

SAQATM JOURNAL

STUDIO ART QUILT ASSOCIATES

2021 | Volume 31, No. 2



INSIDE: ARTISTS PAT BUDGE & KEVIN WOMACK • VIRTUAL EXHIBITIONS • ILLUSION OF REALITY THROUGH COLOR • SUCCESSFUL BOOK WRITING TIPS • INSPIRED • MEMBER GALLERY • MUSICA! • JURIED ARTIST SHOWCASE • MIDWEST VIEWS

IN THIS ISSUE

FEATURE ARTICLES:

Featured Artist: Pat Budge	10
How to be a successful book author	17
Hone representational art with color magic.....	22
Profile: Kevin Womack.....	30

COLUMNS:

Editor's Notes.....	3
Thoughts from the president.....	4
Inspired by determination: Sandra Bruce.....	39

GALLERIES:

SAQA Global Exhibitions: <i>Musical!</i>	8
Member Gallery: <i>Along Came A ...</i>	20
Juried Artist Showcase	28
Regional Exhibition: <i>Midwest Views</i>	34



SAQA NEWS

SAQA board appointments	5
Curate a SAQA Virtual Exhibition	14
In Memoriam	38

ON THE COVER:

Jenny Knavel
Lilies: Eclipse
 34 x 34 inches | 2018
 From *Midwest Views*

QUICK NOTES

To find out more about SAQA, contact Martha Sielman, executive director, by phone at 860.530.1551, or by email at execdirector@saqa.com.

Explore varied resources on our website at www.saqa.com. Annual membership levels for U.S. and international members, listed in USD, are: Artist/Associate, \$80; Juried Artist, \$145; and Student, \$45 (must present full-time student ID).

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt. Through exhibitions, resources, publications, and membership, we seek to increase appreciation for the art quilt as a fine art medium and to support our members in their artistic and professional growth.

The *SAQA Journal* is published four times a year. To submit articles or story ideas, contact Diane Howell, *SAQA Journal* editor, at editor@saqa.com. Review submission guidelines at www.saqa.com/journal-submit.

For delivery questions, contact circulation@saqa.com.

For advertising information, visit www.saqa.com/ads.



BOARD MEMBERS

PRESIDENT

Deborah Boschert
 Lewisville, Texas

VICE PRESIDENTS

Dolores Miller
 San Jose, California

Mel Beach
 San Jose, California

TREASURER

Gwyned Trefethen
 Cohasset, Massachusetts

SECRETARY

Jayne Gaskins
 Reston, Virginia

Holly Brackmann
 Ukiah, California

Earamichia Brown
 McKinney, Texas

Jette Clover
 Lier, Belgium

Shannon Conley
 Moore, Oklahoma

Vivika DeNegre
 Guilford, Connecticut

Carolyn Ducey
 Lincoln, Nebraska

Cynthia Friedman
 Merion Station, Pennsylvania

Claire Passmore
 Chalgrove, United Kingdom

Candice Phelan
 Wellington, Florida

Sara Trail
 Antioch, California

Maggie Vanderweilt
 Fergus, Ontario, Canada

EXECUTIVE DIRECTOR

Martha Sielman
 Hebron, Connecticut

SAQA JOURNAL

EDITOR

Diane Howell
 Chandler, Arizona

DESIGNER

YellowDog
 Denver, Colorado



Go Green!

You can choose to read the *SAQA Journal* online only. Login to mySAQA (www.saqa.com/mySAQA) and select Manage Your Account.



Maybe we all just need a spa day

by Diane Howell

I can remember when true upheaval in my life was a spelling change I hadn't instigated. For quite a while, I questioned whether to go along with the trend to spell "ok" with two letters or just continue on with "okay." I'm sure you were similarly conflicted—how could you not be?

Truth be told, I've never made up my mind if I'm okay with ok. But I am definitely all right with this issue's lineup of stories.

Let's first consider Lilo Bowman's article on how she approached the task of writing her book, *Love Your Creative Space*, for C&T Publishing. Should you decide to create a tome of your own, you will want to know how Bowman met hard deadlines on the way to a successful finish. What was one of her first steps? She created a nurturing space in which to write. On page 17, learn where Bowman, editor-in-chief at TheQuiltShow.com, settled in to keep her daily appointment at the keyboard.

Next, let's foreshadow the approachable concepts found in Kestrel Michaud's article on how to select hues to accentuate reality in

representational art. Whew! Turns out, it takes a lot of planning to look natural. In her article, Michaud presents four challenges to solve, the first being how to make an object appear pure white. What's the answer? You might say that only The Shadow knows. Turn to page 22 to see the solution.

This issue also brings you two artist profiles: Pat Budge of Idaho and Kevin Womack of Virginia, on pages 10 and 30, respectively. And in addition to our usual three galleries, we have added a regional exhibition, *Midwest Views*, which hails from the Illinois & Wisconsin region. See selections from this traveling exhibition on page 34.

The issue concludes with our *Inspired* column, which showcases an upbeat artwork by Sandra Bruce. It is a portrait of Yayoi Kusama, a distinctive artist who is herself an inspiration. Read about both the quilt and the artist who inspired it on page 39.

The artwork on this page was plucked from entries to the two-page Member Gallery: *Along Came A ...* . I had a run-in with a machine that looked just like this beast before I treated it to several spa days. I hope the piece gives you a laugh, as it did me. How could it not? You can see pieces selected for this theme on page 20.

That's all the room I have this time. Until next issue, okay? ■

Lena Meszaros *Revenge of the Sewing Machine (White Dragon)*

43 x 45 inches | 2018

Photo by Flavia Raddavero



SAQA Trunk Show promotes art quilts in diverse settings

by Deborah Boschert



You know those tools that have several flip-out features that can be used in all kinds of situations? They seem to be good for everything. SAQA's Trunk Show is our multitool! It is an excellent project that helps us achieve our mission to promote the art quilt in many ways.

The trunk show is a collection of 10 x 7-inch art quilts made and donated by members that are mounted on a black backing board and packaged in plastic sleeves. The collection exhibits an enormous array of materials, techniques, and styles. The submissions are divided into "trunks," and these collections travel all over the world to various groups. The trunks are shared, used, displayed, and explored in many different ways. Each Trunk Show runs for three years, and then the quilts are sold in the SAQA online store with proceeds shared between SAQA and the artist. (Did you have a chance to buy one in February?) This project has been ongoing for more than ten years, and we've just wrapped up another three-year cycle.

That means we have the opportunity to build another Trunk Show and your work can be included!

SAQA gives our members many opportunities to exhibit or donate artwork, but the Trunk Show is unique. It is different from the Benefit Auction, which comes around every year and is a fundraiser for our organization. It's also different from the Spotlight Auction, which occurs as part of our annual conference. And it's different from our juried exhibitions, because we accept all submissions. The Trunk Show is special because its goal is to allow many people to experience art quilts in an up-close and personal way. It is an excellent tool for education and outreach.

We displayed several of the art quilts from the last Trunk Show at the SAQA booth in Austin at QuiltCon in February 2020. It was so fun inviting people into our booth to look more closely at the tiny works of art. Many visitors spent time examining the details and trying to wrap their minds around the idea that these small pieces of art could be called quilts. I enjoyed several interesting conversations about the precise stitching, beautiful colors, and unexpected combinations of materials.

I also had the opportunity to view a Trunk Show at a regional meeting

in Maryland years ago. We sat in a big circle and passed around each piece, admiring all the details and reading the artist statements. Then we did an insightful exercise that gave us experience in critique and how to describe art.

Trunk Shows have been exhibited at local libraries, shared with school kids, displayed at quilt guilds, and included as programs for developing artists.

Please consider submitting a small art quilt for the next Trunk Show. We're eager to see your work! We welcome all entries whether you're an award-winning, longtime artist or a new member just beginning to explore art quilts. All techniques are welcome—piecing, appliqué, digital imagery, handwork, painting, embellishment, surface design, collage, or any other method you use to create a piece that fits SAQA's definition of an art quilt. That definition is "a creative visual work that is layered and stitched or that references this form of stitched layered structure."

Submissions are due September 30; they will travel through December 2024. You can find all the details at saqa.com/trunkshow. ■

Future president, new board appointments announced



Mel Beach

At its annual retreat, the SAQA Board of Directors elected **Mel Beach to be the next board president.** Her term will begin in April 2022 at the conclusion of our annual conference in St. Petersburg, Florida; she will succeed current president Deborah Boschert. Mel will serve as co-vice president alongside Dolores Miller until next year's conference ceremony.

Mel lives in San Jose, California, and is a member of the Special Events and Education committees. She is the organizer for SAQA Summit in San Diego, which is now planned for September 2022. She has recently joined the Education Committee and organized a Special Interest Group based on professional development, social media, and building a successful website. She also has just taken on the role of chair for a study group charged with making recommendations to the board about future virtual conference events.

Mel brings thoughtful, dedicated leadership to the board in addition to her enthusiastic love for art quilts. We are excited for her role in SAQA's future growth and development.



Claire Passmore

We also welcome two new members to our SAQA Board of Directors, Claire Passmore and Jette Clover. Their long involvement with the art quilt movement is a valuable asset to SAQA, and we are fortunate to have them serve SAQA in this capacity.

