

SAQQA *Journal*

Studio Art Quilt Associates, Inc.



Volume 24, No.3



Summer 2014



Furl (detail)

by Eileen Doughty

see page 10

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Thoughts from the president

by Kris Sazaki



As you can tell from reading this summer *Journal*, SAQA is gearing up for its annual benefit auction.

The benefit auction has been SAQA's

largest fundraiser, and its proceeds have supported so many of SAQA's programs and exhibitions. I am grateful to all the donors and purchasers of the artwork.

Since becoming president, I have heard from some artists who are reluctant to donate their artwork to

the auction. While I respect every artist's decision not to donate their artwork, I thought I would tell you why I donate to the auction.

Since joining SAQA in November 2004, my creative partner Deb Cashatt and I have gained so much from our membership: the learning

see "President" on page 31

Report from the SAQA executive director

by Martha Sielman



Support from our members is what makes SAQA run. All of you who volunteer your time and expertise are critical to SAQA's success. Dona-

tions are also essential to supporting

SAQA's efforts to promote the art quilt. We've had a wonderfully generous response to the Spring Appeal. Those funds are at work helping SAQA to provide quality exhibitions, publications, information and professional development opportunities.

This issue of the *SAQA Journal* is dedicated to thanking all of the donors to our 2014 benefit auction.

These donors are listed on pages 28-29. Be sure to spend time looking at the artwork now posted on the website at www.saqa.com/memberart.php?cat=34

Our benefit auction wouldn't be such an amazing success each year without our dedicated collectors. We are very pleased to be able to share with you how SAQA member Maureen Hendricks has displayed many of the benefit auction quilts that she has purchased over several years of support (see page 4). They look gorgeous framed and hung at the Gateway Retreat in Colorado!

The SAQA Board and I are pleased to announce a new opportunity for you to support SAQA through sponsorship of SAQA's exhibitions. Sponsorship of the SAQA Gallery at the International Quilt Festival in Houston is now available to any individual or business who would like to support SAQA's exhibition program. There are three levels of sponsorship available at this time. See the box for details. Please contact me at execdirector@saqa.com if you are interested in any of these sponsorship opportunities.

Thank you for all the ways in which you support SAQA!

SAQA exhibition sponsorship opportunities

Diamond sponsor (\$10,000) – limit 1 sponsor

- Sole billing on gateway sign at entrance to SAQA Gallery
- Listing on all Quilts, Inc. signage and in Quilts, Inc. catalog
- Special sponsorship name badge at IQF venues
- Preferred booth placement at Quilt Market if desired
- Listing on SAQA website and in SAQA's e.newsletters
- Complimentary half-page ad in *SAQA Journal*

- Listing on SAQA website and in SAQA's e.newsletters
- Complimentary quarter-page ad in *SAQA Journal*

Emerald sponsors (\$2,500) – limit 4 sponsors

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- Listing on all Quilts, Inc. signage and in Quilts, Inc. catalog
- Special sponsorship name badge at IQF venues
- Listing on SAQA website and in SAQA's e.newsletters

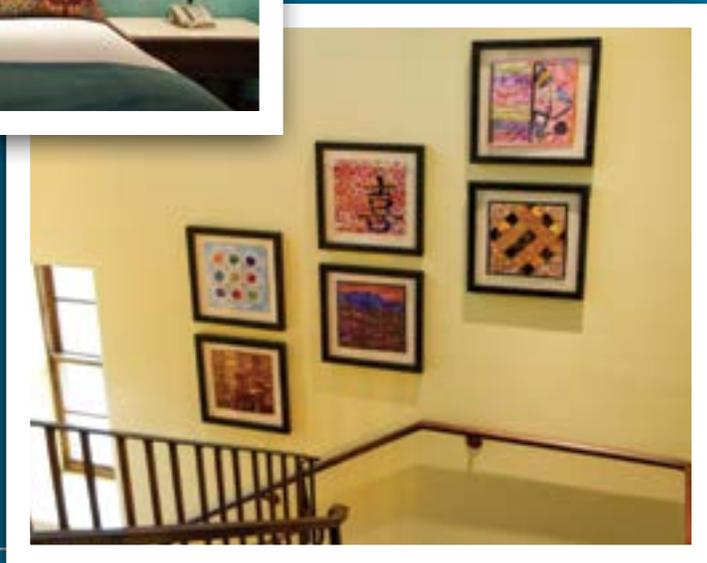
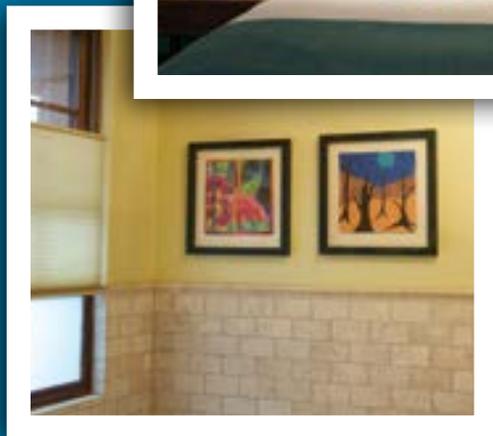
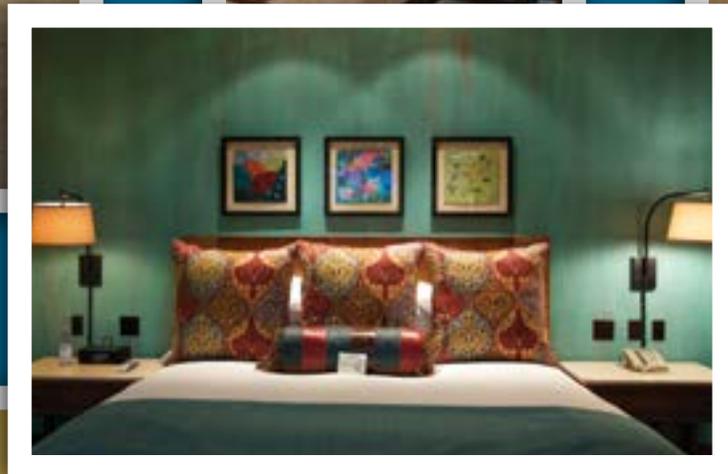
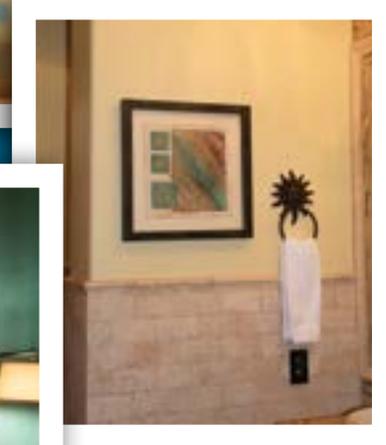
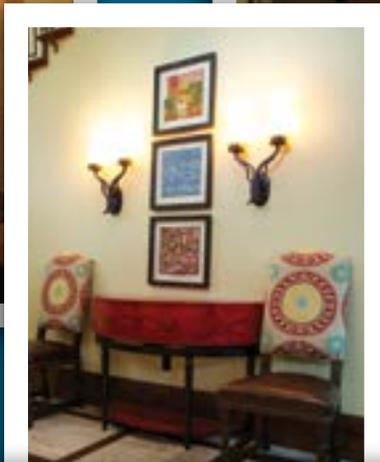
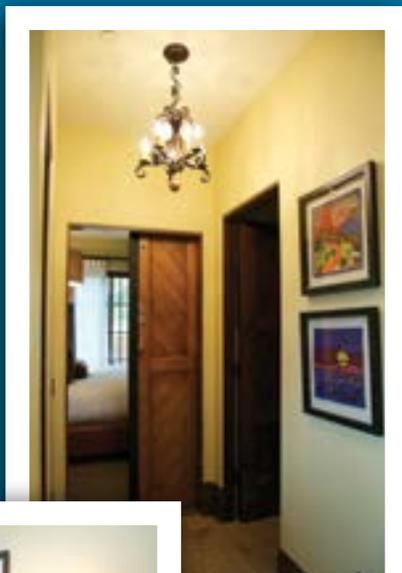
Ruby sponsors (\$5,000) – limit 2 sponsors

- Shared billing on gateway sign at entrance to SAQA Gallery.
- Listing on all Quilts, Inc. signage and in Quilts, Inc. catalog
- Special sponsorship name badge at IQF venues
- Preferred booth placement at Quilt Market if desired



Decorating with benefit auction quilts

Maureen Hendricks is one of the benefit auction's most faithful purchasers, bidding on as many as 60 pieces each year. She frames each of her purchases and uses them to decorate the cabanas at the Gateway Retreat resort in Gateway Canyons, Colorado where they can be appreciated by guests year 'round, especially by the quilters attending the Alegre Retreat each Spring.



SFAA Student Fiber Trends 2014 award winner Alexa Armstrong

by Cheryl Dineen Ferrin

Recently, SAQA sponsored an award for *SFAA Student Fiber Trends*, a juried exhibition of fiber art by graduate and undergraduate students in the Southeast held by the Southeast Fiber Arts Alliance. The Lamar Dodd School of Art galleries at the University of Georgia hosted the exhibition in June. Alexa Armstrong was one of 34 students juried into the exhibition and the winner of the SAQA award for her work titled *Seeds*. Alexa received a set of SAQA publications and a one-year student membership. I spoke to Alexa in mid-June about her art and her creative approach.

Ferrin: Alexa, why don't you tell us a little bit about how you came to work with fiber?

Armstrong: I'm an undergrad in the Textiles Program at East Carolina University. Originally I wasn't sure what kind of art I wanted to do. For a while it was printmaking. Then

I decided to take a textiles class and completely fell in love with everything about it. My two professors, Christine Zoller and Robin Haller—they're awesome—helped me realize that textiles are definitely what I'm passionate about.

Ferrin: How long have you been studying fiber art?

Armstrong: This will be my second year.

Ferrin: Is this the first time you entered the *Spotlight on Student Fiber Trends* exhibition?

Armstrong: Yes, yes it is.

Ferrin: You said that you absolutely fell in love with textiles; what is it that you find so alluring?

Armstrong: I really love the textures that are involved, the processes in general, getting to hand-dye fabrics. For me, it's more about the emotional experience in creating rather than making something pretty to look at.

Ferrin: Are you studying anything else besides art?

Armstrong: I'm a psychology minor. That plays in very well with my art. I'm trying to take more art history classes because I want that background on what other artists are doing and to get more ideas for my art.

