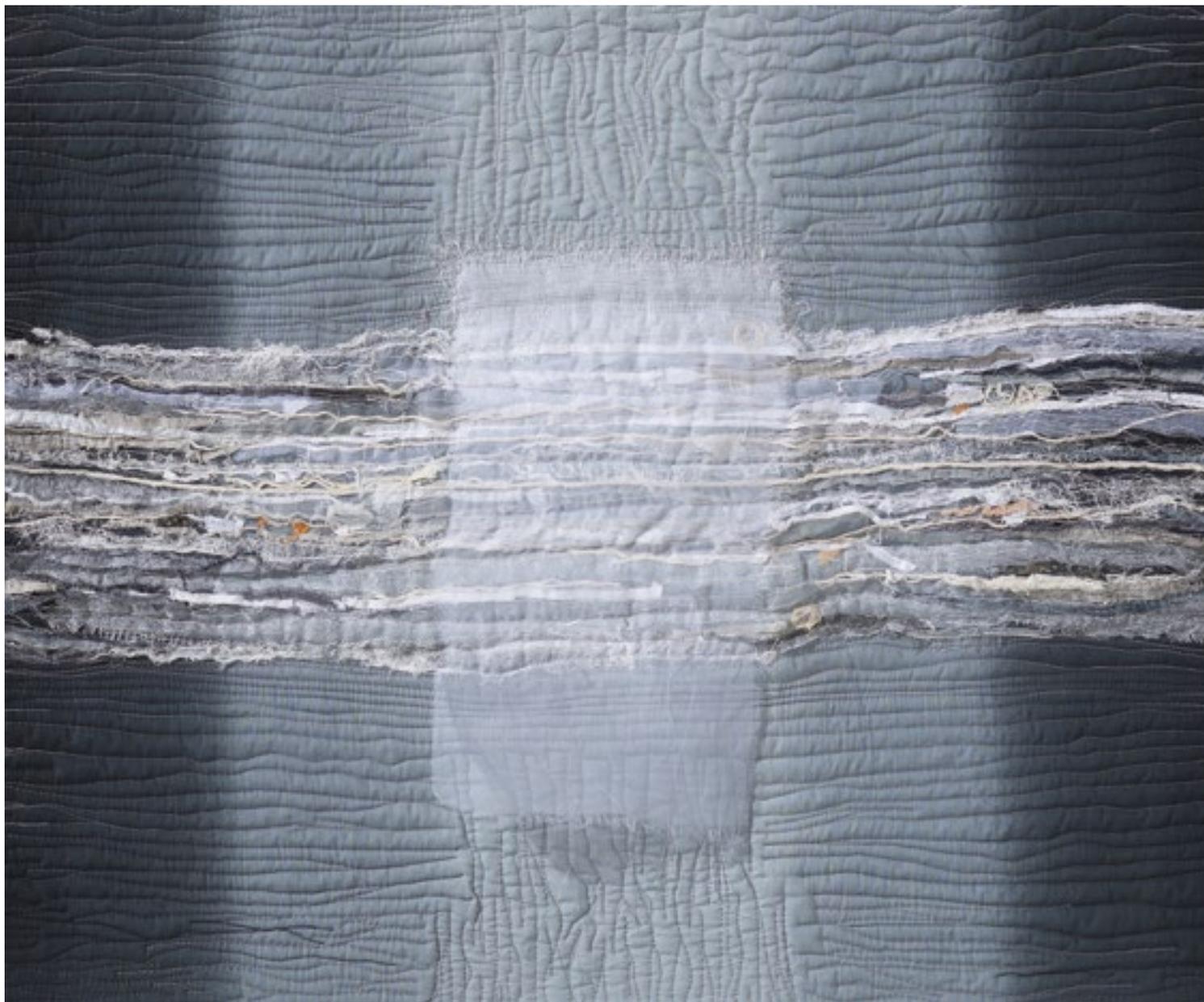


SAQQA *Journal*

Studio Art Quilt Associates, Inc.
2017 | Volume 27, No. 2



Pillow 3 – Winter Insomnia

by Roxanne Schwartz

see page 23

In this issue...

CREAM Award winner	4	Selections from <i>Made in Europe</i>	18
Inspired by ... language	5	Member gallery: <i>Cross Purposes</i>	22
Featured Artist: Christine Chester	6	Networking for introverts	24
Art quilts in U.S. museums.....	10	Selections from <i>H₂Oh!</i>	26
2017 SAQA Conference	15		



Financial strength: our commitment to you

by Lisa Ellis

SAQA is a complex organization led by our board, staff, and dedicated volunteers. It is a privilege to lead the board and play a role in guiding our organization through strategic decisions about our future.

Occasionally, I get a question from a member about *how* we manage, and in particular, how we handle our finances. This might seem a little boring, but it is really important. Fiscal oversight is our greatest responsibility as board members.

As a U.S. non-profit, we follow the reporting rules from the Internal

Revenue Service. This includes an annual filing of the 990 form. The 990s from prior years are available to the public and are easily found online. Our 990 is prepared by a professional team at our hired accounting firm. The data contained in our 990 is the set of financial numbers that can then be shared with our members in our annual report.

The 990 shows an overview of our income and expenses for the tax year and provides a strong picture of our financial health. I encourage you

You are a work in progress...

You're on an artistic journey. Make that journey one that nourishes your spirit and improves your life.

Need a little guidance?

We're here to help. At SAQA, we provide the community and guidance you need just when you need it so you and your work can be true masterpieces.

**SAQA is also a work in progress.
We need your help to thrive.**

Please make a gift today in support of the many resources, personal connections, and opportunities SAQA offers.

Go to www.saqa.com/donate
to make an online donation



Shin-Hee Chin with
*Three Generations
Now*

to review the document if this area interests you.

Because our main office is in Connecticut and our budget is over \$500,000, we are also required to do an annual audit. This is done by a second accounting firm and is filed with the State of Connecticut's Department of Consumer Protection.

The board is responsible for developing and approving our budget each calendar year. Once the budget is approved in January, the staff works within the constraints of what's available for our programs, for example, publications and exhibitions. Each quarter we review our actual income and expenses, and we make adjustments if necessary. If income far exceeds expectations, we might have

some strategic projects in the wings that can be funded. If income is less than expected, we might tighten our belts for some projects or not start an anticipated project.

Our board treasurer works with our executive director to develop a draft budget and then presents this to our Finance Committee. The Finance Committee is comprised of the treasurer, former treasurer, president, and two SAQA members who are accountants.

Once the Finance Committee is satisfied with the plan, it is presented to the board's Executive Committee and then eventually to the entire board. It is the Finance Committee's responsibility to question everything, dig deep, and make sure we are responsibly making decisions about where

to invest in our future, to rethink our expenditures if we see inefficiencies or a lack of return for certain programs or benefits to our members.

We are a fiscally conservative board. Each year our strategic initiatives, or new projects, are funded out of income that we earned in the previous year. We are blessed to have a cash reserve and a healthy endowment fund.

I am proud of our fiscal strategies. We have a strong team of knowledgeable Finance Committee members, two professional accounting firms to ensure our numbers are accurate, and a conscientious executive director managing the day-to-day operations.

Do you want to know more? Reach out to me at anytime at board@saqa.com. ▼



Vivika Hansen DeNegre

SAQA welcomes our new board members

Vivika Hansen DeNegre is the editorial director and editor of *Quilting Arts Magazine*, *Modern Patchwork Magazine*, and related titles. In addition to writing and reading about quilts, she enjoys the creative process of the craft. An avid art quilter, her work is widely exhibited and is held in private and corporate collections. Vivika lives on the Connecticut shoreline with her husband and four children and is a proud individual member of SAQA.



Dolores Miller

Dolores Miller is a retired research analytical chemist. Her lifelong interest in textiles and craft culminated with a focus on art quilts. Her current works are high-contrast geometric architectural and landscape abstractions.

Dolores joined SAQA in 2009 and served as a regional co-rep for the Northern California/Northern Nevada region from January 2013 to February 2015. She was a co-founder of the Northern California/Northern Nevada Regional Exhibition Committee, serving on it from 2014 to 2017. A New York native, Dolores now lives in San Jose, California. She curated regional exhibitions in 2014 and 2016 at the San Jose Museum of Quilts & Textiles' FiberSpace.



Editor's Notes

The beauty of shortcuts

by Diane Howell, SAQA Journal editor

I have always loved language and codes.

My attraction started in high school when I learned an abbreviated form of shorthand made up by one of my teachers. I mean, how industrious was that? It was a phonetic-based system. It didn't take as long to learn as did Gregg shorthand. And you could take notes really fast—perfect for a college-bound student and future reporter. Perhaps best of all, if you needed a symbol when out in the world and you couldn't remember one, or it was brand new

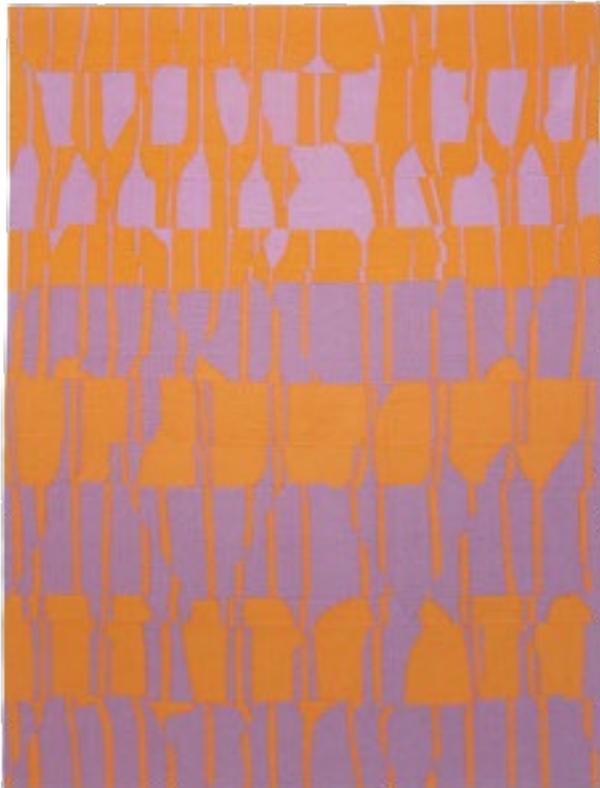
to the lexicon, our teacher told us to make one up on our own. Speed and permission for individuality carefully supported by consistency—it doesn't get much better than that. Zipscript has proven to be a system I still use, although the name was changed to something I cannot remember before it was taught to employees of an impressive banking corporation.

