

SAQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 25, No.3 ▲▲▲ Summer 2015



photo by Gary J. Kirksey and Sam Gilton

Blue Veil

by Kathleen Probst
SAQA CREAM Award winner

see page 31

In this issue...

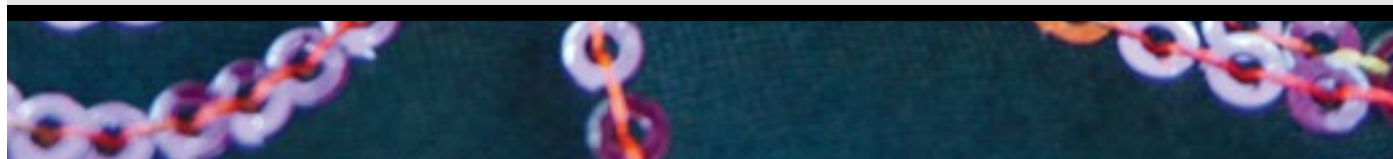
Auction quilts built step by step.....	7	Fiberlandia travel diary	22
Featured artist: Alice Beasley	8	Namita Gupta Wiggers: Push art quilt boundaries	25
Modern Quilting: Makers define joy ...	12	Inside SAQA Brazil	27
Have computer? Teach!.....	16	Selections from <i>Food for Thought</i>	28
Snap an Instagram trail.....	18	SAQA Exhibition Survey results.....	30
SAQA member gallery: Creatures.....	20		



Innova Sequin Stitcher
Automatically Sequins while you Quilt!
Patent Pending



www.innovalongarm.com 1.888.99Quilt
Manufacturing Industrial
Quilting Machines for over 75 years!



Thoughts from the president

by Kris Sazaki



Last year, I wrote about why I donate to the SAQA Benefit Auction. This year, I want to tell you how important the auction

is for promoting our artists to the public. This event is how I become acquainted with many of our members' work, and there is so much interesting work being produced today. Just one example of what I am talking about is artist Heather Dubreuil, whose work can be seen at www.heatherdubreuil.com.

During the 2014 SAQA Benefit Auction, I was scrolling through the images of the artwork for sale. I recognized many artists and their stellar work, but at some point my eyes happened upon the piece donated by Heather. I was not familiar with her work, and I couldn't take my eyes off the cityscape: the color, the line, the haunting quality of the empty

yet somehow populated scene. I kept coming back to this piece.

Cut to the de Young Museum in San Francisco, California. In its permanent collection there is an oil painting by Charles Demuth called *From the Garden of the Château* (1921-1925). Every time I go to the museum, I try to take a few minutes to visit "my" Demuth. I love

this painting so much that I keep a framed postcard of it in my office. The line, the color, the haunting quality of the empty scene. It didn't take me long to realize that what drew me to Dubreuil were the same qualities that drew me to Demuth.

Demuth's *From the Garden of the Château* is a prime example of his

see "President" on page 32



Charles Demuth, American, 1883–1935
From the Garden of the Château
1921 (reworked 1925)
Oil on canvas, 25 x 20 inches

The Fine Arts Museums of San Francisco, museum purchase, Roscoe and Margaret Oakes Income Fund, Ednah Root, and the Walter H. and Phyllis J. Shoreinstein Foundation Fund, 1990.4



Heather Dubreuil
8 x 6 inches
Connectivity: Port Clyde

From the editor

by Diane Howell



The SAQA Journal has always been special to me. I can't believe I'm the editor of a publication I have so long admired. Editing and art

quilts are two of my favorite things. If I can fit in a story about bichons and comedy routines, my work life will be complete.

Any editorship is far from a one-person job. YOUR input is greatly appreciated and needed. Feel free to deliver story ideas and images to make the Journal come to life with rich adventures and images. I am looking for articles that make your work as an art quilter more exciting and profitable. Do you have a marketing approach that works? An exhibition that is out of the ordinary? A step-by-step tutorial on websites, planning a workshop, or building the

perfect studio? Send it my way and our editorial panel will review it.

When submitting ideas, remember the Journal is a visual vehicle. Think how your article can be illustrated with high-resolution images you provide along with the text. New writer's guidelines will be on the saqa.com website to guide you with the submission process.

The SAQA Journal is YOU. Thanks for continuing to make it a standout publication in the art quilt world.

Take the art of Quilting
to a **whole** new level
at a fraction of the cost!



The *Grace*
Company
Fine Quilting Products

Q'nique
14+

*The Affordable Professional
Mid-Arm Quilter*

***Extended Work Area
15 inches of throat space***

***Sit-Down Table
Coming Soon***



MADE BY
Grace

Get all of the professional long-arm features **at a fraction of the professional long-arm price!**
The Grace Company is proud to announce the quilting machine as unique as your artistic style.
The new **Grace Q'nique 14+**.

Call today to ask about special package deals and learn more about the **Grace Q'nique 14+!**

1-800-264-0644

WWW.QNIQUEQUILTER.COM

Deborah Boschert

by N. K. Quan

SAQA member Deborah Boschert is keenly aware of how meaningful experiences can influence an artist. When she moved to Maryland several years ago, she looked for artists with similar interests and found them in the local SAQA group.

Eventually she volunteered to be the regional representative of the

Maryland/DC/West Virginia area to help bring the resources and benefits of our organization to a wider group of artists.

"There is a wonderful group of artists in that region," Boschert said. "They're active in many groups, galleries, and professional organizations."

Along with Diane Doran, the other co-rep in the region, she focused on developing meetings and programs that specifically met the needs of studio art quilters.

When she moved to Texas, Boschert was eager to find a new volunteer opportunity within SAQA. After attending a SAQA Mentorship Webinar, she was so excited about the potential reach of the webinar platform, she emailed the chair of the education committee and volunteered to help. She was quickly tasked to coordinate all Mentorship Webinars. Today, she works with SAQA member Cindy Richard to develop and plan four webinar programs throughout the year. They solicit topics from members that include the business and artistic sides of being an art quilter.

Boschert and Richard help participants prepare audio and visual content, and host and moderate a Q&A



session at the end of the event, which is broadcast live. Approximately 50 to 100 people attend each webinar. After its live broadcast, each program is archived on the SAQA website, accessible by members. The archived webinars go back to 2007 and include topics as varied as commissions, digital printing, and gallery exhibits.

"This is a unique and valuable benefit of being a SAQA member," Boschert said. "It's another resource to develop your artistic and professional experiences. We're using our creativity and technology to interact and inspire each other."

Boschert is a fiber artist whose art quilts and fiber collages have been featured in books and magazines and exhibited all over the world. Her artwork incorporates personal symbols like houses, leaves, stones and handwriting.

Visit Boschert's website at deborahstudio.com and follow her blog, deborahsjournal.blogspot.com. You can also find her on social media sites.

N. K. Quan is an Arizona-based writer and editor.



Waning Crescent Meditation

60 x 24 inches

©Deborah Boschert

Photo by Michelle Knoerzer

Meet your new board members

We welcome three new members to the SAQA Board of Directors: Valerie Goodwin of Tallahassee, Florida; Susan Else of Santa Cruz, California; and Marcia Young of East Freetown, Massachusetts.

Valerie Goodwin



An architect and professor, Valerie Goodwin began designing and making quilts as an outgrowth of her architectural background. Her work is inspired by elements such as city grids and mapping, and has been included in numerous publications such as *American Craft*, *Fiber Arts*, and *Quilting Arts*. Her own book, *Art Quilt Maps: Capture a Sense of Place with Fiber Collage*, gives readers an inside look at her process.

Goodwin's art quilts have been exhibited in venues all over the country including *Quilt National* and *Quilt Visions*. As a fiber art educator, she teaches workshops in the United States and abroad. Most recently, she was awarded a residency to study the integration of traditional fiber-related media techniques with laser-cutting technology.

"It has been important for me to strive to create artwork guided by concepts informed by my life's work," she said.

Goodwin believes one of SAQA's most important benefits is to provide a way for quilt artists to come together with a common sense of purpose and meaning. "SAQA fosters and supports the creative potential of quilts as art. Its influence spans across the globe helping us to truly share and cultivate our passion, ideas, and processes," she said.

Susan Else



Susan Else now works as a full-time studio artist and teacher, although her first career involved writing and editing for universities and non-profit organizations. She also spent several years doing art registration and collections management for the Monterey Peninsula Museum of Art.

For the past year, Else has served on the Exhibitions Committee for the San Jose Museum of Quilts and Textiles and has been asked to serve as its chairperson. An active SAQA member, she recently helped establish a policy to accommodate the

shipment of three-dimensional work for exhibitions.

Else's own artwork uses "cloth not as a flat surface but as a wild, flexible skin for three-dimensional objects. My work has developed in tandem with the art quilt movement, but I am one of the few artists making figurative sculpture, often incorporating sound, light, and movement into this medium."

Her work has been shown nationally and internationally since 1999 and she teaches at art centers, museums, conferences, and textile guilds across the United States.

Marcia Young



Marcia Young is publisher and editor-in-chief of *Fiber Art Now*, a niche brand that focuses on the contemporary fiber arts and textiles community. Marcia has been making quilts for more than 20 years. She started a fiber arts blog in 2007, which led to her learning about other fiber art media. She recognizes the role and importance of quilts and their history within the greater context of fiber arts and textiles.

SAQA 2015 Benefit Auction opens Sept. 18

Step by step, auction pieces come to life for bidders

The SAQA 2015 Benefit Auction ushers in Autumn with the excitement that only a treasure hunt can inspire. But what goes into making those little 12" by 12" wonders we bidders scurry to snap up? Lots of careful planning.

Take a look at the step-by-step progressions recorded by two SAQA members who donated pieces to this year's event. Martha Wolfe's *Winter* uses a detailed sketch as a starting point to build a resting spot for a majestic cardinal. Sue Siefkin's

luscious pansy portrait, *Penchant for Pansies*, is based on a photograph. Two different quilts make one great statement—let the bidding begin!

Be sure to view more great Benefit Auction quilts in progress on YouTube.com. Search SAQAart channel.

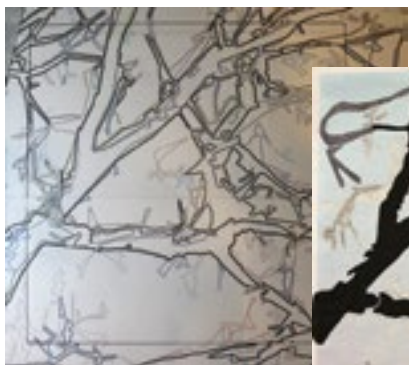
This year, the auction kicks off on Sept. 18 with Diamond Day, a one-time opportunity to bid on any quilt in the auction for \$1,000 apiece, the win going to the first bid.

Starting Sept. 21, the auction opens with its usual three-stage schedule. Bidding starts at \$750, with the bid price for the quilts in Section 1 reduced throughout the week. The

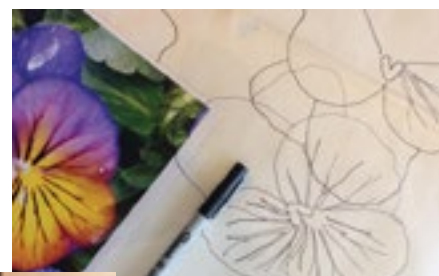
process starts over again on Sept. 28 with Section 2, and on Oct. 6 with Section 3.

A selection of auction quilts also will be available during the International Quilt Festival in Houston Oct. 29 through Nov. 1. The quilts will be available for purchase at the SAQA booth.

