

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 22

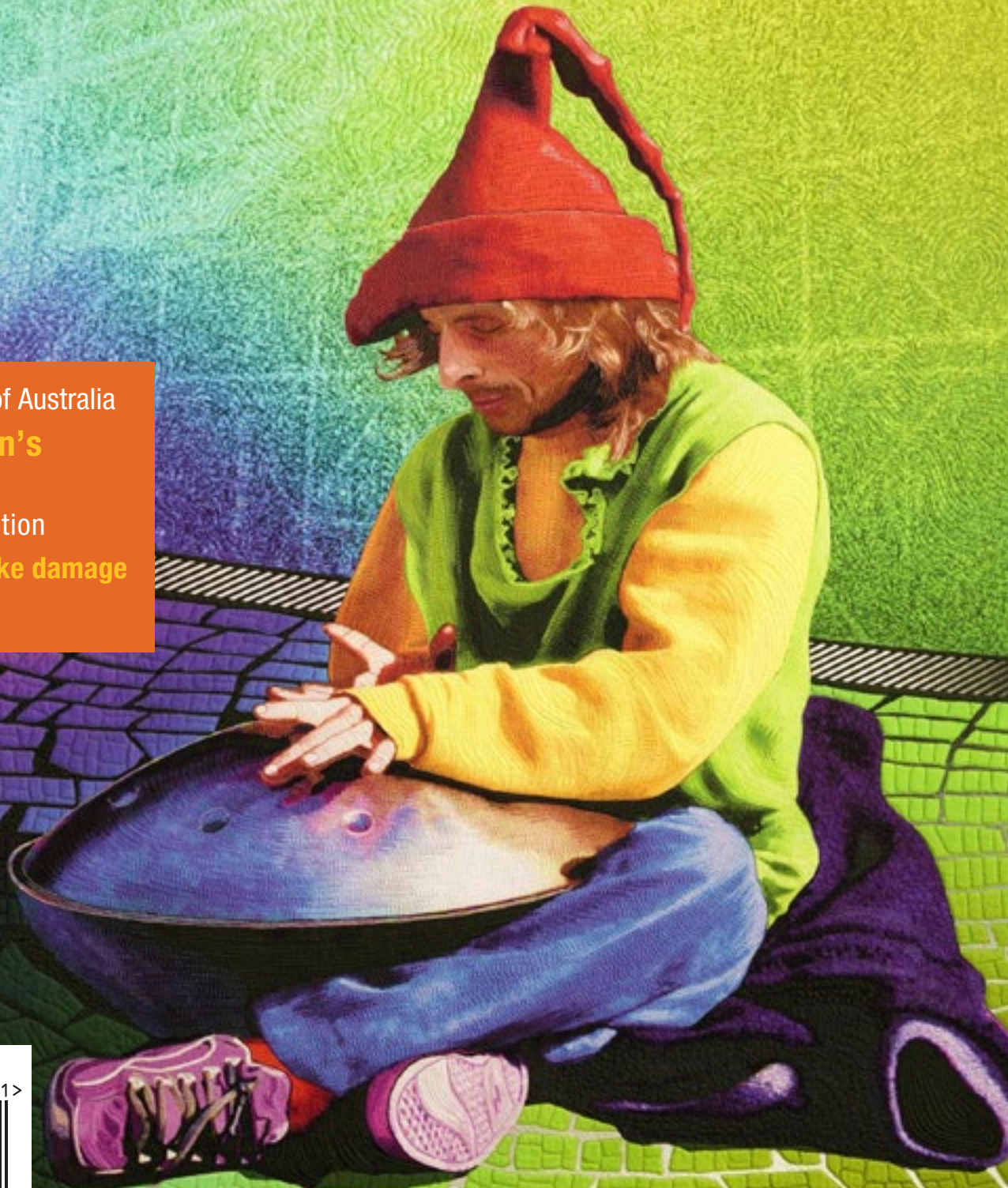
National Museum of Australia

**Nancy Erickson's
wild world**

The Habitat exhibition

Dealing with smoke damage

122 art
quilts



\$14.99US / \$17.99CAN



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Focusing on preservation and conservation

Preservation can be defined as keeping something that is valued free from damage or decay, and conservation means managing a natural resource to prevent its destruction. Important aspects of both activities involve documentation and educational information about the need to save something of value. Art quilts, appealing in themselves, present excellent tools for persuasion, as evidenced in Pat Forster's article on a regional exhibition highlighting the need for conservation of wetlands in Western Australia. For several decades, Montana artist Nancy Erickson has lobbied for the conservation of wild animals and their habitats through her art quilts. Brandon Reintjes, Senior Curator of the Missoula Art Museum, surveys Erickson's remarkable career. His article is complemented by SAQA

Oregon's *Habitat* exhibition and by the touring exhibition of art quilts titled *For the Love of Gaia*. When a valued object is damaged, then it's time to seek professional help to prevent further deterioration. Margaret Geiss-Mooney discusses how to proceed when a quilt is damaged by smoke, which happens more often than we might like to think during wildfire season.



Sandra Sider, Editor
 editor-aqq@saqa.com

Contents

National Museum of Australia: Noongar Country activist art	1
Nancy Erickson	4
Focus on commissions: Cathy Fussell	8
<i>For the Love of Gaia</i>	10
Handling smoke and fire damage for a quilt	12
Artists to watch	
Deborah Fell	14
Dianne Firth	18
Linda Gass	22
Bonnie Peterson	26
SAQA Exhibition: <i>Habitat</i>	30
Bookshelf	32
Portfolio	34
Spotlight on collections	109



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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 Managing editor: Martha Sielman

Artists to watch contributing editor: Diane Howell

Bookshelf editor: Patty Kennedy-Zafred

Designer: Deidre Adams

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Questions: aqq@saqa.com

Cover: Hanging at the Pompidou
 by Caryl Bryer Fallert-Gentry

40 x 44 inches, 2019
 see p. 54



photo by Adam McGrath
Courtesy of the National Museum of Australia

National Museum of Australia, on the
edge of Lake Burley Griffin, Canberra

National Museum of Australia: Noongar Country activist art

by Pat Forster

The National Museum of Australia, which specialises in history, is developing a new gallery dedicated to the environmental history of Australia. This was good news to the WA Inspired Art Quilters from Western Australia (WA), whose collection of 16 art quilts titled *Noongar Country, Wetland Glimpses* was recently purchased by the museum. Noongar is the title given to First People whose country is southwest WA, and they comprise one of the largest Aboriginal groups in Australia.

Several other art quilts or quilt-like works that can be classified as activist art are owned by the museum, including *Australian Citizenship Quilt* (2005) and *Young Australian Citizen Quilt* (2005). Their social context is the White Australia Policy enshrined in *The Immigration Restriction Act of 1901*, no longer in force. The tenor of the Act was to restrict numbers of non-white immigrants to Australia and to deport

“undesirable” immigrants. The legislation was superseded by *The Migration Act of 1966* establishing legal equality among British, European, and non-European immigrants to Australia. Each citizenship quilt consists of 140 squares contributed by individuals across Australia. The squares represent ways in which the makers understand citizenship.

The National Museum of Australia is also home to the *Australian Bicentennial Exhibition 88*, commemorating the 1788 landing of Australia’s first settlers from England. A quilt in parts, it is constructed from 36 smaller quilts created by makers across the country. When joined together, the panels spell out the quilt’s title.

A booklet produced to accompany the *Noongar Country, Wetland Glimpses* quilts could be downloaded for free from the WA Inspired web site and was instrumental to the museum’s purchase. The booklet has a photograph of each quilt, quotations from the litera-



Hilary Arber
What's for dinner?
 24 x 16 inches (detail), 2017



Pat Forster
Aboriginal Culture: Wetland Resources
 23 x 15 inches, 2017



Elizabeth Humphreys
Cardacut the Cormorant with Eucalyptus and Melaleuca
 24 x 16 inches, 2017

ture about traditional Aboriginal culture from early settlers' diaries and accounts by Aboriginal people, plus the provenance of the Wetlands collection, up until the time it was purchased by the museum. Provenance extends to places exhibited, presentations given, and media used to complement the quilts, including slideshows, artifacts, and poetry.

The WA Inspired group targeted spaces with built-in audiences for the *Noongar Country, Wetland Glimpses* exhibition tour. First was the Western Australian Museum, Albany, on the south coast of WA, for July 2018. Our group's application to the museum for July was strategic, since July includes an annual celebration of indigenous culture. Our second exhibition was August-November 2018 in the City of Perth Library, a space we had used for a previous quilt set and which attracts many users and tourists. Public presentations were given at both venues. The third was a one-day exhibit and short presentation at the 2019 WA Wetland



Roberta Chantler
Bibool (Freshwater Paperbark)
23 x 15 inches, 2017



Stella King
Maali (Swan)
24 x 16 inches, 2018



Stephanie Knudsen
Underwater Windows
234 x 16 inches, 2018

Management Conference in Perth. Fourth was an exhibit at the Australasian Quilt Convention, Melbourne, in April 2019, and the last exhibit was for May 2019 at the Central Library in Rockingham, a city south of Perth. Responses to the wetlands quilt set were uniformly positive, but the strongest were at the Wetlands Conference where viewers were drawn to the subjects of the quilts as distinct from the quilting.

The Wetlands quilts followed a previous set by WA Inspired Art Quilters which recognised Fanny Balbuk, an Aboriginal woman who lived at the time of early European settlement in Western Australia. Public interest in the Fanny Balbuk set made the WA quilt artists realize that quilts can be a means of education and that education can foster respect for Aboriginal people. When they heard that a wetlands gallery was being planned for the National Museum, they kept the curator informed of the scope, progress, and exhibitions of the quilts. However, most importantly,

Noongar Country, Wetland Glimpses fits the museum's collection policy: "The National Museum of Australia brings to life the rich and diverse stories of Australia through compelling objects, ideas, and events. We focus on Indigenous histories and cultures, European settlement, and our interaction with the environment."

Stephen Munro, Curator of the Life in Australia Gallery Development Team at the National Museum of Australia, explains why the WA collection of quilts was purchased in connection with the new gallery, which "aims to foreground the agency of the non-human elements of the environment, and how these intersect with and influence human society. The wetlands of the Swan Coastal Plain, a significant element of the Indigenous Noongar culture, are treasured by local residents, provide refuge for numerous endangered species, and play a critical role in the rich biodiversity of Australia's southwest. Yet many of

see "National Museum of Australia" on page 103



Leaving the Northern Lights Behind
65 x 83 inches, 2012

Nancy Erickson

Reclaiming (a Post-Nuclear) Eden

by Brandon Reintjes

Since the 1970s, Nancy Erickson has been a pioneer in contemporary textile art, making soft sculpture, art quilts, and organic, free-form quilted paintings that express her concerns about humanity, the animal world, and the planet. Her work stands out as unique among artists who utilize the quilt as a mode of expression, not only for her signature organic-shaped format, but also her chosen subject matter and painterly approach. All of her artworks present pictures of complex animal/human interactions, even when the human presence is only implied.

For a long time, I misread these works as metaphorical (and often whimsical!) banners that function as sophisticated visual statements of environmental activism, which they are to a degree. However, her artist statement provides important context: “All the works... are part of an ongoing series of visual

Hall of Memory #8
58 x 60 inches, 1998

narratives taking place in a post-nuclear time in an artist's studio." The sentiment takes on renewed relevance as I write from my basement in a makeshift work-at-home office waiting out the shelter-in-place order during the worldwide coronavirus pandemic. A post-nuclear landscape and a pandemic quarantine are seemingly unrelated, except that both backdrops, real and imagined, are arenas where we are able to give voice to our fears, consider that which is fundamental — family, food, shelter, supplies, health — with heightened awareness, and to reflect our collective choices and actions.

Erickson is a staunch activist, taking part for years in awareness-building and protest movements throughout Missoula, Montana, home of the University of Montana, long considered to be an enclave of liberalism or, by some accounts, socialism and communism. She was a dedicated climate activist long before the term entered into common usage. The connection between humans and other animals is always at the heart of Erickson's art. She has consistently been a voice of concern for those species threatened with habitat loss, climate change, displacement, and extinction. Erickson's study of animals has spanned her whole life. She grew up on a ranch near Livingston, Montana, and received a degree in zoology before turning to art. Her home in Pattee Canyon lies on Missoula's outskirts, adjacent to large tracts of national forest, a location that inspires her artmaking through backyard wildlife sightings, frequent hikes, and the ability to meditate on the persistent threats of logging and forest fire.

Erickson's art features a number of distinctive animal protagonists, beginning with a pet rabbit who was the star of a series of acid-rain quilts. A long-standing series in the 1980s features the capybara in a variety of ridiculous circumstances. Capybaras, large rodents related to guinea pigs, are prevalent along South American rivers. When asked about the



frequency in which capybaras appear in her pieces, Erickson describes her fascination. She says, "I think I was attracted to the inherent humor of the situation. They are the world's largest rodent. People say that they have an unpleasant smell, and they tolerate humans well." In Erickson's series, capybaras appear in profusion and seemingly run amok. In other works, Erickson's pieces are populated by mountain lions, polar bears, and wolves — species in peril as a result of encroachment, habitat loss, and human interaction, or who find themselves at the center of human controversy related to reintroduction, hunting, and extinction.

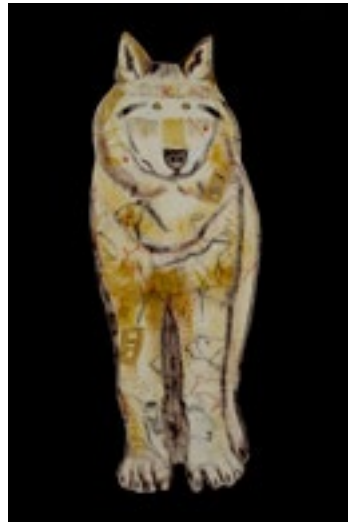
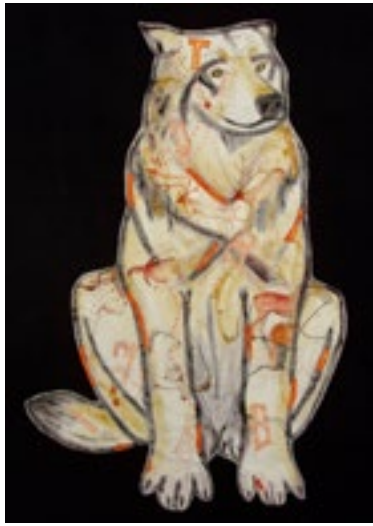
Erickson's most immediately recognizable works are her ice-bear series. These have remained a hallmark throughout her long career, with depictions of polar bears left stranded or inhabiting odd domiciles due to global warming melting the arctic ice. As the ice disappears, food sources are depleted and bears are forced to roam for long distances to find food. The polar bear has become the poster child of climate change and is listed as vulnerable to extinction. In Erickson's works, the bears find themselves in new circumstances, smashing furniture, knocking over lamps, pushing up against the constraints of their unnatural enclosures — our living rooms and bedrooms.