Then, be still my heart, in college I learned at least two sets of proof-reader's marks. They were a secret language for those in the biz. I loved them, every single swirl and slash and V-shaped insert mark. Today, I

sometimes use a few of them when on the rare occasion I edit something by hand with a pencil, my favorite mark being the pigtail swirl that indicates delete. There are few people who can read my marks. Brows lift in a quizzical manner. I question my own history. What was once so critical is now so obsolete.

Today, I have mastered some of the social media marks: LOL, DH, BTW. I did not take to them at first. They seemed so lightweight and popular. They are part of my vast storehouse of mark making for one reason: they save me time. I look for all kinds of

see "Editor" on page 28



CREAM Award recipient at Quilt National 2017

Anna Brown

Reflections Dusk #3

49 x 37 inches

Anna Brown is the winner of the 2017 Cathy Rasmussen Emerging Artist Memorial (CREAM) Award. The award is presented by SAQA to a first-time exhibitor at the prestigious biennial Quilt National exhibitions in Athens, Ohio. The \$500 award was established in memory of past SAQA Executive Director Cathy Rasmussen. It is funded entirely by donations from SAQA members.

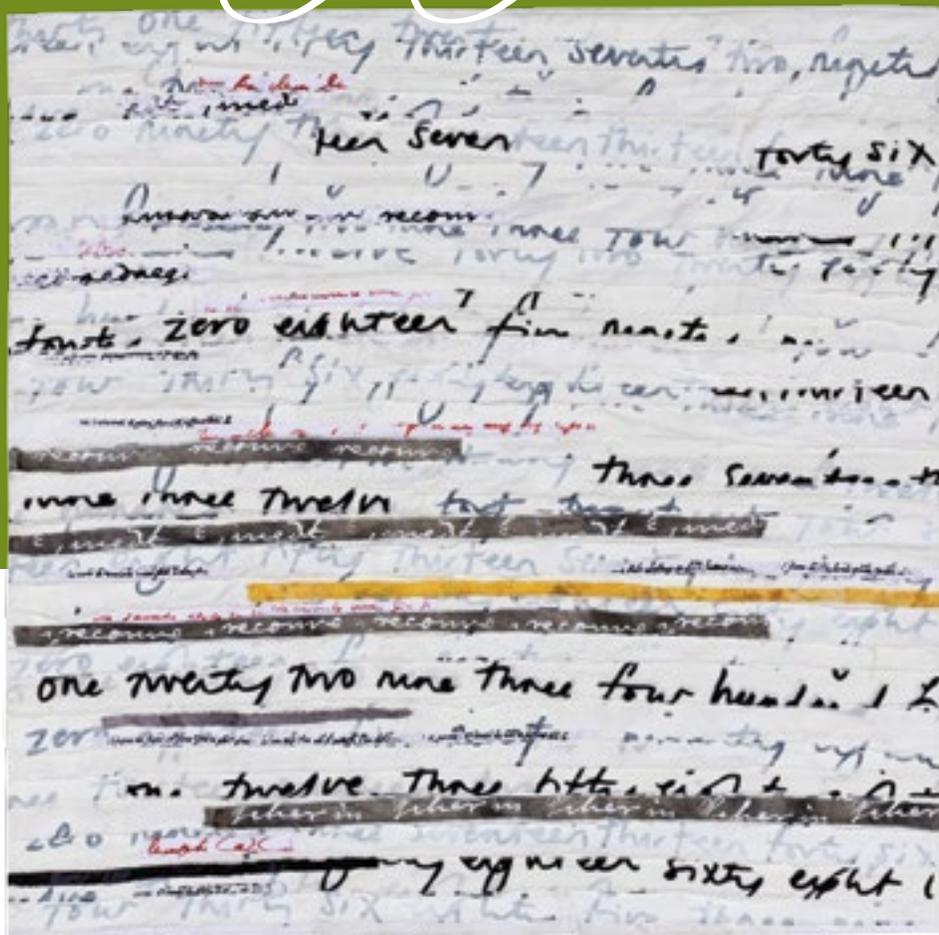
Artist's statement:

I work from my home studio in the Great Lakes area of New South Wales, Australia. My main source of inspiration comes from my immediate environment, the local bushland, and lakes. I love creating contemporary art quilts while still incorporating some traditional techniques.

Inspired by Language

by N.K. Quan

Jette Clover
Reading Between the Lines
47 x 48 inches | 2015



Language and communication are primary sources of inspiration for the art quilts of journalist turned artist Jette Clover. She is fascinated with the possibility of simultaneously seeing form and meaning. Handwriting, graffiti, and graphic arts all inform her quilts, which she usually produces in series. One look at jetteclover.com and you see a common thread — typewriters, microphones, and maps splashed onto a canvas of tattered words and letters. Jette's *Reading Between the Lines* explores this relationship between form and function.

Most of her work references writing, Jette says. "I take inspiration from personal communication in the form of handwritten notes and letters as well as tattered posters and graffiti in the urban landscape."

Reading Between the Lines is part of Jette's *Words* series dealing with handwriting, which she defines as an intimate form of communication. The popularity of electronic communications is the death knell of handwriting, she says. "Our most personal form of mark making is gradually disappearing. Handwriting has become a lost art."

In this piece, strips of fabric visually allude to the linear construction of handwriting and the fragmentation of communications as a result of digital "writing." Instead of printing and screening text, she recently began stitching text segments by hand — a much slower process — to heighten the sense of fragmentation. Stitching also suggests the rhythm of writing with a pen on paper.

A resident of Antwerp, Belgium, in Northern Europe, Jette is fond of misty, grey winter light. Over the years, she has explored a limited color range of white, grey, and black with accents of red and yellow.

She also is influenced by the Japanese concept of wabi-sabi, the idea of finding beauty in the imperfect, imperma-

nent, and incomplete. She borrows the use of the color white from the Japanese culture, where white symbolizes sorrow.

"I overpaint much of my printed writing with white paint to express a certain sadness about the disappearance of slow communication and of handwritten letters and penmanship. I sand certain areas to reveal what is beneath the surface to simulate the effects of time as seen on distressed city walls.

"Even though much of the text in the city streets is cryptic and illegible from exposure to the elements, it involves you in a form of social communication, and it makes me wonder about the traces I'll leave behind," she says.

N.K. Quan is a writer based in Phoenix, Arizona.

Christine Chester

Exploring memory and identity

by Cindy Grisdela

Christine Chester's intriguing body of work relates to themes of dementia and identity. Her father suffered from dementia in the last years of his life. Christine's work explores the many sides of this heartbreaking disease, from those who suffer from it to the people caring for them.

Layers of Memory was accepted into *Quilt National 2013*. "As dementia affected my father's memories, many of the details faded, but his core identity as a fisherman remained strong. The small bleeds which destroyed his recall leaked beyond the framework of his identity, making him forget all the stories with which he amazed

and delighted his family throughout our lives," she wrote in the text that accompanied her entry.

Christine's process starts with a plain piece of white fabric which she builds up with her surface design techniques. In *Layers of Memory*, she used paper laminate, rust printing, monoprinting, collage and hand quilting to make her statement.