To learn all the ins and outs of bidding, bidding rules, and more, visit saqa.com and click on Artwork.



Martha Wolfe — *Winter*



Sue Siefkin —
Penchant for Pansies

Alice Beasley

Fabric images drawn from life

by ZJ Humbach

photo by Robin Cowley



A rt quilter Alice Beasley, known for her realistic portraiture, was surrounded by fiber crafts growing up. Family tradition led Alice to her place in the art world, but quilts were not on the long list of textile objects made by her relatives.

“The women in my family always made things by hand—dressmaking, crocheting, knitting, tatting, upholstering—we tried virtually any craft to do with fabric or fiber,” Beasley said. “The fact that the forms in my work are shaped from fabric is more just the happenstance of my background. If my family were metalsmiths or painters, it is likely that my work would have taken a different turn altogether.”

It wasn’t until 1988 that Alice decided to try her hand at quilting. By then, she had earned a bachelor’s degree in journalism from Marygrove College in Detroit, Michigan, and was a feature writer for *The Detroit News*. While waiting for admission to the University of California, Berkeley, School of Law, Alice worked for the *San Francisco Chronicle*.

After graduating from law school, she opened her own firm with two friends and continued to practice law for more than 30 years until retiring in 2006. “I was propelled toward quilting due to a desire to make art to counterbalance my left brain practice of law. Since I was facile with fabric and also liked to draw, I began to wonder if there was a way to make portraits out of fabric. What I had in mind was the artwork of (Amedeo Clemente) Modigliani, which, to me, has a kind of soft textural look to it.”

An article by Deidre Scherer in *Threads* magazine provided Alice with the basics of how to create a fabric portrait. Alice chose to work with raw-edge appliqué. “At the time there were few if any other artists making realistic figurative art in this medium. In those days, raw-edge appliqué was very much frowned upon by the quilt police,” Beasley recalled. “So although the fabric faces and figures I was putting on the wall were drawing admirers from the non-quilt world, I got a lot of negative feedback from quilt shows about bindings, not turning under my edges, and such.”



What's in a Rose?

49 x 60 inches, 2015

Beasley was undeterred. "I have always gravitated to realistic and figurative art, to Vermeer and Rembrandt, to Chuck Close and Hung Liu, more than to purely abstract art. Although I appreciate abstract art, what I want to do is portray the human form in all its glory and imperfection," Beasley said.

Alice displayed her early art at her law firm. "There were lots of empty walls so it just seemed natural to put my art on our walls. I think the third piece I made was a portrait of the members of our law firm, which hung behind the reception desk," Beasley reminisced. "At the time, I was rather proud of what I was doing. When I look back at those quilts now, they are cringe worthy! As my drawing skills improved, so did my work."

Her work now draws international recognition and has been exhibited in France, Spain, and Japan. The United States Ambassador to Namibia contacted the Art in Embassies program to arrange for Beasley's work to hang in the embassy. "By serendipity, my husband knew someone working for a United States government program in Namibia who knew the ambassador," Beasley said. "While my work was on display there we went for a visit, got to meet the ambassador, and I gave a slide presentation to her and a group of locals and expatriates there, all way too thrilling."

Today she works to make her pieces a little more abstract. "I'm trying to be less of a slave to rigid reality," Beasley said. "I'm also doing more

political pieces about issues that obsess me, like gun control and Wall Street high jinks. I've developed a passion for working large. I'm doing large still-life pieces with organza backgrounds that look different when viewed from different angles. I enjoy making small things big." A perfect example is *What's in a Rose?*, an intimate portrait of a single rose in a glass of water, measuring 49 inches tall by 60 inches wide.

She often shows her work in juried shows that are not fiber exhibitions. "Why not?" Beasley asked. "For me it was never about quilting, but rather about art. I don't think watercolorists limit themselves to shows of only works in their own medium. Why should I?" Her latest show was a solo

exhibition at the Joyce Gordon Gallery in Oakland, California, in May and June 2015.

As a successful artist, Beasley realizes she must wear two hats: artist and marketer. “The skill sets required to do these two jobs are completely different and somewhat at odds with each other, that left brain/right brain battle again. And both are full-time jobs,” Beasley noted. “I find I am far less competent at the marketing end and am not always willing to put in the time to scout leads, follow up with potential galleries and buyers, and do the whole social media thing. It’s something I struggle with every day. I’d much rather just be in my studio.”

Who could blame her? Beasley has a large and colorful studio that features a fireplace on one wall with wire baskets at one end and an 11 x 7-foot

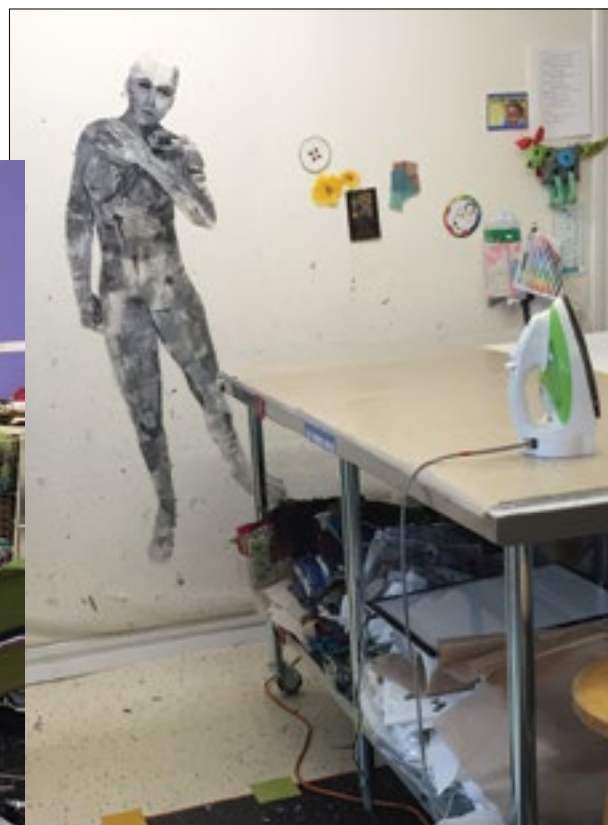
design wall at the other. In the middle of the room are two stainless steel restaurant prep tables on casters. These tables can be easily reconfigured into square, right angle, or parallel work areas. Cutting mats cover the full length of the tables and one has a full-length ironing pad Beasley made from a Teflon sheet to accommodate her fusible work. Often underfoot is Chewy Beasley Cohn, a 9-year-old rescue dog. “Chewy declines to state his precise ancestry, but has the looks and outsized personality of a Chihuahua mix,” Beasley said. “He enjoys eating, fake growling over his stuffed toys, and spending time with his family.” Rounding out her space are her workhorses, a Bernina sewing machine and a Tiara sit-down quilting machine. Two portrait pieces,

including her entry for *Quilt National 2011*, adorn the walls.

“When I make people, I always start with the faces, then the bodies, and finally the backgrounds. Until recently I only worked spontaneously, building the faces the same way that a painter might, that is, roughing in a general face shape, adding the features gradually, and finishing with the shading and highlights,” Beasley said. “I’ve recently started using photo projections as a starting point. The projection can be helpful, but it can also be misleading. Sometimes the camera lens distorts the perspective. I mostly use photo projection to make a rough pattern to help me maintain the proper ratios between features.”

see “Alice Beasley” on page 33

Alice Beasley’s studio with *Entre Nous*, 26 x 89 inches, 2010. This quilt was Alice’s entry into *Quilt National 2011* and is her grumble about the loss of personal one-on-one communication in the age of Twitter and Facebook. She is depicted in the far right of the quilt.



Work in progress on the design wall



*All My Roads Lead
Back to You*
37 x 39 inches, 2011

All My Roads Lead Back to You — face in progress



Modern Quilting

What is it, where is it, and is it art?

by Rossie Hutchinson

“Modern quilts are primarily functional and inspired by modern design. Modern quilters work in different styles and define modern quilting in different ways, but several characteristics often appear which may help identify a modern quilt. These include, but are not limited to: the use of bold colors and prints, high contrast and graphic areas of solid color, improvisational piecing, minimalism, expansive negative space, and alternate grid work.”

— *The Modern Quilt Guild*

Rossie Hutchinson with three of her quilts: (from the back, clockwise) Double Plus Good (2011), Quartered Log Cabin (2014), and Lotta Log Cabins (2014). Each is twin sized. Together, they are the samples for a class she will be teaching at QuiltCon 2016, Feb. 18-21, in Pasadena, California.



By now, most quilters will have heard the phrase “modern quilt.” Quilt magazines, fabric advertisements, and quilting books all use the word “modern” to describe a wide variety of work. In February, the Modern Quilt Guild put on *QuiltCon 2015*, a four-day quilt show complete with classes, demos, and vendors in Austin, Texas, attended by approximately 7,500 people.

You may be wondering what this movement and these quilts are all about. I’m here to tell you about my experience with the movement, which dates back to early 2008, and how it relates to art quilts.

The first thing to acknowledge is that the word “modern” has been co-opted by the marketing departments of fabric manufacturers and book publishers. It is regularly applied to fabrics, quilts, and books that aren’t expressing anything quintessentially modern. I suspect from outside modern-quilt circles, this is confusing. From the inside, it induces giggling and eye rolling. We can only hope the word “modern” will be used going forward in a meaningful way or not at all. When defining “modern,” look to the everyday creators and lovers of these quilts to gain clarity.

Second, no one really owns the term “modern” or “modern quilts.” Even setting aside sales-driven misuses of the term, a variety of conflicting uses and definitions exists. “Modern quilting” is a term that bubbled up to describe a look and a social movement, and like any word used by a variety of humans to describe

diverse activities and products, no one definition will be shared and accepted by everyone. But the short history of modern quilting presents a general understanding of the term as it is most often used.

Birth of a modern quilter

In 2003, I made my first quilt. I made it for the love of fabric and because I wanted a quilt for my bed with a certain look. I had fabric from the clearance bin of a big box fabric store. My first quilt was composed of simple rectangles cut to maximize the square inches I could cover on my bed. I didn’t have a sewing machine, so I hand-stitched the large rectangles together. The result was simple and lovely. I bought a book called *Your First Quilt Book* by Carol Doak to understand quilt layers and what to do about the edges: Bind them, the book told me!

After that, I started to look at quilting books and magazines. I was not

a bit more. I made my second quilt within that year. This time, I used a pattern from a magazine and I hand pieced the quilt. By the time the top was done, I had purchased a basic sewing machine and I quilted that top with a walking foot. The search for a particular shade of green fabric led me to online fabric shops. The variety was a revelation.

My second quilt was the last I would piece from a pattern for about 10 years. I used my sewing machine for improvisational piecing. I was naïve and doing whatever I wanted. It was great. Life was keeping me busy, but I occasionally purchased fabric. Sometimes I made time to cut up that fabric and sew it back together into a quilt.

In 2006, I rescued a border collie puppy from a shelter. To care for him, I regularly consulted online dog forums. Part of how I enjoyed my dog was photographing him, so I discovered online photo-sharing

An art quilt is “a creative visual work that is layered and stitched or that references this form of stitched layered structure.”

—*Studio Art Quilt Associates*

captivated. The quilts were too fussy. I didn’t care for triangles. I still loved fabric, though, and had picked up

websites, most notably Flickr, and I started a blog to share his photos and the places we went hiking. I became

fluent in using the Internet, especially aspects open to user content, comment, and indexing.

