

SAQQA *Journal*

Studio Art Quilt Associates, Inc.



Volume 24, No.4



Fall 2014



Against the Flow (detail)

by Gisha Wogier

see page 10

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Thoughts from the president

by Kris Sazaki



One of the perks of being SAQA president is that I get progress reports on all the goings-on in the

organization. I especially look forward to hearing about the next SAQA conference, and the 2015 conference in Portland, Oregon, promises to be innovative, challenging and loads of fun! Members often ask if they should go early or stay after the conference. I just went to Portland for the first time this year, and I can tell you there are many reasons to spend a little extra time there. The conference hospitality committee will be posting lots of suggestions on the SAQA website, but here is my personal Top 10 List:

10. The Portland Trail Blazers. The basketball fans among you will know that the Trail Blazers' final home

game is a couple of weeks before our conference, but I'm betting the team will be in the playoffs again this season, so keep watching the leaderboard. My favorite Trail Blazer? Why, Damian Lillard, of course! Go Blazers!

9. Art galleries. Pick one. Any one. There are so many around town that you can't go wrong. I suggest starting in the Pearl District.

8. The rain. You have to understand that living in California, which is gearing up for its fourth straight year of severe drought, I am already looking forward to enjoying some of that famous Portland rain. If we have some big rains at conference time, just do #4 on my list.

7. The Museum of Contemporary Craft. Known for its large collection of mid-century ceramics, the museum organizes two

exhibitions a year. I'm confident that whatever is on display around the time of the SAQA conference will be worth a visit.

6. The Allison Inn & Spa in Newberg.

This is the tucked-away gem you'll pick for that special getaway. They offer a variety of spa/wine/relaxation packages, but if you only have time for dinner, the Allison is still worth the trip. Don't forget to order one of Oregon's incredible pinot noir wines. As a Californian, I always defend the superiority of California wines, but I will make an exception here. If you don't make it out to the Allison, most Portland restaurants serve many a worthy native pinot. Cheers!

5. Japanese American Historical Plaza. Located on the waterfront, you

see "President" on page 28

Report from the SAQA executive director

by Martha Sielman



As we continue celebrating SAQA's 25th anniversary this year, there is no better time to look ahead. In this issue we express our deep

gratitude to those of you who have made SAQA's future one of your philanthropic priorities. Your names are listed on page 16 as donors to SAQA's Endowment Fund, which is now approaching \$200,000.

Board member Judith Trager, a SAQA member for the full 25 years of SAQA's existence, explained to me why she supports the Endowment Fund, "... I want SAQA's work to continue after my lifetime—the work of educating people about the art quilt and providing a 'home' for artists like myself who are seeking to express themselves through art quilts."

Inspired by Judith and the other Endowment Fund donors, I have made a provision in my will* to support SAQA's Endowment Fund after my lifetime.

Now I invite you to join me, Judith and the other Legacy Circle donors to do the same.

You can make an outright gift to the Endowment Fund or join SAQA's Legacy Circle by naming SAQA in your will or trust, or as beneficiary of your retirement plan or life insurance policy. It's easy to do, and I hope you will feel as proud as I do because I've taken this step to ensure SAQA's continued bright future and to make a big difference to the organization that ignites and supports our creativity.

*Sample language for a bequest: I give and devise to Studio Art Quilt Associates, Inc. (Tax ID #77-0271652), located in Storrs, Connecticut, the sum of \$_____ to be used for its Endowment Fund.

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Deb Cashatt

by ZJ Humbach

The Studio Art Quilt Associates (SAQA) 25th anniversary national convention in Washington, DC, was barely history, yet Deb Cashatt, chair of the Special Events Committee, and her team were getting ready for the 2015 conference in Portland, Oregon.

"Thanks to the efforts of good people, who are mostly volunteers, and countless hours of work, we succeeded in Washington, and we will succeed in Portland," Deb said. "Conventions are logistics. What do you do when the hotel's conference person changes two weeks before the conference? How do you deal with last-minute changes in people's schedules or dietary needs? I learned more about audiovisual in a few weeks than I ever wanted to know!"

Deb finds division of labor the most challenging aspect of her job. To be successful, it's important to find the best fit for each person and to be sure each volunteer will follow through.

"What I've learned through volunteering is that you need to figure out where you fit," Deb said. "Try something on. If it doesn't fit, you can always move to something else. While I do committee work, my heart is with project-based work. I like to start something and see it through. I'm a great logistics person. If someone has a great idea, I can pull it off."

Deb has been pulling it off since she joined SAQA in 2004. "I found the people to be friendly and

supportive at the first meeting, so I stayed," she said.

Soon after, Deb and her creative partner, Kris Sasaki, now SAQA president, became regional co-representatives. They attended their first national conference in Athens, Ohio. Deb's involvement accelerated from there.

"Kris and I started a quarterly newsletter and a blog to enhance communication between our regional members and the national organization," Deb said. "It was very fulfilling to work at the grassroots level. Being a rep increased my visibility within the organization. Before I knew it, I was recruited to join the SAQA Exhibition Committee."

As a member of this committee, Deb took over the *This Is a Quilt!* traveling exhibition. "I had a local gallery owner jury the quilts," Deb said. "This exposed him to great quilts, which in turn enabled him to introduce the Sacramento, California, art scene to fiber arts. Members prepared 275 quilts for seven trunk shows, matting each one and then packing them for shipment. Once the show concluded, 50 were sent to the Michigan State University Museum for their permanent collection."

Deb's work on the exhibition caught the attention of the Special Events Committee, which needed



someone to organize the auction evening at the 2013 national convention in Santa Fe, New Mexico. Deb was their person.

"Each convention takes on the flavor of its location," Deb said. "For the Santa Fe Spotlight silent auction, I planned a party, complete with boas and glow-in-the-dark bracelets. It was a lot of fun." From there, she became chair of the committee.

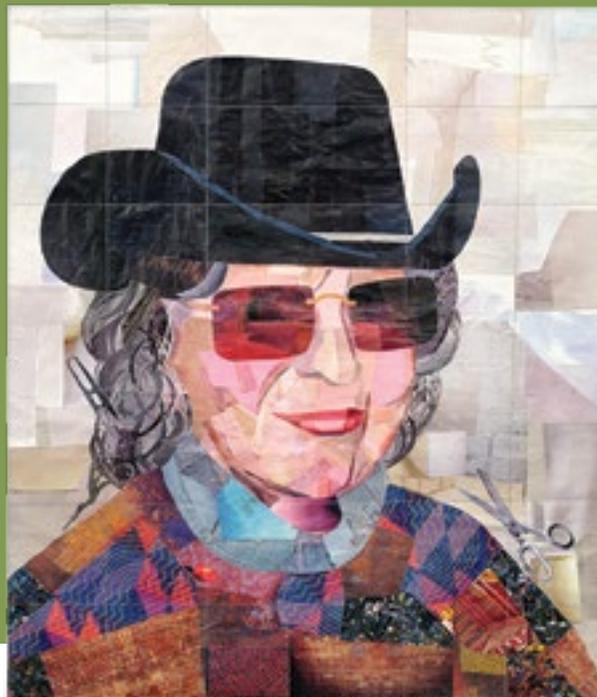
"I'm better at implementing than envisioning, except when it comes to quilting," Deb said. "I never have a lack of ideas, just a lack of time. Though volunteering does take away from studio time, the people contact makes it worthwhile. I live in a semi-rural area. Volunteering connects me with people all over the world. I've made long-lasting friendships."

ZJ Humbach is a freelance writer and professional long-arm quilter who owns and operates Dream Stitcher Quilt Studio in Nederland, Colorado. Contact her at zj@dreamstitcher.com.

BJ Adams

80@80

by Cindy Grisdela



Self-portrait collage, 35 x 30 inches, ©2009



Wing Chair

8 x 8 inches, ©2011

All photos by PRS Associates

In 2011, to celebrate her 80th birthday, Washington, DC, artist BJ Adams challenged herself to create 80 8x8-inch pieces of art before she turned 81. It was a unique birthday present to herself, and she gave a lecture about the “80@80” process during the SAQA 25th Anniversary Conference in Alexandria, Virginia, in May 2014.