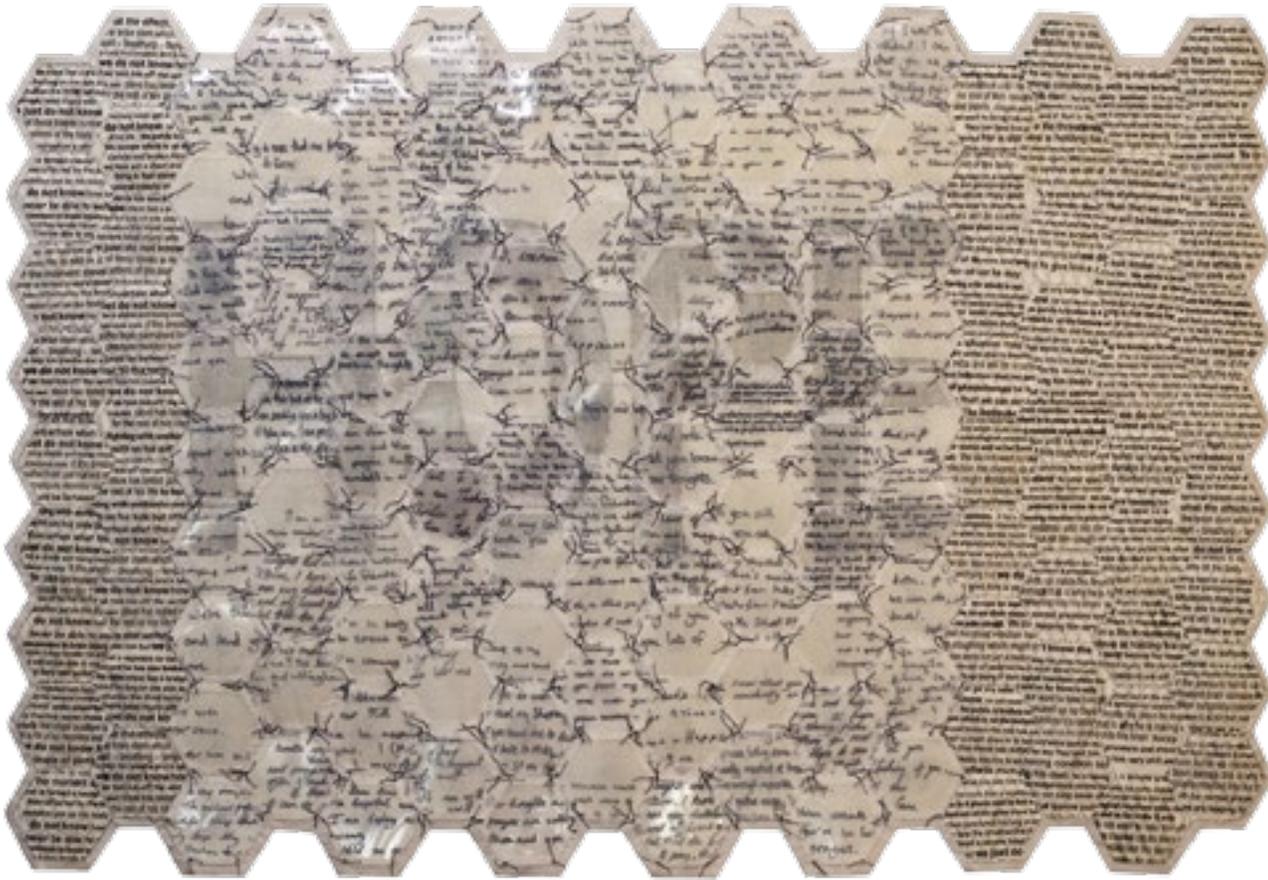
Christine is a mixed media artist. She is especially interested in the process of fractured paper lamination on transparent fabric. "I like the associations we have with paper, newspaper, information, reading, and photography. I use these within various pieces to express ideas of memory and context," she says. Other materials may find their way into her work when they suit her purpose and the message she wants to convey. "I believe in the appropriateness of the mark and the material," she says.

As a child, Christine learned about sewing and embroidery from her mother and her mother's friends. "I got involved with quilting when I started to make my own work and realized I enjoyed working large," she



Layers of Memory

42 x 39 inches
2013



Faint Hope
29 x 42 inches
2004

says. She enjoyed making and designing patterns, but found she wanted to do more. “I was raised with knowledge of politics, history, and society, and I wanted to make a statement with my work,” Christine says.

The process of deciding what kind of statement to make was a long one. The first art quilt she made was in response to a personal experience, an accident that befell a family member. *Faint Hope*, created in 2004, was based on a traditional hexagon design, with words in handwriting and type across the face of the piece. The word “HOPE” is faintly visible in the center.

Creating this piece was a life-changing experience for Christine. “It made me look at how I worked, why I made work, and whether it was worth waiting for the perfect moment to make significant work,” she says. At this

point she began to take herself more seriously as an artist.

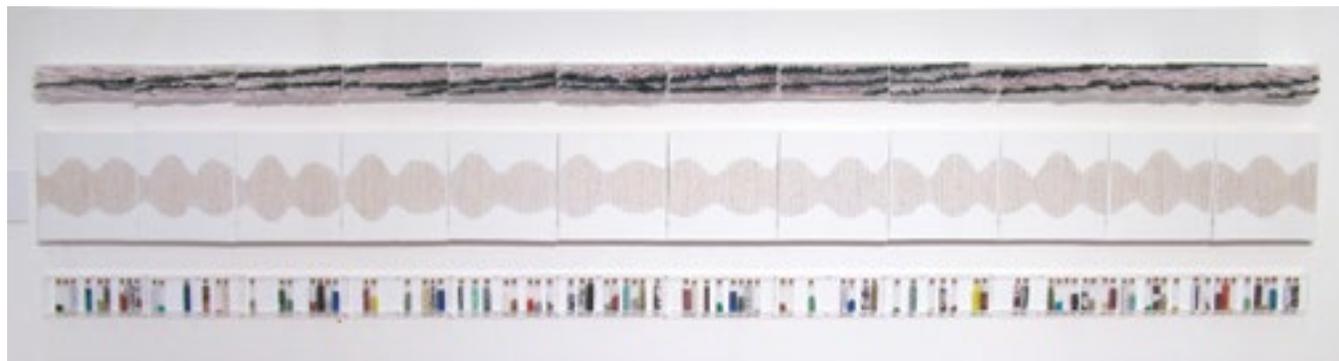
Christine lives in Eastbourne, East Sussex, England. She teaches in her studio, Studio 11 in Eastbourne, and also teaches and lectures at other venues. Many of her fabrics begin life as demonstration pieces for her classes on printing and dyeing. She has learned not to do demos on the cheapest fabric because the layering she subjects them to often creates really interesting surfaces, and they eventually find their way into a major piece of work.

The teaching studio gives her a place to do wet work when she isn’t teaching. Christine has a home studio with a long-arm machine and quilt table, plus a cutting table and a Bernina sewing machine. She enjoys free-motion quilting but is increasingly going back to her roots as an

embroiderer and adding more hand stitching to her work. She shares her home with two cats, and they don’t mind if her handwork expands to other areas of the house outside the studio, she says.

Christine’s work often grows organically from her palette of cloth, although ideas often evolve from other sources. She is currently working on a piece that started out with handkerchiefs given to her because of her work with the dementia theme. One grouping reminded her of a nine-patch block, so she intensified that idea with marks in the central section of the hankies and then used the idea of the disappearing nine-patch to become a background for another piece of work about disappearing memories.

Christine finds inspiration from the coastal landscape close to her home,



Coastal Diary

32 x 144 inches
2016

from her life experience as the daughter of a father with dementia, and from the textile groups she belongs to, including Quilt Art, an exhibiting group of European art quilters, and unFOLD, a knitting and stitching group.

Coastal Diary is a large multimedia piece Christine created in 2016, inspired by the coast near her home. It isn't actually a quilt at all, although it includes fiber and stitch plus paper straws and found objects. The elements are mounted on canvas and in acrylic boxes underneath. Christine describes the piece as "a year in the life of a beach recording sound, tides, and flotsam and jetsam." She is continually inspired by the coast and plans to continue to work with that theme until she doesn't have anything new to say.

In 2015, Christine completed a Master of Arts degree from the University of Brighton. *Pockets* was

an important part of her final project for her degree titled *The Fragility of Memory – Holding an Absence*. She cast empty pockets out of plaster and hung them with netting as a metaphor for loss and grief. In this project, Christine also moved away from her personal experience of dementia, using photos of her father, into a wider exploration of memory, loss, and identity.

Christine used the same title for her exhibit at The Festival of Quilts 2015, where she asked visitors to share their experiences with dementia and allow her to photograph their hands. The hands represent the people who care for those with dementia. Visitors wrote their experiences on postcards that Christine kept as possible material for future work.

In her *Afterwards* series, represented here by *Afterwards iii*, the random marks on fabric represent both the fragmentation of memory

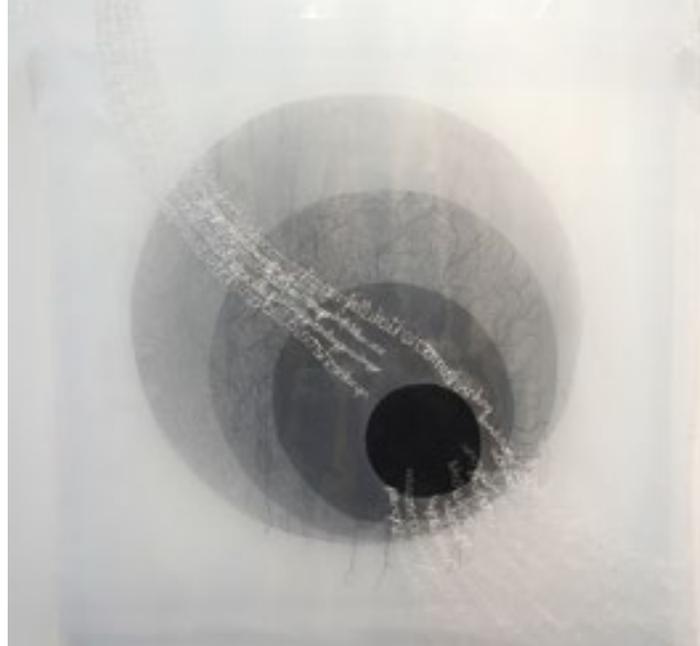
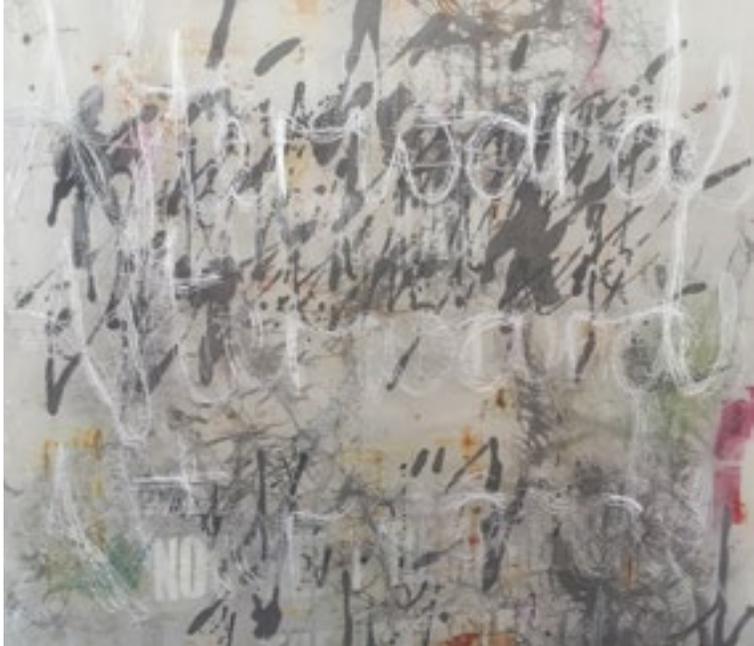
experienced by people with dementia as well as their caregivers. The word "afterwards" is repeated several times in the piece to reinforce this idea.