Also in 2006, I found the book *Denyse Schmidt Quilts*. The quilts floored me. The exquisite use of solids, the unique color stories, the soulful, improvisational angles. For the first time, I saw quilts in print that I could aspire to. I realized there were probably more quilters like me. I wanted to find them and ask them what books I might be missing. I tried to find the online community for these quilts and for quilters like me. I found only general quilting

groups and a few specific photo-sharing groups for quilts made from Schmidt's book.

I also found I wanted to share my quilts online, the way I shared my dog's adventures. Not finding an online group, I created my own.

Fresh modern quilts

In February 2008, I created a Flickr group called Fresh Modern Quilts. I gave it this description: "This group is for pictures of simple, fresh, modern quilts. I'm hoping to provide an inspiration resource for those of us who are impatiently waiting for a new book

from Denyse Schmidt or for a new artist with her sensibility to emerge. Have a quilt that is fresh, offbeat, and modern? Add it to the group!"

It seems like a bunch of overused, meaningless buzzwords. At the time, these words weren't overused, they weren't buzzy, and they weren't meaningless. Those words represented my best attempt to describe the quilts I wanted to see.

An amazing thing happened. People knew what I meant. They had photos and quilts to share. I did a bit of work in the beginning to find those people and invite them into

i Quilt
Kathy York
64 x 62 inches, 2014
Best in Show winner
at *QuiltCon* 2015



the group, but soon there was no need. Photos poured in. By July 2009, there were 1,000 members in Fresh Modern Quilts; that number would double within the year. People used the Flickr group to announce virtual quilting bees and kick off new blogs. We helped each other find fabric that worked for our aesthetic. We taught each other about tools and techniques. We bathed in the inspiration of each other's creations.

There were definitely fresh, modern quilts and a lot of people making them. Some were already connected to each other through family, geographical community, or blogs, but in the late 2000s, the power of the Internet pulled the community tighter, drew in new people, and strengthened existing connections.

The Modern Quilt Guild

In the summer of 2009, the online community started to make a footprint offline. Two quilters living in Los Angeles, Latifah Saafir and Alissa Haight Carlton, had the same experience. Each visited a quilt show and saw no quilts that related to the modern quilts posted online. They teamed up and proposed that modern quilters in the Los Angeles area get together.

From there, the Modern Quilt Guild was born. It is now a booming guild, with 150 local guilds, more than 8,500 members, and an annual international convention and guild show. The MQG has published its definition of modern quilts. It also advises a variety of shows on what should be included in a call for modern quilts and how to evaluate those quilts. The MQG board strives to educate its membership and the general public about modern quilts.

In 2015, modern quilts are all over the Internet, have several magazines devoted to them, and are seen in almost every quilt show as well as showcases and special exhibits. Publishers have imprints devoted to modern quilts and fabric manufactur-

Like modern artists,
these quilters have
been known to
privilege ideas over
technique.

ers work to produce fabric that will please the demographic. That's a huge impact for something that a decade ago was all but non-existent.

The culture around modern quilts has largely been one that rejects strict rules about how a quilt should be made or the idea that you must master the entire history of quilting before you can put forward your own design. Like modern artists, these quilters have been known to privilege ideas over technique. But, as modern quilting matures, more and more attention has been paid to the history of quilting. Similarly, attention to craftsmanship has been rising.

Art quilts and modern quilts

For this article, I reached out to several quilters who have a foot in both the modern and art quilt worlds. Robbi Eklow, an award-winning quilter and international quilt teacher, belongs to SAQA and the MQG. She urges art quilters to support modern

quilters. "[Art quilters] went through the fight for legitimacy and should support the next wave," she said. Similarly, award-winning quilter Chawne Kimber points to the history of art quilts and their fight for inclusion, something she sees echoed in the short history of modern quilts. Both histories include a similar response to exclusion: starting their own guilds and shows.

Leslie Tucker Jenison, SAQA and MQG member, encourages established quilters of all stripes to encourage other quilters. "If you have the opportunity to mentor someone who is interested in quilt-making, take it," she said.

Can an art quilt be modern? Eklow sees a lot of quilts that she would classify as both. For her, a quilt is modern if it captures a minimalist aesthetic, and is an art quilt if it is made to be hung and function as art. Eklow said she has only made two quilts she would classify as modern; she finds it difficult to make her expressions both minimalist and aesthetically pleasing.

However, Eklow adores seeing modern quilts and being a part of the Chicago Modern Quilt Guild, "I have had so many aha moments there. The guild members are so enthusiastic and positive, and there's so much newness and excitement to their work."

The Best in Show winner at *QuiltCon 2015* was *i Quilt* by Kathy York. A member of both SAQA and the MQG, York has more experience in the world of art quilts, earning numerous first, second, and third place awards for her art quilts and being juried into many prestigious exhibits, including *Quilt National*. "I tend not to categorize or label the type of quilt

see "Modern Quilting" on page 34

Online teaching opportunities abound

Study up to find your lesson plan for success

by Katie Shaiken

The number of online teaching opportunities is growing, affording quilt artists great potential to reach a broader student base. But the most important step for success in this field may be the plans you make before you start a cyber classroom.

Before you apply or start your own enterprise, plan what you want to accomplish for you and your students. Research what kind of online classroom you desire before you apply for a teaching position or start your own venture.

The first step is simple. Go old school and listen to the voice of experience. Online education may be the new thing, but many artists have already made it their own. Some art quilters have created their own platforms for online teaching, and some teach through established sites and schools. Each avenue allows the teachers to bring their subjects

to a large number of interested students, and each platform offers varied opportunities for teaching and learning.

Existing platforms

Dena Crain, a quilt artist and teacher in Kenya, teaches through the website QuiltEd Online, formerly known as Quilt University. Dena has taught quilting since 1994, and she co-founded the Kenya Quilt Guild. She has taught Guild members in Nairobi, Mombasa, and other cities, and began online teaching in 2002 to reach a wider student base than her remote location afforded. Dena has continued to add and refine content ever since. QuiltEd Online offers continuous enrollment, so there are no opening or closing dates for workshops. Dena teaches students as they progress through the classes at their own pace. QuiltEd Online is run on a

exploded in the last four years to offer hundreds of classes in quilting, sewing, embroidery, cake decorating, cooking, knitting, crocheting, spinning, weaving, drawing, painting, photography, woodworking, gardening, jewelry, paper crafts, and more.

Academy of Quilting is an online teaching site that has been around since 2008. It offers a variety of lessons, including wearable art, beading, applique, creative designs, and other subjects. It accepts applications for new classes and teachers (see sidebar) and has two main class structures. Teachers can either propose an on-demand class or a scheduled class. On-demand classes have rolling enrollment, and are accessible around the clock. Scheduled classes run 4-10 weeks, and a lesson is posted every week. Each class structure includes a question and discussion section and a digital gallery space for posting work. Upon acceptance of a proposal, Academy of Quilting uses a contract to hire teachers as independent contractors.

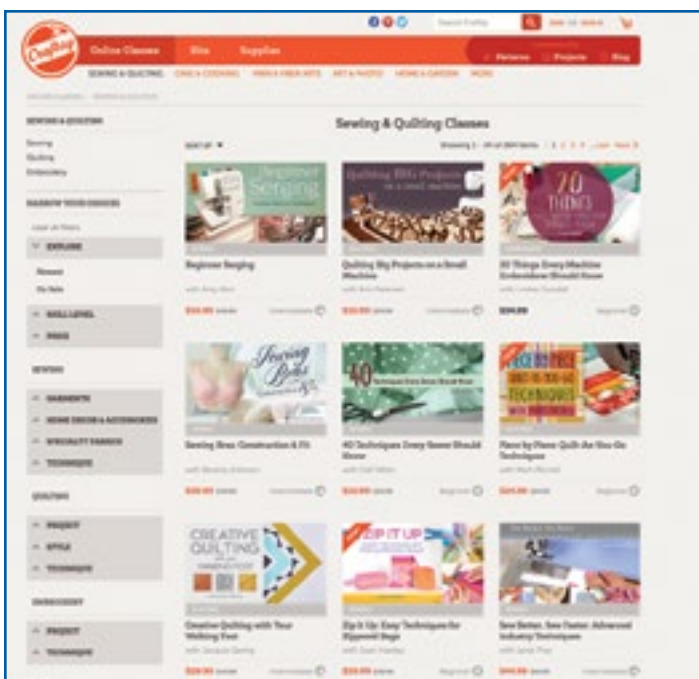
Creating your own platform

Many artists create their own platforms to offer online classes. Jane Dunnewold (www.janedunnewold.com) has taught on Craftsby but teaches most of her classes through her own website. Jane has taught in classrooms for 25 years and has added online teaching to make information available for people who can't travel or afford an in-person workshop.

Jane has a media manager who facilitates the classes by registering students, posting weekly entries,

WordPress blog with lessons only available to bona fide students. QuiltEd Online also works with other online quilt teachers to prepare classes to offer on the site.

Carol Ann Waugh teaches through a site called Craftsby (craftsby.com). Currently she is teaching three classes: Stupendous Stitching, Snazzy Stitched Portraits, and Stitch and Slash. Craftsby is based in Denver, Colorado, and its offerings have



and monitoring the online Open Studio. Through Open Studio, Jane and her students share ideas and Jane comments on every student's submissions. Jane wrote her curricula, organized her supplies, and recorded the video segments that are posted weekly. Jane might add additional recordings based on the direction the class takes and the questions students have. She loves the freedom to mold her classes based on student involvement and needs.

"It's a delight to see the interactions among people who don't know each other. I have found it to be a rich and wonderful environment and very rewarding. Not what I would have predicted about online learning," Jane says. She credits her success to limiting class size so she has time for those enrolled. She finds this approach helps create real connections between instructor and student.

Lisa Call's (lisacall.com) advice for starting to teach online is, "Make a plan just like you would with any other teaching endeavor. You've got to know why you want to do it and how to make it work, or you'll get in over your head fast. As with all things business, it's all about customer service. Teachers need to keep that front and center in their thinking in order to succeed."

Lisa used her computer science background to create her own platform to teach online. She had been a teacher for many years in that field and has also taught art and life coaching. She has been teaching online for three years. By creating her own interface, she was able to

structure it to meet her needs. Lisa teaches classes not on technique but about honing one's skills as an artist: developing work in series, art theory, and being an artist. Lisa also offers Co-Active® life coaching. Because she doesn't partner with an institution or established site to teach online, she has the autonomy to teach classes with graduate level material and high expectations.

Lisa teaches four or five classes at a time but limits class enrollment to 10 students so that each student gets her full attention. Her advice to someone looking to start online teaching is, "Figure out what you have to offer that's unique to you. What is your gift? Not just about art — what are your life experiences that you can bring to your students?"

Susan Shie (www.turtlemoon.com) has been teaching since the early 1980s in graduate school at

Kent State University School of Art. She has taught drawing, painting, and writing since 1989. Susan began teaching online at the beginning of this year. She chose to use Facebook as her online classroom and created a private Facebook group for her students. Each student creates a Facebook album to file work throughout the course. Susan said she spent a considerable amount of time setting up the Facebook group and additional time on administrative tasks such as receiving registration and payment from students. She also created video demonstrations that she posts on Vimeo, which students access with a password. Susan creates a weekly lesson, offers a daily idea or suggestion, and posts her own work along with the suggestion.

"Online classes are kind of like the commuter students back at college.

see "Online teaching" on page 36

Online Teaching Opportunities

Several websites look for online instructors. No idea is too small if you are looking to start your online teaching career. You might consider applying to:

The Academy of Quilting (run by Arbee Designs)

Apply at arbeedesigns.com/quilt-designers.