Felis Forever #1
39 x 69 inches, 2002



The Dream
40 x 57 inches, 2011



Missoula Art Museum Collection

Toklat Wolves: Fidelity, Patience, Precious, and Watch Wolf

64 x 25 inches each, 2005

In the late 1990s, Erickson began situating her bears in large caves, in an imaginative series titled *Hall of Memory*. Erickson has long admired cave paintings, especially at Chauvet Pont d'Arc and Lascaux in France, as part of the continuum of art history, but also of human evolution. Here, the bears explore the recesses of the caverns, delighting in their discovery of elegant, grandiose depictions of cave bears painted by long-ago inhabitants. Erickson's portrayal of the bears discovering images of themselves is a playful meditation on art, ancestry, and origins.

More recently, she began including pictographs and petroglyphs as embellishment stitched onto the surface of individual animals, one of the first being *Felis Forever*. Erickson delights in the idea that humans came from animals, are in fact animal themselves, bound by a long, interwoven history where we have interacted with them, domesticated them, consumed them, and reckoned with them. She is especially inspired by the idea of a suggested social structure that places animals at the center of complex, interwoven relationships. *Felis Forever* is a large mountain lion adorned with the graceful heads of cave lions painted in red ochre, suggesting a lineage and connection that stretches back to the earliest reaches of imagination. Erickson was influenced by new scientific discoveries and research about upper Paleolithic sites, human ancestry, and how art lies at the nexus of these histories.

Erickson's concern for ecology and individual animals is expressed succinctly in her 2005 series celebrating the Toklat wolf pack. She features four members of the pack, personified by their virtues: Patience, Fidelity, Precious, and Watch Wolf. The Toklat wolves constitute the world's oldest known family lineage of

see "Erickson" on page 104



Together

72 x 60 inches, 2010

Suzi's Grocery

By Cathy Fussell

Down on Highway 61

U.S. Highway 61 roughly parallels the Mississippi River for nearly 1,400 miles, from Louisiana in the south to Minnesota in the north. The highway bears two nicknames: The Great River Road and The Blues Highway, referenced in song, story, and poetry—not the least of which is Bob Dylan's iconic 1965 album, *Highway 61 Revisited*.

From the early to the mid-20th century, Highway 61 was a narrow two-lane blacktop, a plain asphalt road that connected the string of river towns that dot the banks of the Mississippi River for hundreds of miles. Now, though, much of the old highway has been expanded to four lanes, bypassing many of the towns it once connected. Yet in places, portions of the old road remain. One of those places is at Vicksburg, Mississippi. There, the old two-lane blacktop, labeled Highway 61 Business, leaves downtown Vicksburg and stretches north for several miles until it connects again with the wider highway. Along this original two-lane stretch, a lucky traveler may encounter the remains of one of the most significant vernacular art environments in the entire nation: Margaret's Grocery.

The Promise

It began as a modest roadside country store, owned and operated by a middle-aged African-American woman named Margaret Rogers. Margaret's Grocery (the art site) was born of a marriage agreement. Margaret Rogers had operated her typical small country store there on the outskirts of Vicksburg since the 1950s when, in the early 1980s, a charming preacher named Reverend H.D. Dennis came along. Before



Suzi's Grocery

76 x 48 inches, 2017

Collection of Suzi Altman and Nancy Branton

long, Reverend Dennis and Margaret Rogers became romantically involved. Then he promised Margaret that if she would marry him, he would transform her small grocery store into "a castle — a place that the world would come to see." Margaret agreed, and over the next several years, he worked to fulfill his promise. He created a spectacular art site, still known as Margaret's Grocery.

Over the years, much has been written about Rev. Dennis's remarkable creation. The following passage, written by art critic Annie Moye, says it well: "[Margaret's Grocery is] a colorful mecca where 'ALL IS WELCOME JEWS AND GENTILES.' Multiple towers made of cinder blocks painted red, blue, pink, and yellow decorate the property, and the main building itself — the grocery — is similarly painted in multicolored squares and rectangles. Many liken the overall



Margaret's Grocery art site,
Vicksburg, Mississippi

All photographs are © Suzi Altman,
www.suzialtman.com

effect of these geometric blocks of color to a religious 'Lego fortress,' but it is also reminiscent of Mondrian's distinctive color blocking — had he ever projected his patterns over an entire property rather than a single canvas, that is." (Annie Moyer, "Promised Land: Saving Margaret's Grocery in Mississippi," *BURNAWAY* online art magazine, October 8, 2019).

The little store ceased operating as a business when Margaret Rogers died in 2009. Then in 2011, Reverend Dennis died. For the past nine years, the preservation of Margaret's Grocery has been led by award-winning photographer Suzi Altman. Following up on a solemn promise she had made to Reverend Dennis to preserve the site after his death, Altman wholeheartedly dedicated herself to that promise. Through her efforts, Margaret's Grocery as an icon of folk art has attracted thousands of visitors from around the world.

Altman wrote in her website, 2010: "Love and Promises — It's all about the promise Reverend H.D. Dennis made Margaret and their love.... I met the Rev Dennis and Miss Margaret in 2001 and fell in love with them and their castle. Over the next decade I visited them regularly, and they shared their wisdom with me. Their simple messages of 'God has no white church, he ain't got no black church — He got one church — And ALL are Welcome, and Treat Everyone Equally and with Love,' are still relevant today and need to be shared with the world.... Today I am the Executive Director of the Mississippi Folk Art

Foundation and we are dedicated to preserving [this work]."

The Mississippi Folk Art Foundation is a non-profit organization established for the purpose of restoring and preserving Margaret's Grocery.

The Quilt

In 2018 I was contacted by Suzi Altman's wife, Nancy Anne Branton, who asked if I would create an art quilt inspired by Margaret's Grocery for her to give to Suzi as a Hanukkah gift.

Branton gave me just what any commissioned artist needs — time and freedom. The only request she made was that I include a reference to one special object that was there among the vast and varied collection of objects at Margaret's Grocery, an object I have come to call "The Homemade Menorah."

Making the piece for Nancy and Suzi, in tribute to Reverend Dennis, whom I met when he was in his last years, was a labor of love for me, even though I was paid for the commission.

In terms of design of the quilt, Reverend Dennis had already done the heavy lifting for me. The site itself told me what colors to use, and it told me to build a wall. Using Reverend Dennis's colors, I constructed a quilt in the traditional alternating brick-work pattern. Near the end of the piecing, I realized that Reverend Dennis's walls were topped with a row of red-and-white smaller bricks, so I added a "piano

see "Suzi's Grocery" on page 105

For the Love of Gaia

At the International Quilt Museum

Luana Rubin, Guest Curator

We are a group of artists who feel our hearts beating to the rhythm of the Earth. As the environment deteriorates due to climate change and global pollution, some may deny or look away, but we are seeking to express the pain in our hearts for what we see is being destroyed and perhaps lost forever. For our families, our communities, the planet Earth and all her inhabitants, we have something to say. We listen to the sacred stories of indigenous people, and we celebrate the beauty of our world.

The COVID-19 pandemic has brought to the forefront innumerable issues, including the ravages of air pollution and climate change. Shelter-in-place orders resulted in an unintended silver lining: the persistent smog lifted in Los Angeles, revealing a clear view of the skyscrapers; the majestic snowcapped Himalaya were visible for the first time in decades; and the Eiffel Tower could be clearly seen from Parisian suburbs. Wildlife could be spotted roaming streets, and we hope that the reduced traffic on seas may give our oceans a much-needed respite. It's not too late. Please look, and think about what you can do to protect Mother Gaia. We tell our stories visually in *For the Love of Gaia*, and we hope to touch your heart also.

[Ed. note: This invitational exhibition of 14 works had a virtual opening June 25, with the on-site exhibition open from August 4 – November 25, 2020.]

Luana Rubin is an entrepreneur and artist-activist from Boulder, Colorado. Her business, eQuilter.com, has raised \$1.7 million for non-profits such as Ocean Conservancy and Doctors Without Borders. She is a Bernina Ambassador and a member of the Color Marketing Group, an international color-trend forecasting organization. Rubin has worked as a designer in the quilting, textile, and garment industries since 1980. Her weekly e-newsletter at eQuilter goes out to 120,000 subscribers, and she has spoken at quilt festivals around the world on the topic of international quilt trends.



Kathy Nida
You Pollute Me
67 x 23 inches, 2017



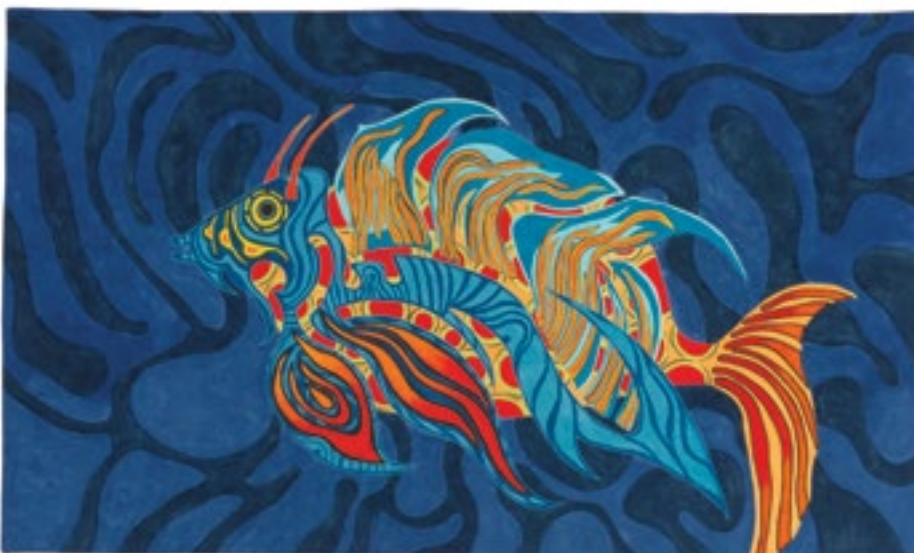
Susan de Vanny
She Matters: Rwandan
Mountain Gorilla
40 x 72 inches, 2018



Caryl Bryer Fallert-Gentry
J Pod
40 x 41 inches, 2020



Katalin Horvath
Mother Earth is Our Home
47 x 60 inches, 2014



Sheila Frampton Cooper
Am I the Last...?
36 x 61 inches, 2018

When your art quilts are exposed to smoke and fire

by Margaret Geiss-Mooney

I quote the adage “An ounce of prevention is worth a pound of cure” frequently. Unfortunately, even a “pound of cure” may not be effective in safely removing the contaminants (including smoke/odor molecules, water-borne contaminants, firefighting foam) as well as reversing the damage due to exposure to high heat, whether the fire is a house/garage and its contents, a wildland fire, or a combination of sources. Doing no further harm now or in the future is the main goal of caring for your work.

What your work is made of

The different materials, techniques, and media used to construct your work will absorb the air-borne and water-borne contamination in different quantities depending on their individual chemistry, the chemistry of the specific contamination, the concentration of the contamination, and the length of exposure to the contamination. All of these factors also react differently to high temperature exposure and the length of exposure. For example, nylon sewing thread and fusibles are very heat sensitive and will melt or fail if exposed to high heat. Basting sprays and temporary marking pen lines (even if rinsed out previously) may darken dramatically. This kind of damage cannot be reversed.

Protect yourself

Take the proper health and safety precautions while handling your damaged work. If your work was exposed to the contents of a burning house/garage, it is likely that the volatile organic compounds (VOCs) created from that kind of fire are toxic. Protect yourself by wearing personal protective equipment (PPE):

a facemask rated at least R95, nitrile gloves (or latex dishwashing gloves if you are not allergic to latex) and eye protection (goggles or a face shield). Discard used nitrile gloves after one use. Do not re-use them, especially not by turning them inside out and putting them back on. Do not use cotton knit gloves, as they cannot provide the protection needed.

If you can and if the weather is good (warm, dry, with excellent air quality), do the work outside in the shade so any dislodged contamination does not pollute your home. Cover a table with polyethylene sheeting or even large garbage bags. Ideally, your table space should be large enough so your work is not dangling off any table edges. If there is not enough table space, use the floor (covered with polyethylene sheeting or large garbage bags) instead. Wipe off the table with a sponge dampened with clean water after each quilt, allowing the table surface to dry completely before placing the next quilt on the table. After each damaged work is examined, place it on a clean cotton (or cotton/polyester) fabric or bedsheet on another set of covered tables to keep it separated from others. If any mold/mildew is present, immediately contact a conservator for treatment options. The American Institute of Conservation offers free referrals online (use your favorite search engine and enter the phrase “Find A Conservator”).

Doing it yourself

This article will not address DIY wet and/or dry cleaning. Reach out to a conservator for specific advice for safe wet and/or dry cleaning options for your damaged work.

If you want to mitigate the smoke/odor and contamination yourself, only undertake this work if you have no underlying health issues, you have the proper PPE on hand (with more PPE ready), the space to work safely, the best weather situation (warm, dry, with excellent air quality) and the proper tools and equipment. The sooner you try, the better. Keep your expectations of success low. You must be patient. Do not apply any kind of spray or solution that makes promises for removing odor as the residues from these cause further contamination.

First, vacuum all surfaces of your damaged work to remove any physical debris. If your work is displayed on the wall, you should vacuum the front and top edges of the damaged work before removing it to the prepared tables (see above) to then vacuum the back. The canister-style vacuum cleaner must be a HEPA filter vacuum cleaner for your health. A set of mini-micro attachments for the end of the hose is needed. This attachments kit is advertised for vacuuming keyboards or sewing machines. Place a piece of nylon tulle (not the rougher/coarser nylon net) over the opening of the crevice attachment, fastened with a rubber band, to prevent any embellishments from being sucked up. Vacuum with the nozzle kept above the quilt surface and any embellishments. The nozzle opening should be kept parallel to the surface, and be extra careful when moving the nozzle around any embellishments. This is the rare moment when you can work with a lot of light.