Another piece that pushes the definition of "quilt" is *The Dark at the End of the Tunnel*. Christine created this piece in response to the 150th anniversary of the publication of *Alice's Adventures in Wonderland*. The layers are stitched together across air between the floating layers, referencing consciousness and the unconscious mind.

As a teacher, Christine advises other art quilters just starting out or searching for their voice to "experiment, experiment, experiment" to keep moving forward as an artist. "It's easy to find a formula that works, particularly if your work sells, and then



Pockets, 2015



above left: **Afterwards iii**, detail

above: **The Dark at the End of the Tunnel**
44 x 44 inches, 2015

keep on making similar work," she says. But that routine risks boredom. Experimentation and play help keep the work fresh.

Christine doesn't have a specific strategy for sharing her work through teaching, exhibiting, or sales. She pursues opportunities as her business and time allow, and she tries to keep focused on things that relate to the work she's currently doing. The Internet is an invaluable tool for marketing, because it allows her to target her message to people who are interested in textiles. She

also uses the Internet as a tool to broaden her knowledge by researching other artists who explore similar themes or ideas.

For SAQA members, Christine moderates a monthly mixed-media special interest group meeting. The meetings are online so members can drop in and chat virtually about a particular theme. Topics include paper, plastic, foil, Tyvek, wire, and acrylic. The group meets the first Thursday of each month; more information is available in the Members section on the SAQA website at www.saqa.com/groups.

What does the future hold?

Christine plans to continue working as part of her textile groups—Quilt Art and unFOLD—each of which has a different outlook but helps push her to create high quality work. She recently acted as an exhibition juror and would like to do more of that type of work. "It

see "Christine Chester" on page 33



Contemporary art quilts in U.S. museum collections

by Sandra Sider

Reprinted from SAQA Art Quilt Collector Issue 6

We can celebrate the fact that museums in the United States own approximately 1,825 art quilts. As you might expect, nearly 75 percent of these quilts are owned by nine quilt museums across the country, ranging from more than 400 each at the National Quilt Museum in Paducah, Kentucky, and the International Quilt Study Center & Museum in Lincoln, Nebraska, to five at the Virginia Quilt Museum in Harrisonburg, Virginia.

Other museums also have art-quilt collections, including more than 50 pieces in the American Folk Art Museum in New York City; Illinois State Museum in Springfield, Illinois; National September 11 Memorial & Museum in New York City (80); Montgomery Museum of Fine Arts in Montgomery, Alabama; and the Museum of Arts and Design in New York City (103). There are more than 10 in the Baltimore Museum of Art in Baltimore, Maryland; Newark Museum in Newark, New Jersey; Racine Art Museum in Racine Wisconsin; Renwick Gallery of the Smithsonian American Art Museum (35) in Washington, D.C.; and the Tennessee State Museum in Nashville, Tennessee. According to my research, 81 other museums also own art quilts (*see full list in sidebar*), but most of them have only a few, and some have only a single quilt. Only a dozen U.S. museums have major collections of contemporary quilt art.

Research project

I began this project in an attempt to quantify information about art quilts in non-university museum collections. While I used a few online collections of images to gather information, the vast majority of reports came from museum professionals and artists whom I contacted by email with a questionnaire. Altogether, I gathered collection information for 140 museums in the United States.

My census had a secondary goal—to explore whether the term “art quilt” is recognized nationally as a collecting area. My survey gave no definition of the term, but it certainly succeeded in arousing the curiosity of curators across the country. Quite a few wrote back to ask for a definition or explanation.

I also sent a survey to SAQA juried artist members requesting a reporting of their 21st-century art quilts accessioned by museums as separate from earlier quilts. My intention was to determine whether museums have a current interest in the field. I asked for 1970 as the earliest date because I used that date for the museums.

While there certainly were art quilts produced earlier than 1970, I was concerned that many museums might be overwhelmed by my request if I failed to give a terminus date. Also, most curators of contemporary art are charged with material produced in the 1970s and later.

Problem with name of art form

Most museums use computerized databases, and registrars and curators find it difficult to acquire property that cannot be pigeonholed into their database. If the artist or collector describes artwork as “fabric collage” or “stitched textile” or “manipulated cloth structure,” it may become buried in collections of decorative art or textiles. If the art quilt is mostly painted, it could become subsumed within a large paintings department.

You may ask: “Why does that matter? All I care about is that my collection/artwork is in a museum.” It matters because, in general, there is less and less funding in this country for today’s museums to acquire art, and fewer staff members to catalogue it and care for it. Acquisition committees can be quite demanding, and museums have limited budgets specifically reserved for various mediums. When an artist, collector, or dealer attempts to sell or donate a quilt to a museum, the acquisitions committee usually asks the curator, “How does this work fit into our collection? How would it fit into an exhibition or publication?” That curator needs to be able to come into the acquisitions meeting with solid information about other works in the same medium, and she or he hardly ever has enough time to make an exhaustive foray into the collection.

While we might argue that the term “art quilt” is not perfect, I

***Sweat of the Sun,
Tears of the Moon***

Teresa Barkley
64 x 64 inches, 1989

Collection of the Smithsonian American Art Museum,
Renwick Gallery (Washington, D.C.).

Photo by Karen Bell

appeal to everyone collecting and creating quilts as contemporary art to embrace “art quilt” as the main descriptive term. Having a standard term will clarify the medium for curators. It is my opinion that we need to have “art quilt” as one of the standard boxes in museum databases.

Another troublesome problem for this research is the lack of time that most museum staff members can give to deal with inquiries such as the census I was attempting. Several curators kept writing me, promising to send information, apologizing for not finding a few hours to do the work. They could have done the work in 10 minutes if the term “art quilt” was in their databases.

Statistics and trends

My survey inquired about quilts owned by museums dated after 2000. The total was nearly 25 percent—very good news for quilt artists and collectors. Almost all of the museums answering my inquiry are interested in acquiring 21st-century quilt art, with the quilt museums *enthusiastically* interested.

The Virginia Quilt Museum in Harrisonburg, Virginia, for example, recently committed to building its art quilt collection and will soon be contacting regional artists to that effect. When I spoke on the phone with the director



The Family

Carolyn Mazloomi
55 x 46 inches, 1992

Collection of the Wadsworth Atheneum Museum of Art
(Hartford, Connecticut). Photo courtesy of the museum.



***A Narrative of Space,
of Time***

Michael James
46 x 49.5 inches, 2008

Collection of the Museum of Nebraska
Art (Kearney, Nebraska). Photo by Larry Gawel.

about this initiative, she explained that they consider their “region” as extending from the Mid-Atlantic States down into the South. For most museums, an artist or donor must go through a fairly long waiting period while a quilt is considered for possible acquisition by one or more committees. With the Virginia Quilt Museum system, quilts will be pre-selected. If the artist or collector agrees to the terms of acquisition, then the quilt will enter the collection with no delay.

What does “the terms of acquisition” mean? You may have to be willing to donate your art. If you are an artist, perhaps a collector who has purchased your work would be willing to donate a piece. A few institutions hesitate to accept donated works directly from the artist, but there is no rule saying that the

“collector” cannot be a friend or relative. Quilt museums encourage quilt makers and collectors to offer their work for possible acquisition. See the sidebar on page 14 for the names and email addresses of the contact person at nine of the quilt museums mentioned above as owning art quilts.

Most of the art quilts owned by museums were donated. Only 10 percent were purchased, and many of these were purchased with special one-time funding from grants or from a private donor. Even some of the most successful quilt artists have been known to donate a quilt when another one is purchased. The annual acquisition budgets of museums comprise a small pie that has to be divided into many pieces, and museums have to focus on the art forms they already own.

To my mind, the only way to accomplish a major change in the attitudes of museum curators is to flood them with the possibility of establishing art quilts as an exciting collecting category. If we can manage to get enough of our work into museum collections within the next five years or so, the door could open for significant acquisition funding for our particular niche in the art market.