Claire Passmore

Chalgrove, United Kingdom

Claire is a British artist whose stitched textiles are exhibited internationally. In addition, she has numerous pieces held in private and corporate collections.

Throughout her life, Claire has been a professional teacher, working with young children, teens, adults, and young refugees. She teaches a variety of art quilting techniques, and in 2019 was invited to be a presenter and tutor at the 5th International Quilt Symposium in Shaoxing, China.

She is a founding member of the bilingual art textile group Six Dames as well as a number of other groups and organizations. In 2017, Claire became a SAQA Juried Artist member.

Claire has joined the Exhibition Committee and will be the chair for the Innovative/Collaboration



Jette Clover

Subcommittee charged with looking at ways for SAQA to collaborate with artists in other media, such as the upcoming collaborative exhibition with the National Basketry Organization.

Jette Clover

Lier, Belgium

Jette is an art quilt and mixed media artist who draws much of her inspiration from a love of writing.

She was born and raised in Copenhagen, Denmark, but for many years lived and worked in the United States and the Netherlands. Since 2005, she has lived in Belgium.

Her background includes opening a textile gallery in Los Angeles, being a curator at the Dutch Textile Museum for more than ten years, and organizing the first European Art Quilts exhibition in 1997. She realized she missed making her own artwork, and in 1998 became a full-time studio artist.

Jette has exhibited and taught in the United States, Europe, and Australia. She has been a SAQA member since 1998, and served as the Europe & Middle East regional rep from 2005-2008. ■



Momentary Connections by Alice Beasley

Our Stories Bring Us Together as a Community

Our creative SAQA community holds us together.

Your gifts to SAQA tell a story of how much you value this community. **And we need your help to keep that narrative moving forward.**

Your generosity will make an incredible difference this year because SAQA's exhibitions are on the move again!

Our art quilts, exhibited across the globe, tell the story of an art form that is vibrant and compelling.

Please give today! www.saqa.com/story

 Gateway Canyons Presents **A 2021 Change of Date!**
ALEGRE RETREAT 2021

An Annual Art Quilting Conference ~ November 14th-19th 2021

Featuring Renowned Fiber Artists:

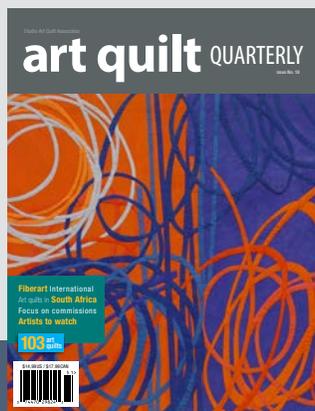
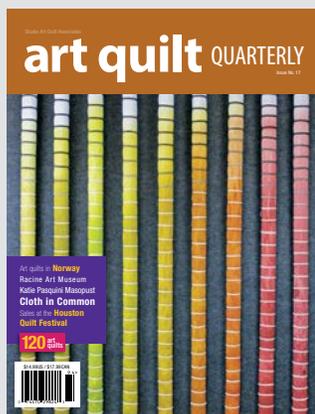
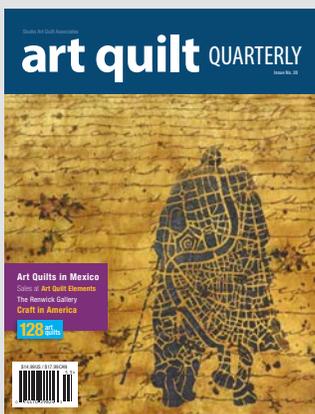
Jacquie Gering | Jean Wells Keenan | Laura Wasilowski | Katie Pasquini Masopust



Alegre Retreat is an escape from everyday life for art quilters to come together to learn and share their expertise. Join us at Gateway Canyons to study with one teacher for five days and hear lectures from all.

The conference will feature Jacquie Gering's class, "Composing with Line"; Jean Wells Keenan's class, "A Sense of Place"; Laura Wasilowski's class, "Fuse-Design-Stitch"; Katie Pasquini Masopust's class, "Jumpstarting Your Creativity".

To Register: 505-470-5202 or katie505@gmail.com | 43200 Hwy 141 | Gateway, CO
More Information: www.alegreretreat.com | www.gatewaycanyons.com



SAQA's quarterly publication designed for collectors, arts professionals, and admirers of art quilts everywhere!

Subscribe today!

SAQA members receive \$5 discount

www.saq.com/aqq

Selections from *Musica!*

Pablo Picasso said, "To draw, you must close your eyes and sing." *Musica!* is SAQA's celebration of music with a visual twist. Both music and art elicit emotions, create different moods, suggest movement, and can reflect light, depth, and color. Over time many artistic practices and processes have been shaped by sound and visual expression. The boundaries between music and art blur, as one becomes inspiration for the other.

Musica! was juried by Joe Cunningham. The exhibition benefactor is Frank Klein.

Visit www.saqa.com/musica for details on upcoming venues.



Kacey Cowdery

Music of Morse

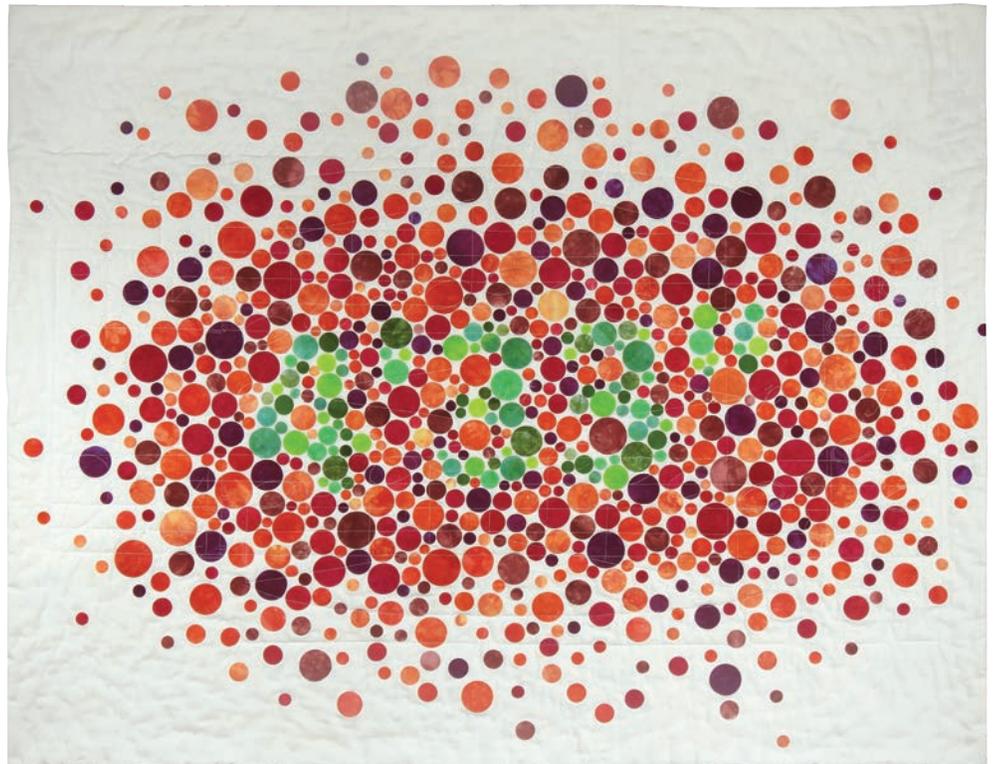
60 x 20 x 18 inches | 2018

Photo by Carl Valle

Sue Sherman

Listen for the Music

30 x 38 inches | 2019

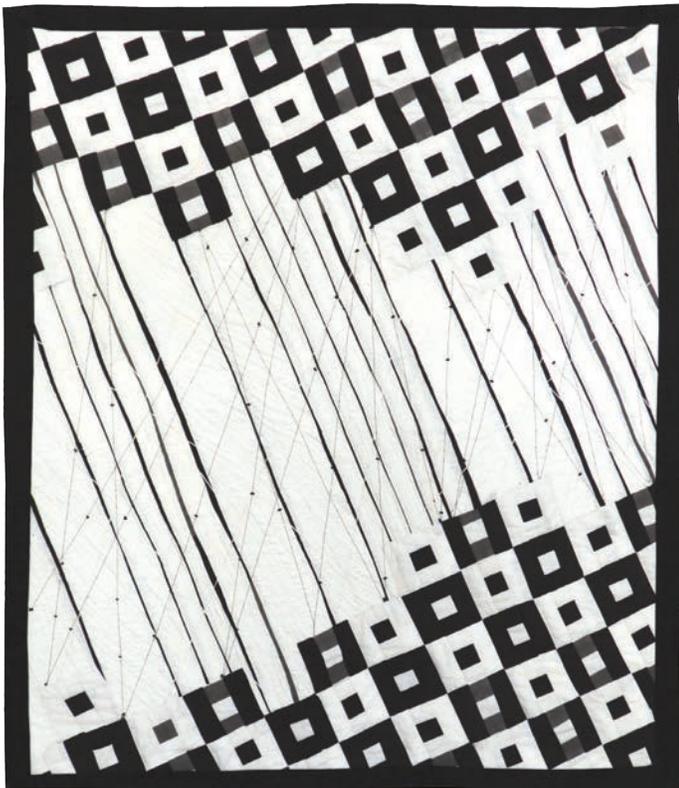




Marian Zielinski
Midnight Jazz
34 x 34 inches | 2019



Laurie Bucher
About Face
60 x 52 inches | 2018
Photo by Gloria Plascencia



Suzanne Noonan
Pianoforte
43 x 37 inches | 2019

Nancy Bardach
Sinfonia Plus
56 x 50 inches | 2018





Pat Budge works at the design wall in her studio.