Annie's Craft Store (www.anniescatalog.com)

If you would like to teach a class, send an email to class.suggestions@anniescatalog.com. Include your bio, a description of the class you would like to teach, and a link to your website.

Craft U (www.craftonlineuniversity.com)

Interested candidates should send their resume/CV and cover letter in Word or PDF format to universitycustomerservice@fwmedia.com with the subject line Craft University Instructor Application.

Craftsy (www.craftsy.com)

Complete a Craftsy Instructor Course Proposal Form at www.craftsy.com/courseproposal.

QuiltEd Online (quiltedonline.com)

Apply to teach at (quiltedonline.com/teach).

Picture this!

Instagram for art quilters

by Abby Glassenberg

When I want a hit of color or instant inspiration, I go to Instagram,” says art quilter Laura Wasilowski. “It’s a thrill to discover a new artist in Japan or see how an embroiderer from Wales finishes her work by following a hashtag.”

Among the social media channels available to us now, Instagram is the most visual. Put simply, Instagram allows us to get to know one another through photos we take and share with each other. For artists in particular, Instagram can be a powerful tool for building community, finding inspiration, and growing an audience for your work.

The process of posting a photo to Instagram is easy and quick. Wasilowski posts images to her Instagram account several times a week. “I don’t have a set time for posting,” she says, “but it’s a fast, easy process so I can do it while at lunch, waiting in a car, watching TV, or anywhere,” she says. “The interface for the app is fairly easy to learn, unlike Facebook, which baffles me! I learned about Instagram from a quilting friend. She gave me a quick lesson, I signed up, and I’ve been enjoying it ever since.”

If you’ve never tried Instagram, or if you have a dormant account, why not commit to exploring it. Like Wasilowski and so many other artists, you just might find that you like it!

Instagram basics

Instagram is a social network designed to be used with smartphones. If you don’t have a smartphone, Instagram may not be the right social media channel for you. If you do, you

can easily dive into Instagram and get started in just a few minutes.

First, install the free app and create an account. It’s best to use the same handle as the one you’re already using elsewhere, such as on Facebook, for consistency. It’s also a good idea to use a photo of yourself as your profile photo. A big part of connecting online is forming a relationship of trust, and you are more likely to gain trust if people can see your face. Fill in the rest of your profile by explaining briefly what you do. Instagram only allows you to provide one link in your profile, so choose the URL that is the hub of your online activity, such as your website or blog.

Once your account is set up, you are ready to begin using Instagram. With the camera on your smartphone, take a picture of something that might be of interest to the people who like your work.

Open the Instagram app and upload the photo. You will have the opportunity to edit it and add a filter before posting it. Instagram photos are in a square format so the photo will be cropped to make it fit. Write a caption explaining something about the image and then post it. Now you’re on your way!

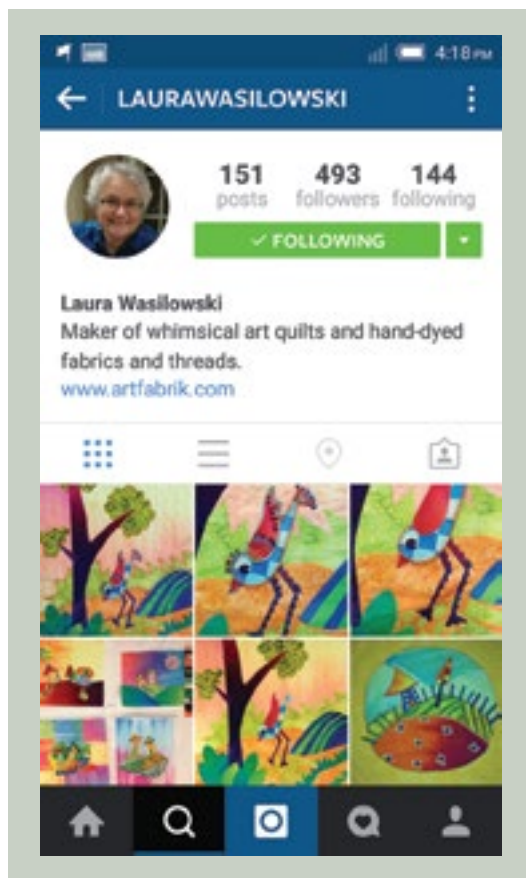
Nobody cares what I had for breakfast

Often people who don’t use Instagram feel that it might be a waste of time. They’ll say: “Why would anyone want to see a picture of what I ate

for breakfast today?” You know what? They’re right. Your bowl of cereal is pretty boring. But if you stop to think a bit, there are actually plenty of beautiful and interesting things in your immediate surroundings that would be terrific subjects of Instagram photos.

Here are a few ideas to get your creative juices flowing:

- Do you have a daily practice? Perhaps you keep a sketchbook or do a warm-up activity each day before beginning to make art. Take a photo of some of the pages or consider posting a photo of a new page each day.
- Most artists and quilters have a select few tools that are their favorites. Post a picture of one of them and explain in the caption how you use it and why you like it so much.
- Get right up close to a piece you are currently working on and take a photo of the stitching. Instagram



is such a visual medium that these textural photos are very appealing.

- Instagram allows you to create and post 15-second videos with sound. Try using your smartphone camera to shoot a little footage of your studio setup, your embroidery floss stash, or your newly finished quilt.
- Show some behind-the-scenes glimpses of your work in progress. Use your Instagram photos to help your audience better understand the work involved in creating one of your quilts.
- When you go on a morning walk, take a photo of something from nature that you find inspiring.
- Take a photo of your pet, a vignette in your home, or your children. Instagram is a great place to show the human side of what you do and give people a glimpse into your artistic life.

Socialize and make connections

Instagram is more than just a place to post your own photos. It's also a social network where you can make friends and interact with people. Follow other art quilters and artists you respect. The more people you follow, the more interesting your experience on Instagram will be.

"I like it because I can follow the work and lives of other artists I admire," Wasilowski explains. "It's also a way to keep in touch with friends who are distant from me." When you open Instagram on your phone, you'll see all the images recently posted by your followers. You can comment on their work and ask questions, or just hit "like." When someone comments on your photo, be sure to respond and use the @ sign to tag them so that they'll be notified that you've done so.



A few Instagram accounts to get you started

SAQA: @saqaart

art quilter Laura Wasilowski: @laurawasilowski

article author Abby Glassenberg: @abbyglassenberg

Once you get started on Instagram, you'll want to get some followers. A follower is someone who has liked your account and will therefore now see all your images in their feed when they open Instagram on their phone.

How do people find you on Instagram? The first step toward building an Instagram following is to post consistently. You certainly don't have to be on Instagram every day, but aim to post a new image at least three or four times a week. The more you post, the more likely someone is to stumble upon your photos, like what they see, and follow you.

A good way to begin finding followers is to search Instagram for people you already interact with on other social platforms or whom you have met in person and follow them. Once they see that you are now on Instagram and are posting some lovely photos on a regular basis, they're likely to follow you, too.

Another way to be found is to use hashtags. Hashtags enable Instagram users to search the site for particular words or phrases. When people are looking for photos about a topic, they type a hashtag into the search bar, and all photos with that hashtag will show up. Hashtags are a good way to lead new people to your photos. It is entirely acceptable on Instagram to use five or more hashtags on each photo. Some popular hashtags for art quilters are: #artquilt, #artquilting, #textilepainting, and #finecraft. You can search Instagram for more. If you are hoping to connect with a local audience, use the name of your town or city as a hashtag.

When you attend a conference or workshop, take a few photos for Instagram and see if there's a designated hashtag for the event. Many people use Instagram like a visual newsfeed for different events by searching the event hashtag, and when they do, your images will come up.

Finally, don't hesitate to spread the word that you are now on Instagram. Put an Instagram icon on your website or blog. Announce it in your newsletter. You may also want to connect your Instagram account to your Facebook page (you can do this within Instagram's settings on your phone) so that you have the option of sharing your Instagram photos on your Facebook page. Let your Facebook fans know you're on Instagram, too.

Instagram is a terrific way to get instant feedback on your work from fellow artists and potential customers, to form new relationships with like-minded people, and to draw daily visual inspiration. Over time it can also lead to new opportunities to publish and show your work, teach, or collaborate with other artists. You never know who's out there looking at what you are posting.

Instagram is a place to tell the story of your artwork through photos. Wasilowski says, "Instagram has given me new respect for the power of the photo. So much more can be said through an image than through words." ▼

Abby Glassenberg designs sewing patterns and writes about the sewing industry. Her books include Stuffed Animals and The Artful Bird. She is based in Massachusetts.

SAQA member gallery: *Creatures*

Leah Sullivan

The Snarks on The Hunt in the Forest

20 x 24 inches | 2015

This is from a whimsical series featuring creatures called Snarks. They are inspired by Lewis Carroll's poem *The Hunting of the Snark*.



Barbara Yates Beasley

Can We Talk About the Steak?

45 x 40 inches | 2014

www.barbarayatesbeasley.com

I was enjoying a nice steak and lobster dinner for New Year's Eve when I got the "look." How could I resist? After getting a quick shot with my iPhone—I knew there was a quilt in the look—I cut a small piece of steak and lobster to share with Drew. After all, we were also celebrating his 13th birthday. Here's to many more New Years together.



Eileen Williams

Mussels for Dinner

40 x 36 inches | 2011

www.eileenfiberartquilts.com

In my younger days, my husband and I went scuba diving all over the world and now that I am older, those experiences are reflected in my artwork. This particular piece was created as part of a solo exhibit, *The Art of the Sea*, at the Tidewater Gallery in the fall of 2011.



Diane Born

Come Fly With Me

23 x 33 inches | 2013

Dragons soar into our imaginations, but I like to think these mythic creatures have evolved into tiny, jeweled butterflies, enchanting humans the world over.

Rosemary Burris

Two Cows

29 x 33 inches | 2014

While traveling hut to hut in Italy and France, I walked through fields with small cattle herds. In this piece, I hoped to convey the gentleness and inquisitiveness in the cows' expressions.



Ruth Powers

Konza Prairie Spring

24 x 54 inches | 2013 | www.ruthpowersartquilts.com

A scene depicting spring on the Konza Prairie grasslands of Kansas — there really is pink grass!



Maggie Vanderweit

To the Other Place

23 x 22 inches | 2015 | www.stonethreads.ca

I have a long-standing fascination with petroglyph creatures from around the world. I took inspiration for this bird-headed figure from the American Southwest. I daydream that they really do exist in another alternate reality and that they are friendly and wise.



Upcoming
themes and
deadlines:

Something New: Oct. 1, 2015
Landscape: January 1, 2016

See submission guidelines at
www.saqa.com/calendar-detail.php?ID=3469

Fiberlandia Diary

A day-by-day walk through SAQA's 2015 Annual Conference

by Cindy Grisdel

The SAQA conferences are not to be missed. Fiberlandia (April 30 – May 3, 2015, in Portland, Oregon) was my sixth conference, and it was filled with new ideas, events, and opportunities to make many new friends and connections. Here is my conference diary to give you an idea of the great experience it was.

Wednesday, April 29

I arrive in the waiting area at Dulles Airport to see fellow Virginia SAQA members Eileen Doughty and Marty Moon all ready to go to Portland and start the adventure in Fiberlandia!