Ferrin: Are there any particular topics that you find compelling?

Armstrong: I seem to gravitate more toward a deeper emotional and mental state because I am interested in how the mind works and all the reasons why we feel certain things. So, for right now I am drawn more to making art that, when you look at it, makes you feel something. I want the meaning of the piece to be deeper than what you can see, but it's also very personal. I feel like it's looking at things a lot of people deal with. That's what *Seeds* is about. It's about other religions and people feeling like they can't come together because

see "Alexa Armstrong" on page 32



Seeds, 30 x 10 inches

Yvonne Porcella

SAQA retrospective: The way we were

by Cindy Grisdela

With a wide smile and a brightly colored crown on her head, SAQA founder Yvonne Porcella took the stage on the last day of the annual SAQA conference on May 4, 2014.

Appropriately, at the conference celebrating SAQA's 25th anniversary, Yvonne spoke about the history of art quilts and the events leading up to the founding of SAQA in 1989. "I wouldn't do this if it wasn't fun, and I've had more fun in my life than you can imagine," she said. And the images in her presentation certainly made that plain. In the early days of the 1980s, Yvonne and her fellow artists took road trips and exhibited their work in a variety of venues. From fabric stores to cafeteria spaces, "anywhere you could have an exhibit, you exhibited your work," Yvonne explained.

One of the first exhibits was a window display in a fabric store in Berkeley, California. At that time, Yvonne, a California native, was creating wearable art. "I really started as a wearable artist," she said, noting that she also spent time early in her career as a weaver. "If it weren't for my wearable art, I don't think I'd be where I am today," she mused.

Using her signature bold color palette and strong graphic designs, Yvonne used strip piecing to create elaborate kimonos that were shown in these early exhibits alongside quilts by other pioneers including Barbara Brackman and Chris Wolf Edmonds.

The exhibits resulted in attention which led to teaching opportunities and book publications for Yvonne. She would go on to publish five books, including her first, *Five Ethnic Patterns*, which sold for \$3.50 in the late 1970s, and four more with C&T Publishing.

In 1984, Yvonne was asked to participate in *The Art Quilt* exhibit at the municipal gallery at Barnsdall Park in Los Angeles. The exhibit was curated by Penny McMorris and Michael Kile and included 15 other artists. Yvonne created a large-scale kimono destined to be the entry piece for the exhibit. *Snow on Mt. Fuji* is 11 feet high and 60 inches wide. It took six months to make and required her to hire a 6-foot, 4-inch assistant to help her get it through the sewing machine, because it is six layers with an under-kimono that is six inches thick, Yvonne said. The work for this exhibit had to be created and photographed in 1984 and stored until the exhibit opened in 1986. But where to store such a large work of art? "Why, over my head," Yvonne said with a laugh. She had a sling made that was attached to the beams in the ceiling of her studio. "It hung over my head for two years, and I had visions



SAQA founder Yvonne Porcella addresses SAQA members at the 2014 Capitolizing on Fiber conference.

of the local newspaper saying 'Local Artist Killed by Giant Kimono,'" she chuckled. The kimono is now in the permanent collection of the Museum of Art and Design in New York City.

A crucial exhibit was *Five Artists: Quilts* which hung at the San Francisco Arts Commission Gallery in 1986 and traveled to several other U.S. cities in 1986 and 1987. Other artists in the show included Leslie Carabas, Linda MacDonald and Sonya Lee Barrington. The exhibit was seen by Martha Connell, who owned what was then called the Great American Gallery in Atlanta, an influential fine craft gallery. Martha invited Yvonne to become one of her gallery artists, joining other artists working in clay,

metal, fiber, glass and wood. Yvonne related the story that one day a group of artists was sitting around on the gallery floor in Atlanta, and Martha told them that the fiber artists needed to have a professional organization like wood turners and glass artisans did, because it would be easier to promote the art form that way. "That was how SAQA was born," Yvonne said. She had been on other boards and had put together a Convergence weaving conference in 1974. "So I went home and started SAQA," she stated simply.

SAQA initially was made up of about 50 artists whom Yvonne wrote to personally and asked to join her group. Although it may be surprising to us today, in the 1980s there were a number of fiber artists experimenting with techniques we think of as cutting edge, like photo transfer, dye painting, and embellishment with beads, ribbon and other objects. And there were others who were exploring contemporary alternatives to the traditional quilt format. *Quilt National* was started in 1979. Yvonne pointed out that by 1985, the show was including quilts that weren't rectangles for the first time.

In those early days, putting together a SAQA newsletter or portfolio was a major production, Yvonne said. For the newsletters, Yvonne would write the copy and collect articles written by other members, then mail them to Texas, where they would be typed up and edited by

Libby Lehman. Then the master copy would be mailed back, and Yvonne would photocopy, staple, collate, and add address labels. Three volunteers, Kathleen Sharp, Holley Junker and Therese May, would drive two hours to her house to sit around the kitchen table to fold and seal the newsletters so they could be taken to the post office and mailed, she added.

The original mission of SAQA was to "educate, document, and advocate for the art quilt," Yvonne said. To that end, in her 11 years as SAQA president, she began an initiative to create a bibliography of all the books being written about the new medium. She also organized and participated in exhibits, hired an executive director, and held the first SAQA conference in 1995.

One of the most successful exhibits during SAQA's early years was *Playing with a Full Deck*, because "it was very cohesive," Yvonne said. Conceived in 1992 by Sue Pierce, the exhibit featured 54 "cards," including two jokers. Each piece was 24 x 18 inches. The exhibit opened at the Smithsonian's Renwick Gallery and then traveled with the museum's SITES program for a number of years. Yvonne's piece was a "Poker Party" on the five of hearts. The entire exhibit was later purchased by a single collector so it remained intact.

And what about the crown? Yvonne has received many awards and much recognition throughout her artistic career, teaching, lecturing

and exhibiting all over the world. Her first quilt, *Takoage*, was acquired by the Smithsonian Museum in 1994 after a long exhibit history. She was inducted into the Quilters Hall of Fame in 1998 and also in that year received the Silver Star Award at the International Quilt Festival in Houston—where she received the crown. In her introductory remarks, she congratulated SAQA on its first 25 years and, taking the crown off her head, presented it with a flourish to current SAQA President Kris Sazaki, with a wish for success in the next 25 years.

Yvonne has battled cancer for the last several years, and she referred to her health only briefly, noting regretfully that her health made it necessary for her to refuse hugs from well-wishers. "I appreciate all the love and generosity that has been shown to me by all the quilters, and I am just touched that so many of you have appreciated my work and appreciated what I did," she said. "I say: On to 25 more years for SAQA!" ▼

Cindy Grisdela of Reston, Virginia, is a Juried Artist Member of Studio Quilt Associates. To see her work, go to www.cindygrisdela.com.

SAQA presidents panel – 2014 conference

by Cindy Grisdela

Challenges, triumphs, what it means to be an artist, and the future of SAQA—insights on these topics were shared at the SAQA Presidents Panel discussion at the 25th Anniversary conference in May.

Five of the six women who have headed the organization from its inception were on hand for a panel discussion. The moderator was Meg Cox, president of the Quilt Alliance, a nonprofit organization dedicated to documenting and preserving our quilt heritage. Remarkably diverse in their approaches and backgrounds, each president was passionate about SAQA and its role in the worlds of art and quilting.

Structured as a question-and-answer session, with a glimpse of each President's art, the panel gave each president the opportunity to discuss what she saw as the most important issues facing the organization, both past and future. All agreed that one of the keys to SAQA's success was hiring and retaining an executive director to ensure continuity and keep the group organized and running smoothly. Martha Sielman has capably handled that position for the last ten years.

Yvonne Porcella founded SAQA in 1989 and served as president for the next 11 years. In the early days of SAQA, getting people to serve on the board and making sure the organization ran steadily were her biggest challenges. "The strength of the organization is in its volunteers," she said. "I always thank the volunteers—if it weren't for them we wouldn't

have an organization. We all grow by volunteering to help others, and I think that is one of our greatest triumphs," Yvonne added. Originally a creator of wearable art, Yvonne's art quilts use vibrant colors and strong graphic design. One of her first quilts is in the permanent collection of the Smithsonian Institution. She lives in California.

The lack of a capable executive director and the resulting slump in membership was the greatest challenge for Katie Pasquini Masopust, president from 2000-2007. "It was quite a search to find Martha and then to get the membership numbers back up," she said. "And that was my role as both a recognizable name in the quilt world and in the art quilt world, to bring a lot of people into the fold," Katie stated. A generous donation during her tenure allowed SAQA to put up a website to present its face to the world online.

To make sure that face was as professional as possible, Katie worked on better defining the Professional Artist Member (PAM) level, now renamed as Juried Artist Member (JAM). JAM members must apply for that status with a portfolio and resume and, once accepted, pay a higher membership fee that includes the ability to have their work posted on the website, among other benefits. Katie has exhibited her award-winning quilts all over the world, as well as writing books and traveling extensively to lecture and teach workshops on contemporary art quilting. She lives in New Mexico.

For Judith Content, whose presidency was from 2007–2009, the challenge was a lack of visibility. "SAQA was a very isolated organization in terms of visibility in the art world at that time," she observed. "I felt that it deserved more recognition, more acknowledgment, and more understanding," she added.

So Judith challenged herself to change that perception, taking SAQA *Journals*, catalogs and *Portfolios* with her when she traveled all over the country to make presentations to museum directors, gallery owners and others in the larger art world. Judith also set up the exhibits program that has continued to grow in the last five years, with no fewer than 11 traveling SAQA exhibits in 2014. Judith often uses the kimono shape in her work, as well as arashi shibori dyeing techniques, reflecting her love of Asian design. Her work has been exhibited and published widely. She lives in California in a house filled with color.

Sandra Sider, president from 2010–2013, established the Endowment Fund to provide financial stability for SAQA's organizational goals in the future, despite the challenging economic climate during her term. In addition, she worked to get the SAQA archives moved from Yvonne's home in California to the International Quilt Study Center in Lincoln, Nebraska. As a professional archivist, Sandra felt it was important that the archives be more easily accessible to those interested in studying the history of the art quilt movement. Sandra's work



Martha Sielman introduces the participants in the Presidents panel: (left to right) Kris Sazaki, Sandra Sider, moderator Meg Cox, Judith Content and Katie Pasquini Masopust. Yvonne Porcella is just out of sight behind the podium.

explores photographic processes such as cyanotype. She has written a number of books and is curator for the Texas Quilt Museum. She lives in New York.