Pat Budge

Abstract shapes ‘dance’ freely in colorful work

by Cindy Grisdela



Willow
(Chance Panel Project)

81 x 81 inches | 2017

Pat Budge began her quilting journey in the 1990s wanting to fill wall space in a new home. She thought she'd be able to buy a large wall quilt, but quickly discovered that if she wanted one, she would have to make it herself.

That quilt never got made, but Budge learned to sew and decided that quilting was more interesting than the other crafts she had dabbled in: weaving, cross stitch, needlepoint, and crochet. "I like to keep my hands moving and I like the feel of materials in my hands. So assembling fabric into wall quilts satisfies those two things."

Budge's work is inspired by geometric shapes, hard edges, and a contemporary alphabet system developed by French painter Auguste Herbin, who was active in the early 20th century. When she first began quilting, her mom gave her a book on Amish quilts from the Esprit Quilt

Collection. "I was quite drawn to the role that solid fabrics played in defining edges and to the 90-degree angle."

Her piece *Willow* typifies Budge's style. The lime green shapes seem to dance across the composition, anchored by darker values. Hard lines are softened by curves, and the light areas create a sense of depth.

Budge pieces her compositions on a Janome 6500 sewing machine and quilts them on a Janome Continental M7. She is a full-time artist, and spends her days working in her studio, a two-story addition to her home in the mountains of Idaho. The main floor houses her sewing machines, her 30-foot design wall, cutting area, and fabric storage. It looks out over the mountain landscape, and sometimes wildlife wanders by as she works. The lower floor has storage space, plus three sets of sawhorses to



Reconciliation
(Chance Panel Project)

80 x 78 inches | 2018



Last Rites
(Chance Panel Project)

82 x 80 inches | 2016

hold the oversized wooden panels she uses to baste and trim her creations. She shares her creative workspace with her husband, a fly fisherman, who makes fly rods.

This work area is a considerable upgrade from her first space in the laundry room, where she sewed standing up and her counter doubled as the surface to fold clothes. Budge says she enjoys being able to spread out and do different tasks without having to put something away first.

Budge manages her workflow methodically. She decides on an annual theme, along with how many pieces she wants to make, the color palettes she wants to explore, and the imagery she wants to include. Those decisions are made by January 1 each year. Throughout the year, she thinks about and keeps notes on what works in her compositions, changes she wants to make,

and new arrangements she wants to try. For 2019, her theme was breaking trust; in 2020 it was aloneness, even before she knew the pandemic would create that very state of being.

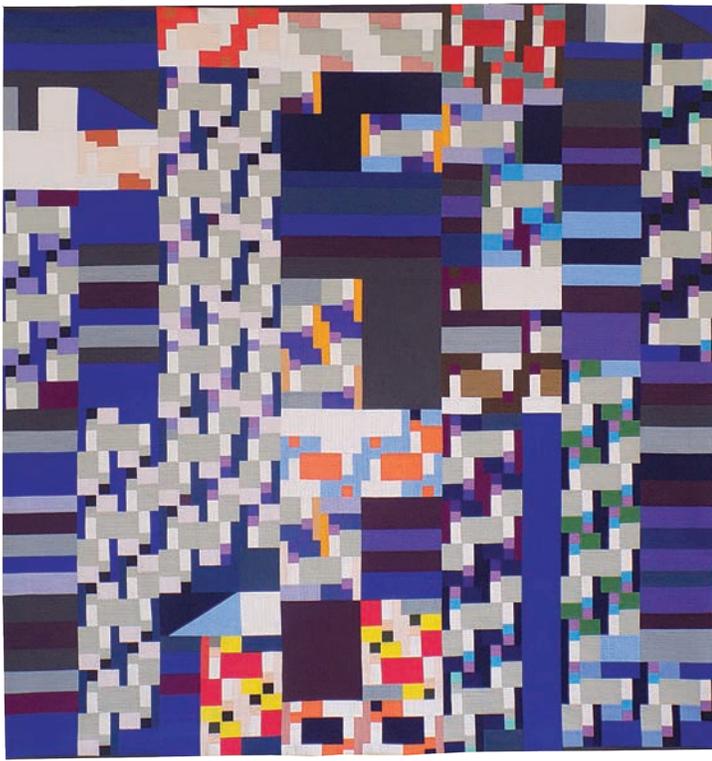
“I don’t wait for a muse to show up, or for some inspiration to get me going each morning.” She finds that working leads to more work, and says that she thinks best when her hands are busy. That is why she shows up every morning and begins. She works all day and sometimes for a few hours in the evening, creating compositions during the day when she feels at her best, and either quilting or working on more mundane tasks at other times.

Most of Budge’s recent work falls into two main series that involve creating small components and building them into larger units. The *Chance Panel Project* comprises twelve large quilts, each “composed of panels

where planned chance informs the arrangements of the panels.” She used geometric images that were chopped up and rearranged, plus stylized letters and straight- and curved-edge repetitive units.

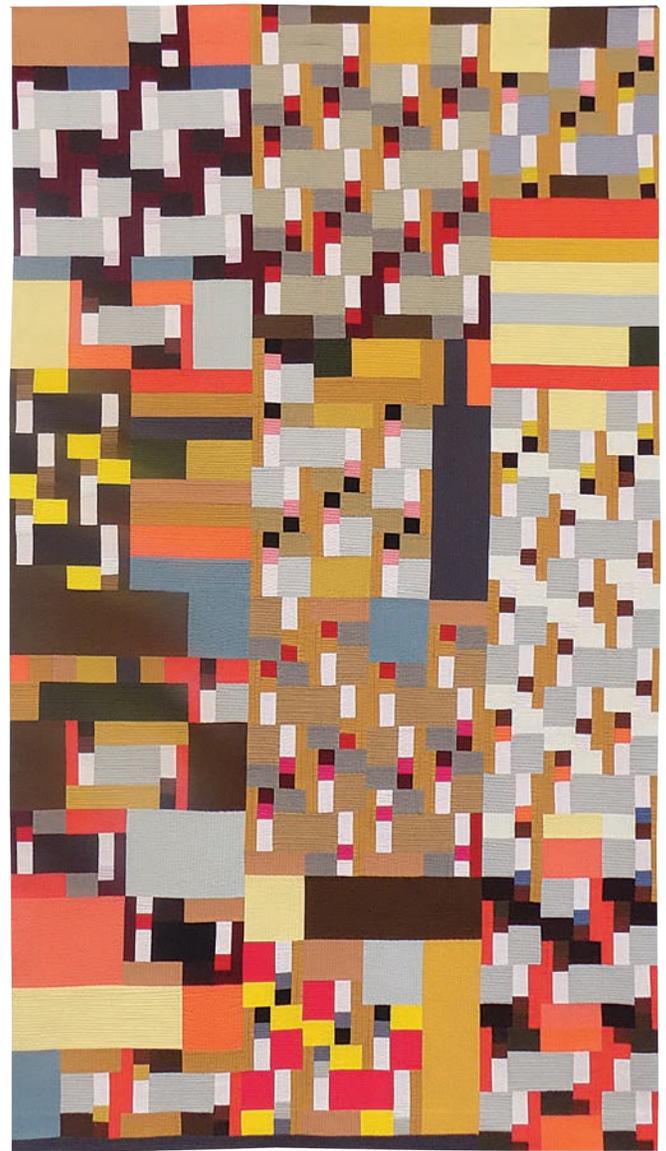
Reconciliation is an example of a *Chance Panel* work, and combines large purple and gray shapes with smaller, more colorful straight-edged elements. “I think of this work as not only a collage of different imageries, but a collage of, or mash-up, of my memories,” Budge says. “I remember the shapes and colors of landscapes, conversations with friends and family, song titles and lyrics, book titles, and anything else that enters my consciousness. The finished pieces represent my merged memories in a geometric manner.”

Another example is *Last Rites*. This large quilt measures nearly 82 inches square and was juried into *Quilt*



Be Like a Stranger
(Grids series)

69 x 66 inches | 2020



Confluence
(Grids series)

70 x 39 inches | 2019

National 2017. Soft pastel shapes with curved and straight edges combine with the rectilinear units of the middle panel created in a palette of red, gold, black, and green. Lighter values give depth to both sections.

The second series is called *Grids*, and is made up of small repetitive units. “The grids are separated by various forms, informed by chance for color choice and placement, with an eye toward visual and structural movement within the piece.”

Be Like a Stranger is from the *Grids* series. Although the piece makes use of yardage, it also includes

components and scraps from previous work. Budge likes the idea of giving new life to these units. This series is ongoing, with ten pieces created in each of the last two years.

Another *Grids* quilt, *Confluence*, employs a color palette of brown, gold, red, and gray. In this example, there are fewer large areas of color and a staccato feeling comes through in the small geometric elements.