Next is airing. Undertake this work only if you have no health issues, the work is in otherwise excellent physical condition, you have optimal weather, the space to work safely and the proper PPE, tools and

equipment are on hand. The airing can take place inside (for smaller works) or outside.

Inside, you use a room with an exhaust fan or a window that can be left open and a curtain/shower rod (usually a bathroom with an exhaust fan). A bed sheet or piece of fabric is first placed over the rod before the work is then draped over it with no folds. Use a box fan on low speed and not pointed directly at the work but in the vicinity. Also turn on the room exhaust fan or open the window. Close the door. Leave the fans on 24/7. Change the sheet or fabric underneath every 36 to 48 hours when you turn over the work.

Airing can also be done outside but only during daylight hours, when the air quality is excellent and the weather cooperates. Ideally, you would be using a shaded space such as a lanai or covered patio. You will need laundry-drying racks that are large enough and strong enough to hold the work without any folds. A bed sheet or piece of fabric larger than the work on all four sides is first placed over the drying racks before placing the work on top of the sheet/fabric. Then place another piece of sheet/fabric (larger than the work on all four sides) on top of the laid-out work. Use a few clothespins around the edges to keep the two layers of sheet/fabric together (do not catch the work in the clothespins). Turn on a box fan, with the breeze directed in the vicinity but not directly at the sandwiched work. Turn off your automatic watering system if the sprinklers would reach the laid-out quilt. Leave the work until the sun begins to set and then bring it inside (placing it in that bathroom with the exhaust fan and curtain rod if the work will fit with

see "Smoke and fire" on page 106

“Artists to watch” feature stories are edited by Diane Howell

Deborah Fell

Urbana, Illinois

Deborah Fell recycles the tiniest bits of fabric and castoff clothing into art quilts. The result is work filled with intriguing shapes set with meditative stitching, forming a portfolio rich in meaning and color.



Quilts as art

Quilting is intertwined with our history. It is the common thread that connects people across generations and cultures. By its very essence, quilting is a celebration of the human condition, the stitches serving as paths to lead us home after a long journey.

My tribe is the world of contemporary quilt art. Being a part of that tribe gives me courage and perseverance to take healthy risks while creating art. I make art quilts because the medium gives me a way to deal with world events around me. The tools and methodologies I choose depend on the subject matter. Some subjects require painting, while others call for photo transfer or hand stitching. I use natural fabrics, fiber-reactive dyes, and found objects.

The big picture

Whatever the project is at hand, I work intuitively. Sometimes a completed art quilt is cut up and used as a new starting point. Raw-edge, layered cloth construction is the method I use most often. I embrace the wabi-sabi aesthetic and celebrate imperfection as an important aspect of my work. Perfection makes me nervous — evidence of humanity is essential in my work. I shared a favorite description of why art is important to make during a presentation I made while I was an artist in residence at the Vermont Studio Center [in Johnson, Vermont]: “I make art because it is cheaper than the co-pay at the local psychiatric facility.”

Pandora’s Box

The primary environmental theme in my work is recycling. Tiny scraps of fabric and cut-up clothing that would otherwise be discarded inspire me to create compositions with those materials. I am never too proud to dumpster dive. Among my favorite found treasures are smashed, rusty bottle caps. Recycled materials are evident in my work that has been on exhibition in international juried exhibitions, museums, and publications.



Passage of Time: Braunschweig 35
70 x 41 inches, 2017



Reclamation Hudson
48 x 19 inches, 2017

My love of small pieces extends to the odd-shaped, tiny scraps that fall to the floor while I work. Those pieces are saved, sorted, and stored in large color-coded bins. These remnants, whether they are the trimmed edges of a quilt, random shapes, or the inside of a denim seam, give me choices that I otherwise would never have. They are like a wealth of jewels.

Most people would call these tiny, random pieces of cloth garbage, but they are my starting place. I like to call my scrap bins Pandora's Box. Hunting and gathering pieces is often the first step in my design process. There is no end to the inspiration they provide, and the search turns into a sense of play that provides a wonderful base from which to start a design.

I have been working on my *Reclamation* series for twenty-five years. It conveys the beauty of imperfec-

Passage of Time: Braunschweig 13
13 x 16 inches, 2016





Passage of Time: Braunschweig 1
23 x 17 inches, 2016

tion and my love of repurposing materials. I have used this method for many types of quilts, including a ten-foot-high triptych that has the sensibility of a horizon.

My *Social Justice* series has had the most impact on viewers. This series addresses potentially controversial subjects that challenge society on a daily basis. Examples include school violence and oppression of human rights. Often faces, especially eyes, seek out the connection with the viewer. Quilts have the unique ability to tell stories and bring issues to the table in a nonthreatening way. Using recycled materials is the icing on the cake.



Medusa and Her
Imaginary Friends
55 x 63 inches, 2018

Setting a style

My artistic style is expressionism. I try to create subject matter that is not objective reality, but subjective composition that causes the viewer to stay longer and search for meaning. I accomplish this by creating ambiguity using line, color, shape, and placement.

In the *Reclamation* series, this approach is evident as the various fabric scraps combine to form implied images. In my *German Architectural* series, I add cut-up clothing to digital photo transfers. The use of clothing allows a wonderful way to incorporate texture.

What's next?

I plan to continue to be a full-time studio artist working in the art quilt medium. While working on a piece, inevitably another idea is born and that leads to the next work.

I work spontaneously and intuitively to complete my projects. I just finished an art quilt that is 100 x 100 inches, all stitched by hand. Its theme focuses on human justice. Many of the quilts in the *Social Justice* series are donated. Some art belongs to the world. How wonderful to make the world better with art!

www.deborahfell.com



Beach Walk
69 x 32 inches, 2016



Witness Trees
39 x 48 inches, 2013

artists to watch

Dianne Firth

Canberra, Australia

Organic patterns flow throughout Dianne Firth's art quilts, reflecting the sweeping Australian landscapes. Her career as a landscape architect underpins her powerful abstracts, which reverberate with the power and beauty of nature.

Finding art quilts

I learned many craft skills growing up, including sewing. Although my career was in science and the built environment, I also studied arts and crafts for pleasure.

I started quilting in the 1970s, making bed quilts and quilted clothing. Pattern, color, and graphic quality were always important, as was working within constraints, especially limited materials. Many people commented that my quilts would look good hanging on walls; this might be where my sense of quilts as art began. A master class with Nancy Crow in 1997 cemented that idea.

It is hard to separate my career from my art because they are strongly intertwined. As a land-



scape architect, I find ways to create, maintain, and sustain the environment for a client. We have a language and method of communication, such as plan, elevation, and perspective, and a stepped design process that includes purpose, site analysis, concept development, and implementation. I use a similar process to make my art quilts.

In my role as an academic at the University of Canberra, I help students acquire knowledge and skills that they will need to become landscape architects. I sometimes use my textile art to demonstrate ways of seeing, to sensitize students to different ideas, and to demonstrate other ways of communication. As a researcher, I ask questions, explore ideas, suggest new ways of understanding, and communicate through written and visual means. This feeds into my textile art in a subconscious way.

Inspiration abounds

My artwork often illustrates my lectures, and colleagues have used my images in publications, particularly as book covers. Many of my students say that my textile interpretations help them see places in a new way. One student presented her

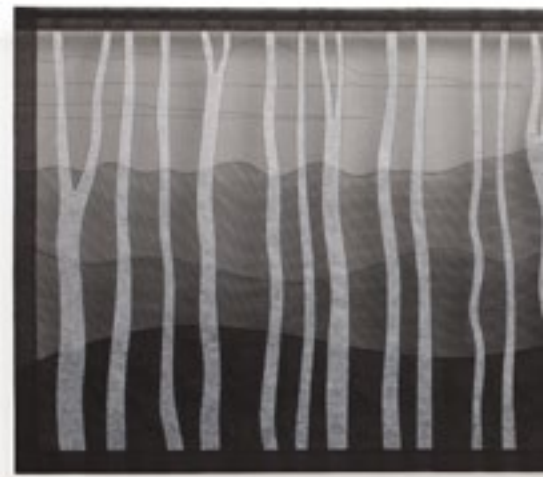
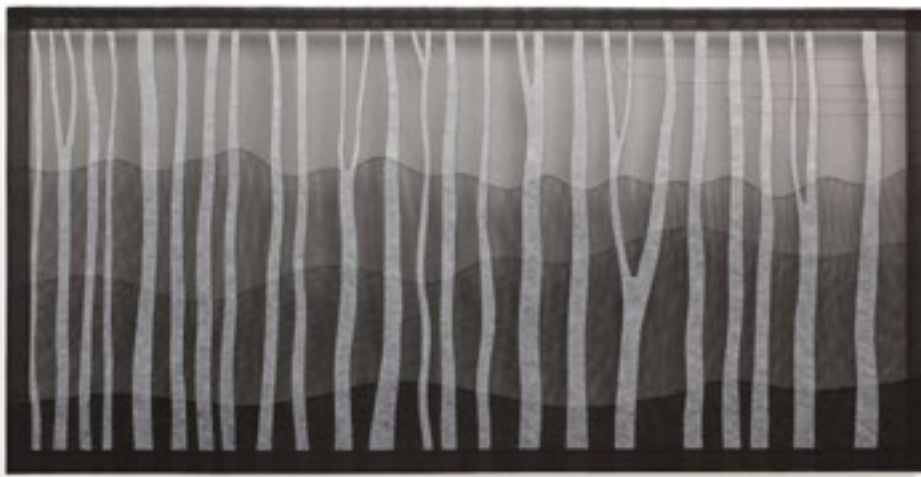


Secret River
52 x 33 inches, 2019

photos by Andrew Sikorski



Blown by the Wind
53 x 81 inches, 2020



Black Mountain
27 x 164 inches, 2017



park design as a collaged and stitched picnic blanket.

Much of my work reflects an appreciation of the diversity of Australia's landscapes and the sense of place it creates. Ideas also derive from considering landscape as a system, a concept illustrated in *Secret River and Drainage Basin*, or how I might capture the ephemeral nature of light, air, and water with textiles, as seen in *Blown by the Wind*. Vegetation also offers possibilities.

Material symbols

I use materials in a symbolic way, such as wool or felt to represent earth, and netting for air and water. I choose colors and textures that I associate with feelings and moods.

Sometimes, I create my own fabrics by dyeing, painting, or other mark making, but I use commercial fabrics, too. I have made quilts with leaves, paper, and silver foil to test their possibilities. The materials need to relate to the intent of the artwork. I may layer with batting if I want density, hand stitch if I want softness, or machine stitch if I want a strong linear overlay.

I find that tearing cottons into thin strips makes them easy to manipulate.

Botanicus
54 x 17 inches, 2019

I can appliqué strips onto a base to create curving lines, as seen in *Black Mountain*, or blend torn fabric strips to create tonal fields.

Reverse appliqué is a technique I use with layers of bonded rather than woven materials. This gives a clean finish to the cut, and I use it to create complex lines and forms.

When I want lightness in my work, I use net and assemble small pieces between the layers before machine stitching everything together.

I also like to set limits or constraints for myself, such as making a work with just two materials.

Style and process

I want my work to have overall simplicity and coherence, but to include interesting detail. Although my forms often derive from nature, they are abstracted. Therefore, I call my style abstract and minimal.

My process is similar to the one I use for architectural landscape work, but is much freer and circuitous. The analysis phase involves sourcing materials, deciding on technique, final size, and how much time I have. Alongside this process is concept development, where a design forms through brainstorming, sketching, and exploring moods and feelings related to the idea and materials.



I made *Cone* in 2007 to enter into the juried Australian exhibition, *The New Quilt*. Inspiration came from the seed pod of the Casuarina species and its hollows that house the seeds. I wanted this work to have a three-dimensional effect and be thickly textured.

I decided to use the techniques I had developed in a series exploring cell structures in plants. To achieve a three-dimensional effect, I used thick layers of commercial wool felt, which I cut into. This technique requires working by feel as well as sharp scissors and a strong hand.

To create a limited color choice, I selected a light, a medium, and a dark that related to the topic. I tacked the three layers together, marked a rough grid on the top layer with chalk, then machine stitched over the lines, adjusting as needed to achieve flowing lines. I cut through the top layer to reveal the middle layer, and then cut into the middle layer to reveal the bottom layer. I attached the pieces I removed from the front onto the back to cover the single layer of the base to make it a double-sided quilt. Finally the edge was bound with a cover strip of felt.

What's ahead?

I am an artist, a landscape architect, and an academic. My artwork usually happens in the evenings after dinner. Because my studio space is also my landscape and teacher preparation area, I often resort to sewing on the dining room table. This

requires discipline as I need to pack everything away before morning.

My aspiration is to have a dedicated quilt studio with a large design wall and large layout table, to be able to make large work.

www.ozquiltnetwork.org.au/gallery/dianne-firth/



Cone
53 x 29 inches, 2007

Linda Gass

Los Altos, California

The artwork of Linda Gass is a clarion call about our fragile environment. Her art quilts are intrinsically tied to nature, to the cyclical nature of destruction and renewal, but their message is made approachable through the softness of textiles.

Textile journey

I've had a love affair with textiles since my grandmother taught me to sew and embroider as a child. When I was twelve years old, I learned how to use a sewing machine and make garments. My interest in textiles grew through international travel, seeing artisans practice local traditions, and visiting textile museums.

I didn't become aware of art quilts until I was in my thirties, and I discovered a *Quilt National* catalog. The book included images of quilts like none I had seen before, inspiring me to seek out exhibitions to see more art quilts. At that time, I painted watercolor landscapes of wilderness areas where I backpacked and camped,





photo by Jeff Rumans

but it didn't occur to me to make an art quilt. Then I attended a hands-on silk painting demonstration and was mesmerized by the dyes flowing into the silk. I realized that silk dyes were similar to watercolors, and I could use them to create fabrics.

I began to make landscape paintings on silk. Something about the linear nature of silk painting inspired me to quilt it, but I didn't know how. I took two one-day quilting classes and learned to piece and quilt, which gave me the foundation I needed to make art quilts.

I tend to focus on environmental issues, particularly climate change, water, and land use. Oftentimes my work has an element of time to it where I explore how landscapes change over time, focusing on those places where destruction and renewal, wounding and healing, absence and presence overlap.