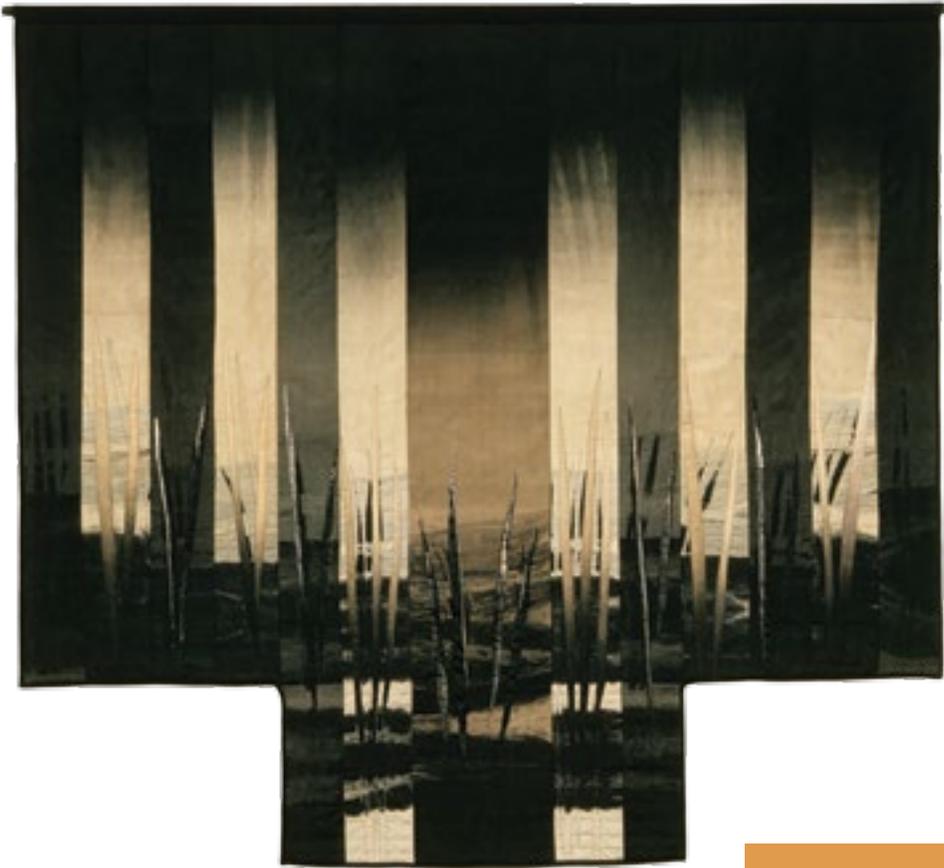
Art quilts are created with high standards of thought and craft. Lena Vigna, curator of exhibitions at the Racine Art Museum in Racine, Wisconsin, certainly would agree:

“New iterations of quilts extend a rich and fascinating history of making. Playing with design, composition, and objecthood, contemporary quilts offer new perspectives on a venerable tradition, blending

U.S. museums owning contemporary quilt art*

Allentown Art Museum (Pennsylvania)
American Folk Art Museum (New York, NY)
Anchorage Museum at Rasmuson Center (Alaska)
Art & Cultural Center of Hollywood (Florida)
Bainbridge Island Museum of Art (Washington)
Ball State University Museum of Art (Muncie, IN)
Baltimore Museum of Art (Maryland)
Blanden Memorial Art Museum (Fort Dodge, IA)
Boston Children's Museum (Massachusetts)
Brigham City Art and History Museum (Utah)
Coral Springs Museum of Art (Florida)
Currier Museum of Art (Manchester, NH)
Denver Art Museum (Colorado)
Fine Arts Museum of the South (Mobile, AL)
Fine Arts Museums of San Francisco: de Young (California)
Fuller Craft Museum (Brockton, MA)
High Museum (Atlanta, GA)
Holter Museum (Helena, MT)
Honolulu Academy of Art (Hawaii)
Illinois State Museum (Springfield)
Indianapolis Museum of Art (Indiana)
Institute and Museum of Fantasy and Play (Princeton, NJ)
International Quilt Study Center & Museum (Lincoln, NE)
Lancaster Museum of Art (Pennsylvania)
Latimer Quilt & Textile Museum (Tillamook, OR)
Maine State Museum (Augusta)
Memphis Brooks Museum of Art (Tennessee)
Mesa Contemporary Arts Museum (Arizona)
Metropolitan Museum of Art (New York, NY)
Mint Museum of Craft & Design (Charlotte, NC)
Missoula Museum of the Arts (Montana)
Montana Museum of Art and Culture (Missoula)
Montgomery Museum of Fine Art (Alabama)
Morris Museum of Arts and Sciences (Morristown, NJ)
Museum of Arts and Design (New York, NY)
Museum of Contemporary Art (Chicago, IL)
Museum of Discovery & Science Young at Art Children's Museum (Davie, FL)
Museum of Fine Arts (Boston, MA)
Museum of Fine Arts (Houston, TX)
Museum of Geometric and MADI Art (Dallas TX)
Museum of Modern Art (New York, NY)
Museum of Nebraska Art (Kearney)
Museum of the Mississippi Delta (Greenwood)
Museum of the National Center of Afro-American Artists (Boston, MA)
Museum of York County (Rock Hill, SC)
National Quilt Museum (Paducah, KY)
National September 11 Memorial Museum (New York, NY)
Newark Museum (New Jersey)
New England Quilt Museum (Lowell, MA)
Neville Public Museum (Green Bay, WI)
Norton Museum of Art (West Palm Beach, FL)
Pacific Northwest Quilt & Fiber Arts Museum (La Conner, Washington)
Philadelphia Museum of Art (Pennsylvania)
Phoenix Airport Museum (Arizona)
Phoenix Art Museum (Arizona)
Quilters Hall of Fame (Marion, IN)
Racine Art Museum (Wisconsin)
Renwick Gallery of the National Museum of American Art, Smithsonian Institution (Washington, DC)
Rocky Mountain Quilt Museum (Golden, CO)
Saco Museum (Saco, ME)
San Jose Museum of Quilts & Textiles (California)
Scottish Rite Masonic Museum (Lexington, MA)
Shelburne Museum (Shelburne, VT)
Sheldon Museum of Art, University of Nebraska (Lincoln)
Solomon R. Guggenheim Museum (New York, NY)
State Museum of Pennsylvania (Harrisburg)
St. Louis Art Museum (Missouri)
Tacoma Art Museum (Washington)
Tennessee State Museum (Nashville)
Tucson Museum of Art (Arizona)
Worcester Art Museum (Massachusetts)
Wyoming State Museum (Cheyenne)
Virginia Quilt Museum (Harrisonburg, VA)
Visions Art Museum (San Diego, CA)
Wadsworth Atheneum Museum of Art (Hartford, CT)
Wyoming State Museum (Cheyenne)
Zanesville Museum of Art (Zanesville, OH)

**Does not include university and library collections*



Marisma (Salt Marsh)

Judith Content

60 x 64 inches, 2000

Collection of the Fine Arts Museums of San Francisco
(San Francisco, California). Photo by James Dewrance.

something intimate and familiar with personal vision.... Because quilts have the potential to resonate beyond the wall and to operate metaphorically as well as aesthetically, they offer a dynamic and compelling approach....," she wrote in an email to the author.

Let's make it easy for more museums to welcome art quilts into their collections, without immediate concern for "market values." With enough momentum from curators as well as from collectors who donate art quilts to museums, the market eventually could develop itself.

Thank you to all SAQA members who filled out the SAQA survey concerning this project. A total of 110 people responded, and that was a huge help. If you know of any U.S. museums owning art quilts not included in the sidebar list, please contact me at sandrasider@mac.com.

Sandra Sider, SAQA past president, is curator of the Texas Quilt Museum, a non-collecting institution, and editor of Art Quilt Quarterly magazine, where a version of this article originally appeared. She is also a quilt artist, with works in six museum collections.

Contacts for quilt museums in the United States for possible acquisition of your work:

International Quilt Study Center & Museum,
Lincoln, Nebraska

Dr. Carolyn Ducey, Curator, cducey1@unl.edu

Latimer Quilt & Textile Center, Tillamook, Oregon

Carol Weber, Board Chair, latimertextile@centurylink.net

Pacific Northwest Quilt & Fiber Arts Museum,
La Conner, Washington

Kathleen Kok, Curator, kathleen@laconnerquilts.org

National Quilt Museum, Paducah, Kentucky

Judy Schwender, Curator, jschwender@quiltmuseum.org

New England Quilt Museum, Lowell, Massachusetts

Pam Weeks, Curator, curator@nequiltmuseum.org

Rocky Mountain Quilt Museum, Golden, Colorado

Karen Roxburgh, Executive Director, karen_r@rmqm.org

San Jose Museum of Quilts & Textiles, San Jose, California

Nancy Bavor, Curator, nancy@sjquiltmuseum.org

Virginia Quilt Museum, Harrisonburg, Virginia

Gloria Comstock, Curator, curator@vaquiltmuseum.org

Visions Art Museum, San Diego, California

Beth Smith, Executive Director, beth@visionsartmuseum.org

Museum tour, Michael James highlights of *Creation to Curation* conference

by Cindy Grisdel

One of the highlights of the 2017 SAQA Conference, *Creation to Curation*, was a trip to the International Quilt Study Center & Museum (IQSCM) in Lincoln, Nebraska. Conference attendees were treated to guided tours of the recently opened SAQA exhibit *Layered Voices*, as well as an exclusive behind-the-scenes tour to glimpse pieces from the museum collection not currently on display.

The day began with a shuttle bus ride to the museum, where we were ushered into a beautiful, light-filled atrium on the second floor. After a welcome by Leslie Levy, the center's executive director, Dr. Marin Hanson gave a lecture on the center's international collection of quilts.

Hanson is the curator of exhibitions at IQSCM and oversees the museum's collection of quilts outside the West. Asking why we should care about world quilts, Hanson argued that quilts around the world share many common characteristics, including dynamic lines, universal shapes, novel techniques, and expressions of identity. Learning about these quilts creates connections and helps to bridge the gaps between different cultures.

Attendees were separated into four smaller groups for the tours. Each group got a guided tour of the *Layered Voices* and *Quilt Japan* exhibits, the Luke Haynes *Log Cabins* exhibit, behind the scenes in the storage and work areas, and a look into the

Textiles, Merchandising and Fashion Design department classrooms and galleries at the University of Nebraska–Lincoln. This last tour featured a short talk in one of the gallery spaces by Michael James, one of the pioneers of the art quilt, who is on the faculty at the university.