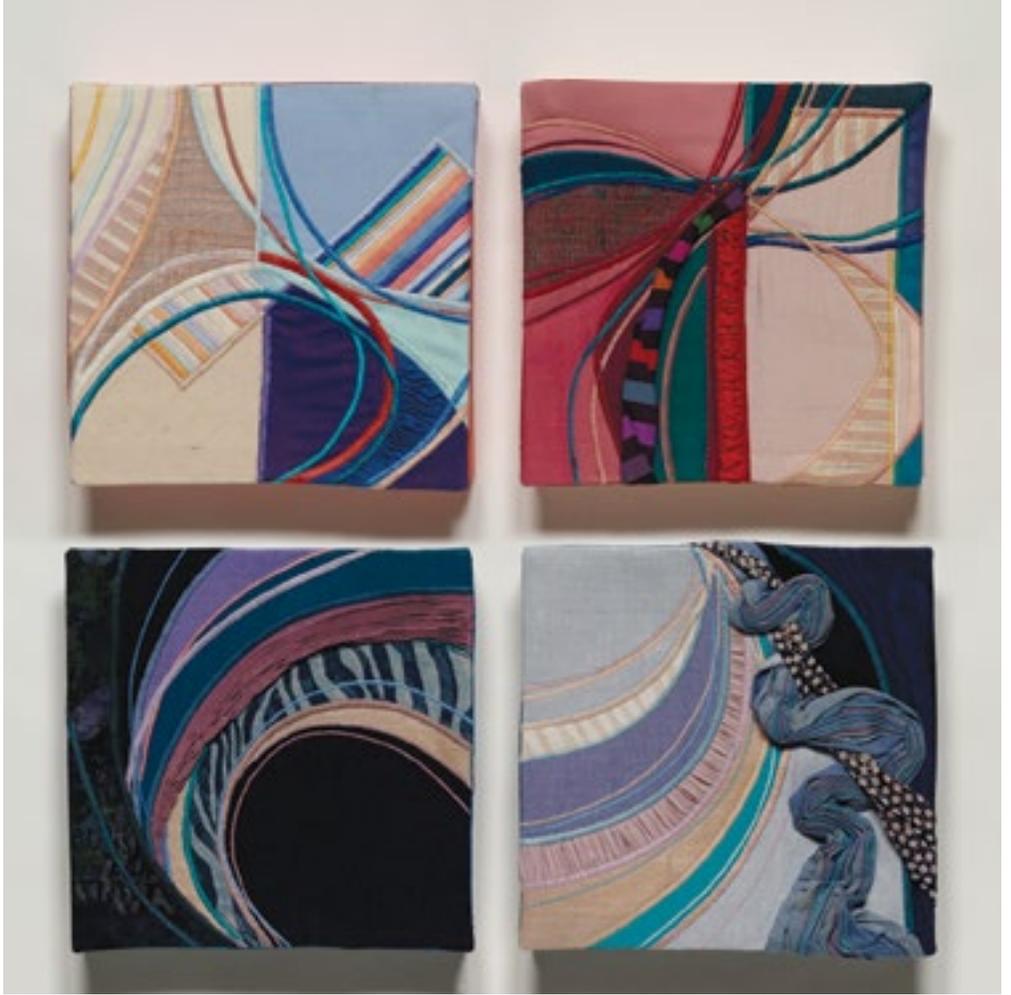
The works are grouped into several different themes, many of which reference other pieces BJ has created over the years. One of her favorite groupings is *Wing Chairs*, which includes nine panels created with free-motion machine embroidery and appliqué on painted canvas. The pieces are surrealistic, with a variety of oversized winged birds and insects perching on different high-backed chairs. “I enjoy putting unlikely subjects into odd positions,” she explained.

Another grouping is completely abstract. *Reimagined* includes

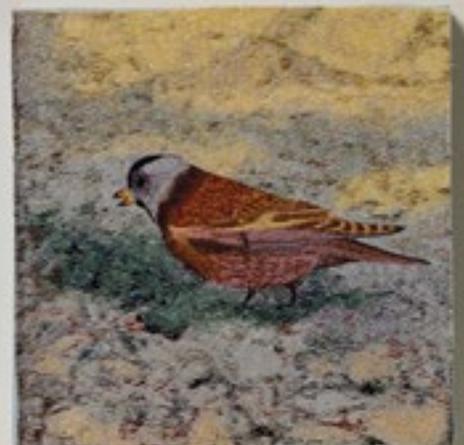
Reimagined
each 8 x 8 inches, ©2011

four panels that were inspired by maquettes, or small preliminary models, BJ created in the late 1980s and early 1990s for clients commissioning large-scale pieces of art. Finding the maquettes years later, she decided to repurpose them for the *80@80* project. The lines and shapes are heavily satin-stitched, and only a hint of the original design remains, BJ said.

BJ's work reflects her early training in drawing and painting. There is a painterly aspect to the grouping *Reflections on K Street*, which was inspired by photographs she took of



Reflections on K Street
each 8 x 8 inches, ©2011



Birds

each 8 x 8 inches, ©2011

the reflections in the windows along that busy commercial street in Washington, DC. Back at home at her computer, BJ cropped the images to make them more abstract. Each work in the series is completely covered with thread. She uses her sewing machine needle and thread like a pencil, layering the lines to give the illusion of depth to her compositions.

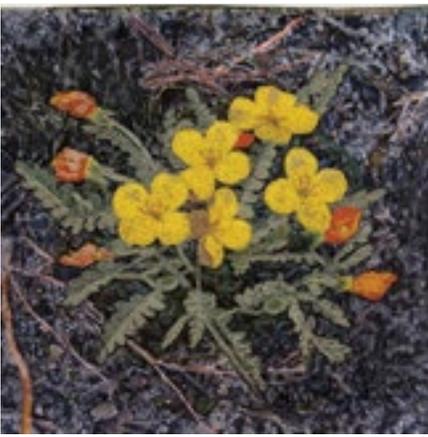
In a more realistic grouping, BJ used extensive free-motion machine embroidery to design six bird panels. She took the inspiration photos while on a nature tour in the eastern Sierra Nevada Mountains of Nevada and California. Ironically, she was really interested in the desert wildflowers of the area, but ended up

on a bird-watching tour instead. A separate related grouping of the wildflowers she intended to see on her trip is *Desert Wildflowers*, a series of eight panels created with free-motion machine embroidered appliqué and quilting. The flowers include Stream Violet, Prickly Poppy and Sierra forget-me-not. BJ enlarged the tiny flowers with stitching so they stand out against the varied backgrounds.

Another series inspired by her travels is *Walls and Doors*, a five-panel grouping using free-motion machine embroidery to describe portions of walls in both New York City and Tuscany. Each of the groupings can be hung in various ways depending on the space and the relationships

between the individual pieces. *Walls and Doors* can be seen in either a horizontal or vertical row, for example, or in a cross arrangement with the darker rust-colored piece in the center.

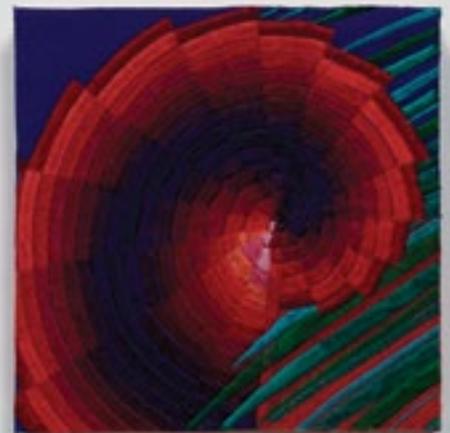
Beyond Gray is an abstract grouping of eight panels using mostly black-and-white fabrics on a background fabric designed by SAQA member Dominie Nash. "I used things I already had in the studio like trims and found objects" to piece, stitch and quilt these pieces, BJ noted. She used gray thread "because it looks more like a pencil line," she added. On the other end of the spectrum, the *Deco* grouping is a wildly colorful abstract series of six panels using



a selection from **Desert Wildflowers**
8 x 8 inches, ©2011



a selection from **Beyond Gray**
8 x 8 inches, ©2011



Deco
each 8 x 8 inches, ©2011

heavy free-motion machine embroidery to create lines and shapes filling the pieced fabric backgrounds.

This sampling of BJ's work shows the range and power of a lifetime spent creating art. Commenting on the 80@80 process, BJ said, "Before 80 you lie about your age, after 80

you brag." She expects to continue creating as one idea leads to another. "I get inspiration from everywhere," she said. ▼

Cindy Grisdela is a Juried Artist Member of Studio Art Quilt Associates from Reston, Virginia. See her work at www.cindygrisdela.com.

Walls and Doors
each 8 x 8 inches, ©2011



Three Israeli quiltmakers

by Dana Jones

Three Israeli quilt artists—Shoshi Rimer, Gisha Wogier and Simona Peled—draw inspiration from their country’s physical and political landscape for the vividly colored work they create. They are part of a group of about a dozen Israeli quilt artists who meet regularly to encourage each other and to develop exhibitions of their work.

Shoshi Rimer explained her work:

“Water is scarce here and the political situation shades our lives, so we often show the opposite in our quilts. We hope for a brighter future. When I saw a picture of dry, parched earth in the newspaper, I imagined that earth

filled with plants and lush scenery. Such are the images in my quilts.”

Gisha Wogier said her art can be based on her responses to the political climate. For example, she created *Disengagements* and several other pieces to share her emotions about the 2005 Israeli pullout from the Gaza Strip, which left Jewish settlements empty.