Kris Sazaki, who has been president since 2013, noted that the biggest challenge SAQA has now is “to recognize the bull in the china shop” due to the group’s exponential growth in recent years. From just around 800 members 10 years ago, SAQA now has over 3,000 members in countries all over the world. “We’re going to have to look at what’s working and what’s not,” she said. Kris and her creative partner Deb Cashatt together make up the Pixeladies, using technology as a tool to create unique works of art.

One striking thing about the discussion was the idea that SAQA has had the good fortune largely to have the president it needed for the times it faced. As Meg recounted a statement that Kris had made in an earlier interview, since Martha has been executive director, “when we needed members, there was Katie; when we

needed visibility, we had Judith with her gallery connections; when we needed to be more tech savvy, that was Lisa [Chipetine], when we needed an Endowment Fund that was Sandra. Now we need to pull it all together,” and that is Kris.

Lisa Chipetine, who wasn’t able to attend the conference, was president from 2009–2010.

There was also remarkable unanimity among the presidents about what it means to be an artist. And they made no distinction between being a “quilt artist” and any other kind of artist. “If you’re going to be an artist, then act like an artist,” Katie said. Perhaps reflecting her own experience as a painter, that means considering your work in terms of composition as an artist in any other medium would, she added.

“My mantra is that if you go to the grocery store and get an empty banana box and fold up your quilt and then send it to a show, you’re not an artist,” Yvonne stated bluntly. “You have to treat it like art,” she

said, adding that she once spent \$2,500 to ship a quilt to an exhibit in Poland because she wanted it to arrive professionally.

For Sandra, “Every day you should do something that is making or doing or experiencing art.” That can be going to a museum, carving a radish (which she recently learned to do), or going outside and taking a picture of a tree, she added. “It will keep you on the right track,” she said.

Yvonne expressed pride in the fact that SAQA has in the last 25 years made the term “art quilt” recognizable to a larger audience. As a group, “we have stretched ourselves” with new techniques and new ideas, and we have stretched others as well, she added. “We’re all artists together.”

To achieve that goal of bringing artists together, Katie sees one of SAQA’s main purposes as helping up-and-coming artists know where they should go and how to get on the path they want to follow with exhibit

see “Presidents Panel” on page 33



Featured artist:

Eileen Doughty

by Cindy Grisdela

A walk in the park with Eileen Doughty is more than just a walk in the park. She draws much of her inspiration as an artist from a local park a few minutes from her home in Vienna, Virginia, spending time there not only enjoying the natural beauty, but also actively working to improve the ecology by planting trees and helping with ideas to address erosion problems created by storm runoff.

Acting on the concept “think globally, act locally,” Eileen says her work in the park, both literally in the planting and figuratively in her art, is her way of acting locally to improve her environment. A recent sculptural piece entitled *Furl* embodies her approach. The three-dimensional structure depicts the view of a stream and its banks from a favorite bridge in the park. Eileen used foam core

for the base and the walls, covered with fabric and stitching for texture. The trees and leaves are dimensional thread sculptures and the stream has texture created with a variety of surface design techniques. It took years of observation and experimentation to come up with the methods to show depth and the layers of the trees hanging over the stream, Eileen explains. And a week after the piece was finished, one of the major trees depicted in the composition fell over, undercut by years of erosion from the stream.

“I’m a tree person, not a garden person,” Eileen says. She has been drawn to trees and landscapes almost from the beginning of her career in fiber art. She took her first quilting class in 1987 because her mother, an avid seamstress, had taken up quilting, and Eileen saw how much she enjoyed it. That first class was a traditional sampler quilt made by hand with cardboard templates, prior to the days of rotary cutters. She made it through the class but knew that handwork was not going to be in her future. The last day, the instructor passed around some issues of *Quilter’s Newsletter Magazine* to give students an idea of what was happening in the quilt world at the time. One of those issues included a landscape quilt by Joen Wolfrom. “It was my epiphany to see that quilts could be about anything you wanted, not necessarily



Furl
14 x 19 x 7 inches

Root Domain, designed to be hung in the woods.

67 x 37 inches

just traditional patterns and shapes,” Eileen says.

In a career spanning over 20 years, from the first time she walked into a local store that sold quilts and walked out with a commission to create a quilt based on antique cars, Eileen has focused her efforts on experimenting and pushing the edges of what a quilt could be.

Root Domain is one of Eileen’s favorite quilts. “All I know about quilting is in this quilt,” she says. It’s the one piece she will never sell, she adds. The upper part of the quilt depicts a view of the forest, and the lower part imagines what is going on underneath the surface of the soil. It’s an active place, filled with color and pattern that most of us never give a

second thought to. She used both traditional cottons and less traditional fibers such as yarns and netting, plus surface design techniques including painted fabric, thread sketching, fabric collage and scrunching. There are over 300 yards of thread sewn into this one piece, she notes. It was designed to hang in the forest from a branch.

Root Domain had a cameo appearance on a movie set in 2012. The props director for the movie wanted to have authentic American crafts decorating a house on the set and contacted Eileen after seeing the quilt in the book *500 Art Quilts*, curated by Karey Bresenhan.

Eileen enjoys doing commission work because commissions present



You Can See the Tree for the Forest
at Children’s Hospital of Philadelphia
Approximately 56 x 164 inches





Cherry Tree and Koi teapots

challenges and problems to solve to create work for a specific space and client vision. She credits this attitude at least in part to her training as a cartographer in college. She learned a lot about landscape in classes in geology and geography, and the problem-solving aspect of science appealed to her.

One commission piece, *You Can See the Tree for the Forest*, was created for the neonatal wing of a large hospital. The space was 5 by 14 feet, and the client requested the seasons, trees, and lots of color. Eileen decided to design five panels to depict the four seasons in order to fit the space it was intended to occupy. The small tree in the middle summer panel represents the child, and the sheltering arms of the two trees above it are the parents. Other trees depict the hospital and its staff, all of whom must work together to care for the child.

For those interested in learning more about public art commissions, Eileen recommends a book that helped her, *The Artist's Guide to Public Art: How to Find and Win Commissions* by Lynn Basa.

In recent years, Eileen has experimented more and more with thread sculpture as a means to express her artistic vision. "I found that I enjoyed the thread so much, eventually I dropped the fabric" from the compositions, she says with a laugh. The challenge to create a shape entirely out of free-motion stitched thread that would stand on its own was intriguing. She began with leaf shapes, using a multistep process with wash-away stabilizer and lots of thread. Once she mastered the leaves, she began to design other shapes, using knowledge from her days as a cartographer about how trees stand up and how to create a globe shape.

Out of this trial-and-error process, Eileen came up with a unique way to create teapots entirely out of thread. "My exploring with the thread sculptures also involves the open spaces in addition to size and shape. Not only the small openings among the threads, like those visible in the *Cherry Tree* teapot, but also the larger openings between the branches," she explains. "I want it

to look like thread, not fabric," she adds. In her *Koi Teapot* and cup, the thread is transparent, and you can see plants and fish made out of thread suspended inside the pot.

"The teapot series has worked out well for me," Eileen says, noting that she has gotten the work into invitational exhibits that are more art related than quilt related.

Eileen was introduced to a new kind of landscape in a trip to Kasha-Katuwe Tent Rocks National Monument in New Mexico after the SAQA conference in Santa Fe in 2013. "Even though I am a tree person, I was astonished by the beauty of this place," she says. The unique architecture of the weathered rock formations called *hoodoos* spoke to her, and she was inspired to create both a thread sculpture and a quilted version using fabric that she painted to get the right shades for the rocks.

Eileen has also pushed the edges of thread sculpture by creating a series of jewelry pieces, including necklaces, bracelets and rings all made entirely out of thread. A recent piece, a

bracelet called *Fireweed*, includes rich depth from layers of green leaves, purple flowers, and handstitched stamens. Even though she doesn't care to do handwork herself, it was necessary to complete the vision for this piece, she notes wryly.

Eileen joined SAQA in 1999 and quickly became involved in the organization. She was a co-rep for her region from 2002–2006 and became website coordinator in 2004. For the next ten years, she worked behind the scenes to keep the website running smoothly and help members with questions. "It's always been fun for me to get emails from members literally from around the world seeking information or guidance," she says. From troubleshooting basic login problems to helping someone in Eastern Europe find the resources to promote art quilts in that region, Eileen has been the go-to person to get the information members are looking for. She stepped down from her position at the end of June. "It has been my pleasure to give back to the SAQA community. You are a great group. I will happily be making more art alongside you all," Eileen said in an email announcing her decision.

Asked what the future holds for her art, Eileen says she is intrigued by the three-dimensional scenes she has created recently, because they bring her back to quilting in their use of fabric and batting in addition to thread sculpture. But she wants to try some abstract thread sculptures too. "I haven't reached the limits of what thread sculpture can be," she says, "either in what it's portraying

or in its size. The only limit is time, and now I will have a lot more time." In the spirit of experimentation that animates all of Eileen's work, it's clear she will create some interesting work along the way. For more about Eileen and her work, visit her website at www.doughtydesigns.com. ▼

Cindy Grisdela of Reston, Virginia, is a Juried Artist Member of Studio Art Quilt Associates. To see her work, go to www.cindygrisdela.com.



Hoodooos



SAQA and the Trade Only Design Library

by Cheryl Dineen Ferrin

For some time now, SAQA has been courting the interior design industry in order to create a higher level of awareness for art quilts and our members who create them. Becoming a valued partner to the design industry is one of our long-term marketing goals that will further the interests of our members. Thanks to the suggestion of SAQA Juried Artist member Jennifer Day, we have the inside track on reaching a large group of people who are specifying products in many areas of the design industry.