In both series, Budge uses what she calls planned chance games as an improvisational tool to make decisions about color and element placement. “The strange thing is that the

more I’ve relied on chance, the more intentional my work has become.”

Budge uses commercial solid fabrics in her quilts, and having a wide range of color choices is important in her work. “The modern quilt movement was a blessing, because the number of solid fabric lines really exploded.” She uses Aurifil 50-weight cotton thread for piecing and quilting. “Over time, I’ve bought the whole color line, because I blend thread color with the color of the individual fabrics being quilted.” She often quilts in straight lines to add texture and dimension without competing with the design.



Pat Budge stands with her piece, My Merry Men, at the opening of Color Improvisations 2 at Museum Tuch + Technik in Neumünster, Germany.

Budge regularly shares her work through exhibitions. Her pieces have been in *Quilt National* six times, including the 2021 iteration. Her work has also been exhibited in *Art Quilt Elements*, *Quilts=Art=Quilts*, *Form Not Function*, and *Color Improvisations 2*, curated by Nancy Crow. This last exhibition included Budge's *My Merry Men*; it opened in Europe in 2016 and traveled to various North American venues into 2020.

Despite this exhibition schedule, Budge rarely makes work specifically for a call for entry. "The best strategy

for me to share work is to first have work available."

Budge's advice to art quilters starting their own quilting journey is to "set up a studio practice and make consistent progress a priority." She also encourages a focus on skill in composition and design, in addition to learning new techniques. "Developing work that is authentic to me as an artist took me years [to accomplish], and I know no way of short circuiting that process." ■

Cindy Grisdela is a SAQA Juried Artist who resides in Reston, Virginia. You can view her work at www.cindygrisdela.com.

Virtual Gallery program expands exhibition, curator opportunities

by Vivien Zepf



Wendy Hill
Configurations, from *No Limits*
3 x 14 x 14 inches | 2019

Photo by Gary Alvis



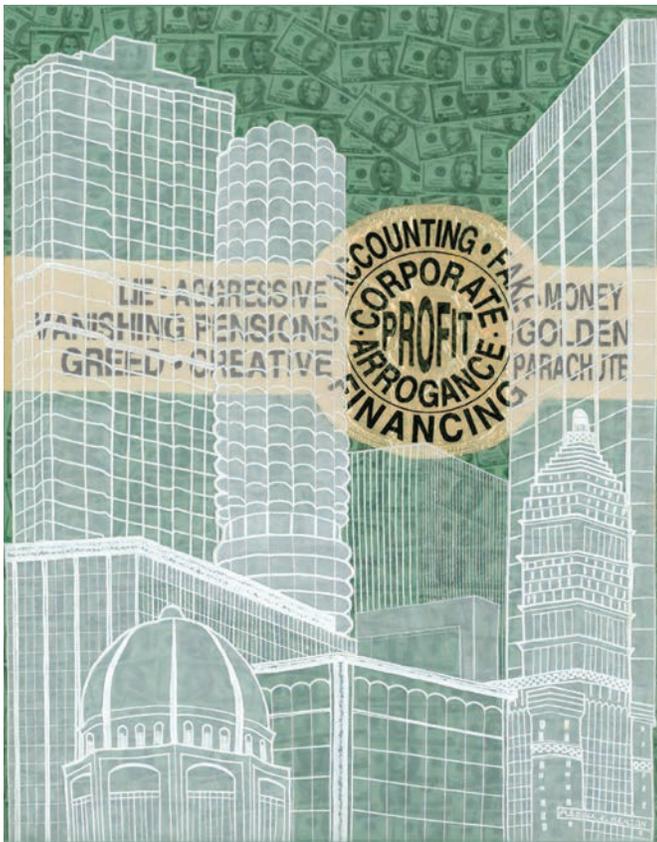
Linda Steele
Firelight, from *Impressions of Oceania From Around the World*
25 x 38 inches | 2015

SAQA's standalone Virtual Gallery program is a round-the-clock art experience designed exclusively for online viewers. With its popularity already proven, this series of themed exhibitions helps promote the art quilt as a fine-art medium to the general public.

The first exhibition, *No Limits*, was coordinated by the Virtual Gallery committee and debuted last year with our new website. The exhibition was designed to demonstrate the variety of works that can comprise this format. Going forward, this visual experience will be predominantly developed, juried, and curated by a SAQA member or team, aptly called volunteer curators, who submit applications to create their own exhibitions.

SAQA member Susan Else, who helped bring the Virtual Gallery program to life, says: "Although SAQA's Exhibition Committee is extremely responsive to member preferences and desires, it is an organization-to-member system. In other words, the committee creates exhibits that they think our members will want to enter. In the Volunteer Curator program, members themselves create the exhibits that they want to see."

The first volunteer coordinator was Katherine Wilson, who developed *Waiting*, which she describes as a common situation in our daily lives. During 2020, the Covid-19 pandemic and other international crises gave new insight into her theme, and some of the accepted art quilts reflected the tense



Regina V. Benson

Corporate Transparency,
from *Room with a View*

34 x 25 inches | 2016

Photo by John Bonath

atmosphere. Wilson’s juror’s statement says: “As I had hoped, several submissions addressed some of the large global and national issues of the day, like the pandemic in *Unprecedented* and *Waiting to Fly*, immigration in *Mother of Exiles*, American citizenship in *Waiting for...*, climate change in *The Colours of Nature*, and world peace in *Wouldn’t it be Nice.*”

Several other volunteer curators have already created exhibitions, including: Dr. Sandra Sider, who curated *Room with a View*; Judith Martin, Daren Pitts Redman, and Susan Lenz, who formed a team to curate *Land Art*; Australians Jennifer Bowker, Sue Dennis, and Susan de Vanny, who curated *Impressions of Oceania From Around the World*; and Claire Passmore and Geneviève

Attinger, who curated *Plurality of Voices*, a showcase of work from their region, Europe & Middle East. *On the Edge* was juried by Petra Fallaux.

To become a Volunteer Curator, previous curating experience is not required. The first step is to submit an application that describes your idea, why you believe it will appeal to the broader SAQA community, and why you are well-suited to curate that particular theme.

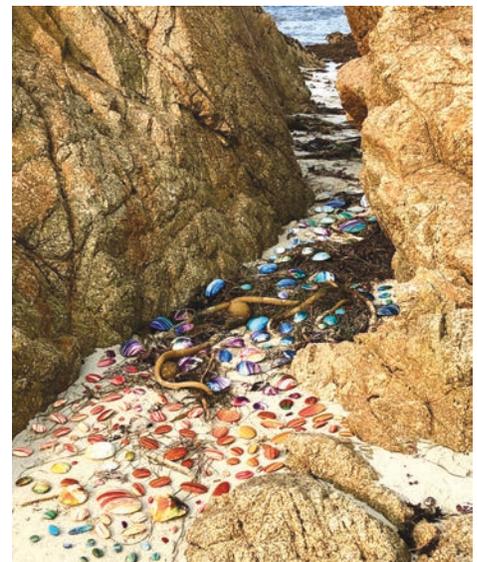
Before an application is presented to the Virtual Gallery committee for consideration, the Volunteer Coordinator team works with applicants to ensure their application fully articulates their curatorial vision and the appeal of their theme, which becomes the basis of the call for entry.

Mary Lou Alexander

Ice Age, from *On the Edge*

49 x 30 x 4 inches | 2020

Photo by Joseph Rudinec



Judith Content

Wrack Line (After the Storm), from *Land Art: From the Forest to Your Balcony*

9 x 2.5 feet | 2020

Katherine Wilson shares curator experience



Katherine Wilson, the first volunteer curator in the Virtual Gallery program, had always thought about curating or judging an art quilt exhibition.

"When the opportunity to volunteer for a virtual SAQA gallery exhibition first appeared, I responded immediately! I have entered juried competitions for years, and wanted to experience 'the other side,' if you will."

For her, the most interesting aspect of curating was creating the theme. "It was important that the theme be generic enough to apply to everyone and also generate a diverse artistic response. Globally, we were going through a period where waiting was not only more impactful, but normalcy and our realities had changed. I felt the theme would provide a much-needed outlet for SAQA members to address what we all were experiencing."

The theme was definitely clear to entrants. Wilson says she got exactly what she wanted and anticipated from those who submitted entries. "I believe SAQA members look for, and enjoy, the different opportunities the organization offers for creative expression. I know that is an aspect that appeals to me," she says. "When you think about the enormous creativity among SAQA members, it was important for me to create a theme that would engage their imagination. I looked at my own journey and my reaction to calls for entries that I personally perceived as too limiting. As a curator, I wanted to generate and motivate a diverse response where unique voices and creativity had full reign."

She advises others who want to curate a virtual exhibition to apply. "Try it! The theme and selection of art are totally yours, but you do not have to oversee every detail of the event. SAQA is your partner and takes care of the oversight and logistics. This experience helps you grow. I can honestly say that I better understand the difficulties curators and jurors face when they have a tremendous response and limited numbers of entries they can select."

As curator, Wilson also picked up tips for entering a SAQA exhibition. She says she can emphasize how important composition and descriptive words are. Also, "craftmanship is critical, and photos matter."



