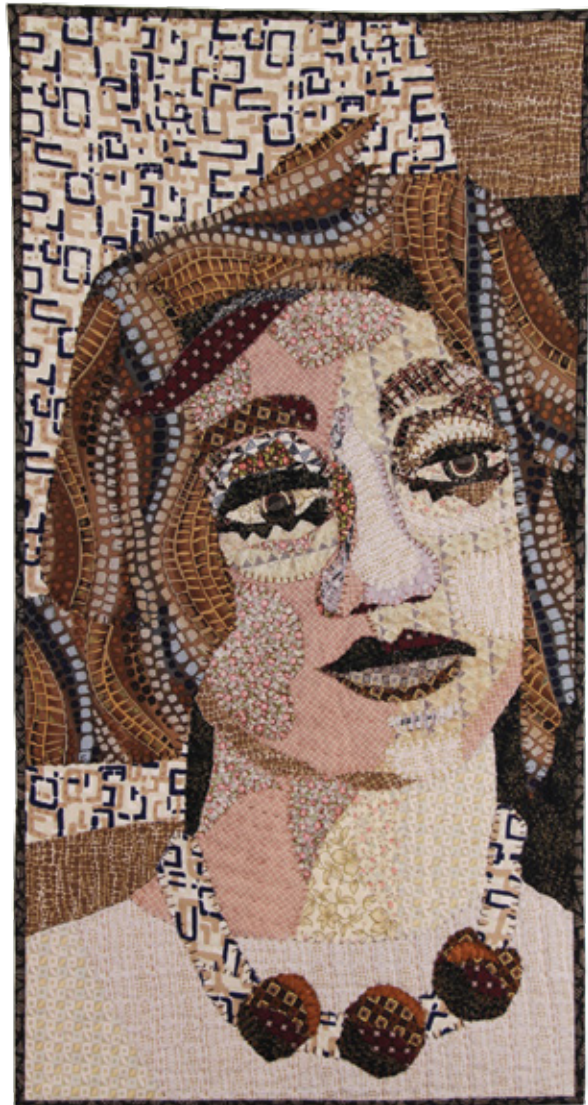
My process in building an art quilt:

1. Start with a big, empty piece of batting, a bit bigger than the finished size.
2. Choose a color palette. Make sure that you have light, medium, and dark values.
3. Randomly cover the batting with a background using all three values. Rotate the background and consider all four orientations.
4. Cut and pin on the largest shapes.
5. Stand back and study. Squint. Adjust. Change your mind. Don't spend too long debating. Make progress.
6. Add more large shapes. Trim. Or keep patching. Repeat Step 5.
7. Add details. Repeat Steps 5 and 7, then Step 5 again.
8. Hand appliqué pieces during football, basketball, golf, and baseball television coverage.
9. Add a backing fabric. Hand or machine quilt. Add binding or facing.



right: Song  
33 x 17 inches

below: Enthroned  
34 x 28 inches, 2016



I rarely sketch. I draw with my scissors. I prefer pins to glue or fusibles. I want the freedom to move pieces as I change my composition. Collage is wonderfully freeing for that reason.

My materials are simple: pins, scissors, needle, threads, and a huge palette of prints comprised of commercial fabrics and clothing discovered at various thrift stores. I truly enjoy the thrill of the hunt for interesting patterns on dresses, skirts, pants, and shirts. I've even found fantastic prints on men's boxer shorts.

### Expanding horizons

In 2007, I purchased a long-arm quilting machine and started a business finishing and creating quilts for others. Occasionally, I complete a project that someone's great-grandmother started decades ago. The

business has been very successful and has given me the freedom and finances to travel, take classes, and connect with quilt artists around the globe.

Because of my interest in art quilts, people, and responding to themes, in summer 2017 I reached out to create a virtual fiber artist collective of eleven artists from several countries. We decided on our title together: *Cloth in Common*. We take turns proposing a new prompt every two months. We also take turns writing our thoughts about each theme on our blog. You can read the blog and see our work in the "Galleries" tab at [www.clothincommon.com](http://www.clothincommon.com). We're learning about one another and our world, and finding out what else we have in common. The world is a wonder-filled place.

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

# Brenda Gael Smith

**Copacabana, NSW, Australia**

Brenda Gael Smith's work is vibrant, dynamic, bold, and resonant. Using her own hand-dyed fabrics, she makes her abstract pieces come alive with the shapes and colors of the world around her. It is this close relationship with the natural world that allows Smith to define and share the essence of her very real and down-to-earth subjects.





### **Composed beginning**

I learned to sew by a kind of osmosis, watching and helping my resourceful and talented mother clothe her six children. My father, a keen amateur photographer, encouraged me to use a camera from a young age and to explore composition. Together, my parents instilled a sense of wonder and a love of being outdoors that now fuel my art.

I made my first quilt as a university student more than 30 years ago. It is a glorious seersucker affair made from factory offcuts. I created the design without reference to books or anyone who knew about quilting. Interestingly, echoes of that first quilt are in my current textile art.

### **Forward to 2000**

My job as a partner in an international law firm involved demanding clients and long hours. I'd just come off several months of eighteen-hour days when one of my friends announced she was pregnant. I made my first baby quilt with guidance from the book *Spectacular Scraps* by Margaret Rolfe and Judy Hooworth. It took a full weekend, but making that quilt was exhilarating and energizing. Once I discov-

ered the magic, pattern, and color of quilt making, there was no stopping me. I made scores of baby quilts as I honed my technical and design skills. I completed an online City & Guilds course with Linda and Laura Kemshall that introduced me to the principles of design and reinforced quilts as art.

### **Keeping focus**

I am most fully alive when I'm immersed in nature or working in my studio overlooking the ocean. I'm driven to abstraction. It's a persistent and insistent force. Through abstraction, I capture the essence of



*left:* Flotsam & Jetsam

36 x 37 inches, 2018

*right:* Integrifolia #2: Unlocked

16 x 16 inches, 2017

*right:*

**Dreamlines #9: Big Data: Contraflow**

40 x 23 inches, 2019

*below:*

**Seachange: Whale Tracks**

73 x 31 inches, 2018



my subjects. Much of my work is inspired by the color and patterns of the natural world. I constantly test how far I can pare back my compositions and yet retain a connection to their inspiration source. Other times, I am compelled to explore the rhythms of geometric shapes for their sheer beauty.

Daily walks are a creative habit integral to my studio practice whether I am home or travelling. By closely observing my surroundings and taking hundreds of photos, I have a bountiful inspiration bank that informs my work. Working improvisationally, I refine line, shape, color, and texture to evoke a sense of place, express an idea, highlight an issue, or elicit an emotion.

**Step by step**

For works that are a prescribed size, I usually prepare sketches on my iPad or in my journal to identify key elements and relative scale. Otherwise, I let the



selections from **Copa Abstractions**  
6 x 6 inches (9 x 9 inches framed), 2016-2017

composition evolve on my design wall. My preferred technique is freeform piecing. Sometimes this presents engineering challenges, but constraints and problem-solving are part of being an artist.

I create with a palette of my own hand-dyed fabrics. I'm drawn to bold and vibrant colors and mainly work with solid-colored fabrics. Solids work like paints and make the lines and shapes in the design more visible. With solid fabric, seam lines show and edges are sharp. I love that with a simple set of tools and a stack of solid fabrics, I can create my own personal marks and patterns.

I am also in awe of the transformative power of stitch. My textile sketches and paintings are complemented by intensive machine or hand stitching. The resulting texture is central to why I chose the art quilt medium.

### **Series work**

Working in series involves repetition, reflection, refinement, and reward. I find that as I get to a deeper understanding of my process and subject matter, I improve upon my depiction of the essential. Familiarity and mastery bring clarity.

My work is constantly building on what has come before. Because of this, it can be difficult to discern when one series ends and another begins. I find it is most meaningful to present my portfolio in broad,

overarching themes. Under each theme, I explore sub-series in more depth.

Some collections, such as my *Copa Abstractions* weekly art project, have definite beginning and end points. In September 2016, I embarked upon this self-guided art project: I declared that each week I would complete a 6x6-inch textile work in abstract form reflecting Copacabana, New South Wales, Australia, and post a photo on my blog. Fifty-two weeks later, I had amassed a collection celebrating the colors and patterns of my environment — the ocean, rock pools, wildflowers, birdlife, the heathland, and more.

My early work was characterized by fine curved lines, which I revisit from time to time, especially in my *Flying Colours* series. A spine motif is a recurring structural element underpinning much of my current work. It's a highly versatile motif that plays with perceptions of positive and negative space as I vary spacing, amplitude, and scale. Presented horizontally, the motif lends itself to landscapes and seascapes; vertically, it provides a proxy for trees, wildflowers, and more. Shape was the focus of my 2018 monthly art project, *Taking Shape: Cues from Nature*. I'm excited to see how this experience manifests itself in future work.