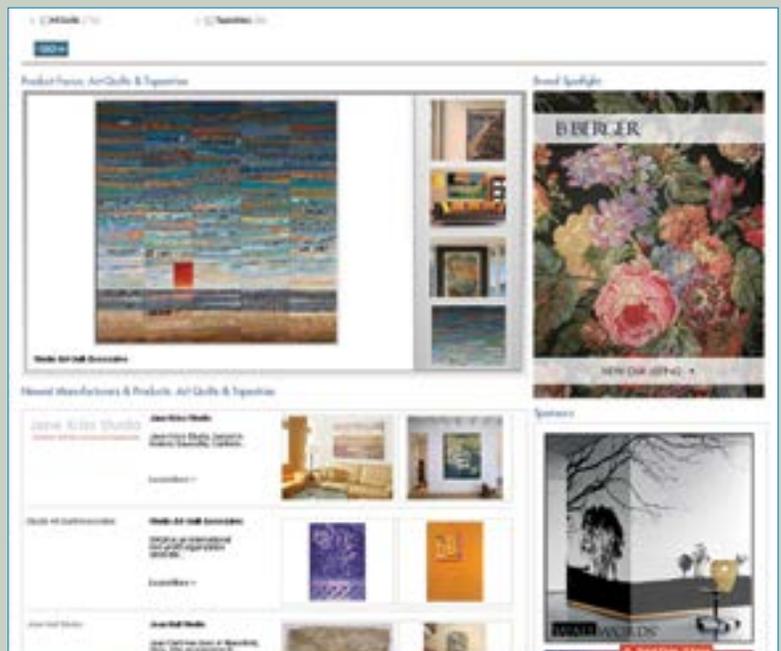
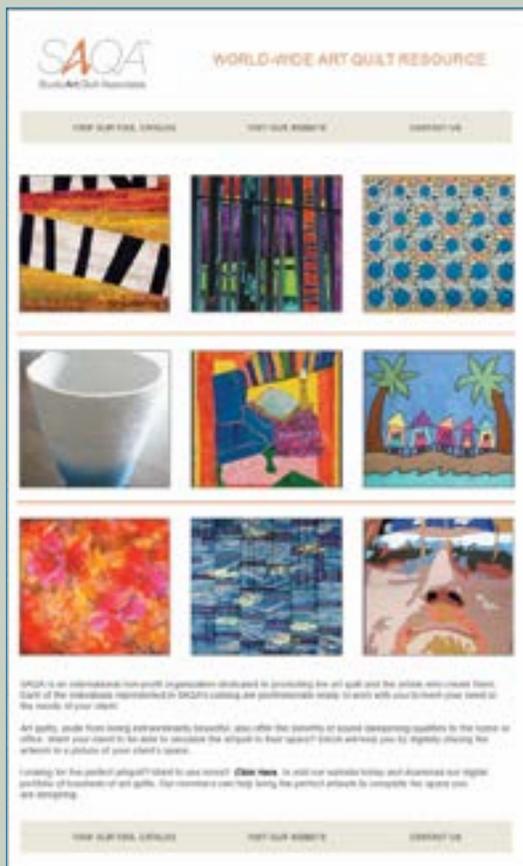
In addition to being a JAM, Jennifer Day is an interior designer with an active business. She has been sourcing products for her clients for 16 years using an online design database known as Trade Only Design Library, or TODL.

“As an ASID interior designer, I find TODL to be invaluable. I receive a weekly email from them that contains images of new product lines. I always review the email. It’s filled with images that I can quickly page through, and when something catches my eye, I can look deeper into

the product. I can save it in TODL and have it for future reference. If I see a product in more than one of the emails, it tends to stay with me.”

TODL is a free research library and toolset exclusively servicing the trade since 1997. TODL provides design professionals and specifiers access to more than 300,000+ products for their residential, contract, commercial, hospitality and green projects, 24 hours a day from any location in the world.

TODL members are qualified by live personnel and are not automatically



Designers can select the Art Quilts and Tapestries tab and access links to the SAQA catalog.

(left) This email went to all TODL members on May 14.

granted membership. This ensures that access to the Trade Only Design Library is limited to appropriate professionals who are qualified to work directly with manufacturers.

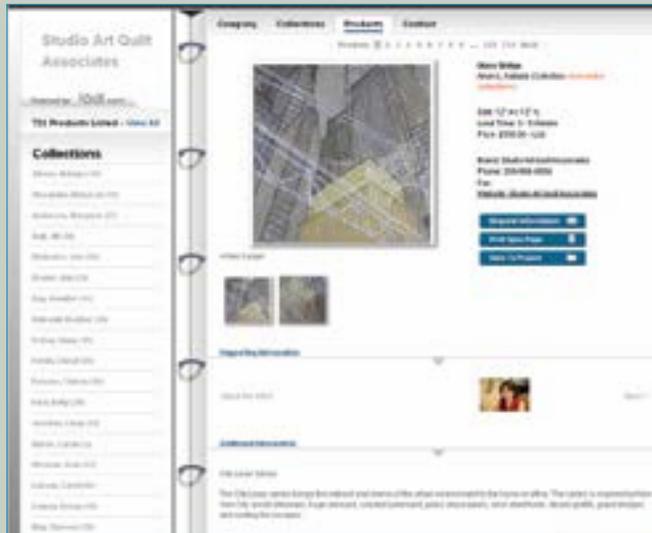
Companies and manufacturers pay TODL for representation in their library. Each company represented has an online catalog. Each catalog segments the different lines carried into collections. Products represented in collections range from art to plumbing fixtures, rugs, furniture and electronics. Virtually every product designers would need to create a space for their clients is included in TODL.

Designers subscribe to the categories that inspire them and keep them knowledgeable about their industry. They can search libraries by product, brand, and service or browse the Inspiration Gallery. Designers can “pin” interesting images to an electronic design board with their TODL login to later discuss with clients.

With an entry-level price of \$2,400 per year, having a catalog in the TODL library is out of reach for most of our members. Since SAQA has a successful history of offering members co-op ad opportunities in top print publications such as *American Craft*, we went to work negotiating a contract with TODL that would allow us maximum exposure for a specific number of JAMs. What we were able to negotiate was a deal that would allow us regular access to over 1,600 designers and offer our interested JAMs 12 months of representation in SAQA’s catalog for less than the cost



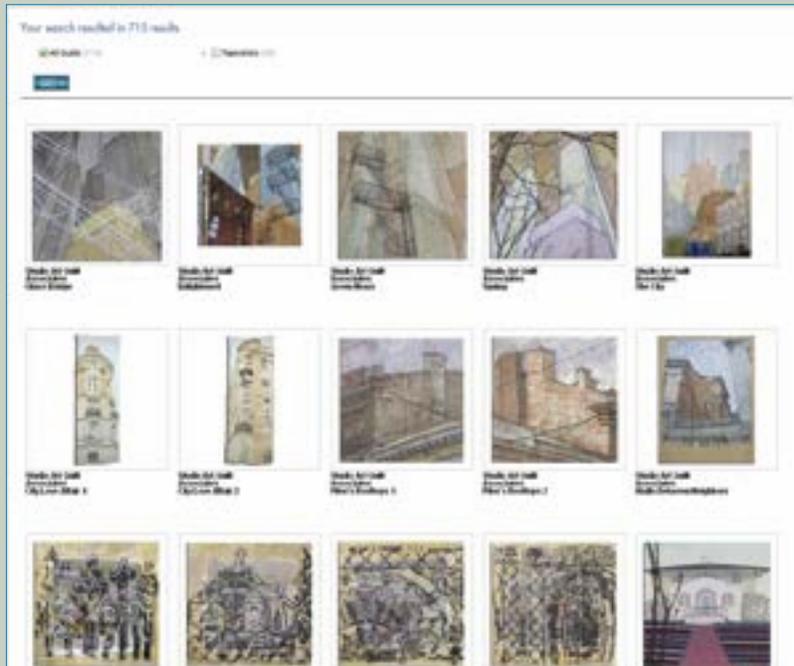
SAQA's TODL homepage.



A search for art quilts returns every image in our catalog, in alphabetical order by artist, for review by the designer.



Designers can also request a spec sheet for the product they are reviewing.



Front page of Natalya Aikens' collection.

of a one-time co-op print ad. The initial response from our members was so enthusiastic, we had to go back to TODL twice to negotiate a larger catalog. Currently, 34 JAMs are participating in TODL.

Mary Vaneecke of Tucson, Arizona, said, "I'm looking for new venues through which to sell my work. I was attracted to TODL because it's not strictly fiber art. I want to be part of a larger representation of the art world. I priced having a TODL catalog as an individual artist. It was a substantial investment of over \$2,000 to participate. I was thrilled that SAQA gave us this opportunity."

Laura Wasilowski of Elgin, Illinois, echoed the sentiments of a number

Are You Ready for the Trade Only Design Library?

by Cheryl Dineen Ferrin

TODL it is a great place to present your art to interior designers, architects hospitals and hospitality companies, to name a few. So what happens when they contact us? Generally we send the current *Portfolio* with a short note. What's going to happen when they contact you?

Many of our JAMs are just scratching the surface of managing their art as a career. You have your artwork, and now there are a number of things you need to be doing professionally to compete with other artists also vying for a TODL subscriber's attention.

While it is true that TODL presents far more than artwork to their subscribers, a brief exploration of their site will quickly give you the insight you need. As the first round of TODL participation is under way, a number of things have risen to the surface for us to consider when signing up for TODL. Let's look at the top three things you need to nail

down to navigate smoothly through the TODL process:

1. Professional quality photography of your artwork and yourself

How many times have you seen or heard SAQA urge you to invest in professional-quality photography? It really makes a difference. Companies listing their products on TODL are employing professionals to stage, light and shoot their products. The quality of the images is impeccable. In contrast, any images that have poor composition, lighting or distracting backgrounds are going to make you stand out — for all the wrong reasons. Those of you who are currently participating in TODL know we will reject images that do not meet professional standards.

Now that you have your professional quality images, it's important that you understand how to manage them. Can you provide high resolution-images when called upon? How about web-

quality images? If we specify jpeg only, are you ready to handle that request? Can you resize an image without compromising the resolution? Would you be ready if a designer called you and asked for more images of your work?

2. Using a spreadsheet

TODL requires us to submit the information for our catalog and for any updates in a spreadsheet. With 30+ individuals participating in TODL, we need everyone to do their best to manage their information requirements themselves. You need to understand the basics of spreadsheet navigation and how to put your descriptions and information into the cells. SAQA must consolidate the information to send to TODL. Many unnecessary delays can be avoided if you understand how spreadsheets work and can fill out your own information on the submission form.

of participating SAQA JAMs when she said “Any exposure of my artwork is a good idea. If it’s on a website like TODL, I’ll get lots of exposure and maybe I’ll attract a future collector. I like the whole idea of working with interior designers. I like the TODL website; it’s nicely arranged. It looks professional and that makes me feel like I can trust what they’re doing.”

Participating JAMs submitted up to 30 images each for their collections along with details on the artwork portrayed, their artist statements and information on the order process. TODL allows one contact point for each client catalog, so all leads are forwarded to SAQA for processing.