As part of the behind the scenes tour, IQSCM curator of collections Carolyn Ducey talked about several quilts not currently on display. These included an early Jean Ray Laury appliqué piece, a pieced quilt by Michael James from the beginning of his career nearly 40 years ago, an early pieced quilt by Nancy Crow, a

Carolyn Ducey, IQSCM curator of collections, discusses works in the collection.

photo by Deidre Adams





left: Bill Reker, SAQA's director of global exhibitions, admires IQSCM's storage system
above: The SAQA exhibition *Layered Voices* made its debut at IQSCM.

below, right: Gwyned Trefethen, left, was presented with the 2017 Yvonne Porcella Volunteer of the Year Award by Lisa Ellis, SAQA president. Denise Oyama Miller (not pictured) was co-honoree of the VOY award, winning in the Reps category.

photos by Deidre Adams

civil rights appliqué quilt by Alabama artist Yvonne Wells, and a Welsh wholecloth quilt that is believed to be the oldest quilt in the collection. Participants were able to see these quilts up close and ask questions about them.

Most of the quilts in the IQSCM collection are stored in acid-free boxes and refolded once every two years by a team of volunteers. But some have to be in flat storage because they cannot be folded for various reasons. It was fascinating to see the pieces stacked in large metal rolling cupboards, including a quilt made entirely of buttons that weighs nearly 40 pounds, and one made of tiny pieces cut out of wool military uniforms. There was also a beautiful white whole cloth quilt with exquisite stitching from France.

Layered Voices opened at the IQSCM on April 4 and will be on display until July 30. It showcases a wide variety of work by SAQA artists speaking to the concept of layers in many different formats, from Regina Benson's

Core Sample exploring the concept of the Earth's layers of rock, to a digital piece by John Lefelhocz titled *Of Irritability and Salinity* that uses layered LED lights, to Roxanne Lasky's layered coat *Migration.Souvenir*. These art pieces were in a gallery adjacent to the *Quilt Japan* exhibit, which features a curated selection of work from the 2013 Quilt Japan competition.

The *Log Cabins* exhibition by Luke Haynes was thought-provoking on many different levels. The exhibit consisted of 50 bed-size log cabin quilts that were made of black, white, and red fabrics reclaimed from old clothing and linens. The artist had requested that the quilts not be hung on the wall, so the curators came up with a novel presentation of open grid metal structures. Each structure held one quilt hanging in the center that could be seen from both front and back. The rest of the quilts were tossed seemingly haphazardly across the supports, as though they had just been used. Assistant curator of exhibits Jonathan Gregory was on hand to lead an interesting discussion about

the way the exhibit came together and how visitors reacted to the non-traditional presentation.

Another conference high point was the Lightning Talks given by 16 SAQA members on a variety of topics. Each presenter had 20 slides and 20 seconds to speak about each one. It's a fast-paced, fun way to share information that SAQA first introduced at the 2016 conference in Philadelphia. This time, the talks were spread out over two days on Friday and Saturday. It was a great way





Michael James was the conference keynote speaker.

photo by Cindy Grisdela

to get to know our fellow members better and learn something new in the process. Topics included *The Joy of the Exhibition* by Colleen Kole, *Mixing the Media—Painting and Fabric* by Lorie McCown, *Abstracting from Reality* by Lisa Flowers Ross, *How to Build a (Quilt) Bomb* by Mary Vaneecke, *Wrap and Rust Dyeing* by Maggie

Vanderweit, and *On the Curve—the Drama of Dimension* by Regina Benson.

The conference finale on Sunday was a keynote presentation by Michael James titled *40 Years in the Studio*. James said, “In all those years, I’ve been trying to give visual form to the possibilities of what I saw a quilt

see “Conference” on page 30

Mark your calendars for the 2018 conference:

TEXtiles: Art, Community & the Riverwalk

San Antonio, Texas, April 5-8, 2018



Conference attendees enjoy speakers at the opening reception

Selections from

Made in Europe

Made in Europe showcases 30 art quilts from artists in the SAQA Europe/Middle East region. The quilts celebrate geographical features of the region — mountainsides in Italy, England's "green and pleasant land," birds in Sweden, and local flowers in abundance. Abstract works reflect wintery walks on the shore, and thought-provoking designs highlighted by text command your attention.

These art quilts show the wide variety of design and techniques used to make textile art throughout this equally varied SAQA region. Many of the works are created using a maker's own hand-dyed fabrics, others are hand-painted, and some incorporate digital images.

These quilts can be seen this summer at the AQS QuiltWeek in Grand Rapids, Michigan, Aug. 16-19. We are proud to feature selections from the exhibition here in the *SAQA Journal*.

For more information on the exhibition, visit saqa-europe-middleeast.blogspot.co.uk.



Stephanie J. Crawford

United Kingdom

And then three come along at once ...

42 x 32 inches | 2016

Bodil Gardner

Denmark

A Modern Greek Tragedy

42 x 38 inches | 2016



photo by Stuart Byrom

Elizabeth Byrom

France

Dinan Sous la Pluie

43 x 29 inches | 2016



photo by Peter Gardner



Karin Østergaard
Denmark
Black Sun
52 x 37 inches | 2015

Sabi Westoby
United Kingdom
Southbank 13
46 x 27 inches | 2016



Sandra M. Newton
United Kingdom
One Day
55 x 27 inches | 2016



Elsbeth Nusser-Lampe
Germany
Ranunculus and Myosotis
39 x 38 inches | 2015

April 2016

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ABM International rolls out it's new computerized robotics system with exciting new features and capabilities only imagined until now!

ABM calls on it's industrial past to push the future. In 1983 ABM installed it's first computerized robotics system on an industrial quilting machine. Shortly thereafter ABM received a patent for computerized robotics quilting (4,505,212).

The transition of industrial robotics to ABM International's **Innova** line of quilting machines was natural. The new **AutoPilot** computerized robotics for Innova evolved at a rapid pace as the system of choice with a reputation for being user friendly and easy to learn. The leaps and bounds of technological advancement during the past two decades has driven AutoPilot to a new level that quilters of all abilities are sure to appreciate.

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- Customize your own personal workspace to show only the features used most often.
- Re-color the software scheme, highlight a single icon to optimize for teaching, or just create a peaceful workspace.
- Work on multiple projects at one time.
 - Create and save Pattern Pads specific to customers, genres, favorites, or any custom group you like.
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- See improved features in **Edge to Edge** like our super cool automatic multiple row gap and offset adjustment!
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- Draw with your finger onscreen and stitch instantly, or save as a pattern for future use. Split, divide, flip, rotate, and resize to your heart's content.
- Make fine adjustments with new customizable increment settings for nudge and rotate.



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AutoPilot Mach 3 increases speed and improves accuracy. The possibilities are endless with the tools provided in AutoPilot Mach 3! You've seen ABM International introduce many new patented specialty items such as **PantoVision** (9,267,222), **Sequin Stitcher** (9,074,309), and **Innova Sketch** (9,010,259 B2).



Watch as ABM International continues on its innovative journey and enjoy the rewarding results brought to Innova and longarm quilters around the world!

www.innovalongarm.com
1888-99Quilt



SAQA member gallery: *Cross purposes*



Joan Sowada

Remembering When

31 x 46 inches | 2012 | www.joansowada.com

How we perceive the present makes our memories pliable. The more times we repeat a memory, the more it suits us. Fact or fiction?

Susie Monday

Altar: Wisdom of Dry Places

29 x 19 x 2.5 inches | 2016

www.susiemonday.com

Are the hands of this desert handmaiden open for blessings or nailed to a cross?



Cathy Perlmutter

Blue Crosses, Blue Shields

52 x 38 inches | 2016

This quilt evolved from play with denim crosses. I realized jeans' back pockets are shaped like shields!



Maggie Vanderweit

Left in the Rain

57 x 47 inches | 2016 | www.stonethreads.ca

Dry and safe inside, I watch the rain. The shears are outside and ruined.





Nelda Warkentin

Birch Crossing

45 x 36 inches | 2013 | www.neldawarkentin.com

The complexity of crossings in the Maine woods inspired this Autumn abstract.



Debra Goley

Agave Sun Dance

42 x 33 inches | 2016 | www.debragoleyart.com

Four o'clock shadows juxtapose lines of a crossbeam structure with cacti below.

Roxanne Schwartz

Pillow 3 – Winter Insomnia

26 x 40 inches | 2016 | www.roxanne-schwartz.com

Snarled stitching and fibrous debris interrupt a dark night's sleep. The mind quiets, shrouded by translucent covers. Unfinished stories awaken repeatedly.

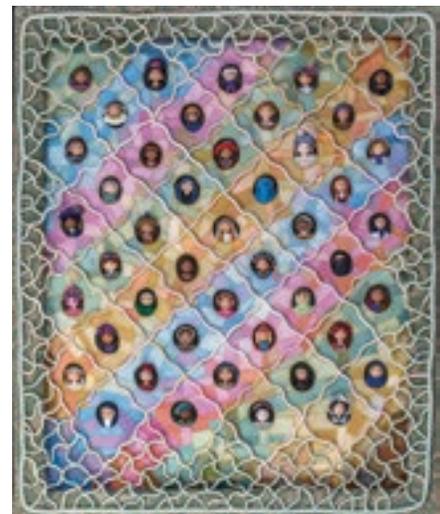


Salley Mavor

Cover Up

30 x 24 inches | 2016 | www.weefolkstudio.com

This collective portrait of women shows each with a head covering reflective of a time, social class, or place.



Upcoming themes and deadlines:

Happy Life: June 30

The Great Outdoors: Sept. 30

See submission guidelines at www.sqa.com/journal-gallery

An introvert's guide to thriving in art world networking

by Jennie Johnston

The world would be such a gentle place if I could just work in my studio and not have to meet anyone or promote myself. Have you heard yourself saying that? Do you dread art openings, conferences, or that moment at your local gathering when everyone else seems to know one another and you feel like an outsider?