“When Israel was considering disengagement from the Gaza Strip, it was very traumatic for everyone in Israel no matter what opinion you had,” Gisha said. “I thought about the separation between those who supported the disengagement and

those who didn’t. Those opposed are symbolized in my quilt by the orange sections because those who were evacuated wore orange shirts and ribbons. Those who were pro-disengagement wore blue.

“I had sympathy for the people who were evacuated. They had to leave their homes. They had to move the dead to a new place. Those people went to live near the frontier to protect Israelis. After 30 years, they were told you are not needed there anymore.”

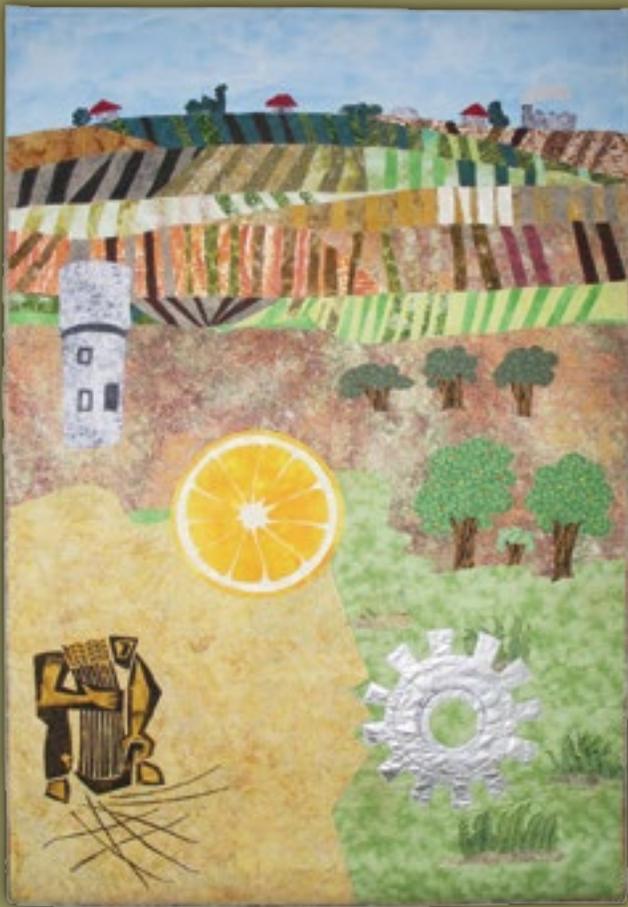
A third member of the group, Simona Peled, said her quilts always have a message.

Gisha Wogier



(left) **Against the Flow** 42 x 42 inches, ©2012

(right) **Green Fields** 52 x 53 inches, ©2005



(left) *Tribute to 100 Year Old Kibbutz*
51 x 35 inches, ©2011

(right) *Gray Buildings in the White City*
52 x 43 inches, ©2008



Shoshi Rimer

"I transfer my feelings toward my message to a quilt as I make it," Simona said. *Violence* is her protest against the physical and verbal violence toward women. "In my quilt, you see a man shouting at and beating a woman."

Gisha Wogier

Each of the three women has her own style of working. Gisha loves to work with small pieces of fabric.

"My work is slow," she said. "It takes a long time for me to finish a quilt. I always have strips of fabric on my desk that I use to make log-cabin units, no two the same. I use these units in most of my quilts."

Gisha's mother taught her to sew, and Gisha has long done various kinds of handwork. She discovered quilting when a friend who was

a quilter invited her to an art exhibition at a community center.

"Since then, I've been hooked on quilting," Gisha said. "Soon after that exhibition, I started making a log-cabin quilt. My log-cabin units are not the traditional light and dark, and my centers are not all the same. I cut my pieces freehand and do fusing. I've only made one quilt that didn't include log-cabin piecing."

Initially Gisha worked with fabric from men's shirts.

"I got remnants from a factory that makes men's shirts," she said. "I overdyed some of those fabrics. I had to use acrylic because the fabric was not cotton." She also uses her husband's old shirts. He has a lot of them because he wears a dress shirt to work every day. "I take the buttons

and collars off the shirts he can't wear anymore," Gisha said.

She doesn't sketch her quilts before making them.

"I get an idea, then I start making log-cabin units," she said. "I put the units on the floor and look at them through a reducing glass to see if they work. Then I may make more units."

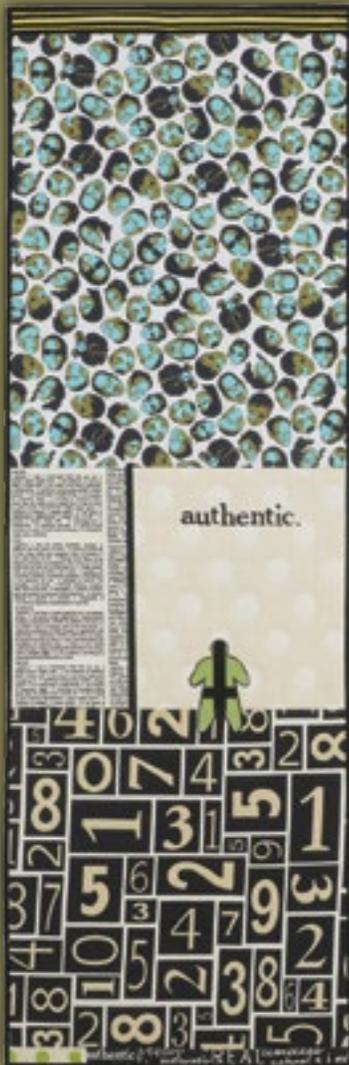
Before she quilts a piece, she makes a sample, using units that didn't make it into the quilt top.

"I test colors of thread and quilting techniques," she said. She does free-motion quilting on her home sewing machine. Her quilt stitching is dense, often adding images.

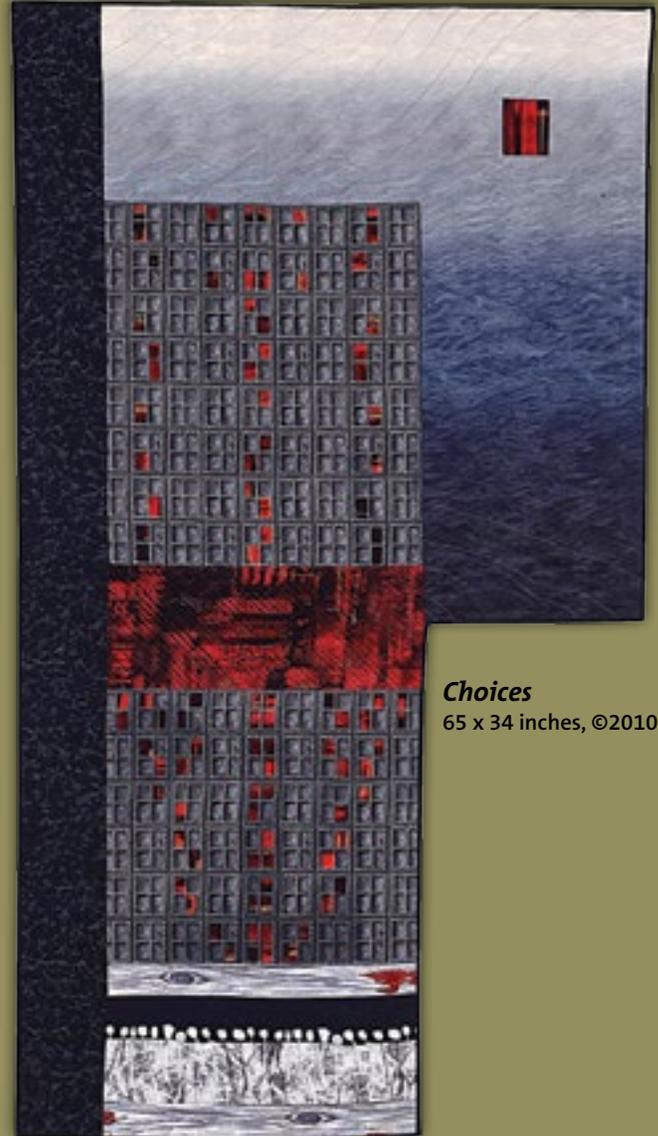
Shoshi Rimer

Shoshi's style of working is quite different. She often begins with a sketch or photo, and she works faster

Simona Peled



...authentic...
26 x 48 inches, ©2012



Choices
65 x 34 inches, ©2010

than Gisha, often finishing right on deadline.

"I started working in mixed media nearly 20 years ago," Shoshi said.

"I found what most caught me was quilting. I started the traditional way but learned I like to practically paint with fabric.

"Sometimes I work to a theme. It may be something I read in a book or something I see in a film. I take photographs and manipulate the images.