Thursday, April 30

Eileen and I are sharing a room and opt to sleep in a little bit to try to counter the effects of jet lag after a cross-country trip. Thursday is a light day to allow attendees to get to the conference and get organized, so we don't have to be anywhere until registration begins at noon. We meet Marty down in the lobby and get breakfast, then sign in at the registration desk to get our conference materials. There are lots of exclamations and hugs in the lobby area as friends see each other again or meet for the first time. Name tags are a huge help to identify those we might only know through an online friendship.

The Vendor Marketplace is set up from 12-5 p.m. From headshots to scissors, jewelry and buttons to

wearable art, and of course fabric, there is something for everyone. I find buttons and beads that will be perfect to create a crab embellishment for a beach commission I'm working on, plus a swirly knit jacket with a tie-dyed hem that will be a comfortable addition to my show wardrobe.

The hotel is located less than two minutes' walking distance from the light-rail MAX train that serves the Portland area, so we hop on the train to do some exploring downtown. Marty has read about the Oregon regional exhibit at Pioneer Square, so that's our first stop. *Exploring Layers* is in a lovely gallery at the top of a three-story shopping mall in downtown Portland. We walk into the space and are met by SAQA Oregon member Laura Jaszowski, who offers to give us the guided tour. What a treat to get background on all the pieces from someone who was involved in the exhibit.

Next stop is The Real Mother Goose, a fine craft shop that I'd visited on a previous trip to Portland

and wanted to see again. It's a beautiful space representing more than 900 artists and artisans in jewelry, ceramics, wood, glass, furniture, and wearable art. Each of us finds something to take home—for me, a ceramic mug as a gift for my husband, a wooden cutting board for Eileen, and a ceramic vessel for Marty.

Back at the hotel, Eileen and I drop in on the JAM meeting at 4:30 before getting ready for the first scheduled event of the conference, the Creative Collaborative Collage Icebreaker with Lyric Kinard. All the tables in the ballroom are covered with colorful fabrics, buttons, and trims, plus glue and scissors. Lyric guides us through the activity, starting with choosing two pieces of fabric and gluing them onto a piece of paper using the rule of thirds—one piece covers two-thirds of the sheet and the other covers one third. We write our names on the back and pass the sheets to the right. Each person adds a focal point to the work before adding their name to the back and passing it on. Some of us change



Members enjoying the activities at the Creative Collaborative Collage Icebreaker.



Members enjoying a breakout session.

photos by
Deidre Adams



The Spotlight Auction offered plenty of opportunities to pick up some great artwork.

tables as part of the plan. Finally, we create fabric portraits of the person next to us. I have a great time with Diane Melms of Alaska, getting to know her better.

One thing I try to do at these conferences is to sit at a different table every time I go in for a new activity. It's a great way to meet new people, and isn't that part of what a conference is about?

Friday, May 1

This is a busy day. President's welcome, keynote speaker, breakout sessions, and an International Artists Panel discussion fill the schedule. I make sure to get in a workout in the fitness center to start the day, which isn't as hard as it usually is, given that my body is still on East Coast time and I wake up at 4 a.m.

Keynote speaker Namita Gupta Wiggers, an art historian, teacher, and curator, gives a thought-provoking keynote address on the place art quilts occupy in the larger world of art, craft, and design. She uses examples of work from the SAQA website to illustrate her points and compliments the group on the quality of the site and its images. (Read my in-depth review of Namita's presentation on page 25).

Breakout session—Failure is an Option: Why Making Bad Art is Vital

to Your Success, by Lyric Montgomery Kinard. You wouldn't think that anyone would be fine with making bad art, but Lyric encourages us to look at failure as a learning experience that makes room for "creating the good stuff." The main thing I take away from this session is the importance of the adage "just do the work."

Lunch is another opportunity to meet someone new. This time I meet Sue Reno of Pennsylvania, who is giving the breakout session that I'm attending later in the day. We've been Facebook friends for some time but had never met. It's great to chat with her in person.

International artist panel. Moderated by Rosalie Dace of South Africa, the panel includes Hsin-Chen Lin of Taiwan, Sue Dennis of Australia, Gül LaPorte of France, and Maggie Vanderweilt of Canada. It's fascinating to see the work of these artists and hear their perspective on creating and experiencing art quilts internationally. For everyone, creating art is a journey, and seeing how that journey relates to each artist's culture and environment is revealing.

Breakout session — Developing and Sustaining Your Artistic Practice, by Sue Reno. Sue had asked a group of SAQA artists to give her a statement and a couple of images about their studio practice, and I was honored to be one

of them. Sue is well organized, and it's illuminating to see how others approach their studio time. I get several new ideas to make my own studio time more productive, including this statement from Sue that really resonates with me: "One of the great joys of a creative life is that it is prone to the unexpected."

General meeting with SAQA Board.

This meeting is a first for a SAQA conference, designed to give attendees the chance to see and hear the board all at once and to ask questions. SAQA President Kris Sazaki announces that the board has voted to create a SAQA Volunteer of the Year award, named after SAQA founder Yvonne Porcella (See page 35). Martha Sielman, SAQA Executive Director, announces a new publication, titled *Art Quilt Collector*, that will focus on creating and maintaining a collection of art quilts. A number of attendees take advantage of the meeting to ask questions, primarily about exhibits.

With just a short break available for dinner, Marty Moon and I take a short walk to a nearby restaurant that several people had raved about, Frank's Noodle Bowl. We eat hand-made noodles and crisp veggies in a fresh Asian fusion style. Delicious! Afterward, I spot Kris Sazaki and Deb Cashatt—the Pixeladies—finishing

their dinner in the hotel restaurant and stop to chat about the conference.

Maker Space. This Friday evening activity is another new conference event, spearheaded by Connecticut SAQA member Kate Themel. Participants get the chance to try a variety of techniques, including needle felting on machines; creating miniature landscapes with fusing; using mixed media, fabric pens, or sashiko; intuitive piecing; mid-arm machine quilting; and dyeing. High energy and a happy hubbub of voices fill the room as people move from station to station.

Saturday, May 2

Speaker Maria Shell, SAQA member from Alaska, gives an entertaining and informative talk about how to get art opportunities by writing good proposals. Maria has had success getting group and solo shows, artist residencies, grants, and other opportunities despite living in one of the most remote states in the United States. She encourages everyone in the audience to give it a try and shares her step-by-step process and important links to use to get started. Her advice includes telling your unique story, starting where you are, and not waiting until the time is “right.” She says that “rejection is part of the process—it just means you’re getting closer to ‘yes’.” And one of the most important steps is following up and following through with the opportunities you do receive.

Next up is a **Student Artist Panel** moderated by Emily Nachison, professor at Oregon College of Art and Craft in Portland and featuring four students in the fiber department. It’s always inspiring to see what young

people are doing with fiber and how they’re stretching the boundaries of what fiber art is, from creating installations with large stuffed fiber creations to textiles based on the immigration experience and Japanese heritage.

Then it’s time to VISIT PORTLAND! The local Oregon volunteers did a wonderful job of putting together choices for attendees to spend the afternoon in Portland and the surrounding area. One group goes in cars to Multnomah Falls, while others take a tour of local fabric stores. I go with a group on a walking tour of the Pearl District in downtown Portland via the light rail MAX train. The Pearl is home to many art galleries, the Museum of Contemporary Craft, and the iconic Powell’s Books, which covers an entire city block.

I enjoy the opportunity to get to know three other SAQA members while browsing the galleries to get inspiration from the wider art world. Kathleen Probst and Lisa Flowers Ross of Idaho, and Lisa Kijak of California are my gallery walk companions. We make a 30-minute power stop at Powell’s for books before jumping back on the MAX to get ready for the evening’s events.

Wild about SAQA dinner and spotlight auction – It’s a fun party! The dinner is a wonderful opportunity to dress up and have a delicious meal, then browse the artwork available for sale at the Spotlight Auction. Vou Best from Texas and her volunteers do another fabulous job of presenting the artwork up for bid. There are 102 small art quilts made by SAQA members and donated for the event. When it’s all over, we have raised a record amount of more than \$14,000 for the organization.

Sunday, May 3

Up Close and Personal with *Quilt Visions*.

Speakers Beth Smith and Charlotte Bird give an in-depth look at the process behind putting on the prestigious *Quilt Visions* biennial exhibitions. Beth is the executive director of the Visions Art Museum and Charlotte is past president of the museum board. They even offer tips for how to have your quilt selected for the show.

Our last official agenda item is the **Local Artist Panel** moderated by Jeanette DeNicholis Meyer and includes Bonnie Bucknam, Sidnee Snell, Sheila Finzer, and Jean Wells Keenan. Each artist talks about her work, her process and her inspirations, along with images and examples of the work.

Since I’m flying back to the East Coast, I have to leave right after the panel. But as I get on the MAX train to go to the airport, I meet several other SAQA members, including Pat Kroth from Wisconsin and Nancy Bavor from California. We arrive at the airport and get checked in, and see each other again at the exhibit of Bonnie Bucknam’s quilts hanging in the D concourse at Portland International. It’s a treat to see the quilts and so much more meaningful after just hearing her talk about her work at the conference.

There are many other artists at this conference that I didn’t have space to mention whom I enjoyed chatting with and getting to know. I look forward to the next conference, scheduled to be in Philadelphia March 31-April 3, 2016. Hope to see you there! ▼

Cindy Grisdela is a SAQA JAM from Reston, Virginia. You can see her work at cindygrisdela.com.

Namita Gupta Wiggers: Fiberlandia keynote speaker urges SAQA members to push boundaries of art form

by Cindy Grisdela



photo by Scott Wiggers

Push the boundaries” was one of the underlying themes of the thought-provoking presentation given by art historian Namita Gupta Wiggers at Fiberlandia, the 2015 SAQA Annual Conference held April 30–May 3 in Portland, Oregon.

Wiggers, director and co-founder of Critical Craft Forum and former director and chief curator at the Museum of Contemporary Craft in Portland, titled her talk *Quilt: A rose by any other name does not smell as sweet...*

She discussed the idea of a quilt as an art object like a bowl or furniture piece in the context of art, craft, and design. In contrast to a traditional quilt that has a function as a bed covering, the art quilt occupies a different space in the world of art.

“Both the quilt and the bowl reside comfortably in the home. The art quilt and the bowl as a vessel, however, are different kinds of art objects. These objects live in the space of the gallery, the museum, the collection, all the spaces that we have designated for art,” she said.

The quilt as art is somewhat challenging from an art history perspective, Wiggers noted, because of the “push/pull of the enormous history” of quilting itself. Despite that, however, the art quilt “has this opportunity for innovation and being something different in the contemporary moment we live in today.”

That’s where pushing the boundaries comes in. In her slide presentation,

Wiggers analyzed art quilts in terms of different ways of seeing content in art. This type of analysis was based on a structure first set forth in the 1980s by one of her professors, Thomas McEvilley, who was an influential art historian, teacher, and critic.

Wiggers praised the SAQA website, which allowed her access to images of art quilts to use as examples to illustrate her points. The quality of the website and the images available are invaluable to art historians interested in studying the genre further.

In this analysis, the particular content of a work of art can be addressed in terms of attributes like representation, verbal supplements like titles or artist statements, genre or medium, material, scale, temporal duration, context, relationship to art history, heritage, persistence in time, iconography or color, formal properties, attitudinal gestures, and biological or physiological response to the art, according to McEvilley’s paper, *Thirteen Ways of Looking at a Blackbird*.

From this perspective, art quilters have an opportunity that is unique to our art form. We can push the boundaries of scale, we can push the boundaries of the picture plane, and we can push the boundaries of materials, Wiggers pointed out.