If you identify with one or more of these scenarios, you probably have some qualities of an introvert. But this is not something that should hold you back or make your life as an artist a hassle. Despite feeling as though you're surrounded by bubbly, chatty people in these scenarios, introverts have the skill set to connect and network in a very rewarding way. All you have to do is follow some basic steps that will help you network on your own terms and not make unreasonable expectations for your more sensitive self.

Introversion and extroversion have been personality distinctions for many decades. Carl Jung, the founder of analytical psychology, used the terms. Devora Zack, author of *Networking for People Who Hate Networking: A Field Guide for Introverts, the Overwhelmed and the Underconnected*, provides a great overview of the two. She explains that introverts are given a bad reputation for being withdrawn, shy, or antisocial. Introverts focus on ideas and thoughts, are inner-directed, think to talk, energize alone, prefer one-on-one interactions, need concentration, and value privacy, while extroverts focus on events and people, are outer-directed, talk to think, energize with others, need

diversions, prefer groups, and value public sharing.

What's important to understand when deciding which category you are in is that this is a spectrum. People are rarely one or the other. Instead they may identify with qualities from each category. What's important is not to bemoan your qualities, but to identify them, understand them, and work with them. If you have mostly extrovert qualities, then you're probably doing just fine networking in the art world.

If, on the other hand, you identify as an introvert, you may struggle with how artists are expected to engage to be successful. One of my personal career goals for this year is to make networking a priority. Let's focus on some strategies that will help us thrive in social situations.

Research

Before you attend a local SAQA meeting, do some research. Find out the names of members in your area. Contact the organizer via email to introduce yourself and check out some of the members' social media feeds. This strategy can also be applied to retreats, conferences, and gallery openings. What you're trying to do here is become comfortable with a future environment. Walking into new places or scenarios can be so intimidating that sometimes it's easier to opt out. Researching ahead of time can calm your nerves and prepare you for possible encounters.

Before heading to an event, clarify your goals. Are you attending this event to extend your social circle,

meet like-minded artists, or get feedback on your work? Research can help you decide which events to attend. With a specific goal in mind, the anxiety of all the other possibilities fades into the background. Knowing as much as possible about an event does not mean that you will choose a winner every time, but it will help you prioritize. After choosing the event you will attend, it's time to focus on your most important asset: yourself.

Put your best foot forward

A sure way to sabotage yourself before you begin making connections with others is feeling bad about yourself. Everyone has self-esteem issues, but for introverts these feelings can be debilitating. Feeling the best you can in your skin will bolster your confidence and can help keep your energy flowing. If your nerves tend to get the better of you, create your own comfort zone. Meghan Wier in her book *The Shy Girl's Guide to Career, Networking and Getting the Most Out of Life*, suggests taking a talisman with you. Select something that anchors and soothes you: a worry stone, a picture, or a note that reminds you why you are there. Dress smartly but comfortably, smile, and keep your body language open. You may also want to wear something special like a bright pin or scarf, as these objects can be conversation starters.

So what will you say when someone inquires who you are and what you do? Be ready by preparing an "elevator speech."

Your elevator speech

An elevator speech is what you would say to introduce yourself in about 30 seconds. Of course you could take longer, but what you want to do is write an introduction about who you are and what you do. Rehearse this speech over and over until it flows naturally. I first learned of this concept in a book by Gigi Rosenberg, *The Artist's Guide to Grant Writing*. I will be attending my first artist retreat this spring and plan to have my elevator speech perfected by then. You never know who you'll meet when or where. It's best to have a clear and concise statement that you can use on the spot.

Pace yourself

In an ideal world, we would all have limitless energy to socialize. But introverts have less socializing energy than others. If large groups overwhelm you, avoid crowded areas at an event. If you feel overstimulated, go on a short walk. Take some deep breaths and keep your goal in mind. If you go to a gallery opening and don't see anyone you know, wait. When you see someone else alone, take the opportunity to introduce yourself.

Events often offer the opportunity for volunteer tasks. This is a good way for introverts to meet people because it provides a purpose. Rather than stand awkwardly in the corner for 20 minutes, you can pour wine for other guests or give out name tags at registration. These tasks remove the awkwardness of coming up with an opening line, let you scan the crowd for people you would like to connect with, and put you in a friendly role from the beginning.

Create meaningful connections

Introverts are not going to win the contest for the most contacts made in one evening of networking. We concentrate on quality rather than quantity. If you come away from an event with one new person with whom you created a genuine connection, that's success! As your comfort level rises with these types of encounters, the numbers of connections likely will, too. But do not underestimate the power of making a real relationship that you can nurture into the future.

Follow up

Once you have made that new contact, follow up with them. You need to keep in touch and maintain new contacts for the relationship to continue. So follow the person on Instagram and remind them of your meeting in a message, send them an "it was nice to meet you" email, or even go old school and send them a thank-you note. Use the medium that suits your personality best, but follow up and keep in touch.

Retreat to recharge

Conferences and retreats are social events. In many cases, there's a social gathering planned for every waking hour of the day. Trying to keep pace with an extrovert will lead many introverts to break down. Plan downtime for yourself. Plan to be alone. It is not negotiable for us. We need to recharge our batteries so that we can be our best when out there. It may mean missing a few events in the schedule, but being at our best at some is better than being too exhausted to participate in most.

Repeat

The reality of living in our busy world is that sometimes even with all of our best intentions, we don't succeed at meeting our goals. Give yourself a break and be okay with not being perfect. This is a marathon, not a sprint. Sometimes an event will not meet your expectations and you can decide whether or not it's worth trying again. If one-on-one meetings at coffee shops work better for you than crowded art openings, that's fine. Just find your way and continue to meet people and make contacts. Because the truth is, everyone is a social being on some level; we just need to find our niche and work in it. As author Meghan Wier says: "Reach within yourself for the personal strength to reach out to others. We must make and nurture connections with people around us to be successful ourselves."

Jennie Johnston is a SAQA member based in British Columbia, Canada.

Article resources

The following resources provide a wellspring of information about networking and are the sources for the guideposts in this article.

Books

Confessions of an Introvert: The Shy Girl's Guide to Career, Networking and Getting the Most out of Life by Meghan Wier

Networking for People Who Hate Networking: A Field Guide for Introverts, the Overwhelmed and the Underconnected

by Devora Zack

Websites

www.introvertspring.com
gigirosenberg.com/blog/
www.saqa.com/welcome

Water — it's everywhere! The majority of the earth's surface is covered by water, and more than half of the human body consists of water.

This exhibition encouraged artists to interpret one of the most vital resources on earth in their own individual style, whether abstract, graphic, or representational. Perhaps it's because juror Linda Gass combines environmental activism and artmaking to bring awareness to land use and water issues in California, or perhaps it's because water plays an essential role in our survival, many of the pieces included revolve around the effects of human activity on the availability and viability of the water around us.

H₂Oh! draws on a well of beauty, reverence, and contemplation. The patterns, textures, and layers in the artwork call attention to the importance of the subject matter.

H₂Oh! premieres at the National Quilt Museum, Paducah, Kentucky, June 23 — September 19, 2017.

Selections from

H₂Oh!



photo by Joop van Houdt

Els van Baarle
Zeeland
120 x 40 inches



photo by Gerhard Heidersberger

Barbara W. Watler
Fishing
34 x 42 inches



Susan Else
Memory of Water
24 x 20 x 12 inches

photo by Marty McGillivray

photo by Andy Payne



photo by Susan Byrne

Nancy Crasco
Didymo
60 x 60 inches

Alison Muir
Wrecking the Reef
78 x 34 inches

Erika Carter
Ponderings V
42 x 38 inches



Martha Wolfe
Sacramento River Chinook
30 x 24 inches



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Editor

from page 4

ways to save time. How few letters can I type in the search window and still get what I seek? Can I sign my emails with initials, and not even include the dash before them? Can I sum up disdain for most things by simply writing one word? Sigh!

I can do all these things and I do. The past month I have found more and more shortcuts. After all, no one lives forever. Best to make time for the things that matter as I keep up with the trends, I tell myself. I'm hip!

But let's face it. All those marks I love so well are designed to make people effective communicators. They are magic tricks used to create stories richly written with commas, descriptions, emotions. They were never meant to be part of a wider conversation.

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The conference will feature Fran Skiles's class, "Paper Collage - Printing/Painting"; Susan Carlson's class, "Fabric Images"; Jane Sassaman's class, "Abstracting From Nature"; and Katie Pasquini Masopust's class, "Fractured Landscapes".

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



But today, communicative shortcuts are becoming entrenched in everyday usage. Should sentences become strings of single letters—as I sometimes worry they will—I'll stop short. A series of letters that I can only imagine vocalized as grunts, would require context for every subject; no one could explore and enjoy a vast range of unfamiliar subjects. Already words have so many missing syllables formerly in standard use, that when I communicate outside my own industries I can barely comprehend what people are saying. I sometimes ask trendy people to speak in actual words.

I still love the shortcuts. But I love the language more. It is our stories that bind us together. BTWLOL, the right word matters. ▼

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Conference from page 17

could be.” He gave an overview of his career as seen through the different studios he has worked in, from a corner of a family room in the beginning to a spacious loft area custom built for his studio practice in later years. Currently, James works in a basement studio at the University of Nebraska, the first time he has had a studio outside his home. “It isn’t the space in itself, it’s what you do in it that’s important,” he said.

In the early years of his career, James created a recognizable body of work using color gradations and strip-piecing techniques, and he won numerous awards for his quilts. Beginning in 2002, he began experimenting with a digital textile printer

at the University of Nebraska, and his work changed. “I enjoyed shaking things up,” he said, noting that it was time to “clear the decks and start over.”

James’ more recent work uses both painted and printed fabrics in somber tones of black, white, and gray, with little color. This work coincided with a painful period in his personal life, as in 2009 he became the caregiver for his late wife as she struggled with early onset Alzheimer’s disease. His work eventually helped him navigate the grief and loss that comes with the end of life.