Sometimes I incorporate several places into one image."

She enjoys viewing art in media other than quilts.

"I get ideas about ways to manipulate fabric using techniques from other media," Shoshi said. "I can't weld my fabric, but I can use a heat gun and organza, so welding is an inspiration."

Shoshi dyes some of her fabrics, then combines her hand dyes with commercial fabrics. "I do like

commercial fabrics," she said. "I buy most of my fabrics when I travel abroad, and on the Internet." There are two shops in Israel she also frequents.

Simona Peled

Simona, who was born in Lithuania and moved to Israel at age 24, began quilting about eight years ago. She brought a background in painting, drawing and jewelry-making to her new art form. Her quilts also reflect



Tactile Architecture
37 x 29 inches, ©2013

her training and work as an engineer and architect. She works in bold colors: red, black, gray and gold.

“Through these colors, I can convey strong messages,” she said. Some of her pieces are two panels that talk to each other. “When a viewer looks at one of these pieces, the viewer moves from one panel to the other and finds new meanings.”

Simona said she believes it is important for artists to be themselves. She shared this belief in ...*authentic*..., a

piece that features words and includes various definitions of the word.

Another of her pieces, *Choices*, deals with directions people take in life and what might have happened if they’d made different decisions or if destiny had not intervened. The piece features more than 100 windows Simona cut out by hand.

Shoshi and Gisha said they are inspired by the power of Simona’s art.

“When I first saw her work, I knew she was working in a unique way,”

Shoshi said. “She has her own way of expressing the meaning of whatever topic she’s addressing. She does beading, hand quilting, embellishment, surface design. Her work comes from her soul.”

Gisha agreed. “If you give her a piece of fabric, the result is stunning.”

Simona said she often sees pieces in her mind before she creates them. Fabric can be an inspiration.

“Once I pick up a piece of fabric, I know what it will be,” she said. Like Gisha, she often works with small pieces of fabric. Her work had been entirely done by hand until shortly before this interview when she purchased a sewing machine. “Now the sky’s the limit,” she said.

Supporting each other

All three women are members of Studio Art Quilt Associates (SAQA). Gisha first learned of the organization through several U.S. quilt magazines. All three like that Israel is part of SAQA’s European region because they said there are not others in the Middle East they can join with to expand their knowledge and involvement in art quilting.

They are members of the Israeli Quiltmakers Association, a 300-plus member guild that includes beginning-to-advanced quilters, traditional quilters and quilt artists. Some members of the association, and also members of the three women’s smaller group, travel and exhibit beyond Israel, especially in Europe and the United States. Gisha, who has had work exhibited in the United States, had not traveled there at the time of this interview, but planned to attend the 2014 International Quilt Festival in Houston, Texas.

see “Israeli quilters” on page 29

The craft show circuit: Is it right for you?

by Cindy Grisdela

I've spent the last several years exploring the world of high-end art and craft shows as an avenue to get exposure and increase sales of my work. Along the way, I've learned a few lessons. Among my biggest learning experiences is that doing these shows is not for everyone.

It's hard work. It's expensive. It can be mind-numbingly boring when there aren't many visitors at a show, or when visitors aren't interested in your work and so don't stop at your booth. Most shows require the artist be present at all times while the show is open, although you may have an assistant or the show may provide a temporary sitter to give occasional breaks.

On the other hand, I've learned doing these shows is energizing for me. They help me develop as an artist in a unique way. Direct interaction with those who are interested in my work gives me valuable information on whether I'm on the right track as well as new ideas for future exploration.

Ann Brauer, a SAQA Juried Artist Member from Shelburne Falls, Massachusetts, also participates in high-end art and craft shows. She offered this advice: "If you listen to your customers, they'll tell you if your work is successful or not." Ann, who has made her living selling her quilts for more than 30 years, does 8-10 shows a year. How did she arrive at that number? "If I do too many, I get exhausted," she said. "If I don't do enough, I don't make enough money."

It's probably not a good idea to start with the *Smithsonian Craft Show*, one of the most prestigious and difficult to get into of the high-end shows, although I have met one or two artists

who did that show as their first outing. A better approach is to do a few smaller local or regional shows to see if you like selling your work retail.

You have to have a thick skin to sit in a booth with your work for 8-10 hours a day for two to four days. People will sometimes talk to each other about you or your art as if you weren't there. But there's no substitute for the feeling you get when someone stops dead in their tracks in front of your booth and says, "Wow, that's beautiful!"

Getting juried in

The large, well-known shows are juried, which means you have to apply to enter. Your art is evaluated along with that of other artists, usually in a variety of media. High-quality, professional photographs of your work are essential. The images are usually shown to the jurors in a digital format, and they are looking at hundreds—maybe thousands—of images in the case of shows like the *Smithsonian Craft Show* or those held by the American Craft Council in Baltimore, Atlanta, St. Paul and San Francisco. You have one chance to make an impression on the jurors. Artists with photos that are out of focus, grainy, or include the cat walking by will likely be rejected regardless of how good the work is.

Many shows also require an image of your booth showing your work set

up as you plan to display it. Booth display can be an art form in itself—as simple or as elaborate as you want to make it. For my first indoor show, I simply hung my quilts from hooks attached to the top pipe of my booth with monofilament so they appeared to float on the black drape background. It worked and wasn't expensive, but it didn't look professional. I've found that since I've upgraded my booth display to a professional rigid-panel system, my visitor traffic and sales have improved. Last year, I won an award of excellence for originality, execution and overall presentation at the Downtown Festival and Art Show in Gainesville, Florida.

Have your story ready

Once you've been accepted to a show, arrived at the venue, set up your booth and the show opens, don't assume people will start lining up to buy your art. Showing your work is just the beginning.

Be ready to interact with your potential customers. Tell them your story. You have a story, right? I'm convinced that people buy the artist and the artist's story as much as they buy the art itself. I have a one-page artist statement with a photo of me at my sewing machine displayed in my booth. Sometimes visitors read it and ask questions. Sometimes I give those who exhibit interest in the work my elevator speech—a shortened version



Cindy Grisdela shares the Award of Excellence she won at the Downtown Festival and Art Show in Gainesville, Florida, in 2013. Many, but not all, shows offer awards as an incentive to artists to participate.

Photo by Margaret Lingg

of my artist statement. I explain I create my work using a domestic sewing machine. The texture is added free-hand without a computer or marking ahead of time, just like I'm drawing with a needle and thread. You need to give them this kind of visual picture of how you work. Explain what your inspirations are and what makes you and your work unique.

"It's important to respect all of your customers," Ann said. "You never know when you will hear from them again. One time I got a museum show because someone bought the smallest of pieces from my booth." That piece reminded the visitor of Ann's work later when she was selecting artists for the museum show.

Ambassador for art quilts

I like to think of myself as an ambassador for art quilts when I do these shows. Many times visitors have never seen quilts presented as art. For several years I offered smaller home décor items, such as pillows and coasters, along with my wall pieces to help people relate to my art better. But in 2014, I decided to eliminate them and focus solely on my wall art because I want to present myself as an artist who paints with fabric rather than an artisan creating functional work. This is a personal choice, not

a value judgment. I found making functional pieces took time that I would rather spend designing wall pieces. I offer wall art in a range of sizes and a variety of price points.

Importance of marketing materials

For most people, purchasing an art quilt is not an impulse buy. They need time to absorb it.

"Many people have to think about my work for several years before they purchase it," Ann said. For this reason, it's crucial to have marketing information like business cards or postcards with one of your images and your contact information to give out to prospective buyers. It's vital to have a guest book or other way to collect contact information so you can keep in touch with visitors. And you need to follow up. I send out an email newsletter about every other month with news and information about my work and my process. I also send out snail-mail postcards once or twice a year to keep my name and my art in front of those who have expressed an interest.

In 2014, I will participate in 12 shows around the United States from Boston to Florida, Atlanta to Michigan, New York to Oregon. Although I'm shy by nature, I enjoy setting up my booth to give visitors a window

into my world, and I gain energy and inspiration from talking to art enthusiasts. Several times these discussions have led me in new directions with my art. And there's no getting around the fact that I spend hours in the booth surrounded by my own work. When there's no one to talk to, I sometimes play a "what if" game and think about how I can create new designs.

Being open to suggestions from visitors is important, Ann said. "Don't automatically say no when someone comes up and asks you to consider something new," she said. "Perhaps there is a way to work the suggestion into something fresh and unique that will still reflect your style."