As a young child in the 1960s, I was exposed to the "Give a hoot, don't pollute" campaign that was followed by the environmental reforms of the 1970s, including the Environmental Protection Agency, the Clean Air Act, the Clean Water Act, and the Endangered Species Act. I don't really know what inspired me to become involved. I

All artwork photos by Don Tuttle

All artwork ©Linda Gass

left:

Dogpatch, the sea is rising: 0 feet

Dogpatch, the sea is rising: 3 feet

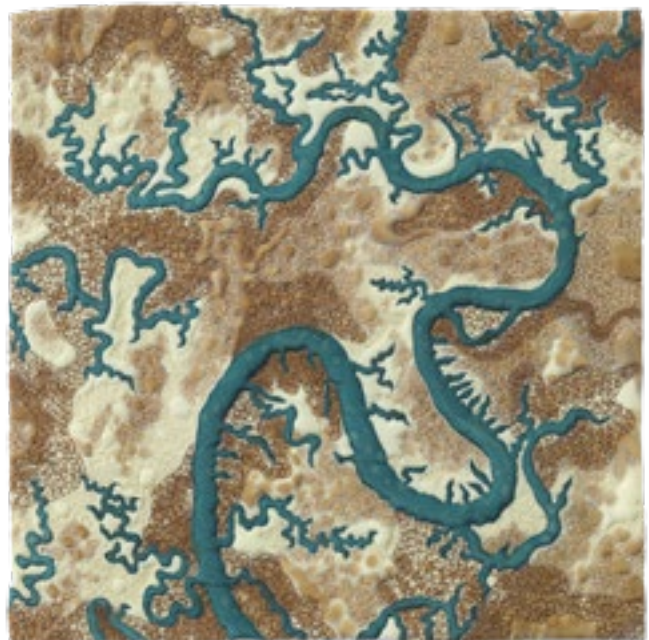
Dogpatch, the sea is rising: 6 feet

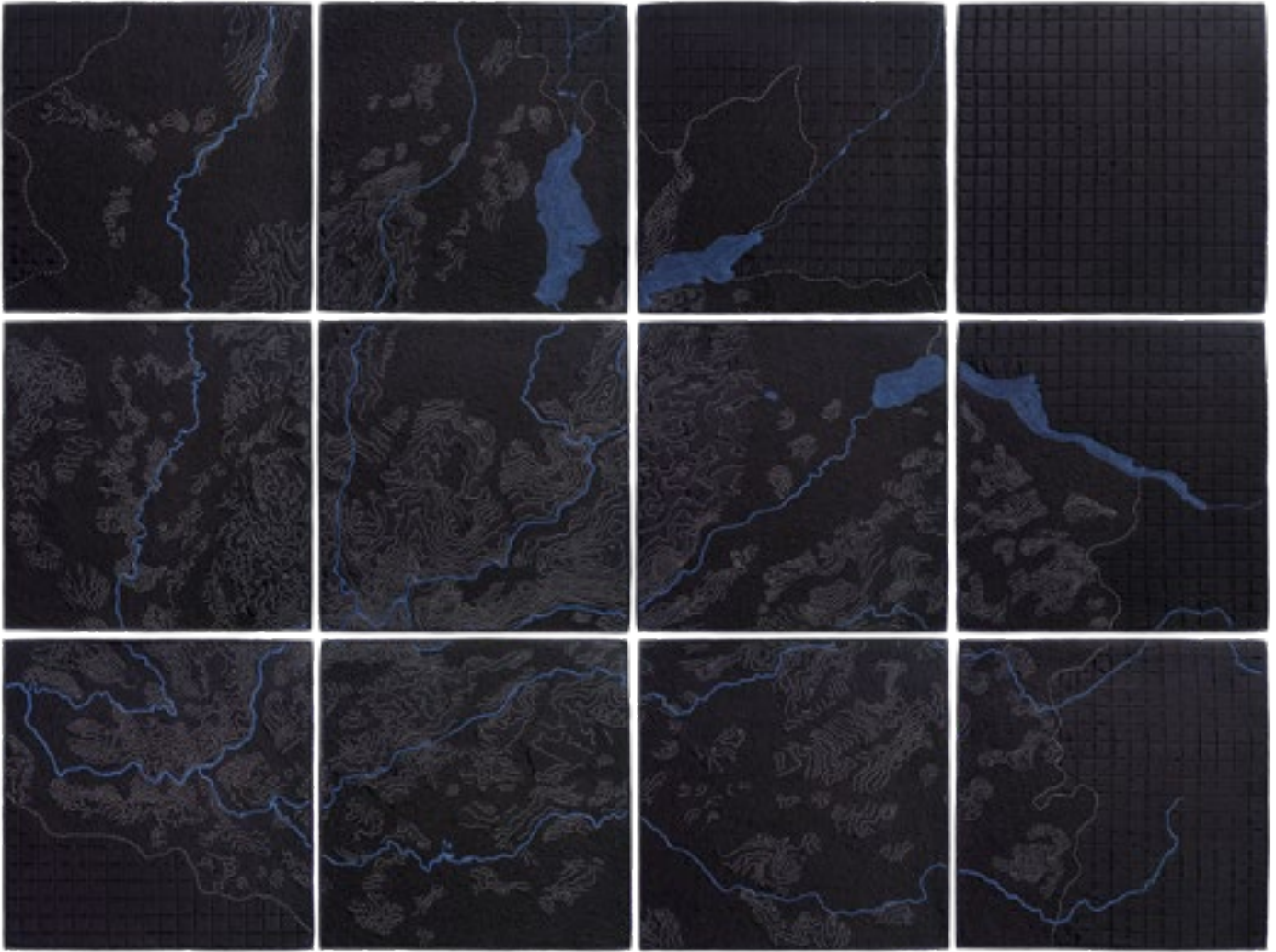
35 x 18 inches (each), 2019

right

Rendering Salt

10 x 10 inches, 2018





Severely Burned: Impact of the Rim Fire on the Tuolumne River Watershed
54 x 70 inches, 2014

was sensitive to what was going on around me and reacted to the injustices against our environment. I remember as a child, it would hurt my lungs to breathe the polluted air in Los Angeles; I think that was when I made a conscious connection between the environment and health.

During college in the late 1970s, I lived in a co-op house where we practiced recycling, didn't use paper napkins or paper towels, and ate a vegetarian diet. That experience put me on a lifelong path to live more lightly on Earth and to take on activist causes. Although I've lived in California most of my life, I didn't learn about California water issues until I was in my mid-thirties. When I became a full-time artist a few years later, I found myself making art about water. I don't recall it being a conscious decision. It happened naturally, most likely because of my passion for the environment and a desire that my art be

an outgrowth of my activism. Today, I would describe my style as "activism."

Materials matter

My subject matter can be challenging and uncomfortable, yet I want to encourage people to experience my work. By using a soft, familiar material such as textiles, I can accomplish that goal. The process of working with textiles also echoes the themes of destruction and renewal in my work. In preparation for painting on silk, I commit many of the same destructive acts that humans have done to the landscape. I cut into the fabric, tear it, and poke holes into it with needles. As part of the silk-painting process, I build the equivalent of dams and dikes using resists to contain liquid silk dyes. After I finish painting, I begin the stage that resembles healing (mending) and renewal (repair) as I stitch my work by machine and by hand.

Creating impact

My artwork takes strong positions about controversial environmental issues, and it's my intention that the message in my work comes through when people experience it. I hear from people who have been touched by my artwork, and I'm proud that pieces have been selected for several public art projects centered around healing and the environment. My work is installed at Zuckerberg San Francisco General Hospital and Trauma Center, the new UCSF Bakar Precision Cancer Medicine Building, University of Chicago Medicine, and the Alameda County Department of Environmental Health. It also is in several museum, corporate, and private collections.

What's next?

Because of the coronavirus pandemic, it's an interesting time to talk about what's next. The great pause of our society and economy has made me reconsider future plans. It is humbling to realize how much of what I hope to do relies on things that I have no control over. Since it's unclear when it will be possible to show physical work again, I am experimenting with works that are more virtual in nature, and am creating stop-motion animations and editing video footage.

Before the shutdown, I was exploring new directions by collaborating with a mural artist and an architect. The mural artist and I were planning to create murals from my stitched paintings. I was working with the architect to design installation art about how humans use our shared water resources.

Glass is another medium I enjoy very much, but I lost my glass studio two years ago. I found a new location to work with glass when the pandemic shutdown happened. I hope to pursue all of these projects when conditions allow.

I often share my work process and explorations on Instagram, Facebook, and Twitter, and I have an email newsletter people may subscribe to through my website.

www.lindagass.com



San Joaquin-Merced Revival
30 x 45 inches, 2012

Owens River Diversion
30 x 45 inches, 2012



Reseeding Wetlands
10 x 10 inches, 2018

Bonnie Peterson

Houghton, Michigan

Bonnie Peterson's art quilts chronicle her time spent in the wilderness of the United States. Keen awareness of the science of climate change underpins her work, and her call for stewardship is clear.

Road to art quilts

My work follows the trajectory of my life experiences, including family, divorce, human rights, war, outdoor adventures, and environmental science.

When I was in my thirties and home with young children, I lost a close friend to breast cancer. I stitched bras, her poetry, and related news items into a wall hanging. Breast cancer was a taboo conversation topic in the early 1990s, but at an exhibition I observed people laugh at the bras and share their own experiences; it was a source of satisfaction for me to encourage this discussion. When the "bra quilt" was rejected by quilt shows, I entered it into art exhibitions where it was often accepted as a piece of sculpture or mixed media. Grants from the Illinois Arts Council Agency also encouraged me to create art quilts with personal, social, and political themes.





Drought
38 x 55 inches, 2017

All art photos by Tom Van Eynde

Glorious inspiration

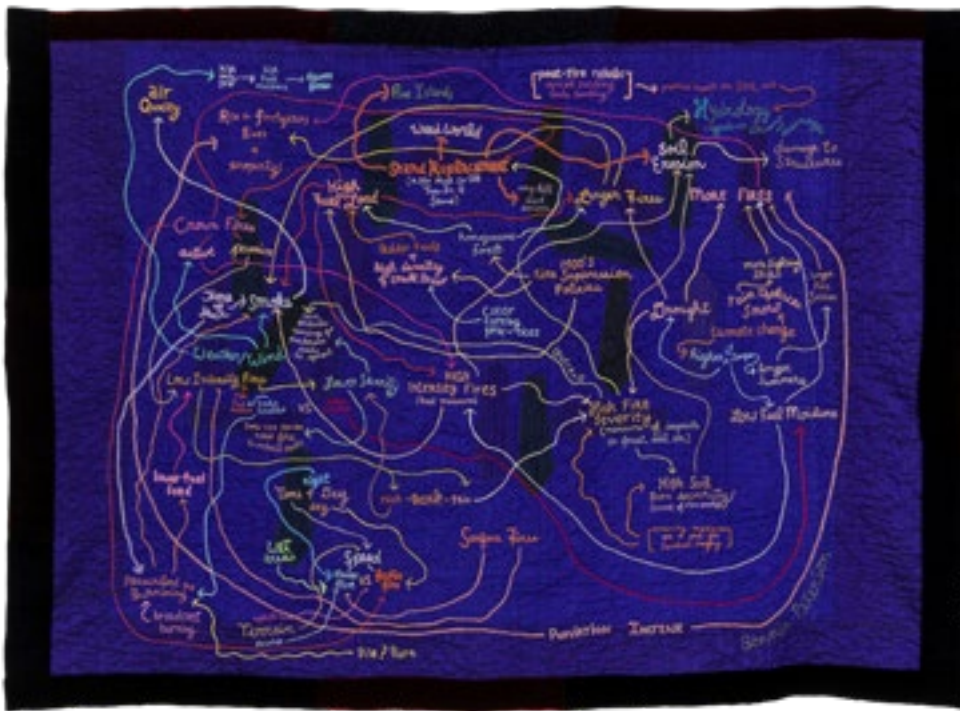
I grew up near Chicago and was introduced to the Sierra Nevada mountains in my early twenties by a co-worker who took me to Mount Whitney. We took the mountaineer’s route, and I have backpacked in this region ever since. The works I created for my exhibition, *Another Glorious Sierra Day* [at the Fresno Art Museum through June 20, 2021], relate to my wilderness experiences, Sierra history, science,

and culture. I used journals by John Muir and other explorers, maps, hiking photos, and glacier melting data in these works.

I’ve hiked the 210-mile John Muir Trail several times, and I used my maps, trail notes, photographs, and John Muir’s historic descriptions of the High Sierra to document the experience in a large wall hanging.



Hetch Hetchy Valley
40 x 54 inches, 2020



On the Nature of Fire
65 x 85 inches, 2015

One of my recurring Sierra themes is the glacier melting measurements in Yosemite National Park. Pairing historical and recent data with 1800s-era climbing and exploration journals, I made several works about Yosemite's Lyell Glacier.

Mono Lake, Brewer & the Public Trust is an embroidery on silk that explores the science, history, and politics of Mono Lake, an ancient saline lake in the eastern Sierra that supports a unique ecosystem.

In addition to this series, National Park Service art residencies inspired me to investigate the history and trails of several national parks: Rocky Mountain, Crater Lake, and Isle Royale. The residencies are a time for research and design, supported by knowledgeable park rangers. A Yosemite residency gave me a chance to visit Hetch Hetchy Valley, the subject of an early environmental battle led by Muir to prevent flooding the valley to create a reservoir.

The messages

My recent projects examine geophysical climate issues. I was introduced to climate data during an artist-scientist project sponsored by University of Wisconsin. Another project, *Fires of Change*, was an artist-scientist project funded by the National Endowment for the Arts that explores how fire as an ecosystem process is affected by climate change and societal development. This project involved a week of training with fire scientists and land managers on the impacts of wildfire at the Grand Canyon. My work for this project illustrated environmental factors in fire ecology through an embroidered flow chart.

Mono Lake, Brewer & the Public Trust
43 x 50 inches, 2014



Sea Level Rise & CO2 Graphs

8 x 8 x 30 inches (each), 2019

Days of Lead sprang from an invitation to create a 12-inch square for a Lansing, Michigan, community quilt. Lead had been discovered in the Flint, Michigan, water supply and I selected that as my subject. I researched the lead issue and grew so alarmed by the situation that I composed a large work that told about obfuscation by public servants and the citizen science that brought the lead poisoning to light.