Regarding scale, she noted that most art quilts are of a similar size, and theorized that it’s because that makes them easier to roll, pack, and ship to get to exhibits or shows. But

this also means that we are working with tight parameters of scale and potentially missing out on an opportunity to make a larger statement. She pointed to the work of Bean Gilsdorf, whose *Ghost*, memorializing a much-loved first car, is 35 feet long.

Wiggers observed that most quilts, whether they’re art quilts or more traditional pieces, are rectangles that are either vertical or horizontal. “Only a handful actually break the edge of the picture plane in any meaningful way,” Wiggers said. While this is not necessarily a problem in an artistic sense, the very nature of the art quilt medium gives artists the opportunity to ask questions about form and shape that are more difficult, if not impossible, for artists in genres such as painting or photography, she said.

“That’s a place of power that art quilts have that is perhaps an opportunity to push a little harder,” Wiggers continued. We need to make sure the quilt becomes art in and of itself as a form or an object, instead of simply as a reference to the older, more traditional form of a bed covering.

As an example of sculptural work that breaks the picture plane, she showed an image of one of SAQA member Eileen Doughty’s teapots made of thread. Other artists have experimented with using irregular edges that break out of the traditional horizontal or vertical orientation.

Another chance to redefine the medium is through the use of

materials other than cloth, Wiggers said. Although quilting has been a textile-based medium for decades, some artists take found objects or everyday materials and create quilts or quilt-like art from them. One example is Susie Brandt, a contemporary textile artist whose work is created from items like pantyhose, stuffed animals, and doilies that she gleans from thrift shops and flea markets. Another example is El Anatsui, a sculptor living in Nigeria, who creates monumental works from trash, including the foil wrappers from liquor bottles. These artists and others like them “take something off the shelf and reinterpret what it could be,” Wiggers said.

The challenge of the quilt as art is that on a graphic scale, it reads like a

painting or a photograph on the wall, but on the intimate scale it reads like a craft object. “You see the mark of the hand in the stitching,” Wiggers said. “In this push/pull there is an opportunity for more work to be done in writing about objects like this and really thinking it through.” Wiggers hopes to take that opportunity.

And where does Wiggers stand on the perennial art versus craft debate?

The answer starts with a quick art history lesson explaining how painting underwent a major shift beginning in the 19th Century away from the realistic still life, landscape, and portraiture popular at the time. It moved through Impressionism and Cubism and finally came to Jackson Pollack in the 20th Century. Pollack’s were “the paintings that destroyed

painting itself,” at least partly because they were as much about the act or performance of painting as they were about the art that resulted.

The instability that came from a more modern approach to art and to painting created “a fracturing of genres that made space for craft-based media to be entered into the discourse about art,” Wiggers said. Paint became just one more material, alongside many others, to create art.

This reality gives art historians, critics, and other observers a different way to talk about craft-based work. “It’s sometimes craft, it’s sometimes art, it’s sometimes design, and sometimes it just doesn’t matter,” she said.

Process is important to understanding quilting as art, since mark making is so critical to the work. “Like Pollack, there is an oscillation between performance and mark making in art quilting where the act of making is as important as the quilt itself,” Wiggers said.

Craft as a category has seen tremendous growth in the last decade, Wiggers said. She added that there had been an explosion in the number of institutions that incorporate craft into their names during that time period, although most of them are west of the Mississippi River.

“So it doesn’t matter if New York doesn’t have craft in their museum names. Craft is alive and well all across the country,” she said.

Wiggers is looking forward to continuing to study the quilt as an art form and hopes to enlarge the vocabulary and language that art historians, curators, critics, and others use to describe our unique genre in the future. ▼

Cindy Grisdela is a SAQA JAM from Reston, Virginia. See her work at cindygrisdela.com.

**Fiber Art
now**

fibers / mixed media / textiles

A fiber arts magazine & community

print & digital magazine, exhibition listings, artist submissions,
artist interview program, events calendar & map, jobs board & more!

subscribe now!

www.fiberartnow.net

LYNN POLLACK

Growing and thriving through exhibitions, partnerships

by Déda Maldonado

I had never heard of quilts until 2010 when I visited my home country of Brazil and attended a quilt show. I yearned to make quilts right then! As soon as I returned home to Florida, I researched quilts in the United States and discovered a whole new world. I dedicated myself to learning all I could. I joined a few guilds, attended classes and lectures, and traveled to as many quilt shows as I could afford.

In 2011, I presented my first quilt at the guild's show-and-tell segment. A member asked if I wanted to join the Miami Art Quilt (MAQ) group. Art quilts? I had never heard of art quilts, but I attended a MAQ meeting and joined. Through MAQ, I was introduced to innovative and creative approaches that have shaped my quilting ever since.

I submitted my artworks to shows and began to organize small exhibitions for MAQ, discovering a passion for curating and promoting art quilts at every opportunity.

Because SAQA is an international organization, I thought there might be members in Brazil, but it was barely represented. I became the SAQA representative not only for Brazil but for Mexico, South America, Central America, and the Caribbean.

I was invited to curate an art quilt show in Brazil, and I began to focus on developing the SAQA Brazil group with local artists. I wanted to create some of the same opportunities I had in the United States, so I started with a beautiful art exhibition by Brazilian art quilters and SAQA Florida, groups

I refer to as sister regions. I wanted a way to establish artist exchanges of experiences and information.

The Brazilian art quilt show

In September 2014, I curated *I Remember*, a regional SAQA exhibition that was part of the fourth Quilt & Craft Show in Curitiba, Brazil. This large event is organized by Emilia and Celso Aoki from Aoki Trading. More than 15,000 people attended. The 2015 regional exhibition, *Simplicity*, will run September 2-5, also at this large festival in Curitiba.

We also offered a variety of workshops with teachers from Brazil, Canada, Colombia, Japan, and the United States. Teaching artists included Mary Pal, a SAQA member from Ottawa, Canada, known for her originality in using cheesecloth to create portraits of people and their feelings; Noriko Nozawa, from Chiba, Japan, known for her unique style with human figures and the complexity of her quilting; and Wagner Vivan and Benigna Rodrigues da Silva, both from Sao Paulo, Brazil, known for a variety of techniques that showcase the tropical colors of Brazil.

At the end of the exhibit's run, each exhibiting artist had a sense of accomplishment, with many of the artists able to see their work in person. Several SAQA Brazil members traveled from different parts of the country to attend workshops, volunteer, and help with set-up.

In Fall 2014, many SAQA Brazil members attended the International Quilt Festival in Houston, Texas.



Emilia Aoki, left, Mary Pal, and Déda Maldonado at the 2014 Quilt & Craft Show in Curitiba, Brazil

We celebrated with our co-member, Marina Landi, from Sao Paulo, when she won the Innovative Artistry Award for her *Summer Wind* art quilt.

Bringing Brazilian art quilts to the United States

In January 2015, I brought part of the Brazil art quilt show to West Palm Beach, Florida, for the Mancuso Quilt Show and meetings with other Florida SAQA members. I wanted to bring the Brazilian show to the United States to introduce North Americans to what is being done in South America. Currently, I am touring a small SAQA Brazil trunk show inspired by the SAQA trunk shows.

These past few years the SAQA Brazil art quilt group has grown steadily and my hope is that it continues to grow through the exchange of knowledge and exposure within Brazil and around the world. I have learned during my two years as the SAQA representative that geographic distances, language barriers, and economic issues are not barriers for our art. ▼

Déda Maldonado, from Miami, Florida, is a fiber artist and curator. She is also the SAQA representative for Brazil, Mexico, Central America, South America, and the Caribbean. Contact her at deda@dedamaldonado.com or [facebook.com/saqabrazil](https://www.facebook.com/saqabrazil).

Food for Thought

Food! We eat every day, but how often do we really think about the food we eat? Every culture has its celebrations, family meals, and traditions that involve food. Food nourishes and fuels our bodies; food traditions nurture our souls.

But is a seemingly idyllic image actually pointing out a resource divide indicative of the many around the world who live at a subsistence level? Can food production keep up with population growth, and how does that affect food quality?

Juror Alex Veronelli selected 34 artworks created by SAQA members from around the world. The works examine the many aspects that food plays in our daily lives — from a single piece of fruit to a still life, from the family table to the significance of food in culture and the celebration of family milestones.



Just Peachy
Dianne Browning
31 x 33 inches

What's for Dinner?
Gabriele DiTota
24 x 32 inches





August 10, 1912 Tomato Soup

Jim Hay
46 x 46 inches



Eat Actual Food

Judith Roderick
43 x 25 inches



The Invitation

Janis Doucette
30 x 31 inches



Vege Peels Circling the Drain

Judy Ross
29 x 37 inches

Exhibition survey: members speak out

by Gwyned Trefethen

Based on a request by the Exhibition Committee, a survey was recently sent to SAQA members to determine which criteria are important when deciding whether or not to enter our exhibitions. Sent to 3,141 SAQA members, 541 members responded to some or all of the questions, a response rate within the statistical norms.

If you didn't participate in the survey, you may find the responses interesting, and if you did, continue reading to find out where your opinions fit with the rest of the members who replied. The responses, some quite detailed, were hand tabulated by Exhibition Committee members Patricia Kennedy-Zafred and Karol Kusmaul, then further analyzed by Cheryl Dineen Ferrin, SAQA Marketing Director.

Themes

Based on responses, 85 percent of the members expressed interest in themes with broad interpretations, such as the call for the recent exhibition, *Wild Fabrications*. Not surprisingly, some members prefer representational work, while others prefer themes that encourage abstract work. An overwhelming number of

the respondents, 92 percent, prefer to enter a call for entry where the work to be submitted is already complete, in their art inventory, and ready for entry. Only 41 percent are interested in calls for consideration, with the obligation to create a specific piece of art within defined guidelines, theme, and size restrictions.

Size

The majority of the members are interested in less restrictive size requirements, with 58 percent favoring a wider size range, and 32 percent preferring no size restrictions. Based on the demographics of the survey, Juried Art Members were strongly in favor of the possibility of entering larger work. However, an issue for many members was that smaller works also be considered for more exhibitions. Many members requested the opportunity to enter three-dimensional work.

Length of exhibition tour

Not all SAQA exhibitions tour, such as the upcoming *Stories of Migration* exhibition at the Textile Museum, but the majority hit the road for places far and wide for a period of time. While 22 percent believe a touring time

period of up to three years is too long, 65 percent are quite comfortable with this timeline, as long as the work is exhibited in multiple venues. Many SAQA members are concerned with the downtime between exhibitions and are interested in a shorter tour period with several venues, or a single four-to-six month exhibition at one venue.

Catalogs

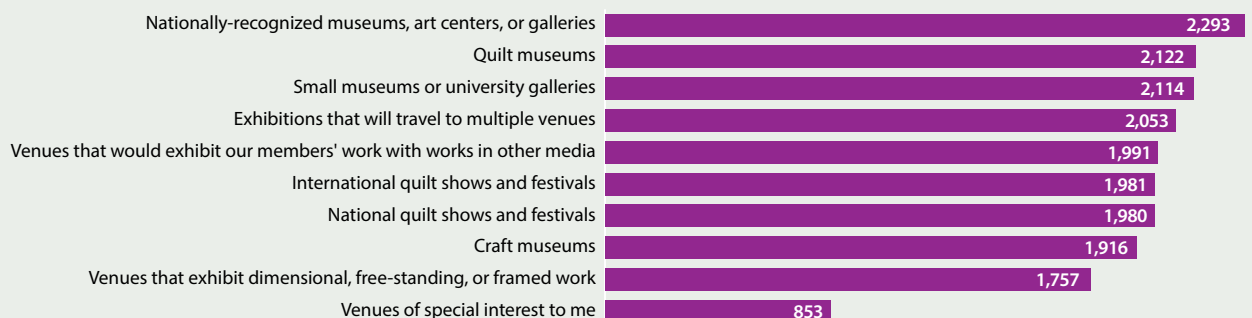
Do SAQA members have an opinion about whether a catalog is produced for exhibitions they enter? Yes, indeed, with 78 percent feeling it is very important. Detailed comments included that they enjoy collecting the catalogs, and that it is important for SAQA to document the exhibitions. Despite the positive feedback regarding catalogs, 64 percent of the respondents claim a catalog is not a deciding factor when entering an upcoming exhibition.