Last month there were over 6 million product image views from

TODL catalogs like ours. In the first five months of 2014, we have had over 8,900 views of our members’ art quilts and 400 requests for a print catalog. We send the *Portfolio* to serve as our catalog and we are designing a postcard mailing program to cost-effectively keep SAQA and art quilt images in front of interested buyers throughout the year.

In following up with the designers who have clicked through to saqa.com or received a *Portfolio*, I have learned that at this point, they’re interested in exploring this “new” option of specifying art quilts for their clients and are looking for reference information. While no sales have resulted yet from our catalog,

we continue to explore how to make working with our artists more valuable to the TODL designers.

Our contract with TODL places our images in contact emails approximately twice a month for the course of the year. Continually placing art quilts and SAQA members before a qualified group of buyers will reinforce SAQA’s position as a reliable partner to the design industry and as a great source of information on the artists who create art quilts. ▼

Cheryl Dineen Ferrin of Mattawan, Michigan, is an artist and marketing/public relations consultant. She is the marketing director for SAQA.

3. Presenting yourself with the client’s needs in mind.

Marketing your artwork is more than just listing how many exhibitions and publications have included your work. It’s talking about what you bring to the table to fulfill a designer’s needs. It’s creating a deeper connection to the client — designer or collector — by showing you understand what they want.

When you are courting a designer or a collector, yes, you need a well-crafted artist statement, but more than that, you need to know how to tell them why your work is wonderful. I assure you the other companies in the “Art Quilts and Tapestries” and other sections of TODL have got this down.

When you write about an artwork, you could say, “This work is hand-dyed layers of silk or cotton with tulle, surface embellishments and machine stitching.” Or you could say something more client-centric, like “Each of these works is unique and handmade from only the finest silks and cottons. I will create a

custom work for you in the size, color and subject that best suits your needs.”

It is important to describe your work in complete sentences. It sounds more professional to the reader when you invest the time in crafting a well-constructed sentence.

Don’t forget to leave the door open if the client is interested in something you no longer have. “Has the work that interests you already been sold or isn’t the size you need? Please allow me to create something especially for you that meets your specifications perfectly.”

Robert Brandege, a furniture designer using TODL, addresses the client’s need simply in his catalog statement: “Space, light, colors, texture and, of course, function are crucial to furniture that delivers aesthetic pleasure and consistent usability. That’s why I’m very interested in the context in which my pieces will be found, and why I’m happy to adapt my designs or create new designs tailored to customer desires.”

You need to have marketing-oriented presentations ready. Do you have a well-designed pdf about you and your

work? Stop by a few galleries and pick up a brochure about an artist currently being shown. This will give you a nice idea of what designers expect from a professional artist. Your brochure does not need to be long or fancy, but it should be well designed and written from the perspective of what your clients need, and want, to know about you and your work. When that designer does contact you, do you have your pricing for available work or commission terms ready? Is your website up-to-date?

If you’re not comfortable with image management software, writing presentations or creating marketing materials about yourself or your work, get some help. SAQA regularly offers speakers and articles on image management and promotion. Review the *Journal* archives and resources on saqa.com for pointers. Be prepared to take a class, hire someone to help, or team up with another person who has the skills and can teach you what you need to know to support your investment in TODL and set you on the path to success.

SAQA member gallery: *Creation*



Shea Wilkinson

Singularity

35 x 35 inches | 2012 | www.sheawilkinson.com

I used an abstracted image of a human egg cell to show the potentiality of creation. In this stage, it is self-contained, waiting for the spark that will create life.



Gay E. Lasher

First Moment

48 x 46 inches | 2013
www.gayelasher.com

This quilt refers to that very moment when the creative idea is born, the explosion and surge of energy that comes at the prospect of a new creation.



Lorna Morck

Eye of the Beholder

32 x 39 inches | 2013

The how, what and why of creating and appreciating art is all about perceptions. I think about our life influences and our differences—physical, mental, emotional, spiritual. It's one of my favorite self-philosophizing topics to ponder when I look at other artists' creative work.



Sue Siefkin

Spring Debut

37 x 25 inches | 2013

While strolling through the lush Japanese Garden in Portland, Oregon, one spring day, I caught sight of this stunning dogwood tree in full bloom. The wonderful contrast of pinks and greens inspired me to try to recapture the scene in cloth.

photo by Cathie Hoover.



Janet Hovde

I Choose

62 x 40 inches | 2012

www.janethovde.com

I believe we create our experiences, and this quilt is a reminder of the qualities I choose in my life.



Christine Cetrulo

Firmament

55 x 47 inches | 2010

“Let there be a firmament in the midst of the waters, and let it divide the waters from the waters” (Genesis). The bold spiraling swoosh across the quilt suggests the energy dividing the firmament; blue and white waves of water, divided by this energy, fill the border. In God’s firmament, from four black abysses, six spheres erupt as “luminaries.” I set six faces on circles, depicting movement. I based the painted images on women from classical artists, such as Picasso, Matisse, Mondigliani. The Sun with three-dimensional hair-rays ascends to the center and is driven by the blowing Wind. A blue dove of peace caresses the Earth.



Quiltmakers have always created pictorial works. Some of the earliest quilts made in England and the United States were pictorial appliqués that imitated elaborate mordant-dyed and hand-painted Indian palampore bed covers. Appliqué, which lends itself to pictorial work, remains one of the two most common ways of organizing a quilt top to this day. In the 1960s and '70s, pioneering quilt artists experimented with new visual concepts and techniques, revolutionizing the quilt

medium in the process. While a few early quilt artists, including Molly Upton, Rhoda Cohen, Nancy Halpern and Therese May, made pictorial piecework, the majority of artist/quiltmakers who were interested in pictorial imagery pushed traditional appliqué in new directions by bringing contemporary life into their work. Still others trained in studio arts used photo transfer or printed and painted directly on fabric to create entirely new ways of incorporating images into their work.

The godmother of modern pictorial quilting was Jean Ray Laury (1928–2011), who made her first quilt in 1956 as part of her M.F.A. thesis at Stanford University. *Tom's Quilt* was made for her then four-year-old son and featured images of his favorite toys and activities; she later made a similar quilt for her daughter. In her groundbreaking 1970 book *Quilts & Coverlets: A Contemporary Approach*, Jean Laury described it as “based on a patchwork approach [but using] appliqué designs on blocks of all sizes

(left) **Tom's Quilt.** Jean Ray Laury. Clovis, California. 1956. Cotton; hand-appliquéd, hand-pieced and hand-quilted. Collection of Tom Laury. Author, designer, and early feminist Jean Ray Laury was arguably the most influential quiltmaker of the second half of the twentieth century and a pioneer of modern pictorial appliqué.

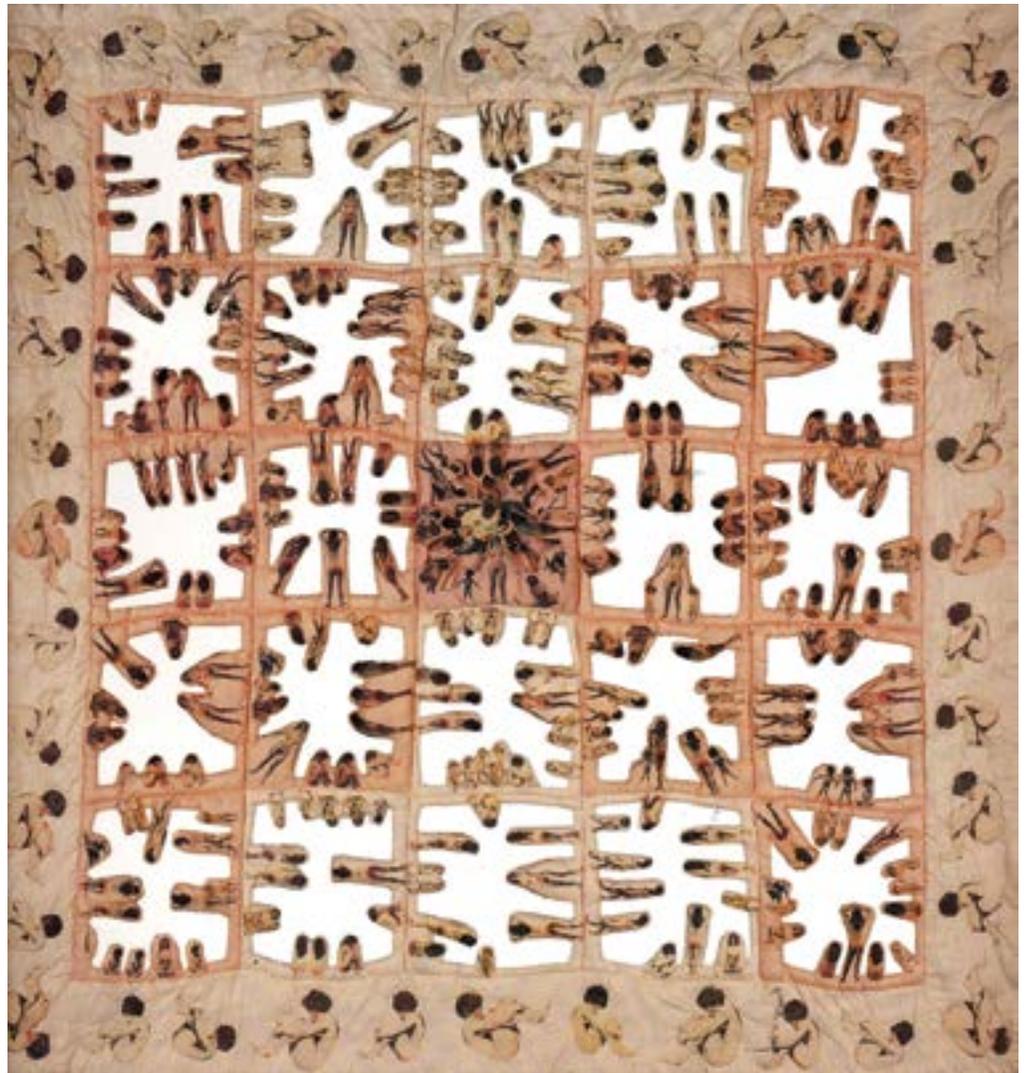
(right) **Therese Quilt.** Therese May. San Jose, California, 1969. Cotton on muslin backing, machine-appliquéd, hand-sewn and hand-tied. 90 x 72 inches. Private collection. This is one of two quilts by Therese May that Jean Laury included in her book *Quilts & Coverlets: A Contemporary Approach*. May is an academically trained painter who began making quilts in the late 1960s. She used a picture of herself as a template for this quilt's 80 blocks, then cut a variety of patterned fabrics into pieces and reassembled them into the fractured portrait blocks, each slightly different.



and shapes.” After a showing in a San Francisco art museum, she entered the quilt in the *Eastern States Exposition* in 1958, where it was spotted by Roxa Wright, then the needlework editor of *House Beautiful* magazine. “It was like a fresh breeze,” recalled Wright, “the first contemporary quilt I had ever seen that really came off successfully.” She contacted Laury and asked her to write for the magazine. Laury’s first article appeared in *House Beautiful* in January 1960, and she went on to design dozens of quilts, many of them pictorial appliqués, for Wright’s new *Woman’s Day* and other magazines for ’60s homemakers.