Throughout all of my work, regeneration, growth, persistence, and resilience are recurring themes. I hope to impart my sense of wonder of the natural world and affinity to place.

# Elena Stokes

Clinton, New Jersey

A horizon line creates endless possibilities to express transformation. It opens the spirit. It calms at the end of a day. It beckons. Above all else, it is the heart of her successful originality.



## A dramatic entry

I don't have any formal training in visual art aside from grade school art classes. My passion was theater. I majored in theater in college and earned a degree from the American Academy of Dramatic Arts in New York City in 1981.

But I also loved everything vintage. Long before it was trendy, I scoured flea markets and thrift stores for 78 rpm records, Hall teapots, old linens, and vintage clothes, which is where my interest in textiles began.

When my acting career failed to soar, I became restless for another creative outlet. At a country auction in 1991, I bid on an old quilt that inspired me to take a 12-week sampler quilt-making course at The New School/Parsons. It was taught by Margit Echols, who gave us the skills to create our own original designs. A seed was planted.

As a member of Empire Quilters in Manhattan, I participated in a Franco/American pen pal exchange where I met my pen pal, Geneviève Rampal. She was a contemporary quilter and sent me catalogs of innovative European art quilt exhibitions. In 1998, one catalog had an art quilt by Dirkje van der Horst-Beetsma called *And Then There Was Light*. That changed everything for me. Her work broke all the construction rules. It had no piecing, just bits of raw-edged fabrics put down like blobs of paint and stitched over. I didn't know how she built it, but it didn't matter. I would figure out my own construction method and imagery.

## Style makeover

I lived in New York City for more than twenty years amid dirt and noise and crowds. It's no wonder why I like landscapes: green, sky, water. Space. Quiet. For my first attempt at raw-edge fusing, I tried to recreate a sunset reflection on water lilies à la Monet. My large stash of hand-dyed fabrics and batiks lent themselves to impressionistic landscapes. I was pleased with the result but had some construction difficulties with the fusible. I grew leery of fusibles; plus, I took a hiatus from quilting for several years. When I returned, I used a different fusible with great results.



After a few years of making impressionistic landscapes and waterscapes, I wanted to try something abstract. Rothko's large abstracts, minimal shapes with complex layers of Color Field Painting, fascinated me. I felt the power of them. I wanted to do something very minimal expressing that kind of strength. However, it had to be my own work, not a derivative copy.

I looked at my work and saw that it included expansive vistas with strong horizon lines. I took that one element, the endless horizon, and used it as the basis of my abstract work.

There is nothing more powerful than standing in an open space looking at its vastness. It's a moment of grace. It speaks to something deep inside and reaches to something far beyond. I see the horizon line as a visual delineation of a transformational

*above:* **Horizon XII: Peace and Quiet**

43 x 63 inches, 2017

*right:* **River Dreams**

60 x 40 inches, 2018





shift--be it emotional, mental, spiritual, or physical--that stretches into infinity. Nothing stays the same.

I leave the fabrics and quilt edges raw to support a sense of endlessness. The distressed quality adds beautiful texture, one that reminds us that impermanence is inherent to change.

### Material influences

Around 2013, I discovered silk sari ribbon. It is made from old silk saris torn into long strips, sewn end to end and twisted up into skeins. It comes in a variety of colors and prints, and a wide variety of silks: brocades, satins, twills, and organza. I've been working with these ribbons exclusively.

My parents grew up during the Depression, so we were taught to be thrifty. Being the



*top:*

**Infinity VI**

46 x 84 inches, 2015

*far left:*

**Horizon XIX**

12 x 12 inches, 2018

*left:*

**Horizon XX**

12 x 12 inches, 2018



## Solaris

76 x 32 inches, 2018

youngest of four children, I grew up in hand-me-downs. Using old saris for my artwork seemed a natural idea, one that embodied the meaning behind the work: transformation.

### Artistic process

My imagery comes to me in a variety of ways, from views of my surroundings to a collection of inspiration photos found online. Sometimes I'll do a rough sketch from memory or fantasy. Sometimes a design just comes to me out of the blue.

My construction method is straightforward. I cut batting to size, iron a fusible to both sides, and fuse fabric on the back, usually old silk sari yardage. I pin this starting point to my design wall. Then it's a slow process of ironing the sari strips, cutting and layering each piece of silk, pinning, tweaking, and re-pinning until I'm happy with the effect. I fuse the composition in place with a small craft iron. Throughout this process, I assess the design and make needed changes.

I quilt on a low-tech, diehard, antique Singer 201. Its wood cabinet is set against a large table to provide a flat surface area on which to move the quilt. I quilt long horizontal lines, simple and irregular for an organic feel.

I'm not the most prolific or disciplined of artists. I don't constantly work on art. I work slowly and am easily distracted. I wait for inspiration, exactly what they say not to do. But the first thing I did to move forward with my art practice was decide I wanted to be an artist. That meant doing original work drawn from deep within me. I think my work is successful because it resonates with viewers, jurors, editors, and clients. It resonates because it's authentic.

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



# FORCED *To Flee*

Throughout history people have been forced to flee from their homes due to war, oppression, natural disasters, and human rights violations. The refugee crisis has imposed severe impacts on the social, economic, and political structures of host countries, especially poor and developing countries. This powerful and timely exhibition illustrates the global challenges arising from the current refugee crisis impacting countries across the globe.



**Betty Busby**  
**Mourning Doves**  
41 x 50 inches, 2011

**Kathleen Loomis**  
**Tired and Poor**  
17 x 20 inches | 2018



**Mary Palmer**  
**Prayer**  
132 x 36 inches | 2017

photo by Christian Haubold, Bridgemount Photography





# the collector's bookshelf

Reviewed by Patricia Kennedy-Zafred

## **The Marbaum Collection: A Collector's Choice of Contemporary Quilts**

**Edited by Anita James, with Foreword by Marvin Fletcher**

92 pages, softcover, full color

Published by The Dairy Barn Arts Center, 2017

Available for purchase from The Dairy Barn, \$18.95

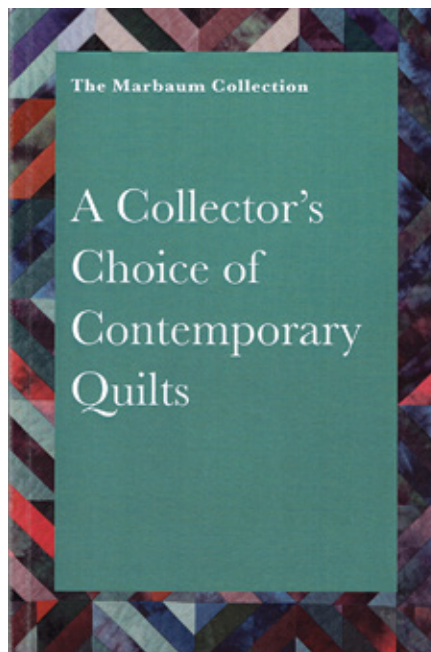
[dairybarn.org/product-category/books](http://dairybarn.org/product-category/books)

Although *The Marbaum Collection: A Collector's Choice of Contemporary Quilts* is a catalog of quilts, this compact publication is essentially a love story. Every page is an expression of the love that Marvin and Hilary Fletcher shared with the art quilt community, individual artists, art organizations, and fundamentally, each other.

The Collection, aptly named after the Fletchers' fathers, began with the initial purchase of a piece by Holley Junker from *Quilt National '85*, as a surprise 20th-anniversary gift from Marvin to Hilary. Hilary's position as Project Director of Quilt National at the Dairy Barn (1982-2006) placed her in the unique position not only to view all the quilts submitted as entries, but also to see firsthand the accepted works on display.

Hilary was passionate about her work at the Dairy Barn, and often developed personal relationships with participating artists. The Fletchers' appreciation for art quilts was evident, and over time, their purchases increased, filling the walls of their home. Their funds helped existing artists maintain a studio practice, and often boosted the career and confidence of an emerging quiltmaker.

As the Fletchers traveled, they collected quilts from other sources, including commissioning quilts from artists they particularly admired. After Hilary's death in 2006, Marvin Fletcher continued to acquire quilts, supporting individual artists from a variety of exhibition venues, and supporting SAQA's exhibitions and auctions.