Have a plan B

What do you do if a show doesn't go well? Analyze why. Maybe it wasn't the right fit for your work. Maybe you need to change your display or presentation. Talk to other artists at the show to learn from them, especially if it's a show you haven't done before. If the response to your work was enthusiastic but the sales didn't materialize, you may need to give the show another try the following year to give visitors a chance to think about your work.

see "Craft show" on page 30

Endowment Fund supports SAQA's programs

The Studio Art Quilt Associates (SAQA) Endowment Fund was established to ensure a vibrant, strong organization for decades to come. In 2013, the fund reached a first-phase goal of \$150,000. Donations are permanently invested for long-term growth and stability, and the earnings are used to support SAQA's programs. Gifts grow through prudent investment, providing ongoing support in perpetuity. This year, funds generated by the interest from the Endowment Fund helped to make publication of a catalog for *Celebrating Silver* possible.

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\$15,000+

Mary Anhaltzer Memorial Fund
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Director's Circle

\$10,000–\$14,999

Ralph and Janice James
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Gold Circle

\$5,000–\$9,999

Robert and Ardis James Trust
Teri Springer *in honor of all SAQA members who have had breast or ovarian cancer*

Silver Circle

\$2,500–\$4,999

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\$1,000–\$2,499

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Michele David
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Regina Dunn *in memory of Mary Figulski, who gave me the love of sewing*
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John "Butch" Davies, III

Wendy Huhn
Sandra Sider
Martha Sielman

Teri Springer
Judith Trager
Dr. Kenneth and Shelly Zegart



Susan Else

When Ponies Dream

28 x 31 x 41 inches | ©2013
www.susanelse.com

My work is all about contradiction, and I can't seem to help tweaking the normal power relationships. In this mechanized, cloth-covered carousel, the music plays, the lights flash, and the ponies ride the people. Who says you can't motorize a quilt?

Youtube link:

<https://www.youtube.com/watch?v=K6-7YYwews0>

Photo by Marty McGillivray

Heidi Zielinski

Whoo Houses

Bases approx. 8 x10 inches, trees 9-11 inches | ©2012
www.heidizielinski.com

I acquired some lovely little ceramic owls, so I designed these houses for them to "hang out" in. These tiny 3-dimensional trees are part of a continuing tree theme.



Bonnie J. Smith

Indigo Mound

36 x 36 x 34 inches | ©2012
www.bonniejofiberarts.com

Indigo Mound is one of 12 pieces of an installation that deals with my thoughts about the religious segregation that my family dealt with while I was growing up. I started with string, and by the time I had moved into cotton rope, I realized that the larger the dimension of the rope, the more I understood about this part of my life.





Kevan Lunney

Mindfulness and Compassion bowl

3 x 11 x 11 inches | ©2012
www.kevanart.com

Containers are symbols for our inner thoughts or places for things we hold dear and sometimes secret. This one holds my love for building things from sewing room finds and is a reminder of how staying mindful can help offer compassion and curb criticism and comparison.

Linda Witte Henke

Imago Dei

65 x 21 x 14 inches | ©2013
www.lindahenke.com

Imago Dei is part of a collection of two- and three-dimensional, life-scale, figurative work inspired by the (largely untold) stories of biblical women.



Mary Vaneecke

Off the Wall II

96 x 24 inches | ©2013
www.maryvaneecke.com

Inspired by an image of water weeds and maple seeds (samaras) on water, this is an ongoing series exploring different compositions and colorways.

You don't need to be a quilt artist to make quilt art

by Robert Shaw

The world of quilts is large, diverse and, in my view, too often compartmentalized into groups that do not seem to intersect or interact. There are traditional quilters, long-arm quilters, art quilters, Japanese quilters, hand quilters, African-American quilters, and dozens of other categories. Rather than focus on differences, however, I think we

would do well to stand back and take a longer, more expansive view.

As a curator, I am far more interested in seeking out what is good, original and authentic than in trying to put objects into mutually exclusive pigeonholes. As a musician with wide-ranging interests, I am always taken aback when someone says, "I don't like jazz, or country, or classical,

or Indian music, or fill in the blank." Really? Are you sure? How do you know? What have you listened to? Duke Ellington, who was insatiably curious about music of all kinds, wisely said, "There are only two kinds of music—good music and the other kind," and I think that approach can be applied to any kind of art or human activity.



Roundness

Emiko Toda Loeb, New York, New York and Tokyo, Japan, ©2011. 83 x 62 inches.

Side 1 (left): Old cotton (aizome), new cotton (includes hand dyed), hand-dyed Indian cotton, new silk. *Side 2 (right):* Old cotton (aizome and kusakizome), new hand-dyed cotton (includes hand painted), commercial cotton. Machine pieced, hand quilted. Collection of the artist.

Roundness is a study in contrasts; side one uses as few colors as possible, while side two employs nearly 80 different colors.



Observatory time, Improved

Joe Cunningham, San Francisco, California, ©2012.
72 x 72 inches. Private collection.

Joe Cunningham describes this quilt as “my take on Man Ray-style lips, with a warning label.” The lips and title come from Ray’s famous 1936 surrealist painting *Observatory Time: The Lovers*, an eight-foot-wide canvas of an enormous pair of red lips floating in a clouded sky, while Joe’s equally surreal label, at lower left, warns that the work is “Not approved for vertical applications,” and “Not to be used with decorative intent.”

As I have argued, quilts are a democratic art form, perhaps THE democratic art form, and people of all stripes—rich and poor, black and white, academically trained and artistically unschooled, rural and urban—have and are making quilts that I believe deserve to be recognized for their aesthetic quality, i.e., their beauty and/or expressive power. And it is these qualities that tie them all together into the story of the quilt.

So, here are introductions to some of the artists whose work and thoughts about quilting I pay closest heed to. Although most of these men and women would not describe themselves as “art quilters,” they are making some of the strongest and most original work being done in the quilt medium today. You probably won’t see their work in *Quilt National* or *Quilt Visions*, but their creations deserve the attention

of anyone seriously interested in the idea that quilts can be art.

Emiko Toda Loeb was born in the ancient city of Kyoto, Japan, and divides her year between her native country and New York City, where she has lived since emigrating to America in 1977 to study piano. Loeb has devised a unique method of making double-sided, “reversible” log cabin quilts, which are her best-known works. Each block in her complex and complementary compositions is made separately, literally piece by piece, and the blocks are not sewn together until all are finished. Each side of each block is different, as are the overall compositions they combine to make up. Her quilts combine Eastern and Western sensibilities, and she often includes pieces of antique Japanese fabric in her blocks, in combination with cloth from the U.S. and other countries

she has visited. She teaches classes in both the U.S. and Japan, traveling back and forth three times a year, and established a quilt group in Japan in 2001 that now includes more than 80 members and presents annual exhibitions in Kyoto and Tokyo.

Joe Cunningham, whose quirky work is equally influenced by traditional quilts and modern art, has been making quilts since the late 1970s, when he met Gwen Marston. She introduced him to hand quilting, which he has studied in depth and still enjoys and employs in his work. He recalls, with typical self-deprecating humor, “I started to sit at the quilt frame with Gwen and quilt. Then I wanted to make my own quilt. Then I had the idea of becoming a professional quiltmaker. You don’t need a license, a diploma, nothing. Just a business card.” He has also spent considerable time in Gee’s Bend, where he sits at quilting frames with local women, several of whom have become close friends.

Cunningham’s pieced quilts usually incorporate bias tape, which he uses to create lines of varying shapes and lengths. He enjoys pushing the



Photo by Stephen Pitkin, Pitkin Studio

Medallion

Loretta Pettway Bennett, Huntsville, Alabama, ©2005. 88 x 63 inches.

Collection of the artist. Photo courtesy of the Tinwood Alliance, Atlanta, Georgia.

perceived boundaries between quilts and art. One recent work, which he realized looked like a work of modern art, is titled *Patchwork Quilt* so there would be no mistake, while other works have referenced twentieth-century painters Man Ray and Roy Lichtenstein. He is currently making quilts from paintings that friends have cut up for him—turning around Robert Rauschenberg’s famous combine *Bed*, which the artist made by painting on his bedcovers—including a log cabin quilt.

Slave Ship Henrietta Marie

Michael A. Cummings, New York, New York, ©2007. 120 x 156 inches. Collection of the artist.

An imagined interior view of the Henrietta Marie before it was wrecked, its hold crowded with shackled Africans soon to be sold into slavery in Jamaica.



Photo by D. James Dee

Kaleidoscopic XXXV: Service for Eight

Paula Nadelstern, Bronx, New York, ©2012. 49 x 82 inches. Collection of the artist.