As its title suggests, *Laury’s Quilts & Coverlets: A Contemporary Approach* focused on new work and included examples of her own work as well as quilts by such other pioneers as Charles and Rubynelle Counts, Therese May, and M. Joan Lintault. Lintault, who began making quilts in 1965, is, like Jean Laury, a completely original artist whose work is inimitable. She is best known today for her incredibly complex and detailed openwork quilts on nature themes, for which she dyes, prints and paints all of her own images of vegetables, plants, flowers, trees, butterflies, birds, snakes, spiders, bugs and other living things. But before she settled

into creating dense openwork compositions, Joan experimented with a variety of approaches and images. Jean Laury featured Joan’s 1966 work *La Chola en La Colcha* (The Woman on the Bed) in *Quilts and Coverlets*, which is an enormous (9 feet, 14 inches tall by 7 feet ½ inch wide) piece that juxtaposes a larger-than-life-sized, stuffed and padded figure on a traditional piecework quilt top. As Laury notes, the quilt uses traditional pieced block designs as a point of departure, and the woman, who wears a patchwork dress, “appears to be both under the quilt and growing out from the surface.”



Heavenly Bodies. M. Joan Lintault. Carbondale, Illinois. 1980. Xerox transfers on poly-cottons, machine-pieced and -quilted. 77 x 77 inches. Collection of the Rocky Mountain Quilt Museum, Golden, Colorado. Gift of Marcus and Kristen Lintault. Joan Lintault’s “openwork” quilts invite the viewer to look both at and through the piece.

A decade later, two quilts from Joan's *Shroud* series, which features photo-transferred images, were juried into the seminal 1976 exhibition *The New American Quilt* at the Museum of American Craft in New York City (now the Museum of Arts & Design). Her first openwork quilt, *Heavenly Bodies*, was created in 1979 and is made up of 25 blocks of Xerox-transferred photographs of naked women and babies in a variety of poses. The batted and quilted blocks are cut out around the body forms, leaving their centers completely open, and the openwork blocks are surrounded by a wide border punctuated by a repeating image of a child sitting with her arms wrapped around her hunched knees.

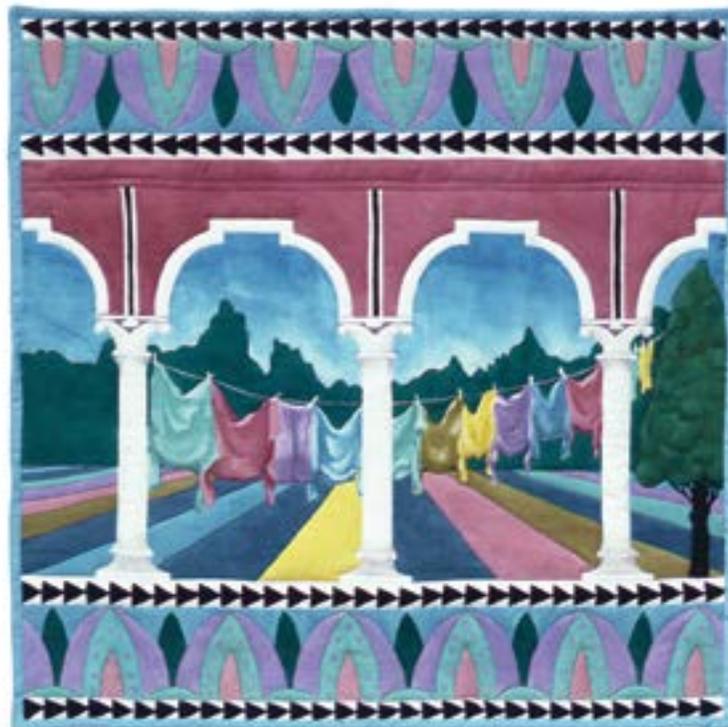
Lintault was not the only artist/quiltmaker to experiment with photo transfer as a means of incorporating pictorial imagery in her work. New Hampshire artist Tafi Brown, who studied ceramics in art school, discovered cyanotype, a simple method of using light-sensitive iron to create blue-and-white photographs, while she was building a house in the mid-1970s. Builders have long used iron to create non-fading blueprint duplicates of their drawings, and Brown soon discovered that cyanotypes could be printed on treated fabric as well as on paper. She started to play with cyanotype images printed on cotton and to arrange them in puzzle-like pieced quilts, a method she has continued to explore ever since. She recalls that "long before the advent of personal computers and such programs as Photoshop, I laboriously made Kodalith negatives and positives from my own color slides in my darkroom, mixed my own light-sensitizing chemicals, coated my



The American Wing V. Tafi Brown. Alstead, New Hampshire. 1976. Cyanotype photographic prints on commercial fabrics, machine-pieced and hand-quilted. 99 x 78 inches.

Collection of Beverly Fiske.

Tafi Brown explains: "I made *The American Wing V* for my sister as a visual record of a family project. The 10 cyanotype photographs in this quilt are of my father and brothers building my parent's retirement home. The photos capture the essence of each person and the part they played in the project. That said, when I took each photograph I was conscious of the lighting, I was conscious of how it was composed or framed, because I knew that each individual photograph would form the basis of what would be seen by the viewer, initially, as a simple, graphically strong, repeat pattern."



Artpark View. Gayle Fraas & Duncan Slade. Boothbay, Maine. 1979. Hand-painted dye on cotton, machine- and hand-stitched. 24 x 24 inches.

Private collection.

This small quilt is one of the first examples of what became Gayle Fraas and Duncan Slade's dominant format—a central focal point framed with ornamental elements, painted with fiber reactive dye, and completed with machine and hand quilting. They continue to work this way today.

fabric, exposed the fabric, and made contact-printed cyanotype photographs using only the sun as a source of ultraviolet light and spring water to wash my prints.”

Gayle Fraas and Duncan Slade, who have been making quilts since the mid-1970s, studied painting and screenprinting in art school and then moved to Maine, where they have lived and worked ever since. Unlike most other quilt artists, Fraas and Slade neither piece nor appliqué their work. Instead, they use fiber-reactive dyes to paint detailed realistic images, many of them Maine land and seascapes, on a single piece of cotton broadcloth. Fiber-reactive dyes are widely used in the creation of commercial fabrics, but Fraas and Slade use them differently, dissolving colors in water mixed with a seaweed-derived thickener, which allows them to control the viscosity of the mixture and paint everything a watercolor

painter can achieve, from washes to clean sharp edges. They explain that “an alkaline chemical reaction binds the dye to the fabric; this involves pre-treatment of the fabric, painting and rinsing and repainting two to four times. Each time the fabric is washed, the dye is ‘set,’ allowing us to overlay color for desired effects.” Many of the images that Fraas and Slade paint are framed with what appear to be pieced or printed fabric or dimensional patterns but are actually trompe l’oeil illusions, painted or screen-printed on the same flat piece of broadcloth. One of their first quilts, *42 Boys with the Mona Lisa Smile*, was juried into the aforementioned *New American Quilt* exhibition; in a sly wink to Andy Warhol, it is composed of repeating blocks of the same photo-silkscreened image.

Like Joan Lintault and Fraas and Slade, Nancy Erickson has also made the natural world the subject of much

of her work. But unlike Lintault, Erickson’s focus has been on animals and their relationships with people and the effect we have had on their lives and environment. Erickson earned degrees in zoology and painting, and her fabric constructions, quilts, paintings and drawings all combine those dual interests. She and her husband live in a mountain canyon near Missoula, Montana, where they are surrounded by deer, cougars, bears, rabbits, and other animals.

Her work speaks to the dignity and integrity of individual wild creatures, which she views as our neighbors and equals, and to the problems that human ignorance, arrogance and greed have brought to the natural world and its denizens. But while the themes of her work are serious, Erickson’s images often reflect her own wry sense of humor. “I think humans have gotten a lot of press, and so I’m working with animals,



Rabbits Dancing Under Jupiter. Nancy Erickson. Missoula, Montana. 1980. Cotton, velvet, satin, acrylic paint; hand-sewn, appliquéd, quilted, and painted. 43 x 88 inches. Collection of the Museum of Missoula. Nancy Erickson made several “rabbit quilts” in the late ’70s and early ’80s, using her pet bunny as a model. And yes, according to both Erickson and several people who have seen this quilt, wild rabbits do dance on certain occasions.

who haven't gotten as much," she told the *Missoula Independent*. As a painter, she explains that while "the commonly accepted name now is art quilts, I used to call my pieces 'quilteds' to emphasize my methods. My pieces are painted and stitched as quilts, added to and backed as quilts, but they are really layered, stitched paintings, hence 'quilteds.'"

Humor has also been important to Ed Larson, a Santa Fe-based folk artist, painter and sculptor who works in a shop on Canyon Drive under a handmade entrance sign that reads, "Jesus says buy folk art." Larson started designing what he calls "picture quilts" in the mid-1970s and figures he has "probably done 400 quilt designs" over the years. Because Larson is not a sewer himself, he has always approached quilts as collaborations and worked closely with

quiltmakers who execute his designs. He draws a full-size design on paper, from which the quiltmaker can trace the various pieces needed to make the quilt. Ed's first collaboration, with Missouri quiltmaker Wayne Thomas, resulted in the picture quilt *Daniel Boone Kills a Bear*, and his explanation of how that first quilt happened makes his process clear as well. Larson, who is quite a storyteller, says, "Waynie had three rooms of their small house filled with quilts she had made. I asked her if she would like to sell any of these. 'Oh, no,' she said. 'But I will make you one if you buy the fabric and thread for two quilts. Whatever you want. I'll make one for myself and one for you.' I went to the fabric store in Joplin, Missouri, found the fabrics to match my full-size hand-drawn pattern, and pinned snips of each fabric to the appropriate

patch. She told me to come back in a month. I did and there was this marvelous quilt, tightly quilted, twelve stitches to the inch, and great blind-quilting in the border patches that I had not even considered. I paid her for her work. I honestly can't remember the price. I didn't have much money so it couldn't have been more than \$250. My intention was to pay Wayne 50 percent of what I got for the quilt when it sold. I thought it was a masterpiece."