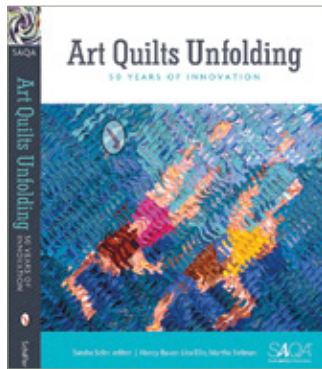
Although this full-color catalog does not contain all of the Collection, three featured groups of quilts are presented, including "Nature Appreciated," "30 Years of Quilt National," and "Variations in Techniques." The Marbaum Collection was donated in 2017 to the permanent collection of the San Jose Museum of Quilts & Textiles in celebration of the Museum's 40th anniversary; an unprecedented gift of 87 art quilts. A chronological survey of the Art Quilt Movement, The Marbaum Collection represents the very personal preferences of two passionate collectors.

"Nature Appreciated" contains realistic and abstract works that reflect on inspiration provided by the natural world in a variety of ways. Joan Colvin's *Vine Maple* (2002) plays well among the pages with Ardyth Davis's *Reef 2/Blue* (1996) and Charlotte Ziebarth's *Urban Reflections #1: Lake Merritt Series* (2012).

"30 Years of Quilt National," starting in 1985, features innovation and interpretive design, beginning with Junker's *Flowerseed Farm*, and

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see "Collector's Bookshelf" on page 88



# Art Quilts Unfolding

Sneak peek

Published by Schiffer Books, *Art Quilts Unfolding* offers full-color images of 400 masterpieces along with engaging interviews and profiles of 58 influential artists, key leaders, important events, and significant collections. Available in the Store at [saqa.com](http://saqa.com).

## Michael Cummings

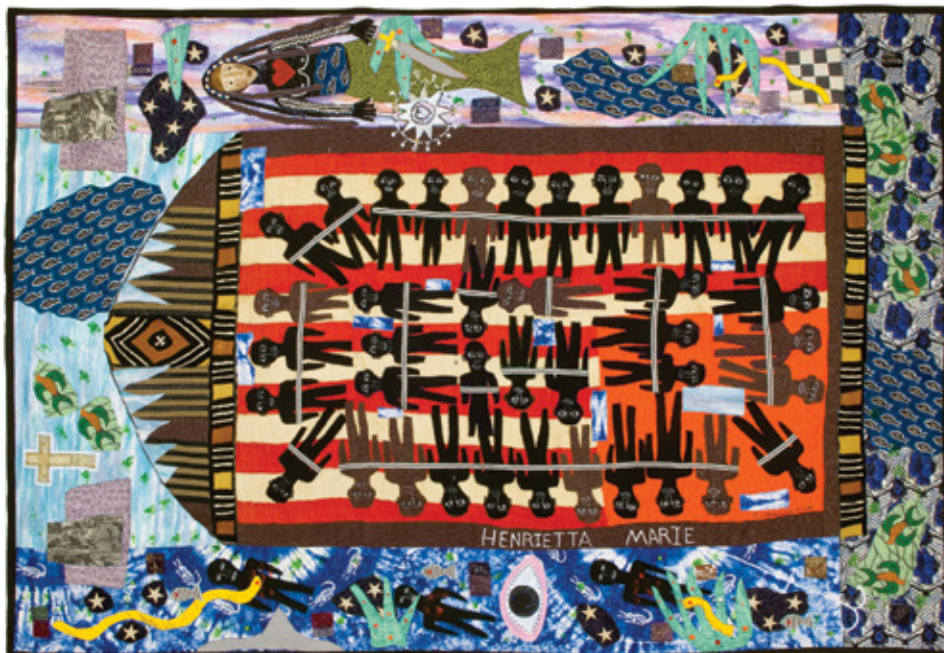
Prior to creating quilts in the 1970s, I had been making collage works for several years, using pieces of paper, photos, and fabric to make collage narratives. It was an easy transition from collage to appliqué construction in fabric. What I like best in quilt making is attaching three-dimensional objects to embellish my designs and enhance the narrative. To visualize an idea and see it develop as my hands physically construct it is both exciting and gratifying. I allow for spontaneity, for exciting surprises. To step back and see what your imagination has created is an exhilarating moment.

My style of quilting is influenced by a variety of art forms and artists. I listen to all types of music when I'm working, but jazz is my favorite and I have made several quilts on the theme of jazz. The songs of folk music (e.g., Bob Dylan) caused me to appreciate

narrative structure, and I gradually introduced that into my art. In the beginning I was constructing quilts by hand for about a year, and then I purchased a sewing machine from Macy's. After thirty years I am still using my domestic-model sewing machine. I call it my "dance partner" because of all the large swaths of fabric that I swirl around.

No one inspired me to become an artist. I always had an inner voice telling me to make art. By the age of 10, I had decided my career in life. Vincent Van Gogh's painting of sunflowers made a profound impression on me as a child. His brilliant colors and brush strokes dancing on canvas reinforced my desire to be an artist. The greatest influence on my quilt making has been Carolyn Mazloomi. She founded the Women of Color Quilters Network (WCQN), of which I am a member.

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



**Slave Ship Henriette Marie**  
120 x 156 inches, 2007

Collection of the International Quilt Study Center & Museum, University of Nebraska, Lincoln

photo by D. James Dee

# Portfolio

***Studio Art Quilt Associates (SAQA)*** is pleased to present our Portfolio gallery. Each issue of *Art Quilt Quarterly* features 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 2019, exhibitions of SAQA member work will travel to Australia, Canada, China, the Czech Republic, England, France, Ireland, Italy, Japan, Spain, and thirteen states across the U.S. They will be displayed in 12 museums and 19 major quilt festivals and seen by several hundred thousand visitors. Information about SAQA and these exhibitions is available at [www.saqa.com](http://www.saqa.com). Full-color catalogs of many of the exhibitions are also available.*

# Deidre Adams

Denver, Colorado, USA  
deidreadams.com



## Connections

67 x 60 inches, 2018

**Frieda Lindley Anderson**

Elgin, Illinois, USA  
www.friestyle.com



**Unfurling**

60 x 60 inches (152 x 152 cm) | 2017

photo by Gregory Case



# Geneviève Attinger

Pontivy, France  
[www.attinger-art-textile.odexpo.com](http://www.attinger-art-textile.odexpo.com)