Lena Meszaros

Heritage, from *Plurality of Voices*

48 x 33 inches | 2020

The basic role of volunteer curators is to develop an exhibition concept or theme; create an enticing call for entry; answer questions from members; build a compelling exhibit from the chosen images and statements submitted; and write a curator's statement. Development of a virtual exhibition frees curators from such brick-and-mortar issues as available wall space or lighting design. They craft a visual narrative that comes to life as one image flows smoothly into the next.

The online exhibitions can be global or regional in scope. Global exhibitions have themes with broad appeal to our worldwide membership. Regional exhibitions have to limit entries to a particular area. *Plurality of Voices* covers a breadth of nationalities and cultures, and the viewpoints from this region are illuminating to those outside the region.

Due to the nature of an online gallery, SAQA can host a new

exhibition on a frequent basis. Sarah Entsminger, who co-chairs the SAQA Global Exhibition and the Virtual Gallery committees, points out that the Virtual Gallery program is perfect for showing work that is too fragile to ship or otherwise not suited to global exhibition venues.

Curating an exhibition has often been described as creating a single work of art from many individual components. The Volunteer Curator program provides a professional development opportunity while it empowers members to create their own artistic expression. To learn more about becoming a volunteer curator, visit www.saqa.com/virtual-gallery. To learn how to enter work into a Virtual Gallery, visit www.saqa.com/calls. ■

Vivien Zepf, a writer, photographer, quilter and museum docent, is co-chairman of the Virtual Gallery committee.

Successful writing requires keeping your eye on the finish line

by Lilo Bowman

It's been said that writing a book, like running a marathon, is gratifying, but tests your ability to hang in there until you reach the finish line.

Your race—your book project—as an author begins with an idea. In my case, my concept was based on a yearlong blog project I produced on quilt studio organization. In 2018, an offer from C&T Publishing to write *Love Your Creative Space* stopped me in my tracks. Would I be up to the task? Could I maintain the pace? Would I be able to clear my busy calendar of anything and everything that might keep me from the project? Would my family understand that this book would be a priority? The answer to all of my questions was yes! I told myself I could do it if I wanted it badly enough—even if it meant dragging myself out of bed before the crack of dawn to pound the keyboard.

Real commitment

Once I said yes to C&T Publishing, the seriousness of our relationship quickly became evident. A behemoth document titled *Author Guidelines* arrived in my inbox a few days later. A friend who is an experienced C&T author suggested that I pour myself a glass of wine before I dove into the details. I much prefer paper to a screen, so I printed out the document and dove in one afternoon, armed with a highlighter, sticky note flags, and a glass of wine.

I can't stress enough how valuable this guideline came to be. As the months unfolded, I found all of the resources to be handy, from the

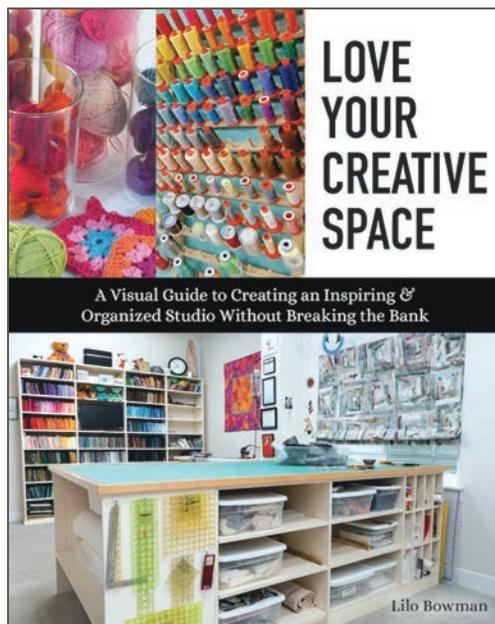
contact list to important due dates, formatting, pattern-writing tips, photo releases, image logs, content checklists, and a host of other information.

Speaking of due dates, one of the first discussions I had with the publisher concerned the book release date. The release date determines the timing for all other important milestones in the book's life: sample chapter, first draft, second draft, final draft, and final package. It is a selection that should not be taken lightly. Selection of this date is also a financial decision—if you don't deliver on time, there can be monetary headaches.

I had to plan to write the book off-the-clock from my day job as editor-in-chief/production manager for TheQuiltShow.com. I suggest that you look ahead on your calendar for the next two years to make an informed decision on when you will be able to meet the publisher's due dates.

Writing process

I'm a planner by nature, so my first inclination was to research how successful writers maintain their pace over the long haul. I found three suggestions mentioned again and again. The overarching idea from various authors is to write at the same time, in the same dedicated place (without distractions), every single day, without fail, including weekends. Begin each day by simply writing something down. What comes out in the beginning is truly terrible. Keep writing; don't stop. It is this act of continually



Lilo Bowman's book, Love Your Creative Space, shares tips, tricks, ideas, and visual images to help others find a solution to keep their 'stuff' under control and accessible.

Photo by C&T Publishing



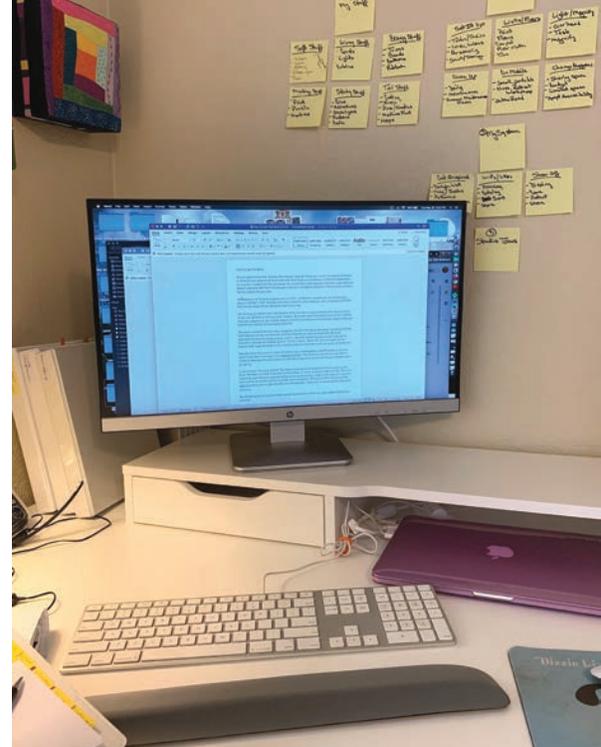
Lilo Bowman

Photo by David Fitzgerald



The desk in Lilo Bowman's office became her designated writing spot.

Photo by David Fitzgerald



Sticky notes provided a visual checklist as Lilo Bowman completed her book project.

writing that slowly engages the brain, and soon, like a marathon runner, you fall into a rhythm, and the words begin to flow. Repeating this process at the same time of day and place becomes a habit. You are training the brain to know when it is “writing time.” Day, time, and place became my mantra.

Some days you will find that the writing is fantastic; other days, not so much. The idea is to just keep at it. Pretty soon ideas begin to formulate, sentences become paragraphs, and paragraphs become chapters. My method was to knock out the easiest chapters first rather than work from the front to the back of the book. I saved the more complex sections for when I was in a real writing groove.

With a day job to work around, freeing up as much time on the calendar as possible was paramount. Weekends especially offered many more hours for writing. All personal projects and big family gatherings at my place were shifted, and my usually neat and clean house became a bit less orderly. As a morning person, I found that waking up at the

ungodly hour of 5 a.m. gave me three solid hours of writing time before my usual workday. Waking up that early was definitely not easy nor fun, but after a month, it became less difficult. Early on, I tried writing at the kitchen table, but found I was too distracted watching critter activities in the yard.

I found that my place to write needed to be at my desk in my home office. Quiet and unfamiliar classical Italian lute music offered a calm atmosphere, while sticky notes on the wall in front of the desk provided visual reminders. Artist Libby Lehman once mentioned the joy of pulling sticky notes off a to-do list wall. I can attest to that same sense of satisfaction as I watched the alarming number of notes slowly dissipate over the weeks and months.

Catalog everything

The structured information the publishing house provided, which lived in a binder with reference tabs, helped me to corral the vast number of documents, kept me aware of due dates, and avoided the frustration of having to rework areas. Speaking of

reworking, backing up and saving everything was a must! No one wants to waste precious time rewriting an entire chapter, or ten, due to unforeseen document loss.

I’m a folder girl, which I used extensively early on (images, completed chapters, release forms, etc.), but I also took advantage of a spreadsheet program to organize specifics that came into play later in production (image log, image captions, product titles, index, references, etc.).

Were there lessons learned along the way? Absolutely! There were things that I would do differently now, such as getting product titles listed correctly on the front end, rather than using a shorthand name. I also would have used the publisher’s number coding system for all of my selected images from the get-go. But on a whole, the system I used worked well for me.

The resulting book

While the vision of the book and its contents are my work, it would not have been as effective without the generosity of numerous artists who

generously shared images of their studios and companies that sent either products to photograph or provided requested images. The C&T production team was very open and asked for my input along the way. They sought my preferences on colors, style, and layout ideas. Hundreds of books have come across my desk over the years, as an editor and former event planner. This has offered me the opportunity to view color combinations, trends, and layout styles. I must have taken these factors to heart, as the color palette I wanted was primarily a saturated and fairly tight combination of red, orange, turquoise, yellow-green, and blue against a white background. Keeping the selected colors within a specific group provided consistency throughout the book. Using the same colors for the layout created the continuity I wanted to offer the reader.