Unfortunately, Wayne Thomas died in the 1980s, and the quilt was destroyed in a gallery fire in 1987. Among the other quiltmakers Ed has worked with are Fran Soika, with whom he has collaborated on numerous quilts with political themes, and SAQA founder Yvonne Porcella, who crafted Ed's delightful portrait of legendary Negro league baseball pitcher Satchel Paige. ▼

Robert Shaw, an expert on contemporary and antique quilts, is the author of books such as The Art Quilt, Hawaiian Quilt Masterpieces: A Living Tradition and Art Quilts: A Celebration. His most recent book is American Quilts: The Democratic Art, 1780-2007 (Sterling Publishing, 2009). Bob was curator at the Shelburne Museum in Shelburne, Vermont, from 1981-1994, and curator of special exhibitions for Quilts Inc./International Quilt Festival in Houston, Texas, from 1998-2003. He is a dealer in art quilts. His website is www.artofthequilt.com.



Daniel Boone Kills a Bear. Designed by Ed Larson; made by Wayne Thomas. Santa Fe, New Mexico, and Wela Park, Missouri, 1975. Cotton, hand-pieced, hand-appliquéd, hand-quilted, and hand-embroidered, 120 x 120 inches. Destroyed in a gallery fire in 1987. At 10 feet square, this is the largest of Ed Larson's "picture quilts," many of which depict American heroes, myths and events.

Earth Stories

Earth Stories is a collection of 24 extraordinary works by SAQA's studio artists in celebration of SAQA's 25th anniversary. Each artist was asked to select a project they believe in and create a work of art embodying the positive, nonpolitical goals of the project. The works were selected by juror Dr. Carolyn Mazloomi, an artist, author, historian and curator acknowledged as one of the most influential African-American quilt historians in the United States.

The works selected by Dr. Mazloomi seem to touch every aspect of life on earth. Some of the artworks celebrate the quiet beauty of nature while others look at how human influences and technology are shaping the earth's future. She said, "Each piece was an engrossing visual testimony of powerful multilayered imagery about the condition of the world we live in. An individual or organization doing something to save the planet inspired each of the works. One of the hallmarks of great artwork is its visual strength and technical mastery, which is evident in all selected works. Each of the chosen quilts is visually strong and has a high degree of technical skill and intellectually interesting storyline."



Earth Stories: Tender Bellies
Annie Helmericks-Louder
72 X 70 inches

photo by Moti Chaimovich



A Source Of Life In The Dead Sea
Maya Chaimovich
61 x 70 inches



Palimpsest
Brooke Atherton
72 x 72 inches

photo by Allen Mims



Stream of Consequences

Paula Kovarik
71 x 71 inches



photo by Jean Vong

It's a shell of a problem

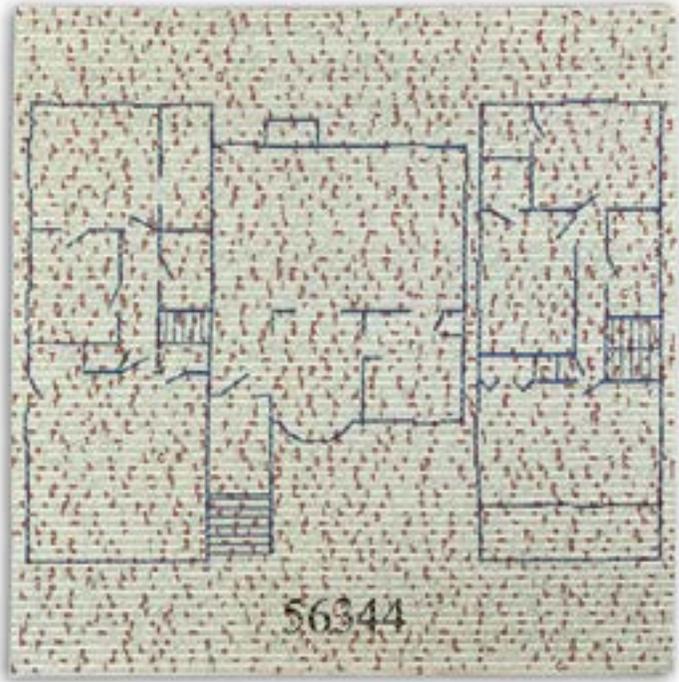
Leni Levenson Wiener
72 x 72 inches

photo by Ray Pilon



Hope is the Thing with Feathers

Mary Pal
72 x 72 inches



Crowded House

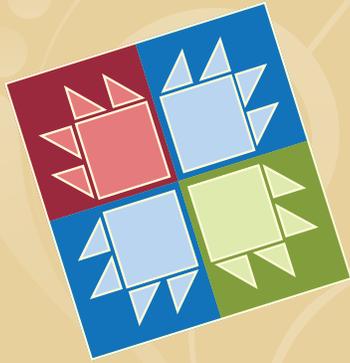
Kathy York
72 x 72 inches

Thank you! – 2014 benefit auction artist donors

SAQA's signature fundraising event is the benefit auction. We are grateful to the talented artists listed below who have created and donated glorious small works of art for the 2014 benefit auction that begins on September 15. Their support in this way helps build community and allows SAQA to work tirelessly to increase recognition for art quilts and the artists who make them.

Linda Abrams	Nancy Bryant	Eileen Doughty	Gwen Goepel
Margaret Abramshe	Sharon Buck	Rebecca Douglas	Michelle Goldsmith
Regula Affolter	M.C. Bunte	Pam Downen	Sandi Goldstein
Judith Ahlborn	Shelly Burge	Jo Druke	Cecília González
Natalya Aikens	Betty Busby	Heather Dubreuil	Doria A. Goocher
Holly Altman	JoAnn Camp	Sally Dutko	Julia Graber
Ann Anastasio	Sonja Campbell	Joan Dyer	Leigh Graham
Deborah Ann	Ruth Carden	Aileyn Renli Ecob	Terry Grant
Madeleine Appell	Sarah Carpenter	Lisa Ellis	Sonia Grasvik
Terry Aske	Sharon Casey	Noriko Endo	Mary Green
Geneviève Attinger	Carolyn Castaneda	Suzan Engler	Jean Grimes
Vivian Helena Aumond-Capone	Tearee Caswell	Diane English	Cindy Grisdela
Gail Baar	Laurie Ceesay	Linda Engstrom	Ann Grundler
Catherine Babidge	Lynda Christiansen	Nancy N Erickson	Julie Haddrick
Rhonda Baldwin	Paula Chung	Carol Esch	Susan Haftel
Nancy Bardach	Susanne Clawson	Suzanne Evenson	Christine Hager-Braun
Phyllis Barnett	Jette Clover	Margaret Fabrizio	Betty Hahn
Pauline Barrett	Misty M Cole	Connie Marie Fahrion	Pam Hansen
Bobbi Baugh	Sharon Collins	Susan Farber	Phillida Hargreaves
Laurie Bay	Linda Colsh	Diana Ferguson	Bev Haring
Barbara Yates Beasley	Gerrie Congdon	Cheryl Ferrin	Belinda Hart
Helena Beaven	Shannon Conley	Clairan Ferrono	Jane Hartfield
Nora Bebee	Vicki Conley	Julie Filatoff	Jane Haworth
Christi Beckmann	Jennifer Conrad	Jamie Fingal	Jim Hay
Jeri Beitel	Judith Content	Dianne Firth	Ginnie Hebert
Stella Belikiewicz	Gillian Cooper	Tommy Fitzsimmons	Dorothy Heidemann-Nelson
Karen Bennick	Anne Copeland	Ellie Flaherty	Georgia Heller
Debra Bento	Phyllis Cullen	Carolyn Flood	Annie Helmericks-Louder
Vou Best	Daniela Dancelli	Mel Forrest	Mary Ellen Heus
Maggi Birchenough	Ann Daughtry	April Foster	Sharon Hightower
Nancy Birger	Mathea Daunheimer	Stefanie Foster	Jaynie HimsI
Pat Bishop	Fenella Davies	Elizabeth Fram	Elizabeth Hoadley-Maidment
Margaret Blank	Janice Paine Dawes	Sheila Frampton-Cooper	Jill P Hoddick
Sue Bleiweiss	Roslyn DeBoer	Jane Frenke	Lois Wilby Hooper
Diane Born	Ger deGruy	Linda Friedman	Ruby Horansky
Deborah Boschert	Lorraine M Denakpo	Carole Frocillo	Peggy Blei Hrachó
Carol Boyer	Sue Dennis	Nneka Gamble	Sally Hutson
Esther Brabec	Rachel Derstine	Bodil Gardner	Debo Hysack
Sandra Branjord	Gabriele DiTota	Bethany Garner	Ivy Jensen
Normajeane Brevik	Giny Dixon	Sandra Garner	Janice Jones
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resources, the networking, exhibition opportunities... and did I say networking? We both wanted to give back, and we started by serving as regional reps. For us, the SAQA benefit auction was the next logical step. Of course, we always wanted our quilts to sell on the first day for the top price, but they didn't. That was okay, because SAQA was still raising money.

Last year, though, we decided to try and submit our best work. It worked. Our piece sold on the first day for its grouping. Lest you think our motive for donating our artwork to SAQA is purely altruistic, let me explain some other reasons why we continue to donate.

People see our work displayed in the auction. It's one more avenue for exposure of our art. And that has turned out to be a good thing financially. Remember our auction quilt that sold on the first day? Well, the person who lost out on that bid contacted us and commissioned a quilt from us. We also donated a quilt to the spotlight auction at the annual conference. The person who bought our quilt there also commissioned us to make companion pieces for the auction piece. I'm pretty confident that we would not have made those sales if it hadn't been for our donations. This, I believe, is what SAQA does—helps quilt artists thrive. And I get back more than I give.



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Alexa Armstrong

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they have different religions and different opinions on things. But really, everyone comes from the same place even if you have different feelings about the other faiths that are out there.

Ferrin: Tell us about your creative process. What kind of a mindset do you need to be in to create your best work? How do you feel when you're creating?

Armstrong: I do my best work when I have something that I'm dealing with—when I'm in a more vulnerable emotional state. When I'm, maybe, more stressed out or more worried about something. I guess I feel like if I just sit there and try to think about things too hard when everything is

fine, I'm not really going to get anything good.