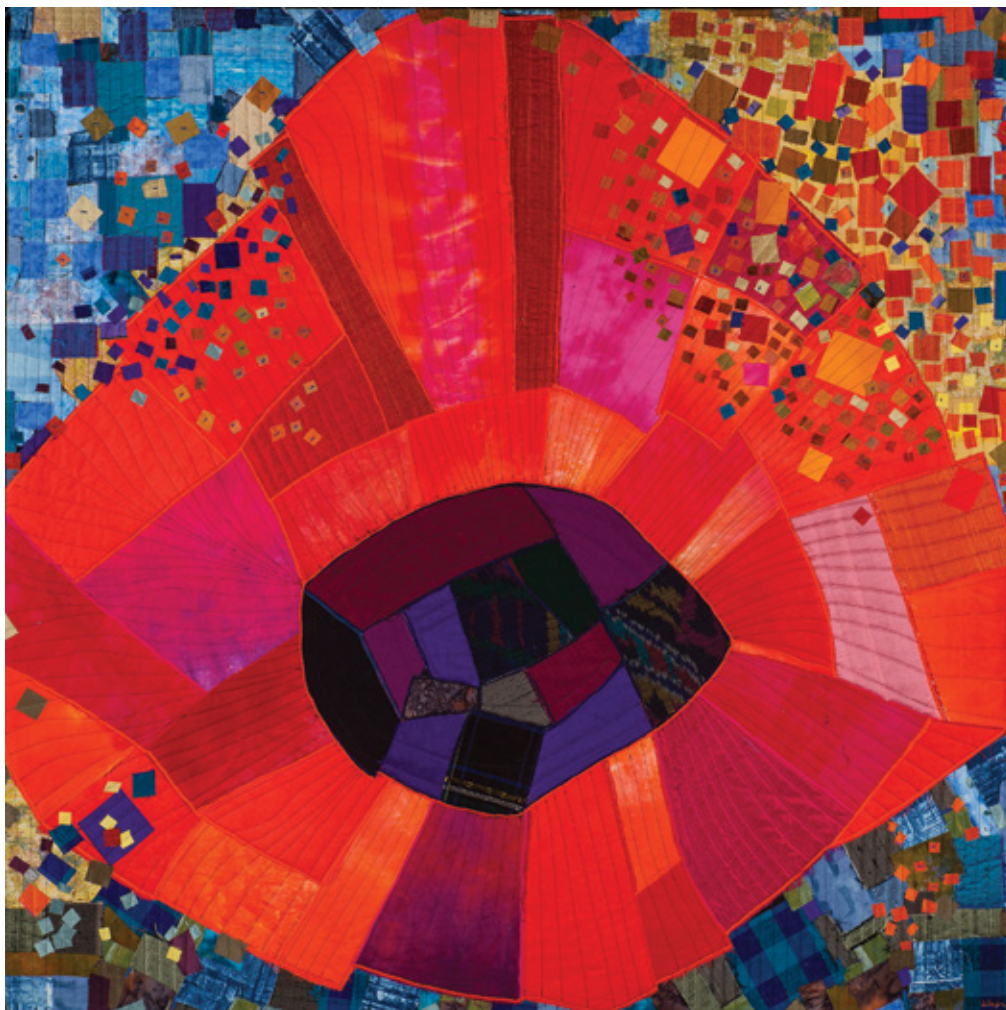
## Au Nom du Droit

37 x 42 inches (94 x 107 cm) | 2017

## Sharon M. W. Bass

Lawrence, Kansas, USA

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



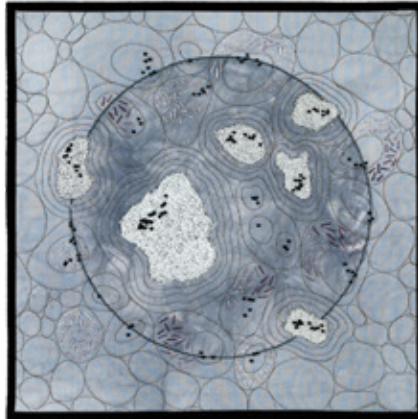
### Poppy No. 9, Confetti

36 x 36 inches (91 x 91 cm) | 2016

photo by Ken Sanville

## Charlotte Bird

San Diego, California, USA  
[www.birdworks-fiberarts.com](http://www.birdworks-fiberarts.com)



## Beneath the Surface

44 x 14 inches (112 x 36 cm) | 2017

photo by Gary Conaughton

## Kathie Briggs

Asheville, North Carolina, USA  
kathiebriggs.com



### **Pollinators on Wisteria**

32 x 22 inches (81 x 56 cm) | 2017

photo by Bob Andrews

## Sandra Bruce

Grass Valley, California, USA

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



### Dame Lorraine

79 x 49 inches (201 x 125 cm) | 2018

## Susan B. Callahan

Silver Spring, Maryland, USA



### Measure

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

## Christine Chester

Eastbourne, East Sussex, UK  
[www.christinechester.com](http://www.christinechester.com)



### Landscape of Memory ii

36 x 11 inches (91 x 29 cm) | 2017

## Linda Colsh

Middletown, Maryland, USA  
[www.lindacolsh.com](http://www.lindacolsh.com)



### Moth Haiku

6 x 9 inches (15 x 23 cm) | 2017

photo by Ryan Stein



## Lenore H. Crawford

Midland, Michigan, USA  
[www.lenorecrawford.com](http://www.lenorecrawford.com)



### Pinecones

42 x 52 inches (107 x 132 cm) | 2017

## Denise A. Currier

Mesa, Arizona, USA  
deniseacurrier.com



### **Creative Being**

16 x 20 inches (39 x 51 cm) | 2017

## Marcia DeCamp

Palmyra, New York, USA  
[www.marciadecamp.com](http://www.marciadecamp.com)



### Sunset by the Sea

59 x 43 inches (150 x 109 cm) | 2017

## Chiaki Dosho

Kawasaki-shi, Kanagawa-ken, Japan  
chiakidoshoart.com



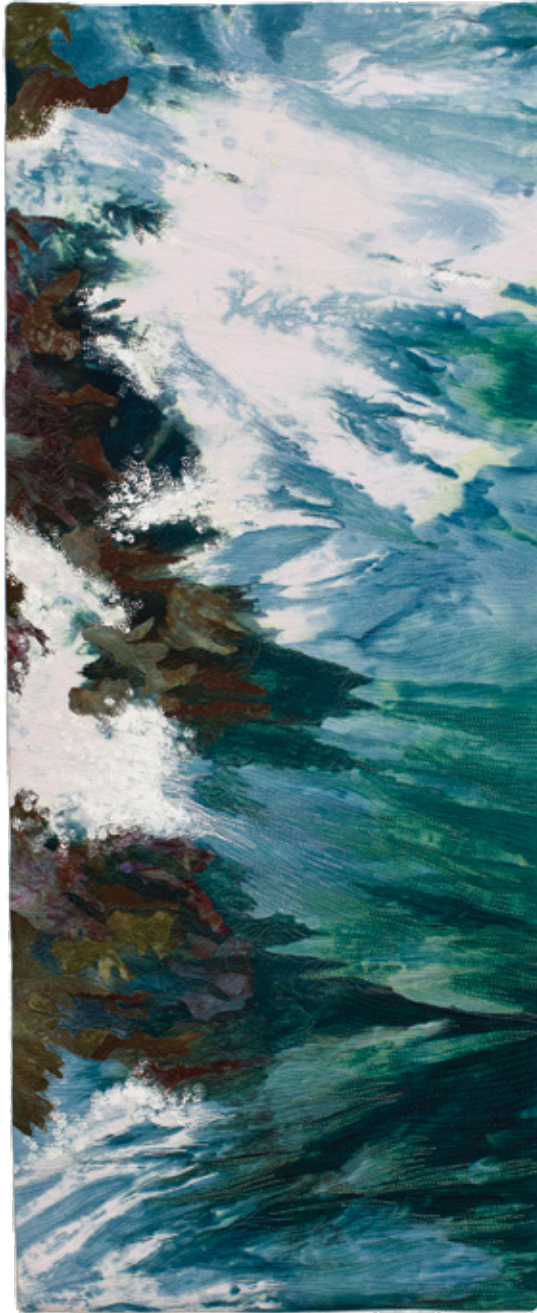
### Bubble III

59 x 76 inches (150 x 195 cm) | 2016

photo by Akinori Miyashita

## Sarah Lykins Entsminger

Ashburn, Virginia, USA  
[www.studioatrippingwaters.com](http://www.studioatrippingwaters.com)

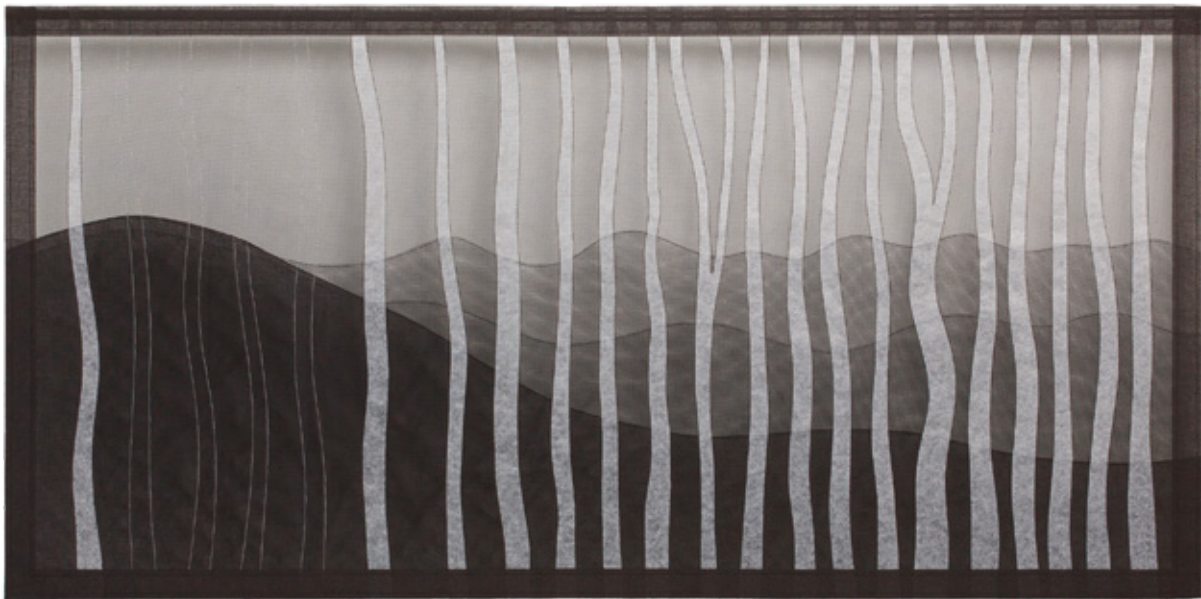


### **Rough Water**

42 x 17 inches (107 x 43 cm) | 2018

## **Dianne Firth**

Canberra, ACT, Australia



### **Black Mountain #3**

26 x 54 inches (66 x 137 cm) | 2017

private collection | photo by Andrew Sikorski

## Lisa Flowers Ross

Boise, Idaho, USA  
[www.lisaflowersross.net](http://www.lisaflowersross.net)