I am also interested in atmospheric science. Satellites circle the Earth collecting data on glaciers, arctic sea ice, and water tables. Instruments measure ocean temperatures, currents, and other environmental properties. I combine the contemporary data with text from the rich history of exploration during the 19th and 20th centuries.

I hope my work encourages critical thinking of many ethical questions through the use of unusual textures, design, and narrative.

The process

Silk and velvet fabrics are the base materials for my work and text is the most important element. In early work, I added text through dye or heat transfer. Now, I use free-motion or hand embroidery to add words and graphs. By hand, I add crazy-quilt stitches and other distinctive marks with wool, silk, rayon, cotton, and polyester threads. Much of my basic assembly is also done by hand. My backpacking trips make use of topographic maps, and these have been a foundation for stitching silk patches and applying transfers while adding historical context.

I work on several projects simultaneously. Starting with a research phase, I collect and organize the project's concepts and materials. I use a pencil and paper to design, and I assemble sections of the work on a 24-foot-wide Celotex wall. At various stages, the materials return to a table for basting or hand stitching, or to a sewing machine for hand-guided embroidery.

Routine is important to me. I work in the studio before and after a couple of hours of cross-country skiing or road cycling. My work in the studio then continues the rest of the day and into the evening.



What's next

I'm always looking for opportunities that bring together artists and scientists. I'm currently working on a series of permafrost works for a show at a Chicago museum. I've found that permafrost is a broad topic, and as the climate warms, it is increasingly important to climate science.

www.bonniepeterson.com



Days of Lead (Pb)

50 x 50 inches, 2017

HABITAT

"We are drawn to certain locations where the land resonates with us and pulls us towards it. People can spend their entire lives looking for places where they belong, places where they feel at home, where they fit and can comfortably set down roots."

—Mary Reynolds, *The Garden Awakening: Designs to Nurture Our Land and Ourselves*

Our habitat, our place in the world, may or may not be a location on a map or confined within four walls. Perhaps our habitat reflects the co-evolutionary and symbiotic relationship between humankind and nature, our human desire to connect to the natural world. A breath of fresh air in a riotous field of flowers might ground us to our place in the world. That special place might be found when you are lost within the pages of a book, a thought, a dream, or a memory. Maybe our habitat is that domesticated space or protective barrier where we have surrounded ourselves with those things that delight and inspire us. As artists, we fill that blank space with the precious, the strange, or the sentimental objects we collect as we curate our lives. Consciously or subconsciously we weave places, people, and things into the fabric that surrounds us. The 2020 *Habitat* exhibition of 35 quilts showcases the work of SAQA Oregon artists.

The SAQA Oregon Habitat exhibit committee is Sheryl LeBlanc, Noelle Evans, Donna Rice, Marion Shimoda, and Amanda Snavelly, the SAQA Oregon Exhibit Coordinator. While Amanda Snavelly wrote this introduction, we collectively crafted the theme for the exhibit. We are all artist members of SAQA Oregon and exhibit our work regularly. Collectively we represent the three local areas of SAQA Oregon: Portland Metro Area, Valley South, and Central Oregon.

<https://www.saqaregion.com>



Kristan Collins
Be Aware
15.5 x 9 x 9 inches, 2020



Gerrie Congdon
Rainbow Condos
33 x 27 inches, 2019
photo by Kayley Hoddick



Nancy Bryant
Local Color #1
39 x 29 inches, 2019
photo by LuAnn Kessi



Jean Wells Keenan

Shelter

27 x 44 inches, 2018

photo by Paige Vitek



Patricia Fifer

Evening Calm at Day's End

40 x 28 inches, 2020



Jo Noble

The Projects

37 x 38 inches, 2019

Pamela Pitcher

Suspended Between

Two Trees

30 x 27 inches, 2019

photo by Rebecca
Pilcher-Cleland



the bookshelf

Reviewed by Patty Kennedy-Zafred



Stitch, Fibre, Metal & Mixed Media

By Alys Midgellow-Marsden

Published by Search Press Limited,
2020

(2nd Edition)

144 pages, softcover, full color,
\$19.95

ISBN 978-1-78221-788-6

As textile artists continue to challenge themselves through the use of new and innovative materials, they often bridge the

gap between fiber art and fine art. Alys Midgellow-Marsden takes the reader on a fascinating exploration in the use of metals and metallic elements in *Stitch, Fibre, Metal and Mixed Media*, a comprehensive presentation on the various techniques and materials that can be utilized to develop unique textile pieces with the aesthetic glow that only metallic materials can create.

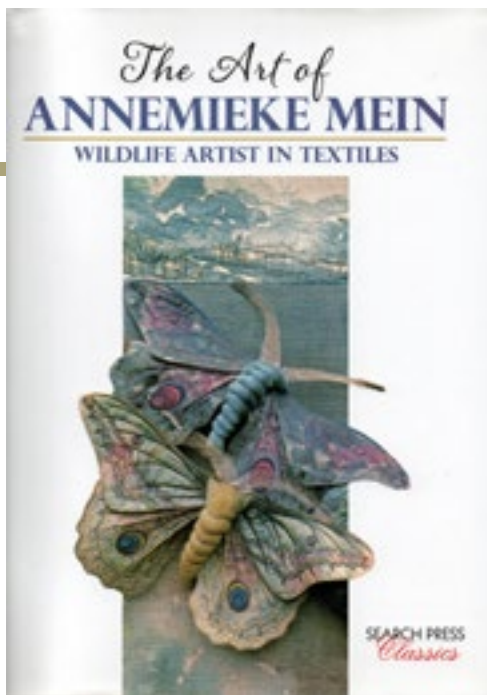
In Midgellow-Marsden's hands, metallic materials are not simply a final additional detail, such as a sequin or a bead. They are an integral part of the original concept and design. Metals, including precious metals, were used historically in a wide range of textile techniques, particularly in special garments created for religious purposes, royalty, or the military. In the book's initial introduction, the author reveals that examples of goldwork techniques and textiles made centuries ago have been discovered in clothing and headwear.

Midgellow-Marsden does not, however, desire to reproduce ancient skills, instead taking the reader through a series of lessons that inspire contemporary art pieces involving stitch, color, printing,

and other possibilities to add extra dimension to the work. She offers a visual exploration in the use not only of classic materials like gold leaf, but also of innovative techniques including fusible metallic fibers and woven metallic mesh. Stitching on copper, aluminum, and pewter is just one of the techniques introduced.

Each page is filled with tips and tricks detailing the use of this toolbox of new, visually appealing materials. The core information in this book is divided into seven major projects, which include all the stages to create various surfaces, layering, stitching, printing, and beading. The individual chapters can be the direction to a finished product or a smaller study of experimentation using a combination of techniques and unusual materials. The author encourages the reader to interpret these lessons in a personal way, whether in two- or three-dimensional work, clothing, or costume. Fibers, threads, paints, and inks are added to the mix, combined with newer substrates, such as evolon and lutradur, and developed into rich, intricate creations that glow, sparkle, and delight.

Specific step-by-step instruction is provided in the preparation of the surface, cutting and stitching, and alternative methods. Each project concludes with "Further Developments" with images of Midgellow-Marsden's imaginative and stunning work. *Stitch, Fibre, Metal and Mixed Media* is a comprehensive resource filled with advanced concepts and design inspiration for any textile artist seeking new ideas, particularly through the use of innovative materials.



The Art of Annemieke Mein: Wildlife Artist in Textiles

By Annemieke Mein

Published by Search Press Limited, 2019 (2nd Edition)
160 pages, hardcover, full color, \$35.00
ISBN 978-1-78221-765-7

In this stunning visual collection of textile art, Annemieke Mein combines fabric, stitch, and paint with both hand and machine embroidery, resulting in imaginative, nature-based work. The author inspires us by the scope and breadth of her talent, and her ability to present a personal, visual interpretation of wildlife and the natural environment, including animals, insects, and birds, in their natural habitat.

Mein's creation of these highly detailed nature studies succeeds not only due to her amazing craftsmanship, but also because they are based on carefully researched drawings that she utilizes as her design cartoons. Even the two-dimensional works appear three dimensional in appearance due to the rich variety of stitch, color, and tone. Her hope is to create awareness of native species through her lifelong interest in Australian flora and fauna. Her work relies on extensive research, field study, observation, and collecting, as she spends countless hours sketching in advance of creating the textiles.

Her richly stitched and painted pieces often reflect the muted colors found in nature and are enhanced with material substrates such as silk, wool, fur, and cotton. Each varied fabric offers an individual inspiration for Mein. The final stages of the work involve the actual sewing, which is done carefully by hand for fine detail, or by machine for larger areas, often involving a variety of stitches, needles, and threads to achieve the desired result. Mein's attention to unwavering excellence in her craft is evident in the finished work, both front and back.

Filled with color photographs, *The Art of Annemieke Mein* takes the reader through a detailed explanation of each work, the techniques utilized, materials chosen, and an explanation of the subject itself, whether a bird, flora, insects, frogs, or other animals. Accompanying many of the finished stitched creations are the black-and-white drawings that Mein created as part of her initial study — accomplished artwork in their own right.

Especially for artists drawn to work reflecting the natural world, this book is a remarkable feast of color, stitch, and creative details. Mein's work inspires, delights, and amazes, creating a new level of achievement in the use of color and thread to reflect on the mystery and beauty that surrounds us.

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.

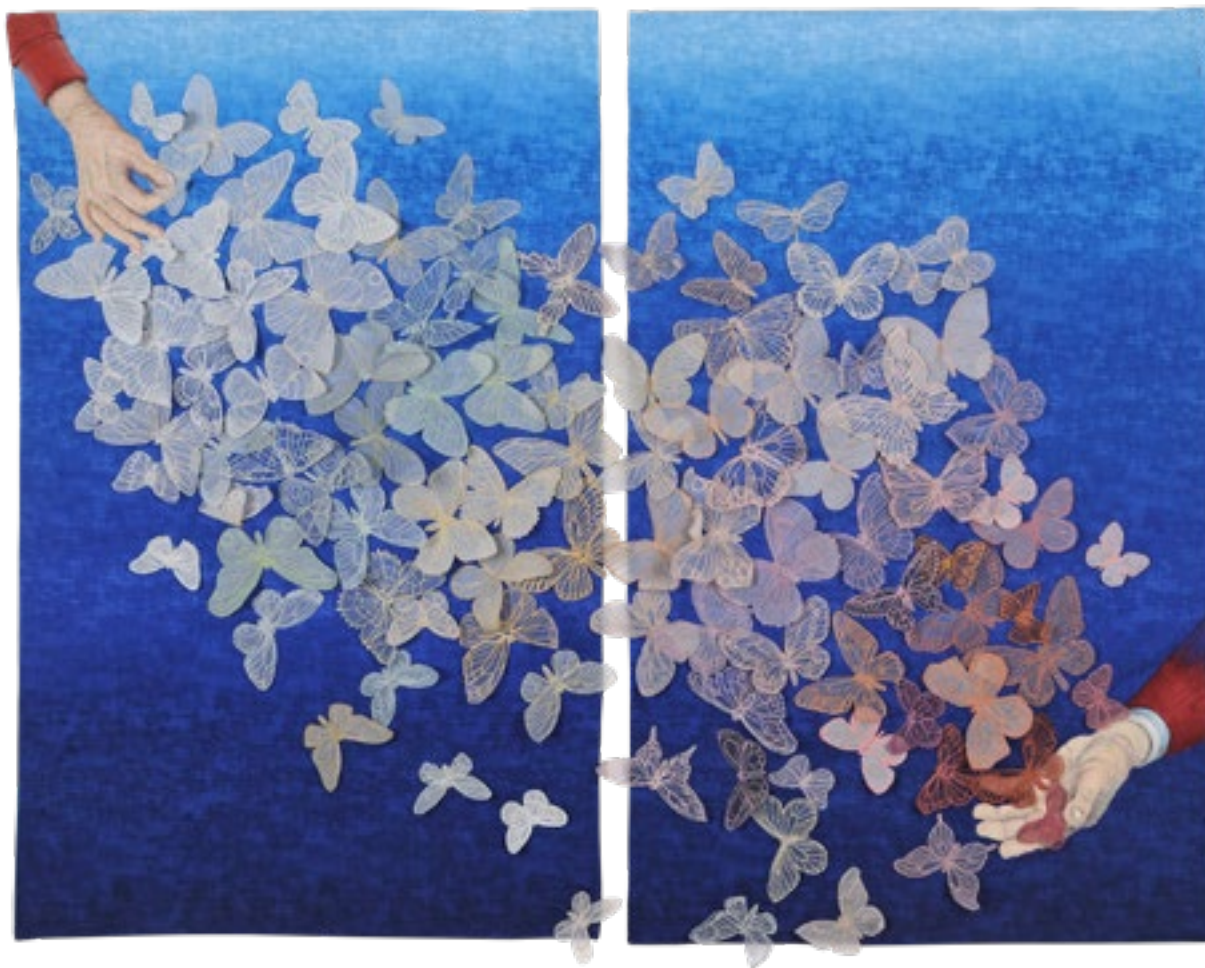
Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt. Now composed of more than 3,700 members in 39 countries, SAQA promotes the art quilt through exhibitions, publications, and professional development opportunities. We host an annual conference, publish a quarterly Journal, and sponsor multiple exhibitions each year.

In 2020, exhibitions of SAQA member work will travel to Australia, England, France, Germany, Italy, Spain, Switzerland, and thirteen states across the U.S. They will be displayed in seven museums and 21 major quilt festivals and 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.