I was asked recently, "What is your favorite part of the book?" The short answer is the entire book! But, if I had to select an area that has me most excited, it would be the chapter titled *Adapting for Greater Accessibility*. Physical changes, due to accident, stroke, or diminishing eyesight, don't necessarily mean your days of creativity have come to a screeching halt. There are work-arounds that can be implemented into any studio situation. Will you be able to work at the same level as before? Maybe not. But wouldn't you, like Matisse and Freddie Moran, want to enjoy the fun of creating well into your later years?



A white background and bold colors throughout the book create continuity for the reader.

I am immensely proud of this book. It was hard, and did require seemingly endless hours, but was it worth it? Absolutely! ■

Lilo Bowman is editor-in-chief/production manager at TheQuiltShow.com. By turns, she has been a floral designer, translator, tour guide, wedding planner, and now a book author.

SAQA CALL FOR ENTRIES

Share your artwork with the world!

SAQA™ GLOBAL EXHIBITIONS

sustainABILITY
CALL FOR ENTRY: September 1-30, 2021

Gastronomy
CALL FOR ENTRY: November 1-31, 2021

HAVEN
CALL FOR ENTRY: January 1-31, 2022

VIRTUAL GALLERY

Words Fail
CALL FOR ENTRY: July 1-31, 2021

Legacies
CALL FOR ENTRY: September 1-30, 2021

For complete details on all exhibitions, visit www.saqa.com/calls

Along Came A ...



Elizabeth Altomonte

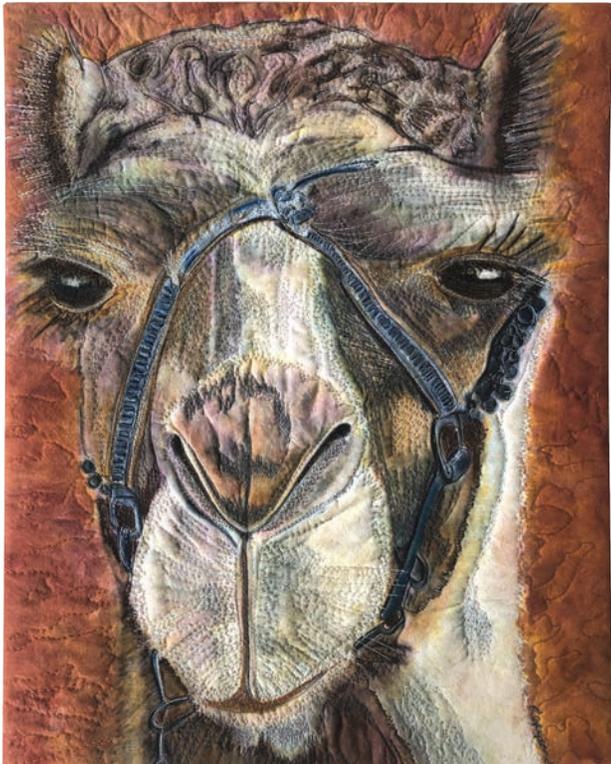
Gettysburg

32 x 66 inches | 2020

Laurel Ostapowich

Along Came A Camel

21 x 18.25 inches | 2020



Claire Passmore

Who Are You Looking At? III

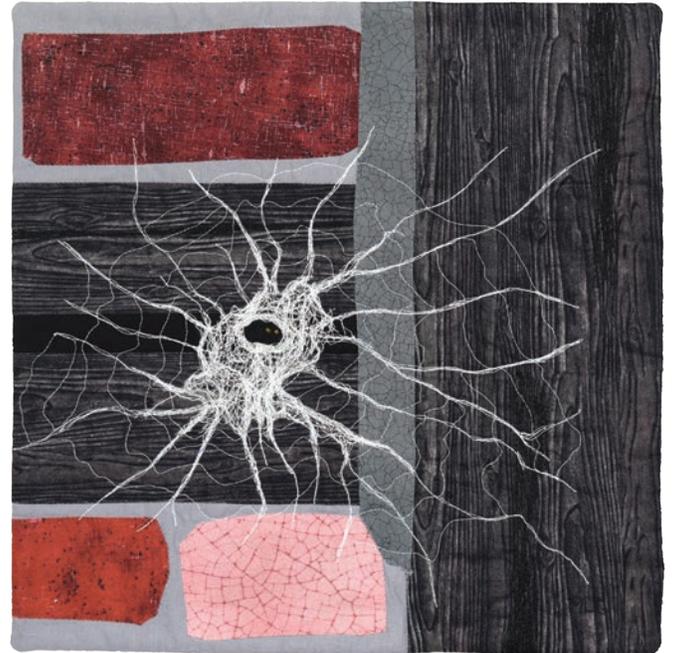
28 x 41 inches | 2011



Kim Laffont
Albatross
21.5 x 27 inches | 2020



Iina Alho
Felicity
21.5 x 18 inches | 2020



Mary Louise Gerek
Come Into My Parlor
12 x 12 inches | 2014

Create illusion of reality with color choice

by Kestrel Michaud



Figure 1
Clockwise, details from:
Bald Eagles
Great Egret 2018
Classy
Leap of Faith

To make objects look “real” using fabric requires three things: an understanding of how light interacts with objects in the world around us; an intimate familiarity with using fabric as a medium; and the knowledge of how to successfully recreate the effect.

Over the course of my career, I have repeatedly had to figure out how to work within my own artistic boundaries to achieve desired effects. In this article, I will explain how to recreate four effects that will lend authenticity to your work. Some of my examples include both color and grayscale versions of an artwork to better show the use of hue and value range.

All of my examples are made from fabrics that I found in my stash or purchased at a shop and prepared for fused appliqué. The fabrics were simply cut into the required shapes, fused together, and sometimes sewn.

Challenge #1 Make Pure White

How to do it: Make an object look pure white by using blue shadows.

The reason this works is due to an optical illusion. Our brains perceive shadows cast by objects as blue due to the absence of warm light. It works because light from the sun is warm in color. Objects cast shadows that are colored complementary to the



Figure 2

Includes artwork and details of:

Rose

52 x 26 inches | 2018

color of the light illuminating them. Therefore, objects in warm, gold light—such as sunlight—cast cool, bluish shadows. This visual effect is most pronounced when the sunlight is very warm, such as during a sunset, and the ground is very pale, such as when fresh snow has fallen.

This optical illusion also affects shadow detail on an object. This is why using blue fabric in the shadow detail of a white object makes that object look pure white. If we were to use any other color of fabric in the shadow detail, such as gray or beige, our brains would interpret the object itself as a different color.

Look at Figure 1. The eagle (top left) is flying over a pristine hill of snow, which looks white despite the snow being made primarily from blue

fabric. The egret (top right) looks like a pure white bird, even though all of its shadow details are blue. The cat (bottom left), on the other hand, is definitely a grey cat. Despite having white fabric highlights, its shadows are gray, not blue. Lastly, the pale stripes on the girl's pants (bottom right) look beige because they have beige shadows, unlike the white shirt under her vest that has blue shadows.

Challenge #2 Create Atmospheric Perspective

How to do it: Simulate atmospheric perspective by transitioning distant objects to fabrics bluer in hue and lighter in value.

Atmospheric perspective is an illusion of depth. Dust and vapor particles in the air scatter, bend, and

distort the light between us and any given object. This isn't noticeable when standing right next to that object, but as we get further away, that object gets more and more bluish and hazy. This natural phenomenon can be simulated effectively in our art with a careful selection of fabric.

Objects close to the viewer will have the most vivid color and definition. Use fabrics with bold patterns—as that detail is also visible up close—and a full range of value, from bright white to the deepest darks. Look at Figure 2. The full quilt, titled *Rose*, is on the left. In the center, Rose, her metal dog, and the ship she is standing on are all made from very rich, bold fabrics that have prominent patterns, because they are the closest to the viewer.



Figure 3
Includes detail of:
American Kestrel



Figure 4
Includes detail of:
Snoozy

To make objects appear a little further away from the viewer, choose fabrics with a very subtle, if any, pattern—the Grunge line by BasicGrey for Moda Fabrics works well—and a limited range of values. These fabrics should be neither as light nor as dark as the fabrics used for objects that are close to the viewer.

Now look at Figure 2, top right. This is a detail view of the airship behind Rose. It's made from Grunge fabrics, so the patterns aren't as bold as those on Rose or the dog. It's also much lighter in value. Even the areas in shadow are lighter compared to those on Rose and the dog.

To make objects seem very far away, use only solid fabrics—no patterns at all—that are light blue. These objects should have very little detail, as they are just too far away to be seen clearly. Now look at Figure 2, bottom right. This airship is made from a single piece of solid, light blue fabric, making it seem very far away.

Another technique to try is to cover objects in the distance with layers of light blue tulle. Look at Figure 3, top. The brown hills and dark green trees marked by the red and yellow asterisks were made using the same fabrics. However, the hill and trees under the red asterisk are unobscured, whereas the hill and trees marked by the yellow asterisk are under a layer of light blue tulle. Figure 3, bottom, shows a close-up for comparison.