### Field Study (04P4)

36 x 28 inches (91 x 71 cm) | 2018

## Randy Frost

Bronxville, New York, USA



### Renewal IX

20 x 24 inches (51 x 61 cm) | 2018

photo by Peter C. North



## Sandy Gregg

Cambridge, Massachusetts, USA

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



### Atmosphere 4

34 x 21 inches (86 x 53 cm) | 2018

photo by Joe Ofria

## Michele Hardy

Silverthorne, Colorado, USA  
[www.michelehardy.com](http://www.michelehardy.com)



### Mapforms #5

27 x 40 inches (69 x 102 cm) | 2016

## Barbara Oliver Hartman

Flower Mound, Texas, USA  
barbaraoliverhartman.com



### **Atmospheric Disturbance**

43 x 39 inches (109 x 99 cm) | 2017

photo by Sue Benner

**Leslie Tucker Jenison**

San Antonio, Texas, USA  
leslietuckerjenison.com



**Nests & Vessels #1: The House Protects The Dreamer**

70 x 78 inches (177 x 198 cm) | 2017

## Kathleen Kastles

Wailuku, Hawaii, USA  
[www.kathleenkastles.com](http://www.kathleenkastles.com)



### Exhaustion

27 x 28 inches (69 x 71 cm) | 2017  
private collection | photo by Xinia Productions

## Paula Kovarik

Memphis, Tennessee, USA

[paulakovarik.com](http://paulakovarik.com)



### Signals

37 x 30 inches (94 x 75 cm) | 2017

photo by Allen Mims

## Mary-Ellen Latino

Northborough, Massachusetts, USA

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



### WANDERLUST

48 x 32 inches (122 x 81 cm) | 2017

photo by Joe Ofria

## Amelia Leigh

Southwick, West Sussex, UK  
amelialeightextiles.co.uk



### Cape Horn

37 x 24 inches (95 x 61 cm) | 2016  
private collection



**Karin Lusnak**

Albany, California, USA  
www.karinlusnak.com



**Finding the Way**

38 x 35 inches (97 x 89 cm) | 2018  
private collection | photo by Sibila Savage

**Sherri Lipman McCauley**

Lakeway, Texas, USA

[www.sherrilipmanmccauley.blogspot.com](http://www.sherrilipmanmccauley.blogspot.com)



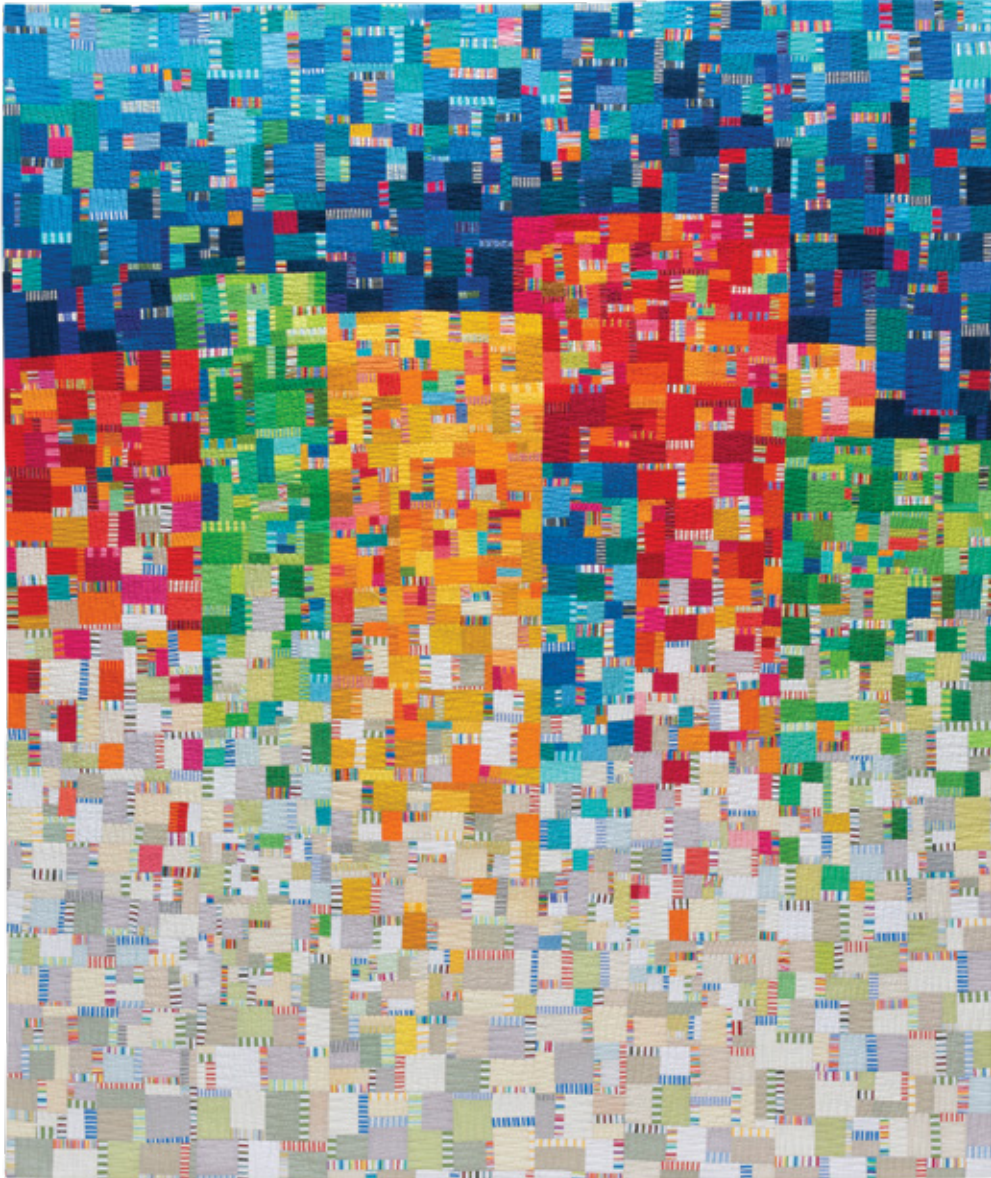
**Frayed Truths**

43 x 43 inches (109 x 109 cm) | 2017

## **Diane Melms**

Anchorage, Alaska, USA

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



### **Mirage**

69 x 58 inches (175 x 147 cm) | 2017

## Melody Money

Boulder, Colorado, USA  
melodymoney.com



## Dreams of Falling Water

66 x 52 inches (168 x 132 cm) | 2017

photo by Les Keeney

# Ree Nancarrow

Fairbanks, Alaska, USA  
reenancarrow.com



## Spring Landscape

19 x 22 inches (48 x 56 cm) | 2018

photo by Eric Nancarrow

## Diane Núñez

Southfield, Michigan, USA

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



### Strata

43 x 37 x 2 inches (109 x 94 x 5 cm) | 2016

## Gerri Patterson-Kutras

Morgan Hill, California, USA  
geripkartquilts.com



### Conversations with the Morning

37 x 43 inches (94 x 109 cm) | 2016

photo by Gregory Case

## Melody Randol

Loveland, Colorado, USA  
[www.melodyquilts.com](http://www.melodyquilts.com)



## Rocky Flume

54 x 24 inches (137 x 61 cm) | 2017  
private collection | photo by Kenneth Sanville