B. J. Adams

Washington, DC, USA

www.bjadamsart.com



Gathering In

35 x 45 inches (89 x 114 cm) | 2018

photo by Greg Staley Photography

Pamela Allen

Kingston, Ontario, Canada
www.pamelart.homestead.com



Family Flying a Kite

32 x 26 inches (81 x 66 cm) | 2019

Ilse Anysas-Salkauskas

Cochrane, Alberta, Canada



Following the Sun

29 x 20 inches (72 x 50 cm) | 2019

Nancy Bardach

Berkeley, California, USA
www.nancybardach.com



Tyger in Tall Grass

23 x 34 inches (58 x 86 cm) | 2019

Bobbi Baugh

DeLand, Florida, USA
www.bobbibaughstudio.com



Sometimes You Can't See In

34 x 47 inches (85 x 119 cm) | 2018

Sue Benner

Dallas, Texas, USA
www.suebenner.com



Famous and Not So Famous Flowers #10: Dana's Hydrangeas

30 x 25 inches (76 x 62 cm) | 2020

private collection

Pat Bishop

Shawano, Wisconsin, USA
www.patbishop.info

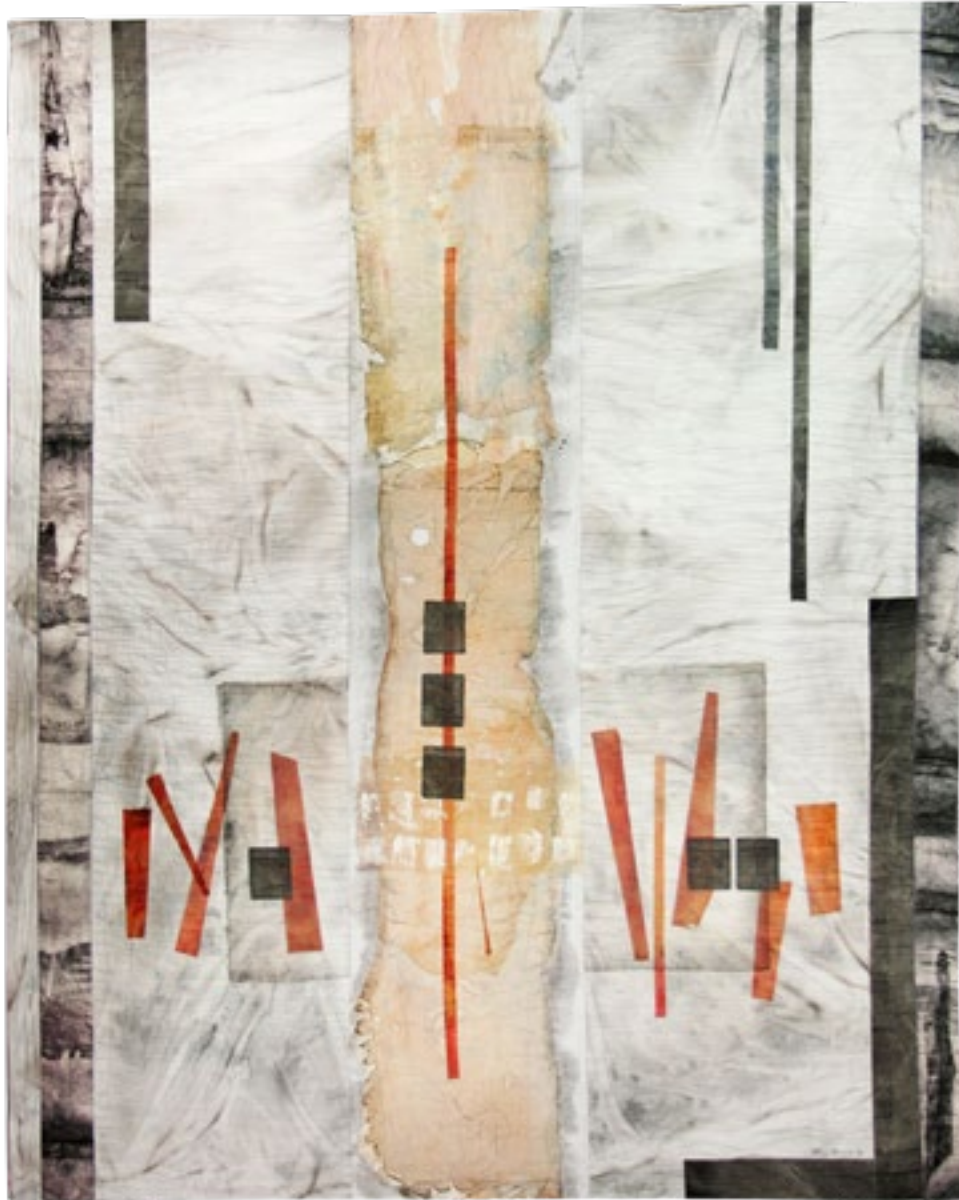


Nutmeg

36 x 40 inches (91 x 102 cm) | 2019

Peggy Brown

Nashville, Indiana, USA
www.peggybrownart.com



Along the Way

58 x 45 inches (147 x 114 cm) | 2018

Betty Busby

Albuquerque, New Mexico, USA
bbusbyarts.com



Sentinel

90 x 20 x 15 inches (229 x 51 x 38 cm) | 2020

Benedicte Caneill

Larchmont, New York, USA

www.benediectecaneill.com



New Work, New York

47 x 47 inches (119 x 119 cm) | 2019

photo by Jean Wong

Rosemary Claus-Gray

Columbia, Missouri, USA
www.rosemaryclaus-gray.com



Journey

26 x 26 inches (66 x 66 cm) | 2019

private collection

Linda Colsh

Middletown, Maryland, USA

www.lindacolsh.com



Fan Haiku 2

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

photo by Ryan Stein Photography

Judith Content

Palo Alto, California, USA
www.judithcontent.com



Resonance

48 x 75 inches (122 x 191 cm) | 2019

photo by James Dewrance

Sandy Curran

Newport News, Virginia, USA
www.sandycurran.com



Sweet Innocence

33 x 67 inches (84 x 170 cm) | 2019

Yael David-Cohen

London, United Kingdom
www.yaeldc.co.uk



Train Map

55 x 39 inches (140 x 100 cm) | 2019

Marcia DeCamp

Palmyra, New York, USA
www.marciadecamp.com



River Styx

76 x 62 inches (193 x 157 cm) | 2019

Maggie Dillon

Sarasota, Florida, USA
www.maggiedillon.com



Summer Tomatoes

37 x 48 inches (94 x 122 cm) | 2019

private collection

Janis Doucette

North Reading, Massachusetts, USA
turtlemoonimpressions.wordpress.com



Mingling With the Sacred

12 x 12 inches (30 x 30 cm) | 2019

Noriko Endo

Setagaya-ku, Tokyo, Japan
www.norikoendo.com



Radiant Reflections #3

74 x 69 inches (188 x 175 cm) | 2020

private collection | photo by Yuji Nomura

Caryl Bryer Fallert-Gentry

Port Townsend, Washington, USA
www.bryerpatch.com



Hanging at the Pompidou

40 x 44 inches (102 x 112 cm) | 2019
private collection

Carole Ann Frocillo

Burbank, California, USA
caroleannfrocillo.com



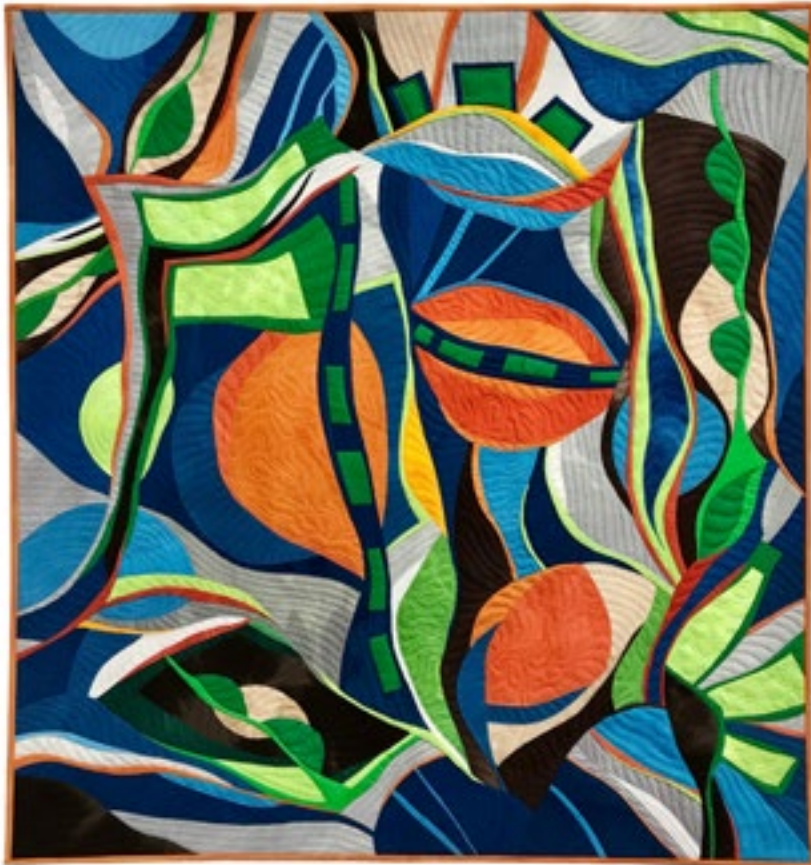
Wispy Day

8 x 8 inches (20 x 20 cm) | 2020

private collection

Sheila Frampton-Cooper

Ventura, California, USA
www.zoombaby.com



Tangerine Dreams

26 x 24 inches (65 x 61 cm) | 2018
private collection

Jayne Bentley Gaskins

Reston, Virginia, USA
www.jaynegaskins.com



On the Streets Where I Live

22 x 16 inches (55 x 39 cm) | 2019

Doria A. Goocher

San Diego, California, USA
www.designsbydoria.com



Seaside

25 x 18 inches (64 x 46 cm) | 2020

Virginia Greaves

Roswell, Georgia, USA
viriniagreaves.com



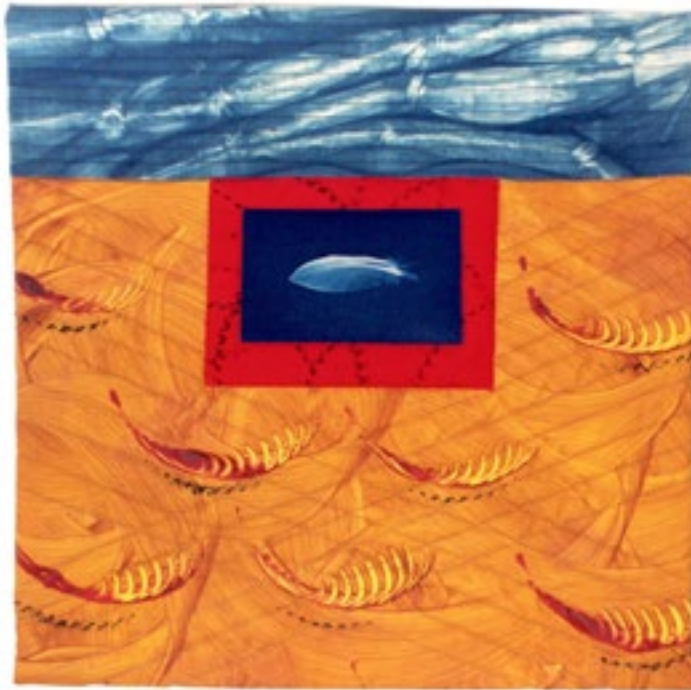
Mistr Men

35 x 58 inches (89 x 147 cm) | 2019

private collection

Gunnel Hag

Toronto, Ontario, Canada
www.colourvie.com



Watching the Tide Roll Away

12 x 12 inches (30 x 30 cm) | 2019

Phillida Hargreaves

Kingston, Ontario, Canada
www.phillidahargreaves.ca



Sea Creature #1

22 x 18 inches (56 x 46 cm) | 2020

Barbara Oliver Hartman

Flower Mound, Texas, USA

barbaraoliverhartman.com



Help: Blood and Chaos

45 x 55 inches (114 x 140 cm) | 2018

photo by Sue Benner

Susan Heller

Walnut Creek, California, USA
www.susanhellerfiberarts.com



Owner Operated

31 x 36 inches (79 x 90 cm) | 2019

photo by Jack Heller

Judy Hooworth

Morisset, NSW, Australia



Adventure Journal : China

40 x 71 inches (102 x 180 cm) | 2019

private collection

Leslie Tucker Jenison

Shavano Park, Texas, USA

leslietuckerjenison.com



El Greco's Alphabet

72 x 57 inches (183 x 145 cm) | 2019

Kathleen Kastles

Wailuku, Hawaii, USA



Stroller

29 x 22 inches (74 x 56 cm) | 2017

collection Bob and Tess Cartwright | photo by Xinia Productions, José Morales

Natalya Khorover

Pleasantville, New York, USA

www.artbynatalya.com



Iron Spine Aloft

204 x 204 inches (518 x 518 cm) | 2019

photo by Rob Koch

Sherry Davis Kleinman

Pacific Palisades, California, USA



A Moment in Time with Genevieve

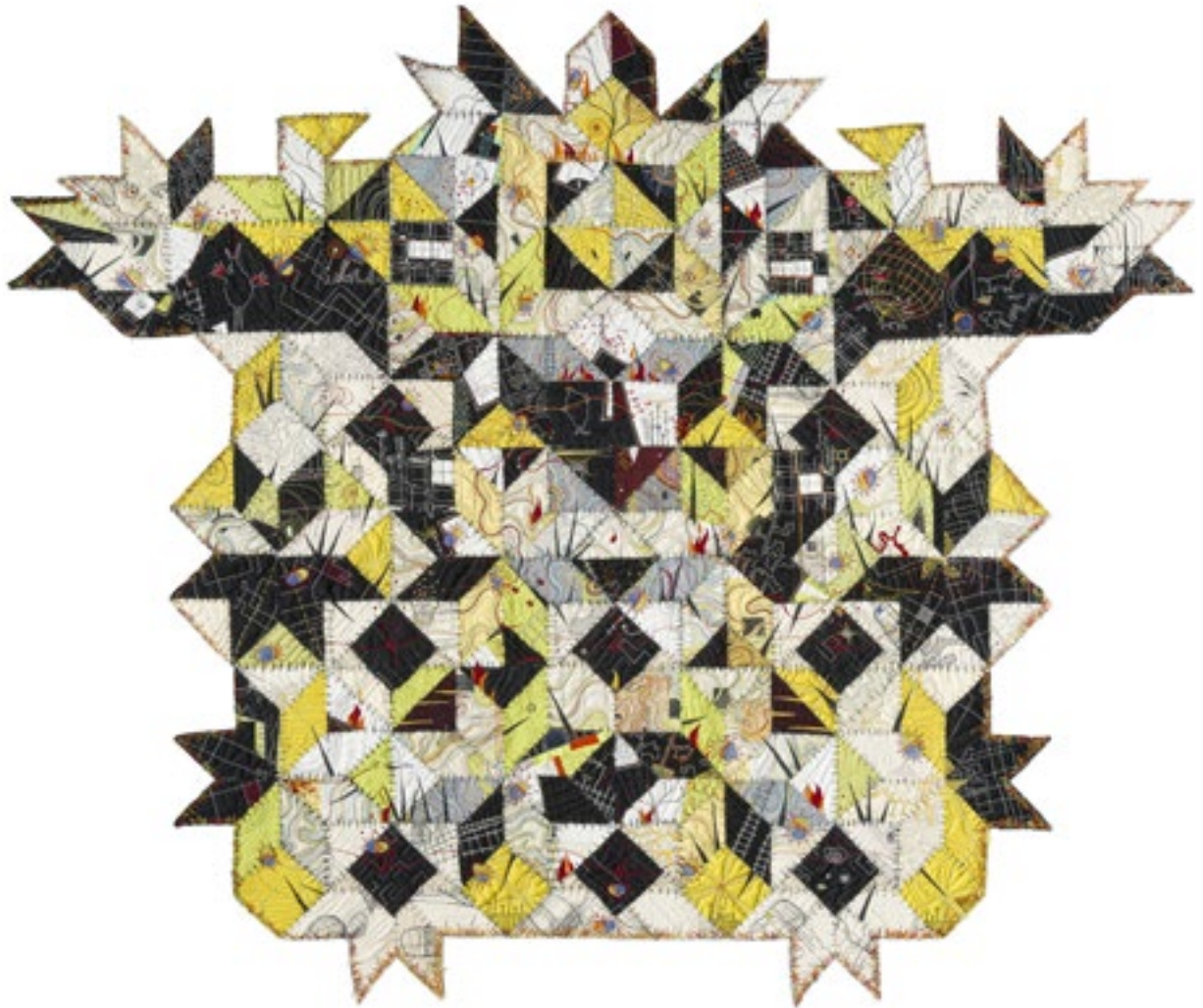
30 x 27 inches (76 x 69 cm) | 2019

photo by Steven Kleinman

Paula Kovarik

Memphis, Tennessee, USA

www.paulakovarik.com



Dark Heart

46 x 55 inches (117 x 140 cm) | 2019

photo by Allen Mims

Deborah A. Kuster

Hot Springs Village, Arkansas, USA
www.deborahkuster.com



Parched Ground Will Become a Pool

37 x 29 inches (94 x 74 cm) | 2020

Carol Larson

Petaluma, California, USA
www.live2dye.com

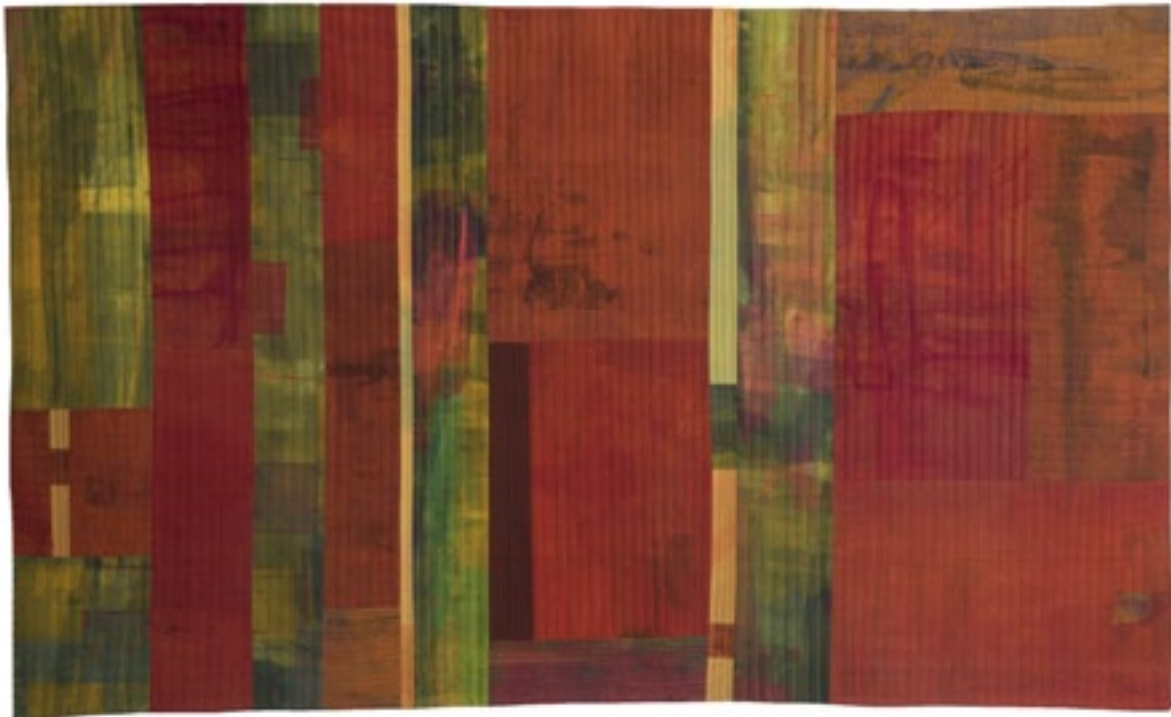


Fire & Flood 1

40 x 30 inches (102 x 76 cm) | 2019

Amelia Leigh

Southwick, West Sussex, United Kingdom
amelialeightextiles.co.uk



Tranquility

32 x 52 inches (81 x 132 cm) | 2019

private collection | photo by Katie Vandyke

Denise Linet

Brunswick, Massachusetts, USA
www.dlinetart.com



Thorns in My Garden

33 x 46 inches (84 x 117 cm) | 2017

Regina Marzlin

Antigonish, Nova Scotia, Canada
www.reginamarzlin.com

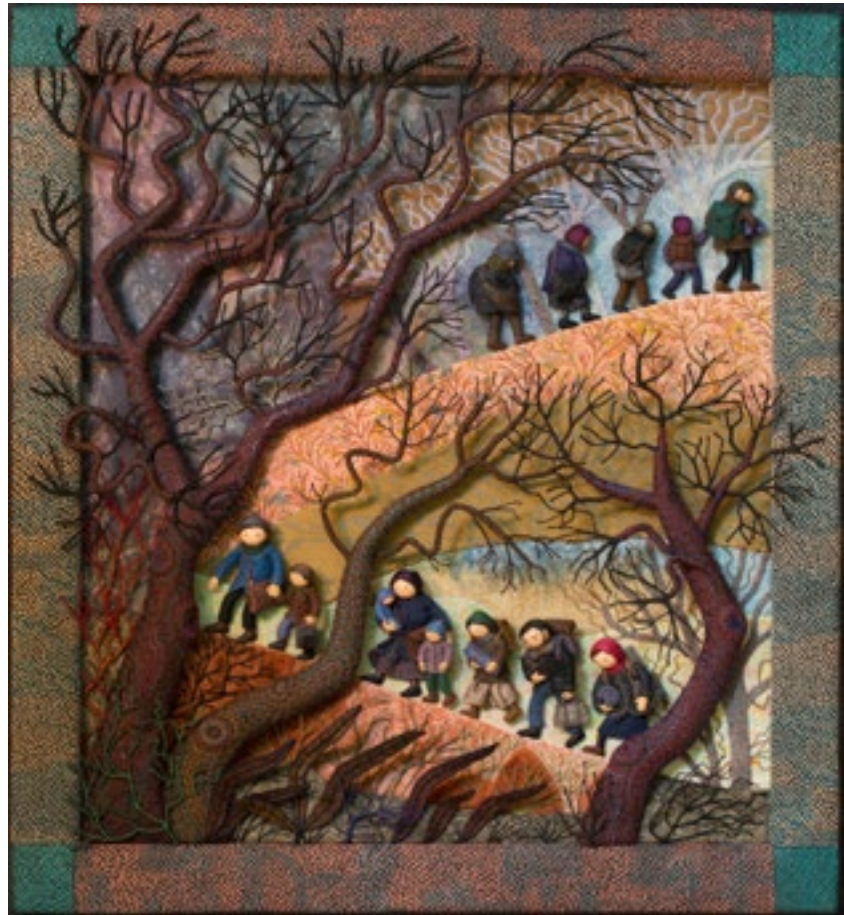


Garden Impressions

24 x 18 inches (61 x 46 cm) | 2020

Salley Mavor

Falmouth, Massachusetts, USA
www.weefolkstudio.com



Displaced

24 x 22 x 2 inches (61 x 56 x 5 cm) | 2016

private collection | photo by Rob Goldsborough

Sherri Lipman McCauley

Lakeway, Texas, USA

www.sherrilipmanmccauley.blogspot.com



Many Rounds

18 x 18 inches (46 x 46 cm) | 2019

Elizabeth Michellod-Dutheil

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



Organic

55 x 37 inches (140 x 95 cm) | 2018

Melody Money

Boulder, Colorado, USA
melodymoney.com



Tall Grass Daydreams

50 x 56 inches (127 x 142 cm) | 2020

Alison Muir

Cremorne, NSW, Australia
www.muirandmuir.com.au



Custodial water

38 x 29 inches (96 x 74 cm) | 2019

photo by Photographix

Ree Nancarrow

Fairbanks, Alaska, USA
www.reenancarrow.com



Winter Redpolls

21 x 39 inches (53 x 98 cm) | 2019

private collection | photo by Eric Nancarrow

Stephanie Nordlin

Tucson, Arizona, USA



One Red Line

18 x 12 inches (46 x 30 cm) | 2019

Pat Owoc