In the last year, James went on a study trip to India and came back inspired by what he saw there. With

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70 yards of new fabrics and thousands of images, he sees a return to a much more dynamic color palette.

Conference attendees also had the opportunity to attend breakout sessions on four topics. *Museum Acquisitions* and *International Quilt Study* were both led by IQSCM staff, *Crafting Effective Presentations* was taught by SAQA member Candace Phelan, and *Be the Juror*, a firsthand look at how an exhibit is juried, was presented by SAQA executive director Martha Sielman.

A panel of student artists from the Lincoln area discussed the topic *Let it Happen: Iterative Design Basics*, and a panel of local artists gave us a window into their worlds in Nebraska with *Prairie Perspectives*.

Attendees enjoyed the opportunity to get together in small groups for Friday Night Out dinners and the popular Spotlight Auction of small donated quilts during the Saturday night banquet.

The opportunity to network with other creative people is always one of the best parts of attending a conference. Meeting new people and reconnecting with old friends is part of the fun. Sometimes interesting opportunities come out of those connections. Pat Kroth, SAQA rep for Illinois, and some of her fellow Midwest reps came up with an idea for a regional show at a SAQA conference. That show, *Deeply Rooted*, featuring 32 art quilts from SAQA members from Illinois, Iowa, Nebraska, and Wisconsin, was on view at the Great Plains Art Museum just a block away from the hotel during the conference. ▼

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

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Christine Chester

from page 9

was a privilege to get to see a wide range of quilts that were made as a response to a theme, rather than just those that end up in the exhibition," she says.

And, she's writing a book. Right now Christine is doing research, making samples, and taking photos. The book will be based on the mixed-media processes she loves and a course she teaches called *Poetry of Decay*.

Visit christinechester.com to see more of Christine's work and read about her process and inspirations. ▼

Cindy Grisdelo is a SAQA JAM based in Reston, Virginia. See her work at cindygrisdelo.com.

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Information & Registration:

<https://tickets.thedairy.org/Online/NEXT>

<https://tickets.thedairy.org/Online/BusbyWorkshops>



The logo for QuiltWeek, featuring a stylized 'Q' and 'S' in a purple diamond shape to the left of the word 'QuiltWeek' in a pink, sans-serif font. Below it, the tagline 'CREATE, INSPIRE, ENJOY TOGETHER' is written in a smaller, teal font.

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Schroeder Expo Center

NATIONAL BRAND PARTNER **JANOME**
WHAT'S NEXT

Detail: SPUTNIK STARS by Joanne Adams Roth

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Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, at 860-530-1551 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/journal-submit.

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2017 Issue 4 July 20, 2017

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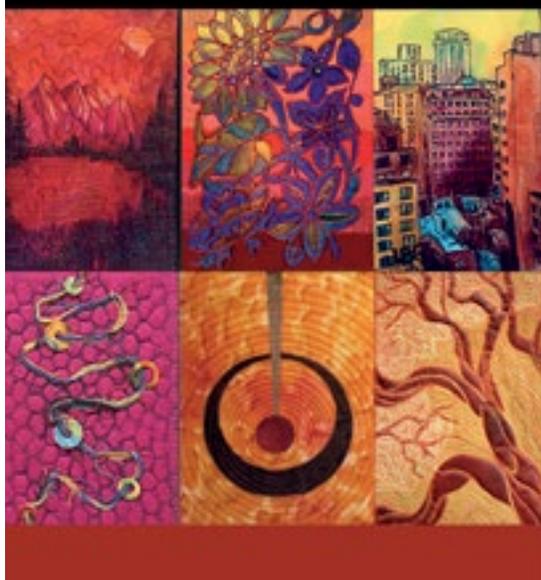
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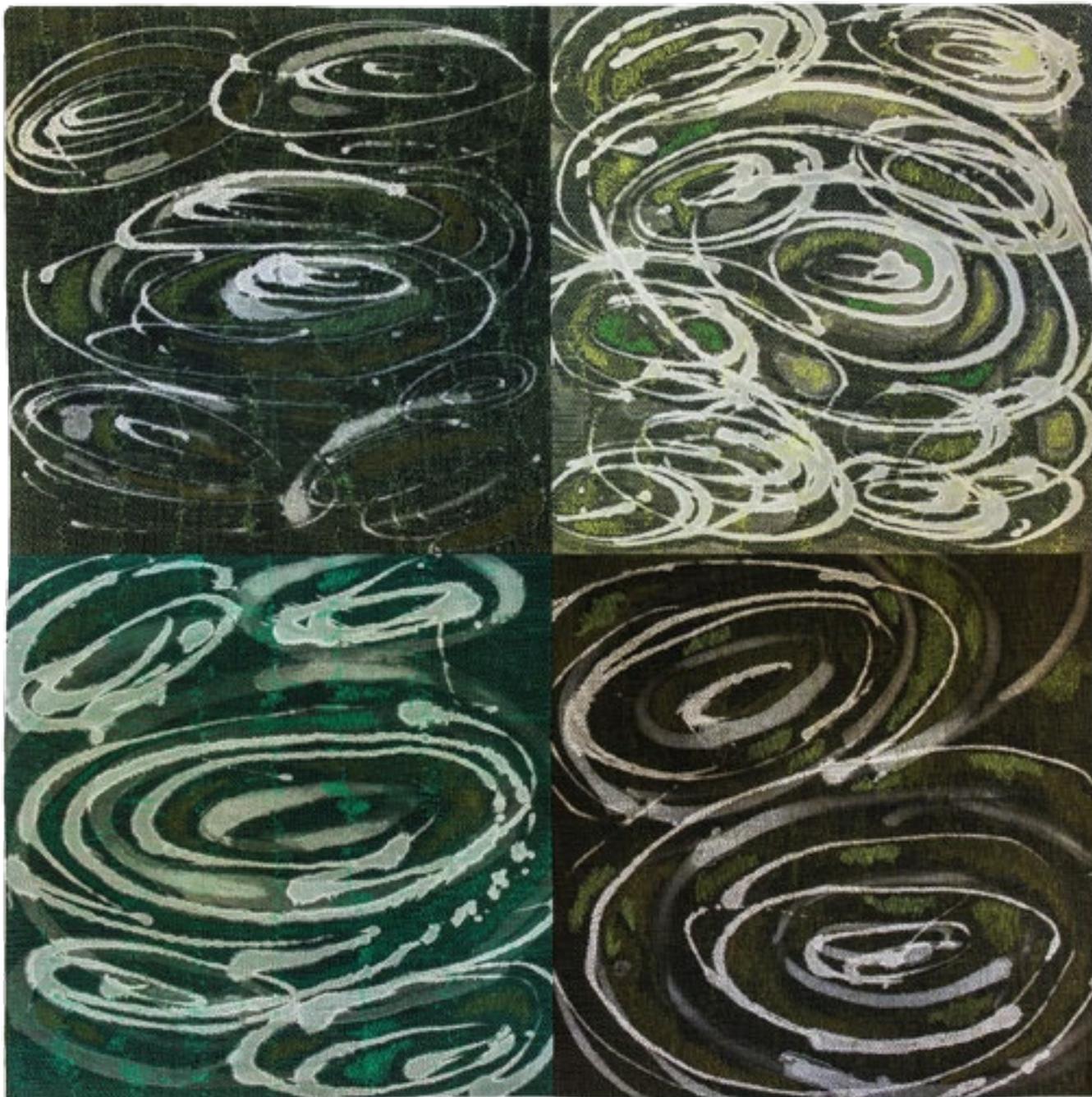
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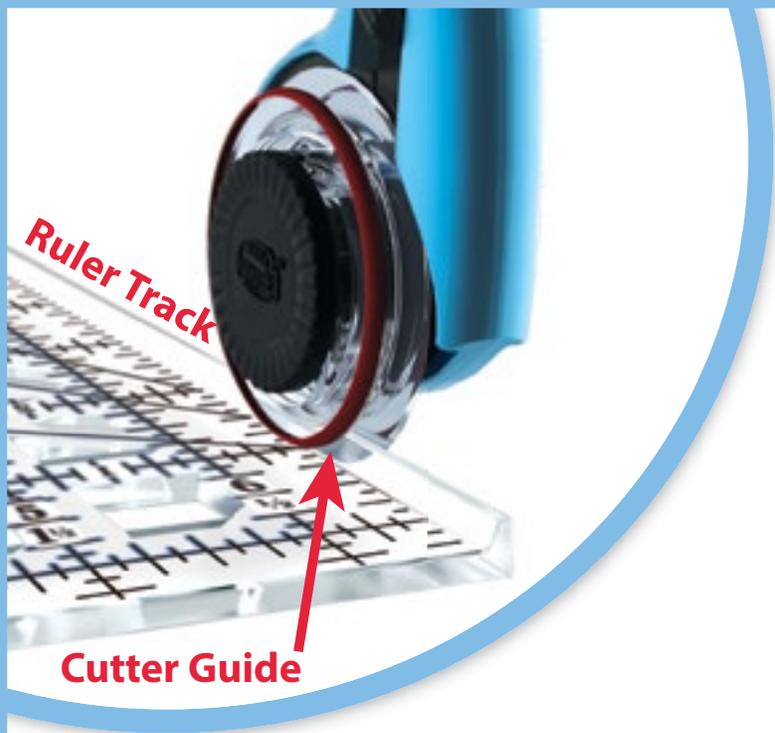
Rainy Day Dora Creek #10

61 x 60 inches

... puddles of black water hold the earth and bits of sky ... drowned brown leaves of eucalypts ... casuarina needles ... and feathered creamy filaments of flowers.

photo by Garrick Muntz

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