**Kim H. Ritter**

Houston, Texas, USA  
www.kimritter.com



**Just Shooting the Bull**

52 x 42 inches (132 x 107 cm) | 2018

**Pam RuBert**

Springfield, Missouri, USA  
pamrubert.com

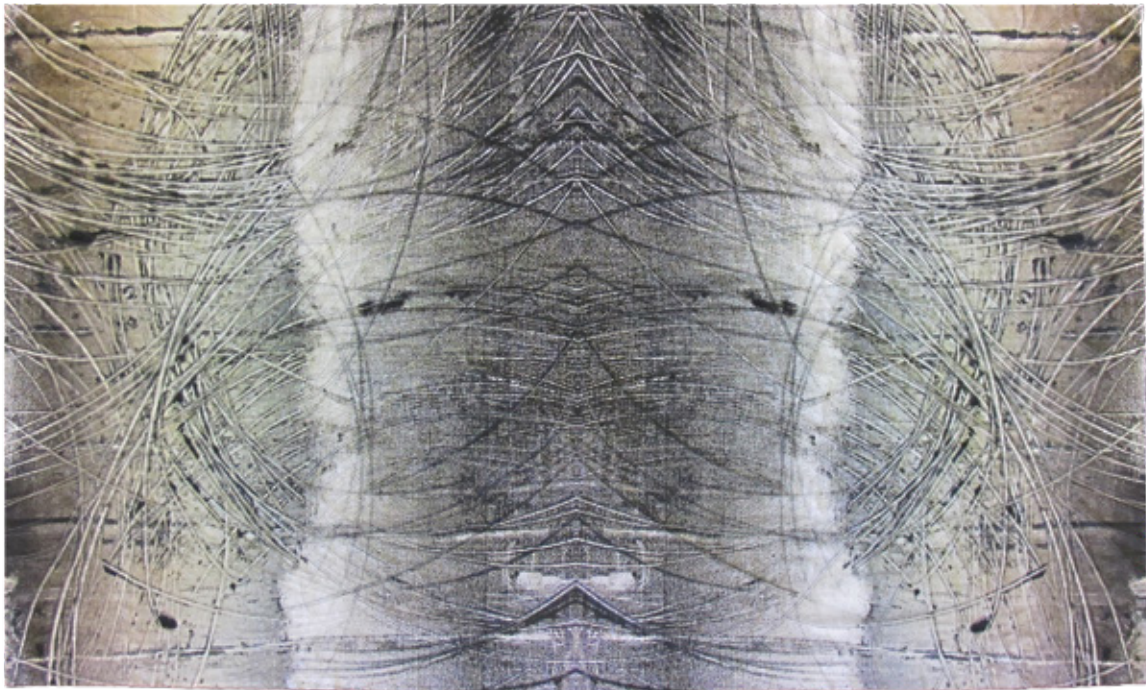


**Tiny House for People Who Like to Take Baths**

50 x 36 inches (127 x 91 cm) | 2017

# Barbara Schneider

Woodstock, Illinois, USA  
[www.barbaraschneider-artist.com](http://www.barbaraschneider-artist.com)



## Line Play, var. 1

33 x 52 inches (83 x 132 cm) | 2017

private collection

## Monika Sebert

Freiburg, Baden-Württemberg, Germany  
[www.monikasebert.de](http://www.monikasebert.de)



### **the core**

33 x 50 inches (84 x 128 cm) | 2017

photo by Kai Wudtke

## Teresa Shippy

Santa Ana, California, USA  
[www.teresashippy.com](http://www.teresashippy.com)

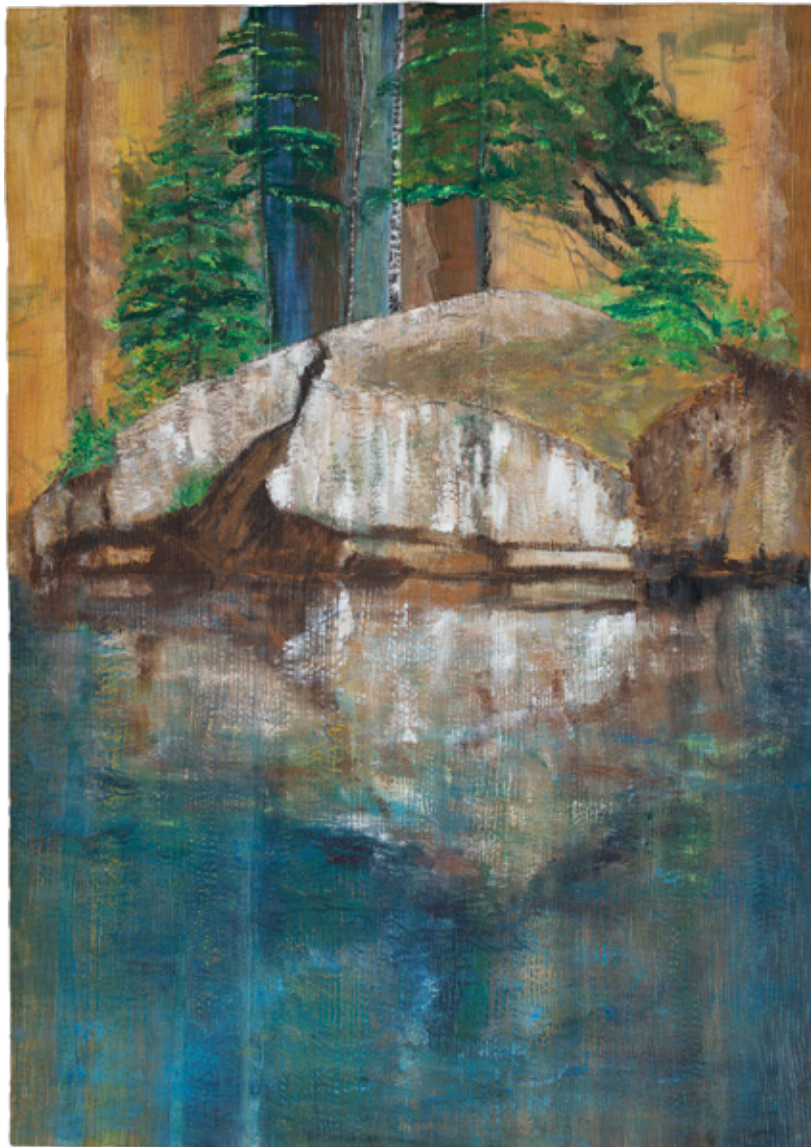


### 1960 Convertible Cadillac with a 1961 Shasta Airflyte Trailer

20 x 42 inches (50 x 107 cm) | 2017

**Virginia A. Spiegel**

Byron, Illinois, USA  
[www.virginiaspiegel.com](http://www.virginiaspiegel.com)



**Boundary Waters 92**

52 x 37 inches (131 x 93 cm) | 2018

photo by Deidre Adams

## Judith Tomlinson Trager

Bainbridge Island, Washington, USA  
[www.judithtrager.com](http://www.judithtrager.com)



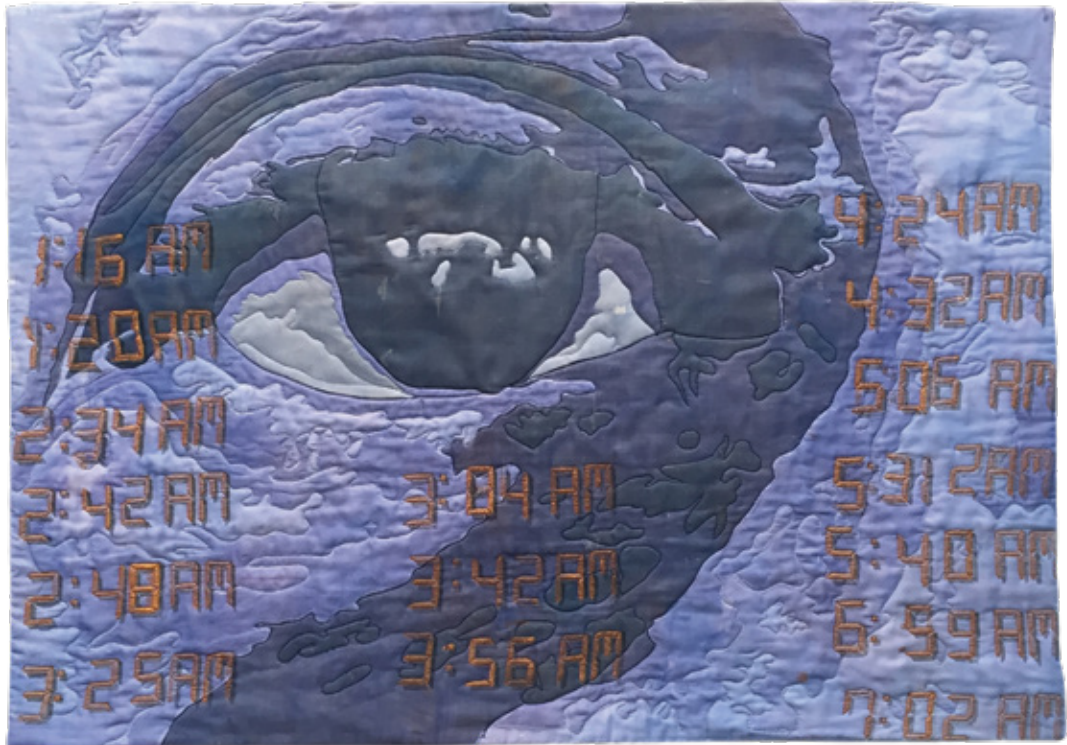
### **Rift – Dakota Formation**

32 x 59 inches (81 x 150 cm) | 2017

photo by Ken Sanville

## Lisa Walton

Sydney, New South Wales, Australia  
[www.lisawaltonartist.com](http://www.lisawaltonartist.com)