Saint Louis, Missouri, USA

www.patowoc.com



Arsenical Poisoning

10 x 10 inches (25 x 25 cm) | 2019

private collection | photo by Casey Rae

Gerri Patterson-Kutras

Morgan Hill, California, USA
geripkartquilts.com



Shelter in Place

36 x 29 inches (91 x 72 cm) | 2020

Margaret A. Phillips

Cos Cob, Connecticut, USA



Thirty Airplanes

51 x 63 inches (130 x 160 cm) | 2018

photo by Jay B. Wilson

Susan V. Polansky

Lexington, Massachusetts, USA

www.susanpolansky.com



Shadows of the Divine

32 x 45 inches (81 x 114 cm) | 2018

private collection | photo by Boston Photo Imaging

Dorothy G. Raymond

Loveland, Colorado, USA
www.dorothyraymond.com



Salkatay Mountain

27 x 40 inches (69 x 102 cm) | 2019

private collection | photo by Allan Shell

Susan Rienzo

Vero Beach, Florida, USA
www.susanrienzodesigns.com



Take Two

34 x 30 inches (86 x 75 cm) | 2018

Judith Roderick

Placitas, New Mexico, USA
www.judithroderick.com



Driving to the Purple Mountains Majesty

52 x 40 x 2 inches (132 x 102 x 5 cm) | 2020

Jane A. Sassaman

Harvard, Illinois, USA
janesassaman.com



Sprout

34 x 19 inches (86 x 47 cm) | 2019

photo by Gregory Gantner

Maya Schonberger

Miami, Florida, USA
mayaschonberger.com



Orinoco Flow

32 x 14 inches (81 x 36 cm) | 2019

private collection | photo by Werner Boeglin

Sara Sharp

Austin, Texas, USA
www.sarasharp.com

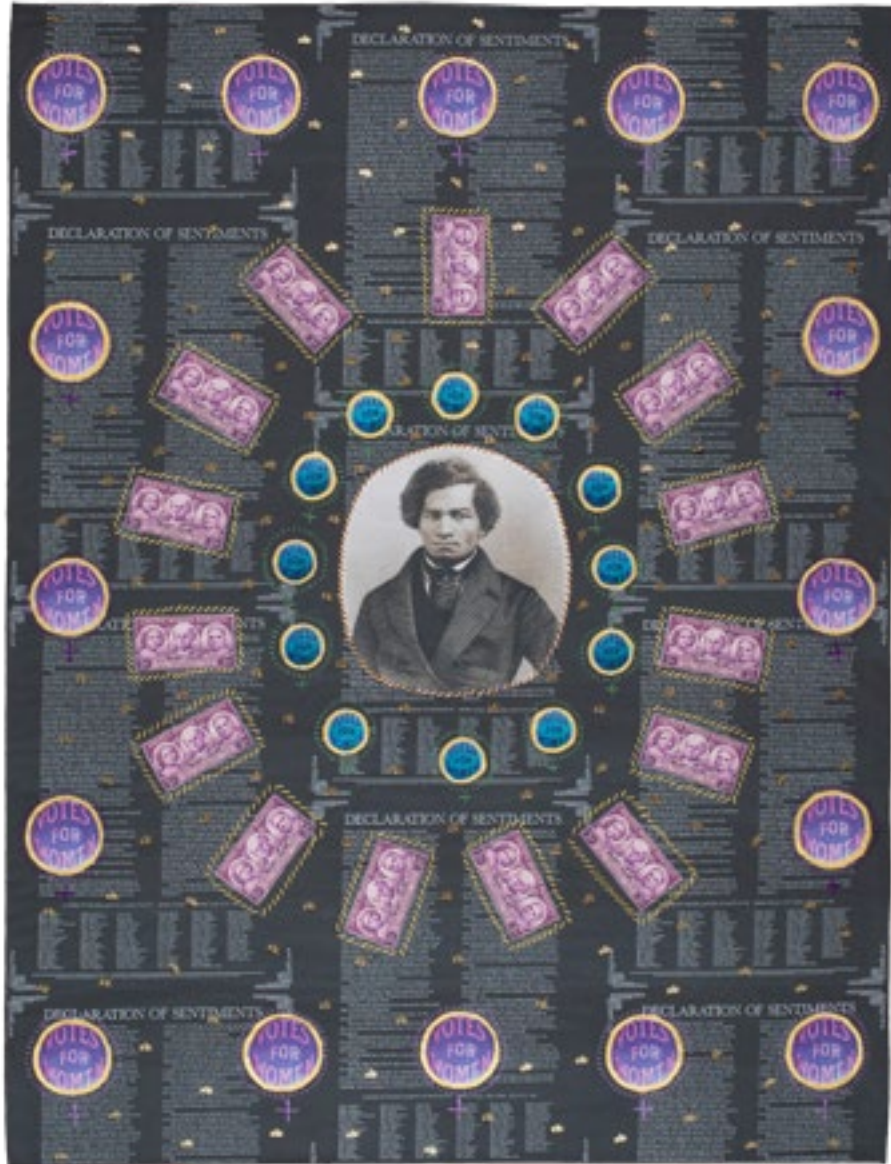


Heron Loft

40 x 34 inches (102 x 86 cm) | 2019

Sandra Sider

Bronx, New York, USA
www.sandrasider.com



**“Right Is of No Sex, Truth Is of No Color”:
Frederick Douglass and the 1848 Declaration of Sentiments**

55 x 41 inches (140 x 104 cm) | 2020

photo by Deidre Adams

Sarah Ann Smith

Hope, Maine, USA
www.SarahAnnSmith.com



His Immensitude, Yoda, Emperor of Minions and All He Surveys

20 x 20 inches (51 x 51 cm) | 2019

Elena Stokes

Clinton, New Jersey, USA

www.elenastokes.com



Solaris

76 x 32 inches (193 x 81 cm) | 2018

Daphne Taylor

Montville, Maine, USA
daphnetaylorquilts.com



Quilt Drawing #23

40 x 40 inches (102 x 102 cm) | 2019

photo by Kevin Johnson

Gwyned Trefethen

Cohasset, Massachusetts, USA
www.gwynedtrefethen.com



Sunrise Over the Gulf River

32 x 47 inches (80 x 119 cm) | 2019

photo by Dana B. Eagles

Ulva Ugerup

Malmö, Sweden



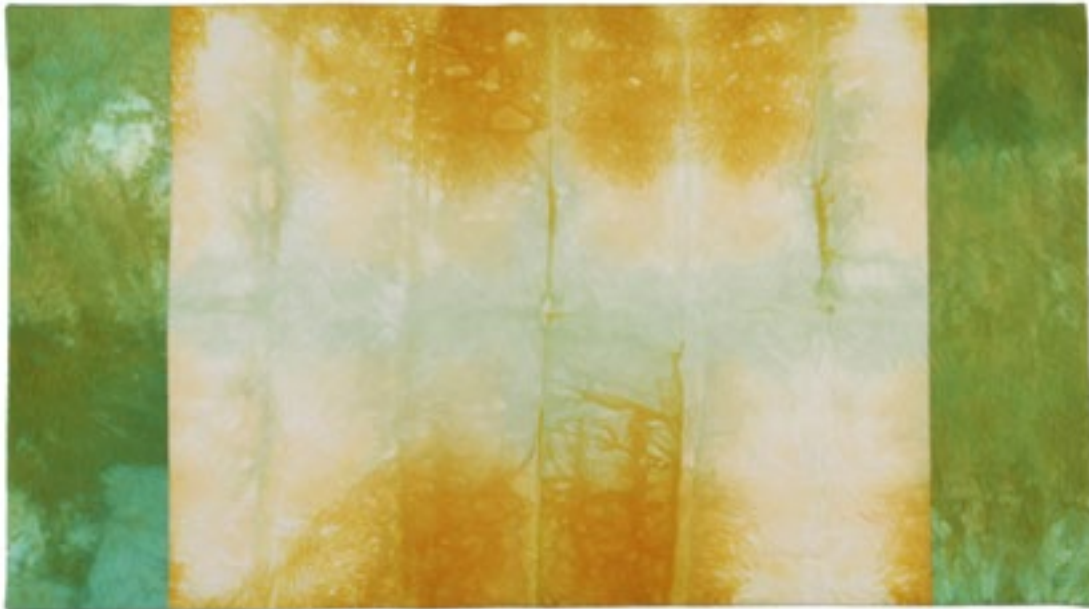
Angels of Wrath

29 x 43 inches (74 x 109 cm) | 2008

photo by Deidre Adams

Desiree Vaughn

Elk Rapids, Michigan, USA



Spring's First Breath

20 x 35 inches (50 x 90 cm) | 2008

Lisa Walton

Lewisham, NSW, Australia
www.lisawaltonartist.com



Breaking the Drought #2

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

photo by Margot Wikstrom

Jean Wells

Sisters, Oregon, USA
jeanwellsquilts.com



Stones Unturned Streams Remembered

40 x 37 inches (100 x 94 cm) | 2020

photo by Paige Vitek

Hope Wilmarth

Spring, Texas, USA
www.hopewilmarth.com



Be Someone

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

private collection | photo by Rick Wells

Marian Zielinski

Macon, Georgia, USA

www.marianzielinski.com



Mapped and Coded

26 x 21 inches (66 x 52 cm) | 2020

Nat'l Museum of Aust. from p. 3

these wetlands have been destroyed or are in danger of destruction through urban development, making the ones that remain even more significant. The set of quilts by the WA Inspired Art Quilters addresses many of the issues explored by the new gallery, and allows the Museum to tell the story of these irreplaceable wetlands.”

Pat Forster enjoyed a career in mathematics education in high school and university sectors. Since retiring, she has reveled in her passion of quilting. She creates mathematical designs and, in 2019, was delighted to have a quilt juried into Quilt National. She belongs to WA Inspired Art Quilters, a group of eight residents of Perth, Western Australia. The group's purpose is to make art quilts for exhibition. For the last three years, the group has created quilts on themes connected to Australia's First People.



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Erickson from p. 7

any non-human social vertebrate. The Toklat pack was first studied in Denali National Park in the 1930s by biologists Adolph and Louise Murie. The Muries were the first to study wolves in their natural habitat and monitored the Toklat pack over several decades, watching their gradual decline. The last adults were killed in 2005, prompting Erickson's artistic response. Erickson created a fifth piece in 2006, *The Black Wolf*, which memorializes the pack with the epitaph "Toklat Pack, 1930-2005." To Erickson, their destruction as a family is emblematic of the many threats to one of America's most iconic animals and wilderness areas.

Erickson's imagery is replete with the signs of chaos, either the aftermath of some catastrophe or harbinger of

impending doom. Her radical compositions destabilize the viewer. Her use of color conveys urgency. Her interiors are filled with upturned lamps, broken doors, swinging chandeliers, cracked foundations, shattered wood, and collapsing buildings. Her exteriors depict flames, erupting volcanoes, clear-cut forests, lava, explosions, and other disasters caused by humans as well as by natural events. Placing her narratives in a post-nuclear environment is an artistic device that allows Erickson to reimagine animal/human relationships at their most fundamental level. Apocalyptic and survivalist fantasies, as well as Erickson's imagined animal/human origin, are a way to envision renewal and rebalancing. Historically, apocalyptic depictions and descrip-

tions have helped articulate collective anxieties, act as a warning, or usher in spiritual salvation or utopia. To set her narratives in a post-nuclear landscape exemplifies Erickson's desire to reestablish a sense of well-being over those perceived to be threatened and establish the hope that humanity can return to a harmonious equilibrium and sense of interconnectedness.

Brandon Reintjes is senior curator at the Missoula Art Museum. He organized Nancy Erickson: Kindred Spirits for the Montana Museum of Art & Culture in 2013, which traveled across Montana under the auspices of the Montana Art Gallery Directors Association. He has written about contemporary ceramics and textiles for Ceramics Monthly, Ceramics Art and Perception, The Surface Design Journal, and recently wrote about the Postwar Craft Movement in Montana for The Journal of Modern Craft.

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Jun 20-26	Deborah Fell
Jul 7-11	Leslie Riley
Aug 1-7	Melissa Sobotka
Aug 8-14	Lorraine Turner
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Aug 22-28	Deborah Boschert