Ferrin: When you are in this more vulnerable state, is changing your focus from the personal issues you're dealing with to the creative process an opportunity to refresh yourself before you go back to dealing with your personal issues?

Armstrong: Creating artwork definitely feels more like me trying not to deal with those issues right then. But it's funny, because when I do create artwork during those vulnerable times, a lot of those issues that I'm having show up in my artwork, which I feel makes my work stronger. Then after I've gone through the whole process of creating art, it's almost like

therapy. I've figured out how to work out the actual issue I have to deal with.

Ferrin: What kind of a position are you considering after graduation?

Armstrong: I'm a junior and at this point I'm not entirely sure because I'm just now getting into working with this medium. For right now I can see myself as a freelance artist, just kind of trying to be able to support myself with my work in shows and collaborating with other artists.

Cheryl Dineen Ferrin of Mattawan, Michigan is an artist and marketing/public relations consultant. She is the marketing director for SAQA.

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Presidents panel

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opportunities, the *Journal*, regional meetings and conferences.

And what of the future?

"In the quilt world we are the establishment, but in the art world we're mavericks out there at the far edge falling off the end of the earth," Sandra asserted. But "that's not such a bad place to be, because it gives us a purpose, gives us ambition and drive. It makes us a little bit angry and it keeps us alive," she added. Kris agreed. "We need to keep going forward because if we stop, we die," she said.

Meg commended the presidents and others in SAQA who have inspired a generation of quilters to reach higher and challenge themselves with new ideas. SAQA "inspires us to think there's another thing we could be doing, even if we're not art quilters ourselves," she said. Meg continued that although she has been primarily a traditional quiltmaker, she's working on creating a collage quilt out of fabrics and mementos other people have given her from their own lives. "I wouldn't have had the courage to do that without SAQA," she said.

In response to a final question about what each president would want to see the headlines of 2039 say about quilting, most expressed the hope that our art form would be recognized in the larger art world by that time, summed up by Sandra's wished-for headline: "Come See the Blockbuster Quilt Show at the Metropolitan Museum in New York City." ▼

Cindy Grisdelo of Reston, Virginia, is a Juried Artist Member of Studio Art Quilt Associates. To see her work, go to www.cindygrisdelo.com.



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To find out more about SAQA, contact Martha Sielman, executive director, at 860-487-4199 or execdirector@saqa.com. Visit our website at www.saqa.com. Annual membership (U.S. and international): associate member, \$70; artist member, \$70; arts professional, \$95; juried artist, \$135; student (full time with copy of ID) \$35.

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.

The *SAQA Journal* is published four times a year. To submit articles, contact editor Dana Jones at editor@saqa.com.

For information about advertising in the *SAQA Journal*: ads@saqa.com

Deadlines for articles and member gallery images	Theme	
Spring 2015	November 1, 2014	Joy/Happiness
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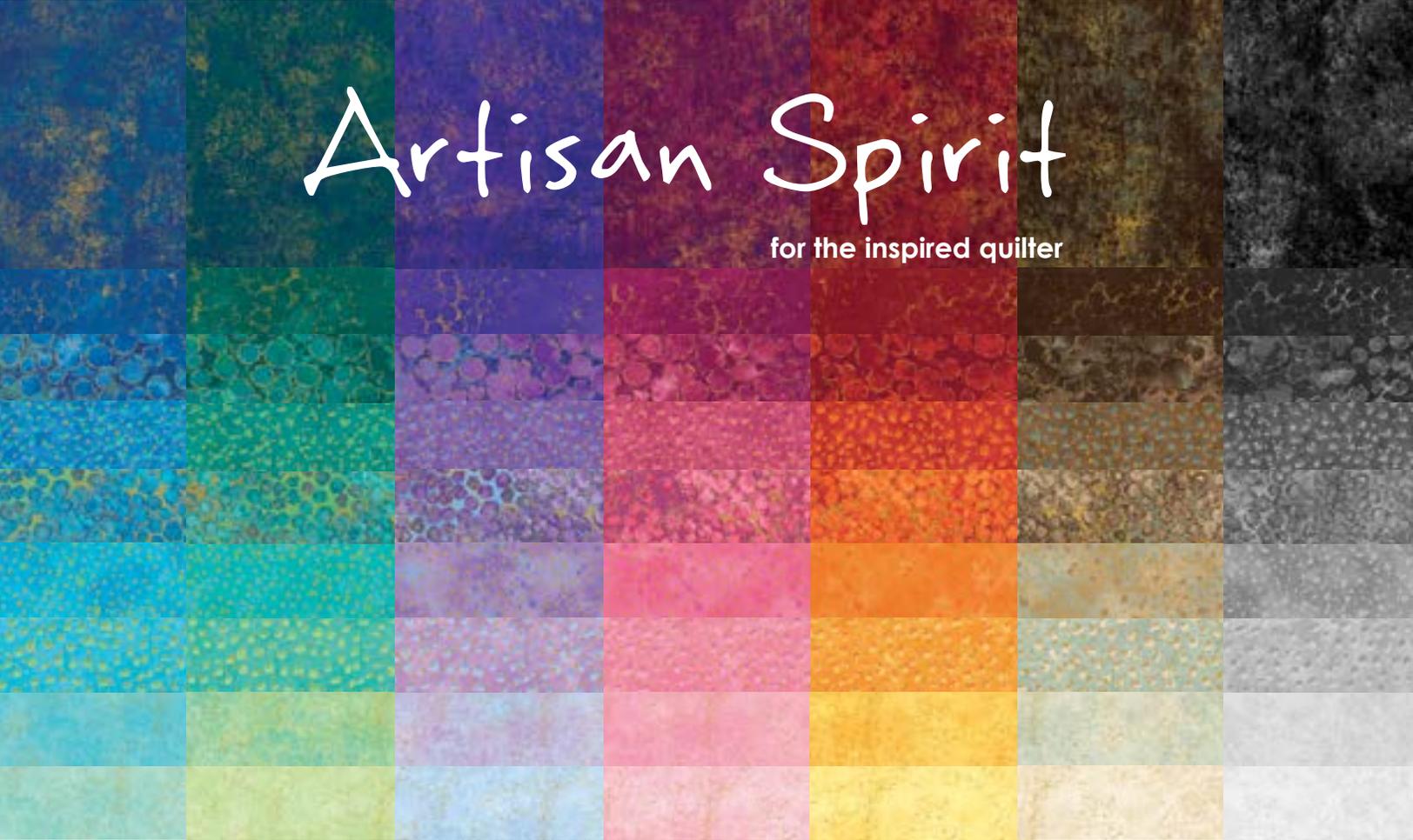
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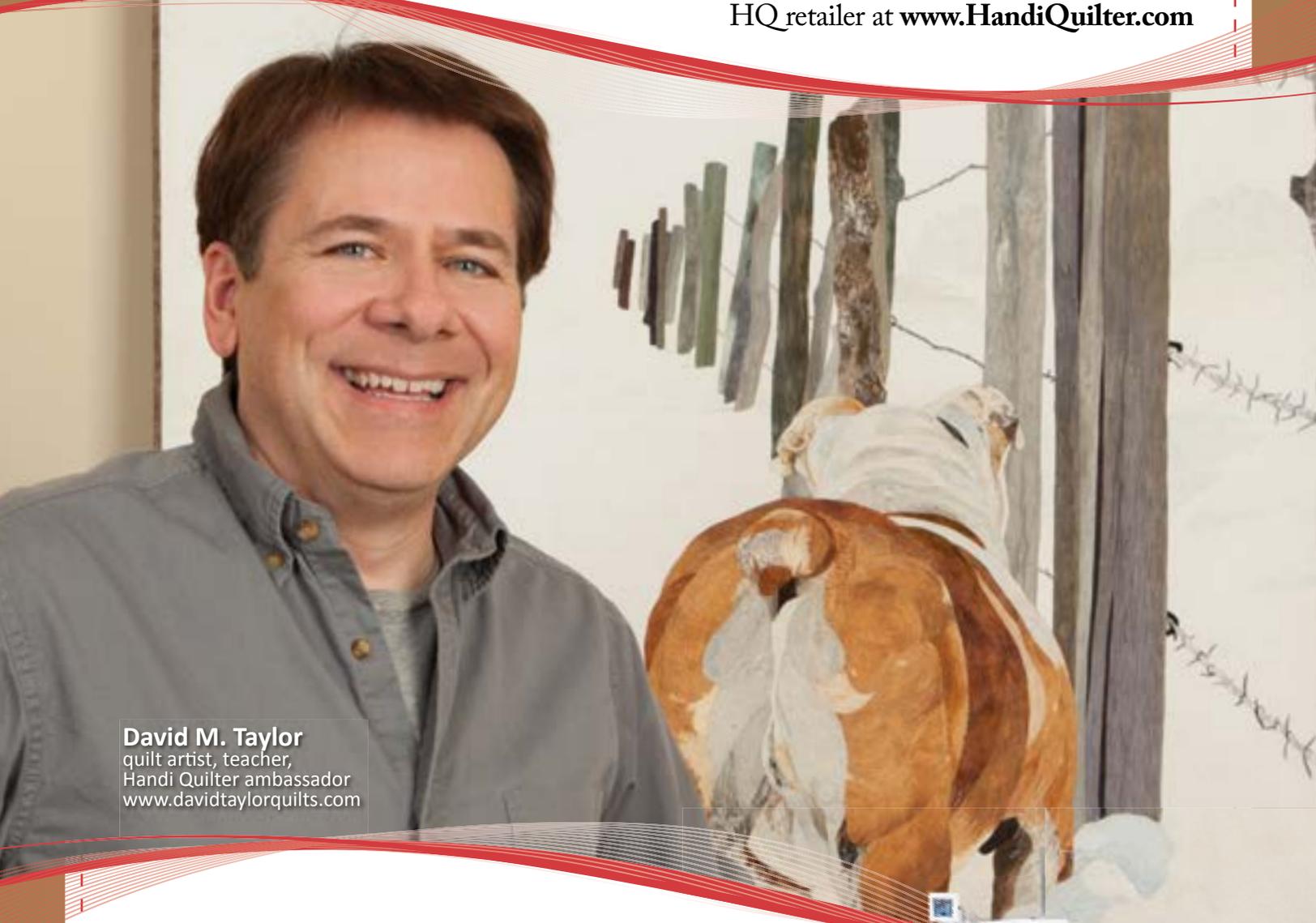
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