### Another Long Night

26 x 37 inches (66 x 94 cm) | 2018



## Valerie Cecilia White

Denver, Colorado, USA  
valeriecwhite.com



### Sacred Stories

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

private collection | photo by Wes Magyar

## Eileen J. Williams

Cedar Point, North Carolina, USA

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



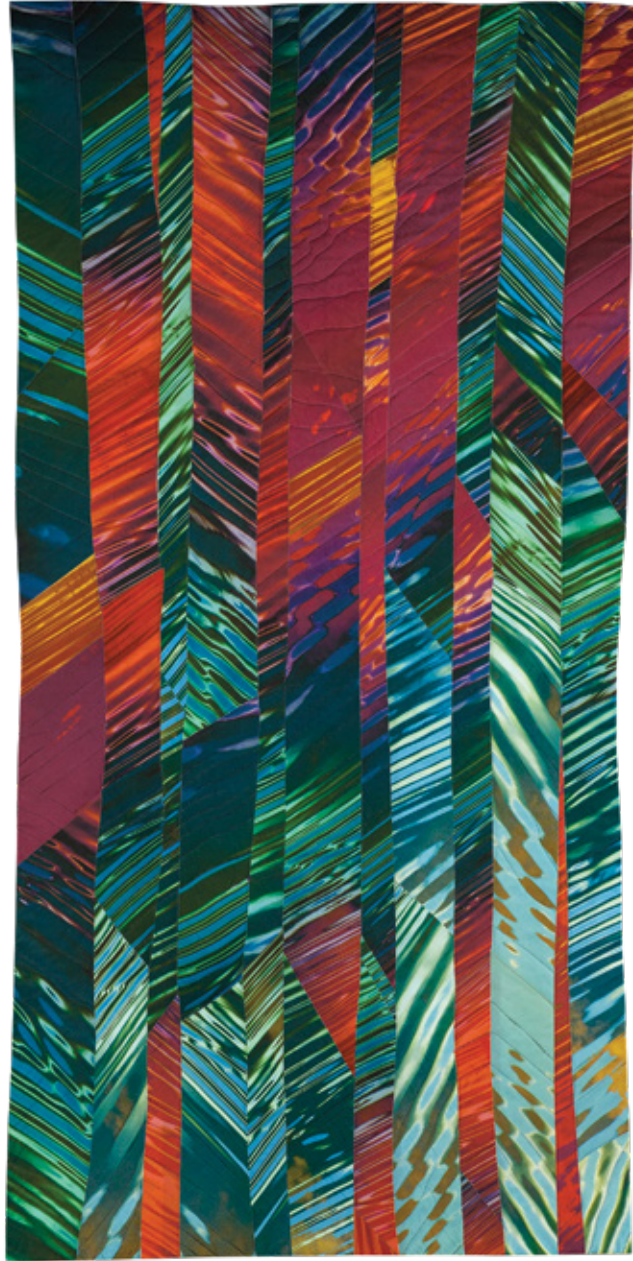
### **The Wild Surf**

31 x 28 inches (79 x 71 cm) | 2018

photo by Eileen Williams

## Charlotte Ziebarth

Boulder, Colorado, USA  
[www.charlotteziebarth.com](http://www.charlotteziebarth.com)



### Carnival

59 x 29 inches (150 x 74 cm) | 2016

photo by Ken Sanville

## Pattern from p. 6

of material to make presents. In high school I started making my clothes. Art, thrift, and fabric stores were my go-to places for unusual art-making materials. When I began my art career, it was natural that fabric would be my material. Over time I included paper and plastic as ‘fabric’ and have incorporated traditional art materials.” The operative word in Schulze’s artistry is “scraps,” interpreted as fragments of reality in her collaged quilts and often structured as strips of multiple images that pattern the surface, just as she used geometric strips in her early quilts.

[Reprinted with permission from the *Surface Design Journal* blog posted March 28, 2018.]

*Sandra Sider is editor and a co-author of SAQA’s new book Art Quilts Unfolding: 50 Years of Innovation (Schiffer Publishing), the source of all quoted comments from the artists in this article.*



Art by Linda Anderson, Shoshi Rimer, Sandy Gregg, Jette Clover, and Lorna Morck



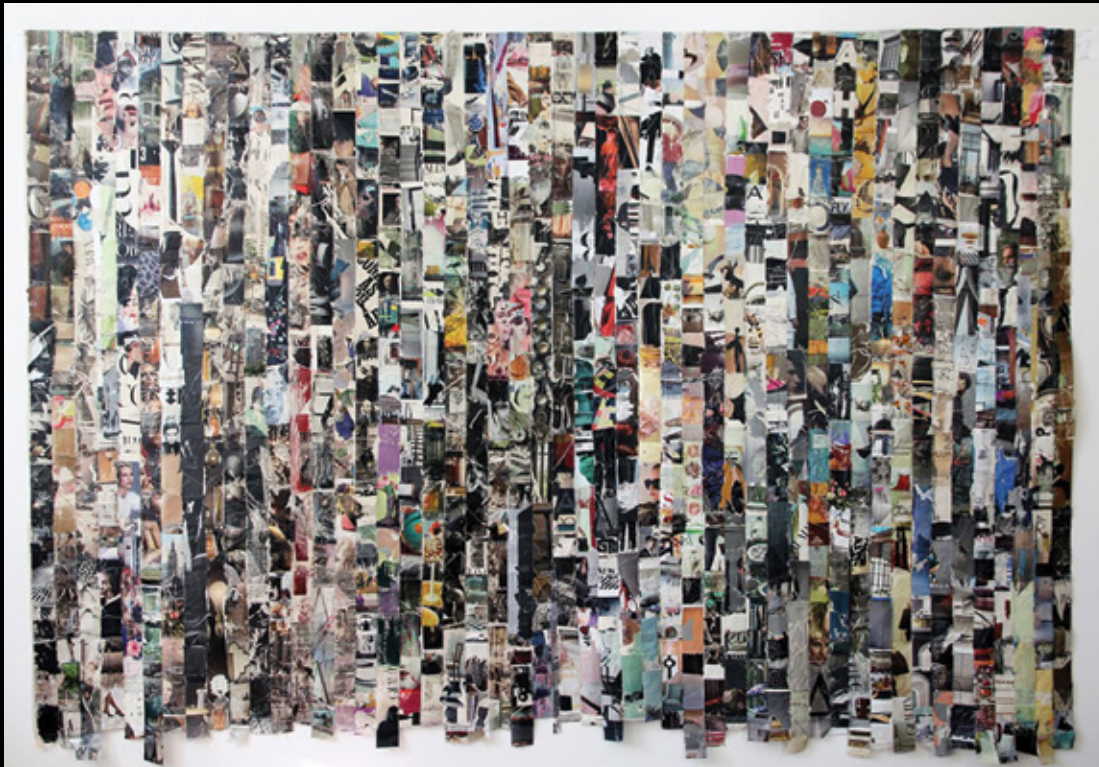
**TRANQUILITY**

**Grants Pass Museum of Art**  
Grants Pass, Oregon June 1 - July 26

Art by Holly Altman, Jill Kerttula, Diane Barn, Judy Kirpich, and Karen Balos



**TURMOIL**



## Joan Schulze

*opposite:*

**Where Dreams are Born**

90 x 90 inches, 1976

Collection of San Jose Museum of  
Quilts & Textiles

*left:*

**Opus**

94 x 134 inches, 2017

## *Layered Voices*

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Associates: How many ways  
can artists use and interpret  
layering in their work?

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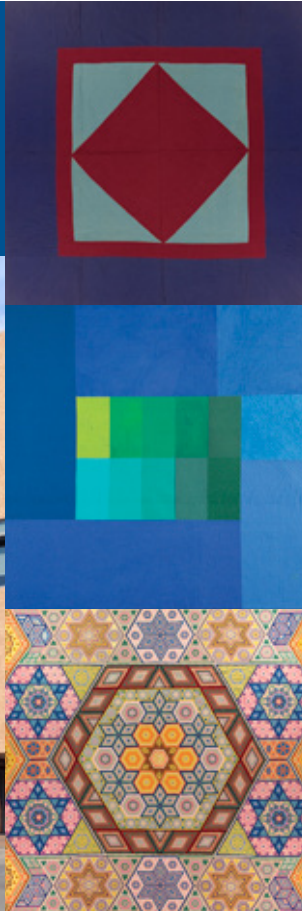


International Quilt Study  
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## UNCOVER THE WORLD



[www.quiltstudy.org](http://www.quiltstudy.org)



### Amazonas from p. 3

designs available in commercial fabrics, he would not be able to achieve his art.