Challenge #3 Simulating Direct Sunlight

How to do it: Simulate direct sunlight with three techniques. Maintain a very large value difference between highlights and shadows, make crisp

cast shadows, and/or give objects a core shadow.

On bright, sunny days, objects in the sunlight have bright highlights, dark shadows, and cast crisp, clean shadows on the ground. Bright highlights and dark shadows mean lots of contrast. Technically speaking, we should use fabrics that range from very light in value to very dark in value, effectively spanning the full spectrum.

Look at Figure 4. The sleeping bulldogs have a very large amount of contrast in the browns. The highlights are a light, yellow-gold (yellow asterisk) while the darks are almost black (red asterisk). In addition, look at the shadow cast by the second

dog's paw onto the bottom dog's side (blue asterisk). The shadow is so crisp that the individual toenails can be seen. These two techniques make these dogs look like they are sleeping in a spotlight.

A third technique we can use to simulate direct lighting is to create a core shadow. A core shadow is the dark band visible where light and shadow meet. It is the darkest area of the shadow, because it is the least affected by reflected light. Core shadows only occur when the environment's light is very bright, such as in direct sunlight.

Look at Figure 5. On the left, I've marked four core shadows with asterisks on a grayscale version of *Link* so

that you can more easily see the difference in values. The picture on the right is the same quilt, in full-color, and without the asterisks.

The core shadow on Link's nose is the clearest to see; there's a very distinct line of shadow running down the center of his nose. However, I also created core shadows on Link's tunic and bow. Look how the darkest shadows of his tunic are in the center of his chest, sometimes even touching the highlight. The same is true of the bow, with the darkest area of shadow in the center, touching the highlight. These core shadows make Link look like he's in very strong light coming from the right. That light is also hitting an

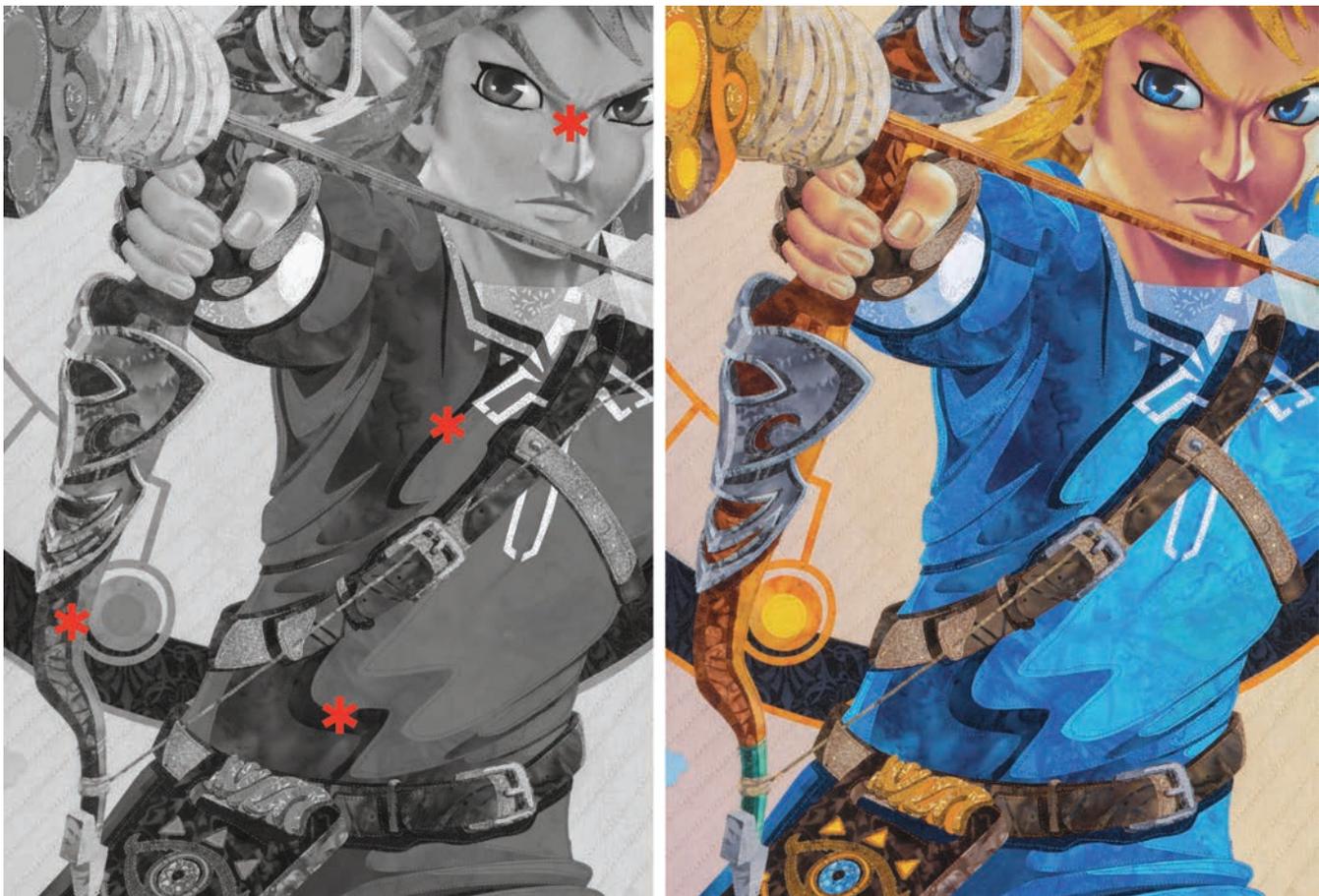


Figure 5
Includes detail of:
Link (created as unofficial fan art)



Figure 6
Includes detail of:
Central Park Skyline

object off to the left and bouncing back onto him, which is why the darkest shadows are in the center of his body and items.

Challenge #4 **Simulating Overcast Lighting**

How to do it: Simulate an overcast day by having very little difference in value between highlights and shadows.

During overcast days, sunlight is obscured by clouds. Instead of getting lots of contrast like we would on sunny days, there's very little contrast between highlights and shadows on overcast days. In addition, shadows cast on the ground will be fuzzy and indistinct, not at all like the sharp, crisp shadows present in bright light.

Technically speaking, our dark shadows can stay dark, but the highlights should not be all that light. Shadows are an absence of light, so they will continue to be dark even if the light changes. Highlights, on the other hand, get brighter as the light gets brighter. On overcast days, highlights will not reach the brightest end of the value spectrum, and that should be kept in mind when choosing fabrics.

Look at Figure 6. It's a cloudy day in Central Park. The trees are made from five values of green, marked by numbers 1, the lightest, through 5, the darkest. The darkest green in the deep shadowy areas is almost black, but the lightest green is not that much lighter. There are no bright highlights anywhere. Furthermore, the shadows under the benches and along the shore, marked by asterisks, are very close in value to the rest of the sidewalk, making them

see "Color Choice" on page 36

SAQA Trunk Shows Call for Entries

Packed with artistic energy, SAQA's traveling trunk shows showcase our members' talent as they support our mission to promote the art quilt. Audiences at varied locations around the world explore the nature of art quilts through these small works best viewed up close.

All SAQA members may participate by creating a 10 x 7-inch art quilt with finished edges. Each piece will be mounted on a black 12 x 9-inch backing board and sealed inside a clear envelope.

Watch the SAQA website for new guidelines to submit 3D pieces!

Take this opportunity to share your artwork!

Submission deadline: September 30

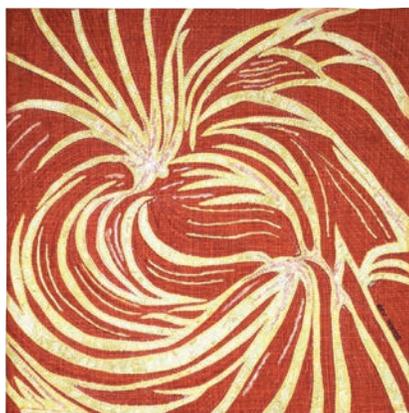
More details at: www.saqa.com/trunkshow

SAQA 2021 BENEFIT AUCTION

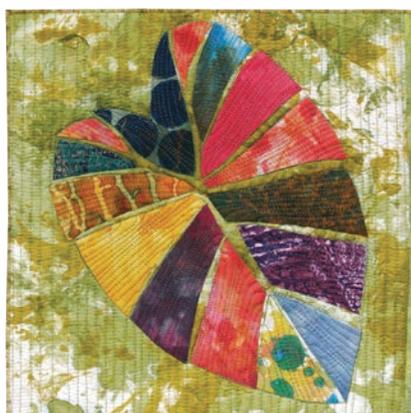
Can't hardly wait? Our premier fundraising event is just around the corner!

From September 10-October 3, bid for your favorite pieces to support SAQA's programs. Your winning bids help promote art quilts and the artists who make them—and you acquire great art!