Loretta Pettway Bennett is, in my opinion and that of many other observers, the star of the younger generation of quilters from Gee’s Bend, Alabama. The quilts and quilters of the community came to international attention in 2002 when the Houston Museum of Fine Arts presented an exhibition which traveled to other major art museums across the country in following years. Although Bennett’s mother, grandmother and aunts were all

quilters, she did not begin making quilts seriously until she was in her early 40s and her children were grown. Worried that the community’s tradition was dying out, she received a grant from the Alabama State Council on the Arts in 2001 to have her mother teach her the fine points of quilting. A year later, she saw the Gee’s Bend exhibition in Houston and felt challenged to see if she too could make quilts worthy of being hung on museum walls. In



2006, several of her quilts were included in a second national Gee's Bend exhibition, *Gee's Bend: The Architecture of the Quilt*. Bennett pieces her quilts from dresses and other material she buys at thrift shops, and the colors she finds in the shops are often the starting point for her work. At other times, her designs are based on buildings, paintings, or other forms she sees, and colors come later. Whether the colors or the design come first, her spontaneous-looking quilts are not improvised but, rather, carefully planned. She draws studies on paper and then colors the shapes with crayons until they look the way she wants; only then does she begin cutting and sewing pieces of cloth together.

Paula Nadelstern, whose last name translates as needle star, is a native New Yorker who has built an international reputation for her richly colored and patterned fabric designs and her ongoing series of quilts inspired by the bilateral symmetry of kaleidoscopic images. Her unusual block-style appliqué method was informed by necessity; she lives in a two-bedroom Bronx apartment where, for more than 20 years, the only possible workspace was her round, 40-inch kitchen table. "A long-distance view, alternate space, or not making quilts were not options," she explains, "causing me to rely on intricate detail and inherent symmetry, and to invent a pie-slice section that makes the most of limited space." She has long been fascinated by kaleidoscopes, which she collects, and she knows and has exhibited with a number of leading contemporary scope makers. Her *Kaleidoscopic* series, begun in the late 1980s, now numbers 38 quilts, and she is the only contemporary quiltmaker to have had a solo show of her work hosted by the prestigious American Folk Art Museum in New York, which owns one of the country's finest collections of antique American quilts.

Michael Cummings is also based in New York, where he lives in a Harlem brownstone. His narrative pictorial appliqué quilts depict people and images related to his African-American heritage, including jazz men and women; the visionary abolitionist Harriet Tubman; the legendary singer, dancer and civil rights activist Josephine Baker; and the New Orleans missionary and folk artist Sister Gertrude Morgan. Cummings also has made several powerful quilts about the British slave ship *Henrietta Marie*, which



Ram Island, Sheepscot River

Gayle Fraas and Duncan Slade, Boothbay Harbor, Maine, ©2012. 24 x 24 inches. Collection of the artists.

Kells: Magnum Opus

Zena Thorpe. Chatsworth, California. ©2002. 92 x 82 inches. Cottons. Hand appliquéd and quilted. The Quilts, Inc. Corporate Collection, Houston.

Photo by Jim Lincoln.



Windows
 Jinny Beyer, Great Falls, Virginia, ©2002.
 92 x 92 inches.
 Cottons designed by the artist. Hand pieced and quilted.
 Collection of the artist.



founded off Key West in 1700, after delivering its cargo: 191 men, women and children who were sold into slavery in Jamaica. Discovered in 1972, the *Henrietta Marie* is the earliest and most studied slave shipwreck in North American waters and has provided substantial information about the realities of the dreaded “Middle Passage,” the second leg of the triangular course that such ships sailed from England and other European countries to the West Coast of Africa and then to the sugar plantations of the New World, with their holds filled with captive, shackled Africans.

Gayle Fraas and Duncan Slade have lived and worked in Boothbay, Maine, a small midcoast resort and fishing town with a beautiful islanded harbor, for nearly 40 years. The couple, who met at art school in Connecticut, trained as painters and printmakers, and their whole-cloth quilts feature hand-painted images of the land and sea that surround them. They paint with fiber-reactive dyes that, instead of sitting on top of the fabric like acrylic or oil paint on

canvas, bind with it. They combine their highly realistic paintings with faux fabric borders or repeated patterns that appear three-dimensional, but are actually painted or printed on the same single piece of cloth as the main image.

In recent years, they also have designed quilts on the computer, using digital technology to reduce the need to paint repeated patterns, and also, on occasion, printing out an entire design directly on cloth. After the composition is complete, they back and batt their quilts, finishing them with hand and machine quilting. They consider a machine-stitched line a “hard” line, while handwork generally serves as a “scrim” to view the painted work through. While they leave some large pieces unframed, they sew most works to stretched linen panels, which they then frame and face with Plexiglas to create an attractive and protective archival “fine art” environment.

Zena Thorpe is an English-born quiltmaker who makes her appliquéd pictorial quilts entirely by hand,

painstakingly cutting and sewing her complex compositions together and focusing on one time-consuming project at a time.

While she did not take up quilt-making until after emigrating to the U.S. in 1967, her quilts typically adhere to the medallion style that English immigrants brought to the United States in the late eighteenth and early nineteenth centuries and are made up of images relating to the history of the British Isles. Her *Kells: Magnum Opus*, for example, was based on images from the Book of Kells, an illuminated manuscript produced by Irish monks around 800 AD and generally considered the most beautiful of all early Celtic manuscripts. The calf vellum pages of the original manuscript, which is owned by Trinity College in Dublin and permanently displayed in the College Library, measure approximately 13 x 10 inches and include 10 full-page illustrations. Thorpe took various pictorial elements from the book, including portraits of the apostles Matthew, Mark, Luke and John, and put them together in her vastly oversized interpretation of that great work of art. As is typical of her meticulous work, she sewed everything but the binding by hand.

Like Zena Thorpe, Jinny Beyer is renowned for her mastery of hand quilting, though her preferred technique is piecework rather than appliqué. She is also an acclaimed fabric designer who was the first person to create fabric especially for quiltmakers, an influential teacher, and the author of numerous superb books on quilting techniques. Beyer's quilt *Windows* was made in reaction to the events of 9/11. She explains that she

see “Quilt artist” on page 31

How to prepare, network, and make the most of Quilt Market & Festival

by Amanda Carestio

Quilts, Inc. events take place year-round, but certainly the November show in Houston is the biggest and, by all accounts, the best. If you're headed to Houston this year, chances are you're planning to peruse SAQA's *Celebrating Silver* special exhibition (see a preview on page 26). Maybe you're taking classes to learn a new technique and inspire your creative process, or you're planning to add to your fabric and specialty tool supplies (shopping the floor is always a highlight for me). However, the event is also a tremendous opportunity for you to make industry connections, showcase your work, build a healthy bank of business cards (for follow-up later), and get a clear view on trends in quilt design and fabrics. Here are some tips, tricks and suggestions — from teachers, artists, and magazine editors — on how to best approach the event.

Attending Market

Many people (tens of thousands!) attend Festival each year in Houston, and it's easy to see why, from inspiring classes to fabric shopping to the many special quilt exhibits. But if you've only ever attended Festival, consider adding Market to your schedule next year. There's an application process, but attending Market will expose you to all kinds of industry professionals: retailers, fabric design companies, publishers and more.

According to artist, author and teacher Frieda Anderson, "Attending Market allows you to see the new products, fabrics and notions that are

introduced each year as well as to sell your own products to the quilting retailers. You also will make many contacts with people and companies that are useful to you as a professional quilter."

"You meet shopkeepers and other wholesale marketing companies. You see them face to face and have an opportunity to get to know their businesses and chat about trends," said Laura Wasilowski, artist, fabric designer and author.

Having a booth

Having a booth at Market can be a really good way to gain visibility and make industry connections, although it's not an absolute must-have. Consider these benefits and suggestions when deciding if a booth makes sense as an option for you and your business.

"A booth is a great way to sell your products like fabrics, books or supplies, though not so good for selling quilts or high-ticket items. I will have a booth this year to advertise my *Alegre Retreat*," said artist, fabric

designer and teacher Katie Pasquini Masopust.

However, first consider what you'll be trying to sell and if it is a good fit for the wholesale market. "It's been a few years since I've attended Market as a vendor. I find it's not as profitable for me as the only thing I sell wholesale is patterns, not the hand-dyed items," said Laura Wasilowski.

Making connections

You'll have added opportunities for making industry connections at Market, but the same is true for Festival. Many connections can be made at lunches, dinners and other less formal social events, though you'll want to set up meetings in advance if there are any people you feel you absolutely must see.