The quilt world has recognized and embraced his art with recent exhibitions at quilt shows and festivals around the world. At *Quilt Italia* 2018, the quilt show of the National Association of Italian Patchwork organization, Danny had a surprise. Without any previous notice, body painters had come for two days of a four-day show to observe his work. Danny says he was “flabbergasted with disbelief and bursting in great joy” when, on the third day of the show, models showed up with three professional photographers for a brief photo shoot. On the fourth day, the body-painted models showed up with new designs that were even better than the day before.

Amazonas says his creations have been inspired by “thousands of inputs collected over a long period of time.” Instead of being inspired by a specific artist, he is inspired by the collage of life. It could be just a conversation with someone, or a facial expression observed on the street, or even a flash of an image on the television. Nevertheless, many fiber artists have inspired his later works, particularly during his transition period from portrait mosaics to freehand patchwork.

*Lori Lee Triplett, business manager for Quilt and Textile Collections, has successfully combined a variety of passions that include research, writing, and performing into the quilt world. As an award-winning writer, she has authored more than 15 books and numerous magazine articles. A quilt artist, Triplett prefers to create using her own hand-dyed or hand-painted fabric to make work that has been featured in exhibitions, websites, publications, and books.*



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#### Exhibit Schedule 2019/2020

**April 22, 2019 - July 20, 2019**

Hawaiian Quilts from the  
Henry Hite Collection &  
Amish Quilts from the RMQM Collection

**July 22, 2019 - October 19, 2019**

Evolutions Juried Challenge &  
Amazing Miniature Quilts from the  
Christina Gravatt Collection

**October 22, 2019 - January 18, 2020**

RMQM Call for Entries: “In the British  
Fashion” English Paper Pieced Quilts &  
Mosaic and favorite quilts from the RMQM  
Collection

#### Upcoming Call for Entries

**Mosaic Patchwork** - RMQM offers quilters the  
opportunity to create their own English Paper Pieced  
Mosaic Patchwork masterpiece and submit for  
consideration for this upcoming exhibition.

**Exhibit dates: Oct. 21, 2019 - Jan. 18, 2020**

**Online entries May 1 - 30, 2019**

#### **RMQM's Biennial Men's Show**

Entrants are welcome to submit a traditional,  
contemporary or modern quilt. Please see the  
online entry rules at [www.rmqm.org](http://www.rmqm.org)

**Exhibit dates: Jan. 20 - April 18, 2020**

**Online entries: August 1-31, 2019**

200 Violet St. #140, Golden, CO 80401 - [www.rmqm.org](http://www.rmqm.org) - 303-215-9001

## Photography from p. 14

When submitting your images for a print publication, the better the quality, the more the designer can do with it. Would you like to have your images used large across entire pages or even on the cover? Then give the designer a reason to consider it. Understanding how to use digital photography to promote your work will be one of the best time investments you can make.

Colorado artist Deidre Adams works with paint, textiles, paper, and found objects. She spends her days obsessively building up marks, scribbles, stitches, scratches, and tears into densely layered surfaces. She is also a photographer and SAQA's Art Quilt Quarterly designer. Follow her on Instagram at [instagram.com/deidre.adams](https://www.instagram.com/deidre.adams). See more of her work at [deidreadams.com](https://www.deidreadams.com).



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## Batting from p. 7

formaldehyde, phosphate, adhesive, resin, or dye, as these can emit harmful degradation products similar to those found in plastics.

Naturally, this advice must be applied for use inside a quilt. To ensure stability over the long term requires evaluation of all of the materials that go into an artwork. Every batt has varying qualities, such as loft and source material, that affect the look and feel of a finished piece. LuAnn Sarr, owner of Utah-based Winline Textiles, finds batting to be the second most important element in a quilt. “It is more critical than thread, fabric, and final quilting, and it isn’t even seen,” she says on her website. “All of our battings are made of hand-selected fibers from certified vendors and adhere to the strictest standards of quality — limiting the use of chemical binders, bleaches, and fillers. Our battings are all needle-punched with scrim to give them added strength and durability,” the Winline site notes. It also

offers detailed descriptions of batts of every stripe, from cotton to bamboo to silk.

Another manufacturer that offers batts with archival traits is Fibrix, LLC, maker of Mountain Mist products. “We recommend staying away from quilt battings that have resin bonding. The chemicals that make up the resins can contain a higher degree of acid that might be harmful long term,” says Linda Pumphrey, senior account executive for Mountain Mist products. “All the Mountain Mist battings are resin-free, which make them safe for archival purposes. Mountain Mist Quality and Quilt-Light Polyester battings are thermal bonded, and Mountain Mist Ultra Fine polyester batting is needle-punched. The brand’s 100 percent cotton battings, White Rose and Cream Rose, are needle punched, giving them qualities suitable for archival purposes. The White Rose is a purified cotton with all the natural cotton



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oils removed, making it our top recommendation,” Pumphrey says. Mountain Mist battings do not use scrim.

Hobbs Bonded Fibers also makes several batts with archival properties. Options include 100 percent cotton, needle-punched batts sold under the company’s Heirloom and Tuscany trademarks. The company offers bleached and unbleached options. For those who prefer wool batting, the Heirloom Wool Batting is recommended for having the finest superwashed wool available since the wool undergoes a process that smooths the fibrous scales. Hobbs says that this batting resists migration and bearding—the latter often being a problem with wool batts.

If you are a quilt artist who wants to create permanent works of art, consider the archival properties of your battings. As for art quilt collectors, it would be prudent to inquire about the battings used by artists whose quilts catch your eye.

*Diane Howell resides in Chandler, Arizona, and is editor of the SAQA Journal. A former business and arts reporter, she also is involved in creating events, and was the founder of the annual Art Quilts exhibition at the Chandler Center for the Arts.*



*"Celebrating and Nurturing Virginia's Quilting Heritage."*

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## Collector's Bookshelf

from p. 34

continuing with works by such prominent artists as Jan Myers-Newbury, Michael James, Jane Sassaman, and Libby Lehman.

“Variations in Techniques” distinctly represents the personal sensibilities of Hilary and Marvin Fletcher. Some of the works are influenced by traditional quilts, but add hand dyeing or printing. There are strips and small pieced works, as well as digitally designed works, for example, Ruth Garrison’s *Overlay 6* (1999), *Diamonds in the Rough* (2007) by Debra Lunn and Michael Mrowka, and Ellen Oppenheimer’s *T-Block #9* (2000).

Although relatively small in size (6 x 9 inches), this catalog is a most worthy purchase, and a stunning collection of studio art quilts curated together by the Fletchers and significantly expanded by Marvin.

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# New acquisition

Patricia Kennedy-Zafred

Tagged

45 x 84 inches, 2015



Collection of The George Washington University Museum and The Textile Museum

photo by Larry Berman



As a storyteller and quilt artist, my primary goal is to create thought-provoking narratives. Scrolling through historical photos on the Library of Congress website, I

discovered images categorized as “Japanese Evacuation”—compelling images of men, women, and children of every age, all with tags hanging from their coats and luggage. Because I was raised in a small Ohio town, these images were a mystery to me, inspiring further research in an effort to place them in context.

While watching video recordings of camp internees and visiting countless Internment websites, I was stunned and saddened by my discovery, and the *Tagged* series was born. The series has informed, instructed, touched, and at times brought to tears, many who have experienced the quilts. This has in turn filled my

own heart. It is a gift for me that this particular piece will remain preserved and protected by an institution as respected as The Textile Museum.

Barely three months after the Japanese attack on Pearl Harbor, President Franklin Roosevelt signed Executive Order 9066, forcing into internment camps (euphemistically called War Relocation Centers) nearly 120,000 people of Japanese heritage living on the Pacific Coast, of which an estimated two-thirds were U.S. citizens. Their story, although a reflection of a dark time in our history, is an essential part of our diverse American fabric, which I hope will touch viewers, compelling them to linger just a moment longer. This piece is dedicated to the almost 30,000 camp internees who were children.

(Original images courtesy Library of Congress and Bancroft Library, University of California, Berkeley, with permission.)



# San Jose Museum of Quilts & Textiles

## EXHIBITIONS

**April 21 2019 - July 14, 2019**

SAQA Presents: H2O!

The Marbaum Collection: Variations in  
Techniques

Kristen Martincic: Swim Club

**April 21 2019 - June 2, 2019**

Momentary & Timeless

**June 5 2019 - July 14, 2019**

Denise Labadie: Stone

Portraits and Sacred Stonescapes

**July 21 2019 - August 25, 2019**

Adia Millet: Solo Exhibition

**July 21 2019 - October 13, 2019**

Mayan Traje: A Tradition in Transition

SJ Opera: La Vie Boheme

**July 31 2019 - October 13, 2019**

San Francisco School of Needlework  
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**August 28 2019 - October 13, 2019**

Works from the Permanent Collection