Venues

Members responded strongly that nationally-recognized museums, art centers, and galleries are their first choices for exhibition venues.

see "Exhibition survey" on page 36

Venue preferences (weighted responses)



CREAM Award at Quilt National '15 goes to Kathleen Probst

photo by Deidre Adams



Kathleen Probst at Quilt National 2015 with *Blue Veil*
53 x 55 inches, 2014

Studio Art Quilt Associates' Cathy Rasmussen Emerging Artist Memorial (CREAM) Award winner at *Quilt National '15* is Kathleen Probst. The \$500 award, given to a first-time exhibitor at *Quilt National*, was established in memory of past SAQA Executive Director Cathy Rasmussen and is funded entirely by donations from SAQA members.

Probst says of her piece, "I have taken another leap further into minimalism. Clean design and simplicity are my beacons, which is why I'm utterly drawn to midcentury modern furniture and architecture. This attraction is a clue to the path I'm on. In *Blue Veil*, large expanses of space have claimed a voice of their own with simple quilt lines scaffolding bold composition."

MADLINE ISLAND SCHOOL of the ARTS

Unique Island Setting, Exceptional Workshops

— 2015 QUILTING & FIBER ART —

Lenore Crawford	June 8-12
Jane Dunnewold	June 8-12
Gwen Marston	June 15-19, June 22-26
Gloria Loughman	July 6-10
Jane Sassaman	July 13-17
Kerr Grabowski	July 13-17
Sylvia Pippen	July 20-24
Sue Spargo	July 27-31, August 3-7
Victoria Findlay Wolfe	August 10-14
Gene Shepherd	August 10-14
Jacquie Gering	August 24-28
Sheila Frampton-Cooper	August 31-Sept 4
Jean Wells	September 14-18
David Taylor	September 28-October 2
Melinda Bula	October 5-9
Gwen Marston	October 19-23



— ONLINE REGISTRATION IS EASY —
www.MADLINESCHOOL.com
715.747.2054 • La Pointe, WI

JENNIFER DAY threadstories

THREAD PAINTING WORKSHOP WITH JENNIFER DAY

This workshop is an opportunity for students to learn how to use their photographs in a professional approach to art quilts. The focus is on using thread to cover a photograph printed on fabric. Each photograph selected by the student will be covered in between fifty and eighty different colors of thread, creating a realistic image that is the centerpiece of a quilt. Learn to use value and color to make your quilts exciting and dramatic. In addition to thread painting, the workshop will delve into the fascinating world of free motion embroidery. Create rich, complex compositions from this inventive perspective and use of shading and blending.



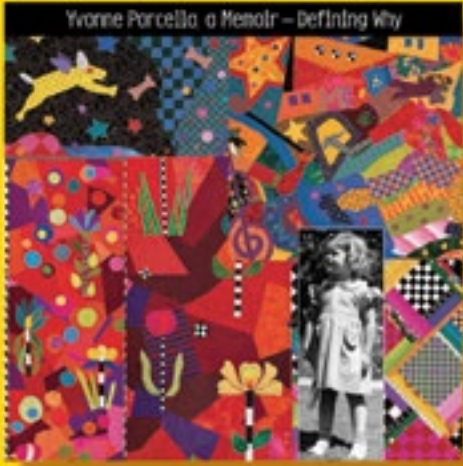
boy and cat by Jennifer Day
dog by student, Luis Padrony

JOIN CLASSES IN 2015
SEPTEMBER 15-19

FIVE-DAY WORKSHOP IN SANTA FE, NEW MEXICO, TO LEARN THE PROFESSIONAL TECHNIQUES OF THREAD STORIES

WWW.JDAYDESIGN.COM/CLASSES - JENNIFER DAY - 505-650-8656


Yvonne Porcella A Memoir—Defining Why
A great read!
 Quilting legend **Yvonne Porcella** is a gifted storyteller.
 Her memoir is witty, poignant and inspiring.



You've known that her quilts are in important collections and museums including the Smithsonian. You've heard that Yvonne started SAQA. But there's so much more to know! Here is her rich heritage, her pluck, her story... in her own words and fully illustrated—defining Y and Why.
 136 pages | 142 photos

AVAILABLE AT www.Mistyfuse.com

Look for limited edition 10yd packages of Mistyfuse Ultraviolet featuring Yvonne Porcella. A portion of the sales of this Limited Edition Artist Series will go to benefit Studio Art Quilt Associates (SAQA), a 501(c)(3) nonprofit whose mission is to promote the art quilt as a fine art medium.



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

President from page 3

Precisionist paintings. Focusing on industrialization and modernization of the American landscape, Demuth and his fellow Precisionist artists often worked with rectilinear forms, the visual element I find so intriguing in Dubreuil's work. (For more on Demuth, see Barbara Haskell's *Charles Demuth*, Whitney Museum of Art, 1987.)

While I draw a line historically from Demuth to Dubreuil, her work touches me in a different way than Demuth's does. Trying to suss out why, I keep coming back to her art medium. I've now seen a couple of Dubreuil's works in person, so I know how the lines are composed of machine stitching while the colors are created with her own hand-dyed cotton. Dubreuil says, "I see my work in cloth and stitch as a contemporary expression of the culture of women's needlework."


Perhaps it's this culture of women's needlework that populates Dubreuil's work so evocatively. Demuth's cityscapes remain impersonal in a way, capturing what was in his time a new industrial reality. Dubreuil, on the other hand, infuses her cityscapes with line and textured color that deliberately slow down the pace, luring you into the individual stories that sit just behind the facades. The stitching lines in *Connectivity: Port Clyde* suggest stories pulsating through the telephone wires, while the strong color blocks individualize each building.

I know our donating artists will gain more recognition as the Benefit Auction gets a broader audience. I hope you'll help me spread the word about the SAQA Benefit Auction Sept. 18–Oct. 10 through your social media connections. I'll "see" you then! ▼

www.equilter.com



5455 Spine Road, Suite E, Boulder, CO 80301 TOLL FREE: 877-322-7423
 Family owned and operated since 1999



Alice Beasley from page 10

Sometimes Alice ignores what the photo projection shows because it doesn't look right. "When I made *All My Roads Lead Back to You*, I just looked at a photo of my grandfather with my aunt and an adorable, stylish baby picture of my mother as I worked. I needed to age regress my grandfather a bit to match the time period of my mother's photo, as she was the older sister," Beasley said. "I took a series of pictures as I worked to document how I built his face. The finished result is my grandfather with my mother sitting on his knee as a 3-year-old."

Alice uses no embellishments on her work. "Part of my obsession is limiting my palette to just fabric and thread. I've tried other media, though," Beasley says. "When my husband, Dave Cohn, and I used to travel for months at a time in our recreational vehicle, I tried packing my sewing machine and supplies. I found art quilting requires viewing pieces from a distance as you work. I saw the work of wire artists and realized that it could be used to portray human forms and other creatures. The materials are relatively limited, and I could work on a piece in my lap as my husband drove. At the moment, my wire work has taken a backseat to fiber, but I'll get back to it someday."

Beasley finds that seeing other artwork inspires her and keeps her work fresh. "I am constantly astounded by the originality in others' work and how they use old materials in new ways. 'Why didn't I think of that?' is what I say to myself a dozen times a week," Beasley said. "Currently, I'm totally in love with silk, especially silk organza that has a luminosity that I can't find in anything else. I've begun layering organza over dark heavy cotton fabrics. The whole process is somewhat like doing an underpainting in oil. The luminous quality of the silk captures the light and allows it to shine through several layers."

While working with silk is the current flavor of the month, Beasley isn't locked into anything. "Just when I think I've found a method, a technique, an idea that I expect to stay with and develop forever, I think of something new that suddenly lights my fire and off I go. Thus, although I like to work in series, my series rarely get beyond three or four pieces before my fickle fingers fly on to the next big thing. I have yet to know if that's a good thing or a bad thing. But it does seem to be my thing." ▼

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 zjdreamstitcher.com.



Modern quilting from page 15

I am making. I just make whatever I feel compelled to do next. My least favorite thing about entering work into quilt shows or exhibits is trying to decide what category my work falls into, because too many times the work overlaps several categories," she said.

Indeed, for many quilters, categories are stressful. Kimber argues for a more liberal, inclusive interpretation of the categories, as she feels "with too many constraints, the possibilities are limited." Similarly, Jenison urges a loosening of the boundaries. To take a simple example, SAQA limits the number of large quilts in its shows and the MQG has limited the number of small quilts on display at *QuiltCon*. These constraints can marginalize quilts that should be seen precisely because they cross or push the boundaries.

So where are the boundaries? In speaking with quilters, I was struck by the fluidity of use for both "modern quilt" and "art quilt." While generally accepted meanings exist, there is no single, true definition of either term. Even simple distinctions like where the quilt is used—on the wall or on the bed—are regularly blurred. For each quilter, myself included, the key to being excited about making quilts seems to lie in setting aside definitions and expectations and following one's intuition.

Similarly, the key to enjoying other people's quilts in any genre may lie in setting aside judgment of whether it is good or bad, and focusing on understanding that person's expression. ▼

Rossie Hutchinson is the founder of Fresh Modern Quilts. Visit this group online at flickr.com/groups/freshmodernquilts/.



selvedge...

The only magazine for those who love textiles...

Beautiful objects made with integrity and the finest materials, direct from Selvedge magazine...

www.selvedge.org

A Must for Serious Art Quilters



Whether you've been in business for years or you're just starting out, you'll find the resources you need to create your own success at the IAPQ. We'll show you how to:

- make more money quilting
 - market your business
 - build business and professional skills
 - manage your finances
- take advantage of Internet technology
 - work smarter
 - network and more

Don't miss this opportunity to uplevel your quilt business

Sign up for our valuable starter resources at
www.professionalquilter.com
www.IAPQMasterMind.com



SURFACE DESIGN ASSOCIATION

We're MORE than a gorgeous magazine.



JOIN US FOR THE BENEFITS.

Receive the established thought leader in textile arts publications plus:

Exhibition Opportunities
Awards & Grants Support
Outstanding Member Resources

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

The Yvonne Porcella Volunteer of the Year Awards

As a non-profit, SAQA relies on the generous gifts of time and talent from many, many volunteers to carry out our mission. The board and staff would like to publically acknowledge and thank our dedicated volunteers.

Annually, we will solicit nominations from our membership and award volunteers in two categories. The first category of awards will be given to an outstanding regional representative (or co-reps). The second category will go to a volunteer serving in one of the other capacities.

An important aspect of this new program is that just being nominated will be an honor. We will highlight the nominees in the *Journal* and via social media.

Any member can nominate a volunteer. We request the name of the nominee and a brief write-up of why this person has been nominated. A nomination form is available on saqa.com.