If you don't have a booth, bring plenty of business cards that represent you and your brand. "It is always best to be overprepared. I work with a graphic artist friend of mine and have a professional brochure that I hand out as well as business cards

see "Quilt Market" on page 32



Robert Kaufman booth featuring Betz White

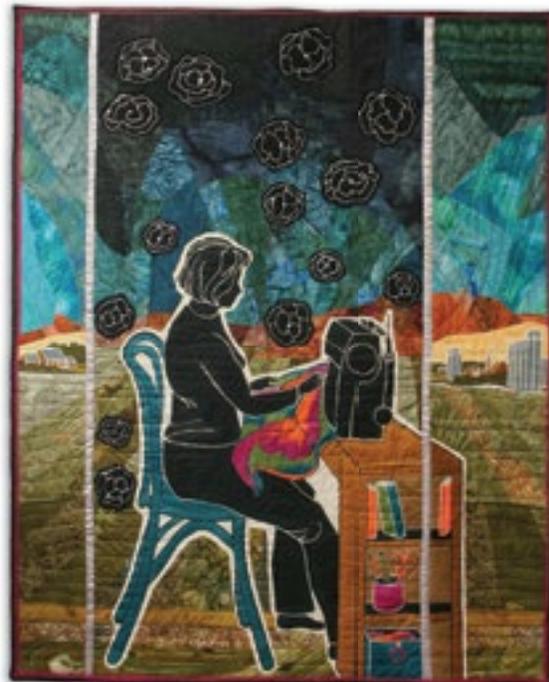
photo by Amanda Carestio

Celebrating Silver

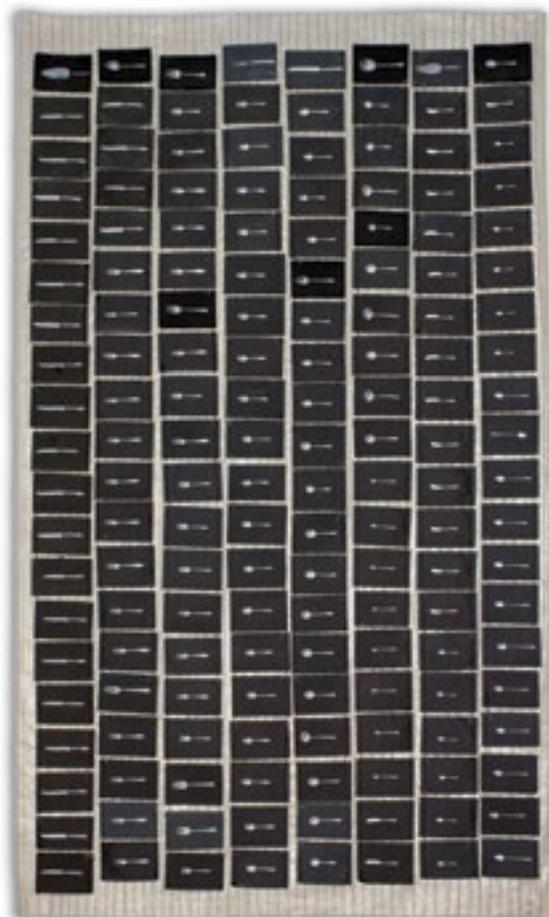
As part of SAQA's 25th Anniversary, we are *Celebrating Silver*. Silver is indispensable. From industrial use to decoration, technology, photography and medicine, its unique properties of strength, malleability, reflectivity and conductivity make it an irreplaceable force in the global market. In addition to its physical properties, silver is recognized as a symbol of love and commitment for twenty-five years together.

Juror and SAQA founder Yvonne Porcella selected 35 artists to create works specifically for this exhibition. Their interpretations have given us an impressive collection of works that embrace the meanings and properties of silver.

Go to www.saqa.com for more information and to purchase the *Celebrating Silver* catalog.



Ciel D'Argent
Judith Trager
70 x 40 inches



***Silver Roses Fall
on the Llano***
Ellie Kreneck
49 x 39 inches

***Arianrhod—Goddess of
the Silver Wheel***
Sheila Frampton-Cooper
67 x 38 inches



Flowers and Champagne Streams
Tiziana Tateo
55 x 37 inches



The Color of Dreams
Charlotte Ziebarth
48 x 39 inches

Silver Legacy
Daren Pitts Redman
62 x 36 inches

President from page 3

can go here when you want a lovely outdoor place to spend a few moments of quiet meditation. The plaza was dedicated to the memory of those who, like my family members, were deported to U.S. internment/concentration camps during WWII. While it reminds us of a dark moment in U.S. history, it also inspires us to dedicate ourselves to not repeating this history. The SAQA conference takes place after the cherry trees there have blossomed, but the plaza is also worth the trip for the outdoor artwork on display.

4. **Powell's Books.** Their landmark location contains over 1,000,000 books. And, yes, they also have foreign-language books. I can't wait to get lost in Powell's. I might

need to add a day just to satisfy my book obsession!

3. **Max.** You won't need a car in Portland. Max, the wonderful light-rail system, will take you directly from the airport to the conference hotel. And Max is connected with the bus and tram systems, so you'll be connected to virtually every place in Portland. Buy all-day passes for easy travel options.
2. **Post-conference workshops.** You asked for them, and the Special Events Committee has come through. There will be workshops on shibori, on using sheer fabrics, and on using fusible web. Join Esterita Austin, Sue Bleiweiss, or Ana Lisa Hedstrom for an afternoon of creative learning. Space is limited so sign up early!

1. **Voodoo Doughnuts.** The bacon maple bar alone is worth this #1 position. Please note that the list of crazy flavors is too long to repeat here! By the way, its original location is just an 8-minute walk from Powell's Books and a 5-minute walk from the Japanese American Historical Plaza. How's that for convenience! If you're worried about your waistline, take the 14-minute walk from the conference hotel to Voodoo's second location and walk off some of that doughnut...or two.

No matter what you might choose to do, I hope I see you there!

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Israeli Quilters from page 13

"I'll see for the first time what everyone is talking about," she said.

Shoshi, Gisha and Simona, along with other members of their small group, often select a theme, then each member creates a piece on the theme. For example, in 2012, they decided to make landscapes. Each artist made a landscape quilt, then they exchanged pieces and each artist made a second smaller piece that was her interpretation of the large piece she got in the exchange. The large and small pieces were exhibited together in *Local Visions: Landscapes of Israel*.

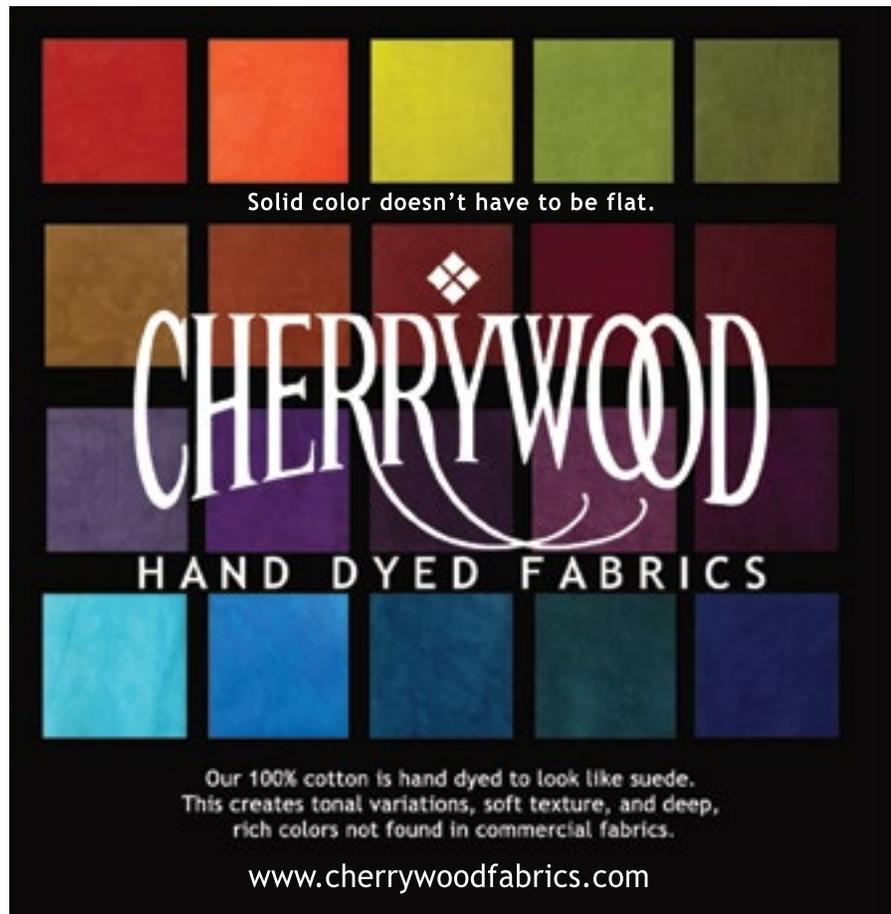
The Israeli Quilters Association's *The Many Faces of Jerusalem* hung at the 2013 International Quilt Festival in Houston, as well as among numerous other U.S. and European venues. The small group's exhibitions *Local Visions: Landscapes of Israel* and *Textile and More* were displayed at the Jewish Community Center of Greater Columbus in Columbus, Ohio, and individual members of the group have had pieces in numerous exhibitions outside of Israel.

At the time the three women were interviewed, they were working on quilts based on phrases from the Song of Songs.

"Mine is based on praise from a lover to his wife," Gisha said. "It's an image of a lady dancing with her skirt blowing in the wind."