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Nov 7-13	Sue Spargo
Dec 5-11	Jane Sassaman



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Suzi's Grocery from p. 9

keys" border all around my block wall. At this point the quilt was screaming for Reverend Dennis's words, so on individual blocks I free-motion quilted some of my favorite quotes from the site.


Having finished the base quilt, I was now ready to start on the menorah, proportions of which had dictated the shape of the quilt. I cut the menorah from gray fabric that I had spray-painted silver, and I appliqued the menorah to the base quilt, adding metallic fabric for the lights. Close examination of Reverend Dennis's menorah revealed that he had used a great many hair accessories to embellish his menorah. There were banana clips sprayed silver, the round beads that appear on the ends of ponytail elastics, and much more. I realized at some point that these must have been among the many items that Miss Margaret had sold in the grocery. Finally, I had the challenge of transporting the piece from my home in Georgia to Suzi's home in Mississippi. It is for reasons such as this project that I own a van, so I put the piece into the back of my van, flat on the floor, and drove it to Suzi and Nancy's home where I presented the piece to them.

A fiber artist for more than 50 years, Cathy Fussell maintains a studio in Columbus, Georgia, where she specializes in making art quilts. Her work is in several collections, including twelve pieces in the Memorial Sloan-Kettering Koch Collection, New York City. In 2016, Fussell was commissioned by The Congressional Club, Washington, DC, to make a quilt for First Lady Michelle Obama: Apollo Splashdown Revisited—Homage to Alma Woodsey Thomas. This work is in the (forthcoming) Barack Obama Presidential Library Collection, Chicago, Illinois.



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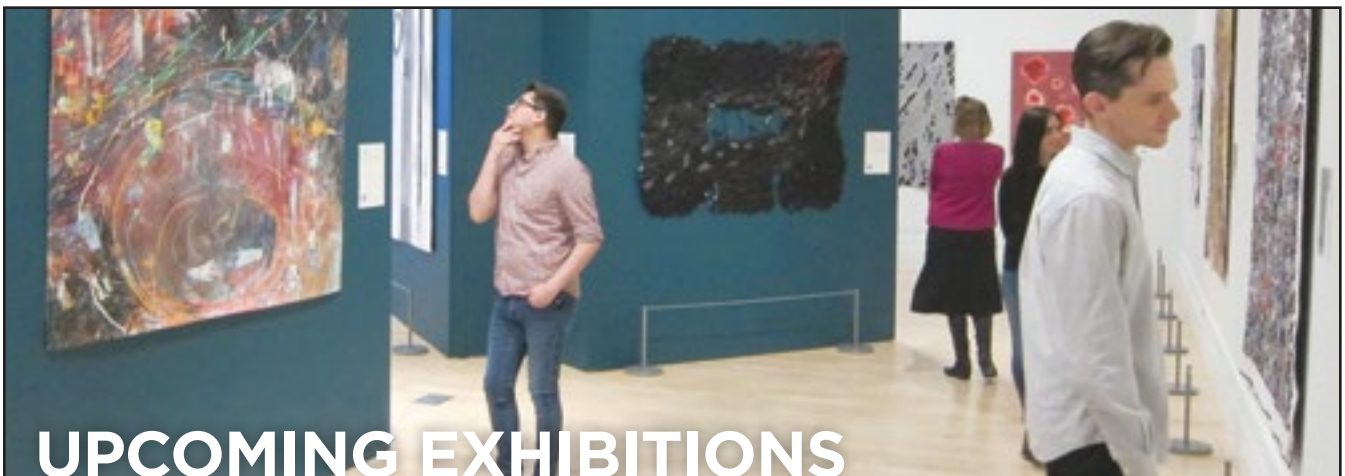
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Smoke and fire from p. 13

little folding). Replace the sheet/fabric pieces every morning. Airing, whether inside or outside, takes a lot of time. This process will likely take at least three weeks.

You also may consider wrapping both sides of the quilt using MicroChamber Interleaving Paper, available from Conservation Resources International LLC (Lorton, Virginia). It is not inexpensive but works very well from my experience. The paper acts as a zeolite molecular trap. The wrapped work must be enclosed in an airtight container as large as possible, such as 55-gallon clear garbage bag. If you use garbage bags, they should be clear so the opaque bag is not mistaken for garbage and thrown away. Minimize folding when putting the wrapped work in the container. The



UPCOMING EXHIBITIONS

Beyond the Mirror

Loveland Museum
Loveland, Colorado: Jan. 23, 2021 – May 9, 2021

Primal Forces

National Quilt Museum
Paducah, Kentucky: Sept. 17, 2021 – Jan. 11, 2022

Layered & Stitched: 50 Years of Innovative Art

San Jose Museum of Quilts & Textiles
San Jose, California: Oct. 10, 2021 – Jan. 9, 2022

3D Expression

Lauren Rogers Museum of Art
Laurel, Mississippi: Aug. 23, 2022 – Nov. 13, 2022

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



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work must be absolutely dry before it is enclosed in the container or else mold/mildew may begin growing. Place the filled container in a secure space that is 60 to 75 degrees F with 50% relative humidity. Replace the paper every week until the odor dissipates. The used paper must be discarded or recycled and cannot be reused.

Work covered by insurance?

If your work is covered by insurance, you must contact your insurance company immediately so the process of damage assessment by an adjuster and settlement can begin as soon as possible. You should take the steps for handling your damaged work authorized by your insurance company agent first, or your insurance claim may be

impacted. They may want to expose your work to ozone or hydroxyl as a means of reducing or eliminating smoke or odor. These two techniques work by oxidation, a process that causes damage to all media that manifests over time. Therefore, you must decide whether this damage is acceptable to you. If dry-cleaning is proposed as a cleaning method, insist that your work be dry-cleaned individually and not part of a bulk load, and with minimal tumbling during the extraction part for as short a time as possible. Insist that the dry-cleaning solvent be liquid silicon (also called D5, one trademarked name is GreenEarth™ solvent) and not perchloroethylene (“perc”) or Stoddard Solvent, as the liquid silicon is a less aggressive solvent.

NOTE: The reader will not hold SAQA and/or Margaret Geiss-Mooney responsible or liable for any consequential, special, or incidental losses or damages by following the advice provided to the best of our knowledge, information, and belief in good faith.

Margaret (Meg) Geiss-Mooney is a conservator in private practice since 1979 based in California. In addition to providing conservation, collections care, and management services (including disaster preparation and response), she offers lectures and workshops. With her background in textile science, she makes low-cost, low-tech, common-sense recommendations. Geiss-Mooney was elected to Professional Associate status in the American Institute of Conservation in 1992, and served on the Board of Directors of the California Heritage Quilt Project 1985–1997. She can be reached at meg@textileconservator.com, www.textileconservator.com



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February 16 – July 10, 2021

Over the Top

February 16 – July 10, 2021

Treasures from the Vault

February 16 – July 10, 2021



The Museum is closed from December 19, 2020 -
February 16, 2021.

Wen Redmond



The Machine

45 x 35 inches, 2014

photo by Charley Freiburg

While walking on a street in Boston with my son, I passed a storefront window filled with antique sewing machines. What a delight! I took several photographs because I found them so interesting. The combination of the old sewing machines with the urban scene struck me as an interesting juxtaposition, representing the distance that art quilts have traveled.

I printed the image in sections to create a larger finished photograph. Each segment is edge-stitched and sealed with paint, and then hand-tied together with pearl cotton.

Awarded the Acquisition Award in the 2019 Handcrafted Juried Exhibition, Maria V. Howard Arts Center, Rocky Mount, North Carolina.



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