Some criteria to consider include whether the volunteer:

- Goes above and beyond expectations
- Puts in countless hours
- Always represents SAQA well
- Demonstrates exemplary performance in achieving responsibilities
- Has provided a “save the day” moment
- Actions resulted in significant improvement to or impact on the organization
- Has volunteered for many years

The board and staff will review the nominations in each category and then vote. Each board and staff member will have one vote in each category and the nominee in each category with the most votes will win the award.

The awards will include a recognition certificate and a \$100 gift certificate for the SAQA Store.

Annual Timeline

1. Announce award at spring conference – April
2. Advertise call for nominations to membership – May-July
3. Deadline for nominations – August 31
4. Board/Staff reviews recipients and chooses nominees – September
5. Publish nominees in *Journal* and via social media channels – January-February
6. Board/Staff vote to select finalists – March
7. Announce award winners at conference – April
8. Publish finalists in Spring or Summer *Journal*, as appropriate

Go to www.saqa.com/joinUs.php?ID=3337 to nominate your favorite volunteer!



2016 Proposed Faculty

- Susan Brubaker Knapp •Sue Bouchard
- Eleanor Burns •Pepper Cory •Gloria Loughman
- Shannon Shirley •Cindy Needham
- Helen Robinson & Jenny Pedigon
- Nancy Eha •Mary Kerr
- Sue Spargo •David Taylor

•Additional Faculty To Be Announced•

January 21-24 2016

Classes Begin on January 18

Class Registration Begins Early July 2015

Entry Deadline October 1st 2015

www.road2ca.com

Online teaching

from page 17

Their inability to participate fully in person is sad, but on the other hand, like the commuter, they can keep the rest of their life going while taking the class," she says. Susan is happily spending many hours responding to and interacting with her students in her first online class, Lucky Drawing 101.

With all of the many options for online teaching, that bit of old-school advice still rings true: do your homework. These veteran online teachers suggest making very detailed plans of your proposed classes and how the content will be delivered online. ▼

Katie Shaiken is a SAQA supporter based in Tewksbury, Massachusetts.

Exhibition survey

from page 30

Running second and third are quilt museums, and smaller museums and galleries.

The Exhibition Committee is pleased to learn, based on the survey, the criteria that SAQA members use when deciding to enter a call for entry are on track with current development of calls and placement of upcoming exhibitions. The recent call for *My Corner of the World*, with a broad theme and generous size variances, meets many members' preferences, based on this survey. The exhibition will premiere at the Stratford Perth Museum in Ontario, Canada.

The Committee has formed a subgroup of members to further study the development of new relationships between SAQA and recognized

museums, art centers, and galleries in attempt to address the survey requests for such venues. Additionally, the Committee will attempt to post calls for entry 12 months before the deadline, giving members more time to develop and create new work.

The Exhibition Committee wishes to thank all members who took the time to complete the survey and share their personal opinions. The Committee intends to continue to develop exhibitions that address the issues and concerns of the membership, and create exciting exhibition opportunities for all members.

If you have any thoughts or questions regarding SAQA exhibitions, please email Gwyned Trefethen, chair of the Exhibition Committee, at gwynedtrefethen@mac.com. ▼



Gateway Canyons Presents

ALEGRE RETREAT 2016

An Annual Art Quilting Conference ~ April 17th - April 22nd, 2016

Featuring: *Nancy Crow, Rosalie Dace, Cynthia Corbin, Gregory Case and Katie Pasquini Masopust*



Alegre Retreat is an escape from everyday life for art quilters to come together to learn and share their expertise.

Packages include all class instruction, special lectures and events, museum tour, lodging, gratuities, food and beverage, premiums and much more!

Six-day Package start at \$1,937.00; **Eight-day Package** start at \$2,473.00
Excludes taxes, per person based on double occupancy and availability of rooms.

To Register: 970-931-2647 | 43200 Hwy 141 | Gateway, CO 81522
For more information: www.alegreretreat.com | www.gatewaycanyons.com



Board Members

President

Kris Sazaki, Sacramento, California

Vice Presidents

Lisa Ellis, Fairfax, Virginia

Lisa Walton, Sydney, New South Wales, Australia

Treasurer

Nancy Bavor, Los Altos Hills, California

Secretary

Dorothy Raymond, Loveland, Colorado

Susan Else, Santa Cruz, California

Marvin Fletcher, Athens, Ohio

Valerie Goodwin, Tallahassee, Florida

Gül Laporte, La Forêt Fousnant, France

Judith Trager, Boulder, Colorado

Martha Wolfe, Davis, California

Marcia Young, East Freetown, Massachusetts

Diane Wright, Guilford, Connecticut

Executive director

Martha Sielman, Storrs, Connecticut

SAQA Journal

Editor

Diane Howell, Chandler, Arizona

Art director/graphic designer

Deidre Adams, Littleton, Colorado

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): artist/associate 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 the *SAQA Journal* editor at editor@saqa.com. See the submission guidelines at www.saqa.com/resources.php?ID=3289.

Deadlines for articles:

Winter 2016	July 15, 2015
Spring 2016	October 1, 2015
Summer 2016	January 1, 2016
Fall 2016	April 1, 2016

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

You can help SAQA save on printing and mailing costs by choosing to read the *SAQA Journal* online only. Login to mySAQA (www.saqa.com/mySAQA) and select Manage Your Account.

Special Exhibits • Workshops • Merchant Mall • Contest Quilts • Lectures

You'll never look at quilting the same way again!



LEE LANE PHOTOS BY GENEVIEVE ATINGER



BERLIN - RECHENOT BY HILDE VAN SCHAARDEBURG

Join us to see SAQA™ *Wide Horizons IV* at all of our 2015 AQS QuiltWeek locations.



QuiltWeek®

Syracuse, New York
July 29–August 1, 2015

Grand Rapids, Michigan
August 12–15, 2015

Chattanooga, Tennessee
September 16–19, 2015

Des Moines, Iowa
September 30–October 3, 2015

Phoenix, Arizona
February 11–14, 2016

Daytona Beach, Florida
February 24–27, 2016

QuiltWeek®

For more information, visit us at QuiltWeek.com or call 270-898-7903.

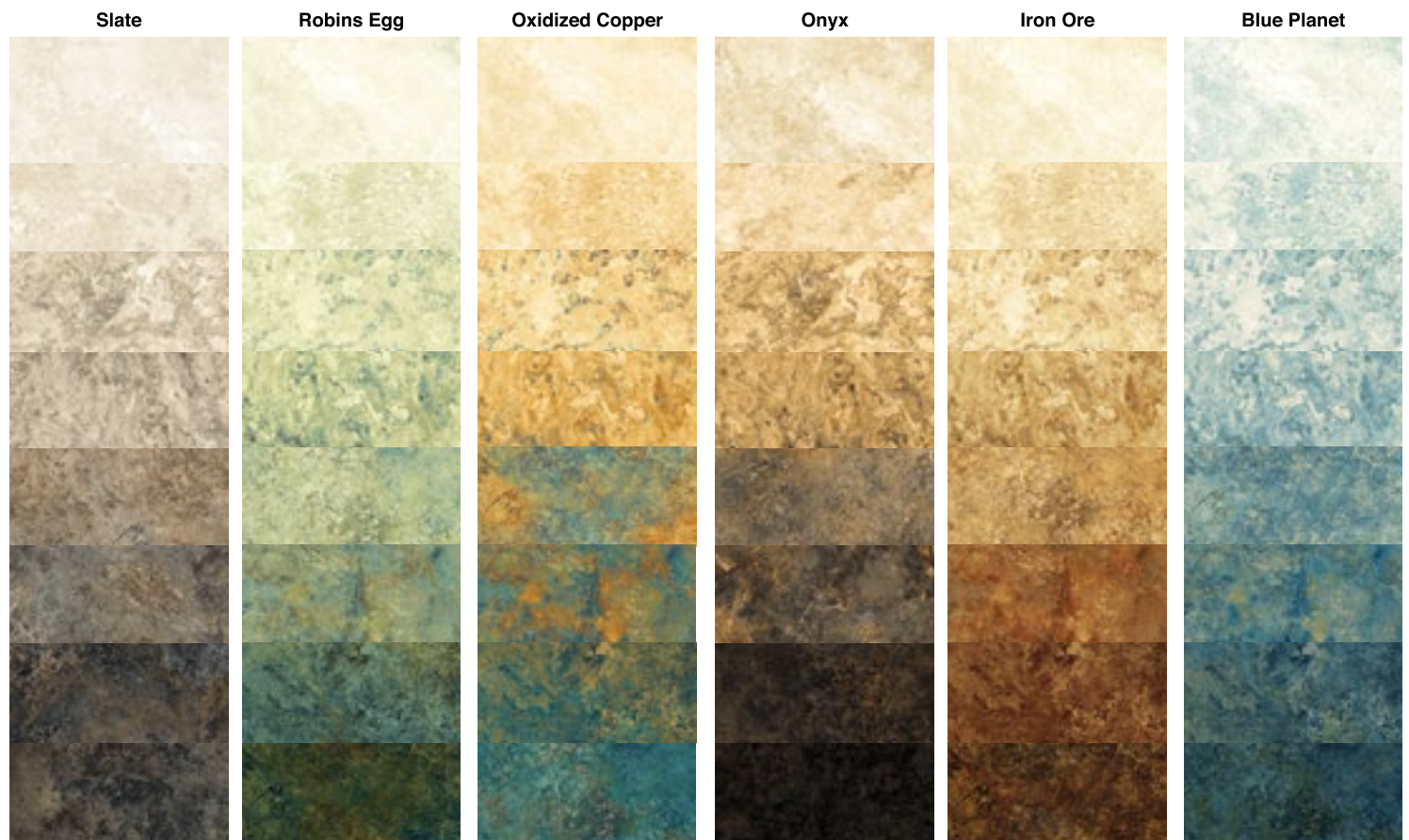
NATIONAL BRAND PARTNER
JANOME
WHAT'S NEXT

STONEHENGE **Gradations**

by Linda Ludovico

Arriving in stores July 2015

Stonehenge Gradations embodies a completely new and extensive range of basic stone textures. Six earth-inspired palettes including Ebony, Slate, Oxidized Copper, Iron Ore, Robin's Egg and Blue Planet are offered. The progression of color and value in each palette can be used alone or in combination with other palettes. Each group features a unique print in wide backing. In all there are forty-eight standard-width prints and seven wide-backing prints ideal for traditional and contemporary quilting. Stonehenge Gradations is supported by ongoing continuity as well as a full range of patterns.




NORTHCOTT
Cottons that feel like silk
 WWW.NORTHCOTT.COM



Also available in color coordinating precuts.

JAM SHOWCASE



Elsbeth Nusser-Lampe

Summer Reading

2013, 40 x 40 inches

During the summer holiday, people have more time to read and relax at the beach and so many other places.

In *Summer Reading*, I have tried to capture the seasonal moods of lightness, warmth, and endless time.

Finishing Quilts... is my life!

More quilters choose Handi Quilter longarm quilting machines
than any other brand. Find your local trained and authorized
HQ retailer at www.HandiQuilter.com

Sue Patten

International author, teacher,
and quilter extraordinaire



Find out how you can finish more quilts.

Visit www.HandiQuilter.com/freegift to download a **FREE** quilting motif (enter code MC0914). Also be sure to request an informational DVD and enter drawings to win a \$50 HQ shopping spree and a Handi Quilter quilting retreat (\$1,550 value).

Follow us on



Handi Quilter®
Designed by a Quilter, for Quilters.®