Shoshi was still finalizing her design. "I usually come up with something I like at the last minute," she laughed. ▼

Dana Jones is a member of Studio Art Quilt Associates (SAQA) and a former editor of the SAQA Journal. She lives and works in Gilpin County, Colorado.



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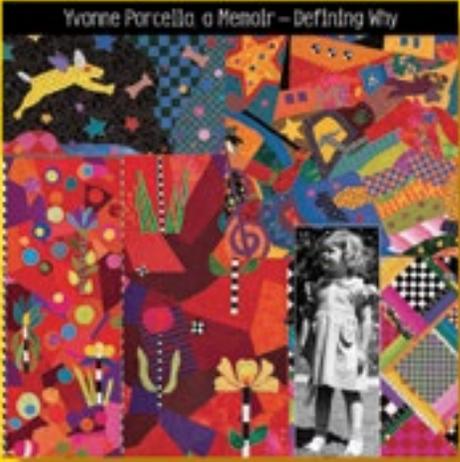
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Published by Porcella Studios and Flowerfish Books. Distributed by Attached Inc.

Craft show from page 15

“Always have a Plan B,” Ann said. “If you do a show and come home with the same stock, how are you going to reduce your stock so you can continue making quilts? Maybe you can try a new market or have a studio sale.”

Doing shows involves hard work, expense, travel, time away from the studio, and even the risk of losing work. I had six pieces stolen from my booth at a show this year. Still, for me the benefits outweigh the risks. I have met some wonderful people, both show attendees and other artists. I’ve traveled to some interesting places, and I’ve been able to share my work with people I would never have been able to reach otherwise, all the while working full time creating art. ▼

Cindy Grisdela is a Juried Artist Member of Studio Art Quilt Associates from Reston, Virginia. See her work at www.cindygrisdela.com.

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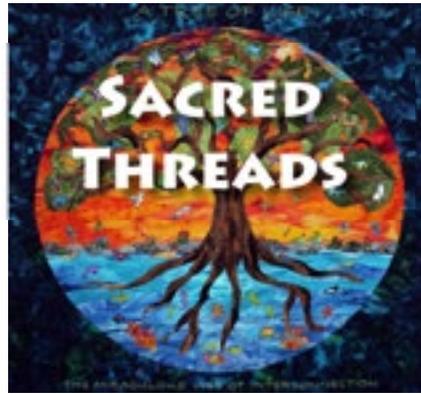
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Quilt artist from page 24

and her husband were scheduled to leave on a two-week vacation to Italy that day. "Anticipating our trip, I was particularly excited to see the cathedral floors and to gain inspiration for a new quilt. Even though we didn't go to Italy, I was compelled to begin my quilt anyway. I studied a floor plan of Saint Mark's Basilica and selected one of the designs as the inspiration for the central circle. I visualized looking down from the top floors of the towers and the Windows on the World restaurant at the Statue of Liberty standing proudly below. The star in the center and the flags and statues around the outermost circle represent Liberty's crown. My goal was to have at least one piece for each victim of the attacks. The fabric in the very center is for our neighbor and friend, Barbara Olson, who was in the plane that hit the Pentagon. The quilt contains 4,777 pieces."

This is a necessarily short list. There are many other worthies I could name, including Velda Newman, Terese Agnew, Sharon Schamber, Ted Storm, Diane Gaudynski, and Mary Lee Bendolph. The point here is to keep your eyes open and your mind free of prejudice and to look beyond your own boundaries, over the fence and out of your comfort zone. You might be surprised at what you discover. ▼

Robert Shaw, an expert on contemporary and antique quilts, is the author of books such as The Art Quilt, Hawaiian Quilt Masterpieces, Quilts: 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.



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Quilt Market

from page 25

and bookmarks with all of my contact information on them. It is best to have a 'brand' look to your business image, and a professional graphic artist can help you achieve that," said Frieda Anderson.

Consider bringing other items, in addition to business cards, depending on the kind of connections you're hoping to make or the product or technique that you're hoping to promote. Also consider making appointments with key contacts but be open to making unexpected connections and pitch yourself on the spur of the moment. "If you have a new book (or product, article, quilt pattern, etc.), carry it with the title facing out and be prepared to talk about it at all times. Carry business cards with you. Have an organized gallery of

your work (or anything you'd like to pitch) on an iPad or phone to reduce the time looking for 'that one special picture' you want to share. Try to book appointments before the show, but be prepared to introduce yourself to people you might meet unexpectedly. If someone is in a meeting and you'd like time with them, don't interrupt, just leave your card. Keep your appointments and be on time," said Vivika DeNegre, Editorial Director of Interweave's Quilt Group and the Editor of *Quilting Arts* and *Modern Patchwork* magazines.

Getting seen

Two key strategies for maximum visibility came up in my conversations about the event. First, apply (a lot!) to have your work included in special

exhibits. "It is my goal to continue to have quilts included in Festival so that people will continue to be aware of my technique and take classes either in New Mexico or from me as I begin to travel in 2016," said Jennifer Day, artist and teacher.

Second, apply to be a teacher at the event. The potential benefits of teaching at Market/Festival are tremendous and extend well beyond the event itself, especially if your class is well received. "Teaching Festival is like a live business card. All of your students go home and tell their groups about the class: this is how I get most of my teaching engagements. Do good there and you will be asked to teach all over the world," said Katie Pasquini Masopust. If you've applied and not been accepted, consider



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building up your experience with smaller venues and events first, then reapply next year.

Important to note is that there are differences between teaching at Market and Festival. "If you teach at Market you will get many storeowners taking classes, and at Festival many quilt guilds send their program chairperson to see and take classes from the teachers that are presenting there. Also at Festival there is a Meet the Teacher forum where you can present your classes to a huge range of individuals looking to find interesting classes for their quilt groups," said Frieda Anderson.

Other opportunities to consider depend on what your hopes and goals are. Frieda continued, "If you are looking for a book contract, you should have a basic one-page outline of your idea that is well written with all of your contact information on the outline that you can leave with the book company representatives. If you want to write an article for a magazine, go and talk to the editors at their booths and pitch the idea."

What industry professionals are looking for

Of course, to an extent, everyone is looking for the next big new thing. As a former craft book acquisitions editor, I was always in search of new talent: a fresh perspective, a unique aesthetic, or an inspiring technique that would translate well to the book format and timeline without going out of style too quickly.

For magazine editors, the approach is much the same. "Editorially, I am looking for content for the magazines and videos we produce. Fresh ideas, new products for surface design, new ways to use existing products, etc. I'm also looking for new artists to feature, and trends in the modern and art quilt worlds," said Vivika DeNegre.

I hope that these suggestions and perspectives have given you new ideas on how to make the most of your experience at Quilt Market/Festival. It's a dynamic opportunity to see and to be seen, to make connections, and to market yourself and your business. ▼

Amanda Carestio is the interim editor for the SAQA Journal, a freelance editor, a content writer for JB Media Group, and a former craft book editor living in Asheville, North Carolina.



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Quick Notes

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 Amanda Carestio at editor@saqa.com.

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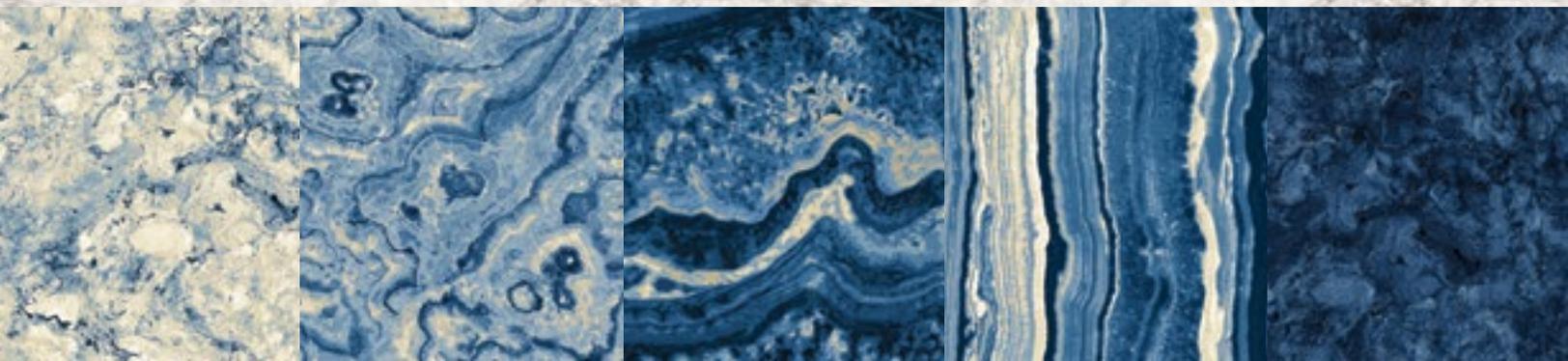


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