Event details: www.saqa.com/auction



Bev Haring
Sun Spot



Cathy Kleeman
Fantastical Elephant Ear



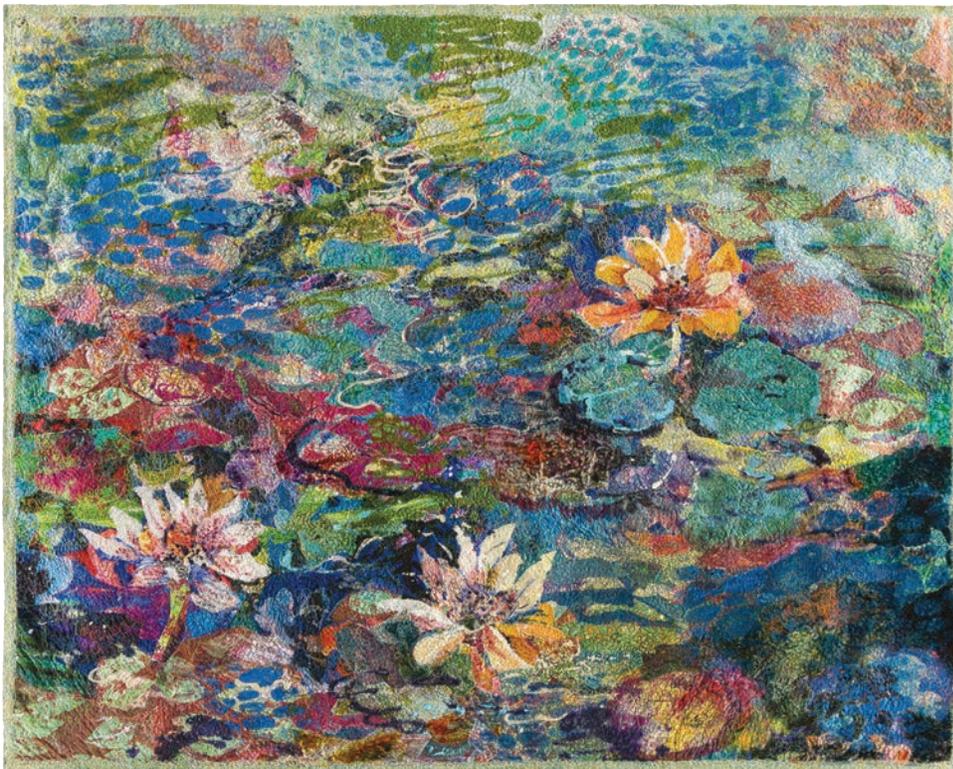
Pamela Morris
Sailing Away

Juried Artist Showcase is a gallery of work produced by artists who have each been named a Juried Artist of SAQA. A Juried Artist has successfully presented a portfolio to the Juried Artist Review Panel. This portfolio includes a selected body of work and documentation showing a professional approach to art.

Sylvia Weir

Rock Wall

20 x 30 inches | 2019



Marianne R. Williamson

Japanese Water Garden

42 x 53 inches | 2020

Photo by Gregory Case



Ann Johnston
The Contact: Arc Plumes
25 x 73 inches | 2018
Photo by Aaron Jacobson



Judith Quinn Garnett
Correspondence with Hope
48 x 48 inches | 2020
Photo by Sam Garnett



Jill Kerttula
Ginkgo
54 x 39 inches | 2019



Kevin Womack

Positive outlook creates artistic opportunities

by ZJ Humbach

Kevin Womack's outlook on life has come to define his art. Regardless of the situation, he looks for the good. No matter how dismal, mundane, or disturbing the setting, he looks beyond it to find beauty.

Perhaps it goes back to his teenage years. Womack lost his mother when he was 15 years old. "I learned how quickly our loved ones could be gone and grew closer to my grandmother. I didn't want her knowledge to be gone when she passed, so I asked her to teach me her skills and our family history. We spent most weekends together, and she taught me candlewicking, cross stitching, and sewing. While not a quilter, she did help me with my first quilting project when I was 22."

Womack's grandmother inherited a quilt top that his great-grandmother pieced using family clothing and a wonky diagonal half-rectangle pattern. "My grandmother had helped at the quilting frames when she was a child and knew how to set them up, so we decided to quilt the

top," he says. "We hung borrowed quilting frames in the basement and layered the backing, batting, and top. We used chalk tied with string to mark a Baptist Fan quilting pattern as we sewed."

Once they finished that quilt, Womack decided to cut up some old family clothing and make the same pattern for his first quilt, which included fabrics of all types and weights. His grandmother taught him to use her old Morse sewing machine and to sew 5/8-inch seams—a big departure from a quilter's 1/4-inch standard seam allowance. "Needless to say, my seams didn't match up, and there were a few puckers in that quilt. The night we finished it, I declared I would never make another quilt," says Womack. "I went to bed and dreamed of the fabrics and memories that were held within the family clothing and woke up, excited to start my next quilt!"

Womack's love for learning and art continued in college. While

earning his Bachelor of Arts degree in computer science at James Madison University in Harrisonburg, Virginia, he almost changed his major to art. Instead, he took as many elective art classes as possible, primarily in photography, metals, and jewelry.

"Personal computers were just coming to the forefront. Most of my training was on mainframes." He went to work for a direct mail company where he performed many different jobs, including operating laser printers, printing presses, folding equipment, sealing and stamping machines, mail insertion machines, and more, as well as information technology. After almost seventeen years, the owners sold the company and Womack found himself out of a job.

It was then that he saw an opportunity to try to make it as an artist. "I worked at a local quilt shop to supplement my income for seven years until the shop closed. I also quilted for others on my domestic machine during this time. Additionally, I had

Bed

108 x 108 inches | 2018

Photo by Eleanor McCain
Part of the *Swaddling to Shroud* series
Made in collaboration with Eleanor McCain



learned how to dye my own fabrics and was hooked on the process.”

Womack once again looked for the good in his situation. He had been teaching classes for the shop and teaching and lecturing on the road, so he concentrated on traveling and teaching. “I now consider ‘traveling educator’ as my official job title.”

Womack also began producing hand-dyed items to sell. “As much as I want to keep all of my fabrics to use myself, I would need multiple lifetimes to accomplish this, so I decided to start selling them,” recalls Womack. And, since people also need fashions, Womack sells dye-printed/dye-painted T-shirts and silk scarves. “I usually concentrate on T-shirts, since they are my best sellers, and I can typically print both sides of 20 shirts in a day if I push myself.”

Womack’s travel schedule has been greatly reduced since early 2020. “I was just starting to do more national work and traveling to the West coast

when Covid-19 hit. This [pandemic] is almost as scary as changing jobs. There was a risk the first time. Now, I’m more confident, but the uncertainty of how long this will last is difficult.” Typically, he rolled with

Forest, Virginia, as his studio, but the official sewing studio is a 10 x 11-foot room. There are two 4 x 8-foot insulation panels for a design wall, along with his fabric stash, book storage, a Koala sewing machine cabinet, a

“ I want to tell my story in a way that makes sense to me. I like to explore uncomfortable topics or overlooked objects to reveal their inner beauty. ”

the punches to pay the bills. “I’m even redesigning websites on a contract basis.”

Like many of us, Womack was sequestered at home. He considers his entire 1,000-square-foot home in

cutting table, and a huge ironing board. “What makes it special is the possibility for creation. I have my fabrics stored in the open, sorted by color, so I am constantly surrounded by inspiration.”



Tempest

54 x 53 inches | 2018



Vines (for Ellsworth)

58 x 42 inches | 2018

Womack's main machine for piecing and quilting is a Baby Lock Quilter's Choice Professional, a straight-stitch industrial machine with a large harp for easier machine quilting. "I have an old Bernina 1530 for when I need zig-zag or specialty stitching," says Womack. He also has his grandmother's Morse sewing machine, his only machine up until about 1999.

Part of Womack's dye studio is in his unfinished basement. "Dye chemicals and tools are stored there, and I have a 4 x 8-foot work table for mixing. When printing, I use a 4 x 8-foot tile board as a monoprint surface and set it up outside," explains Womack. "Since my dye studio is mostly outside, very little dye or print work goes on from November to April. I have to maximize my dye time during the warmer months."

Even being a full-time artist, Womack has to find time to create art. "There is a ton of unseen work that takes me away from my time for making. Under normal circumstances, I have to write contracts and lesson plans, make and photograph class samples, keep on top of fabric special orders, plus plan for traveling. Now, there's even more as I'm learning the ins and outs of Zoom and converting my lesson plans to internet presentations."

Womack uses a variety of techniques, including dyeing, screen printing, soy wax, fabric paints, mark making, and photo manipulation to create his fabrics, which he uses exclusively in his quilts. "I'm endlessly entertained by exploring new color combinations while dyeing and printing fabrics. I have even been known to dye a 25-step progression between two colors, light to dark, for fun."

He also unapologetically still makes traditional quilts. “Color and pattern continue to intrigue me, and traditional patterns are a natural fit for my continued study of color,” explains Womack. “Although I have learned many embellishment techniques, I rarely add them to my work. I tend to focus on adding visual interest to a piece through composition and color.”

While Womack’s quilts often feature traditional piecing, they have a modern feel, as he gravitates toward abstraction. *Bed* (page 31), which features pieced hexagons, is a perfect example of this.

“I want to tell my story in a way that makes sense to me. I like to explore uncomfortable topics or overlooked objects to reveal their inner beauty. I really enjoy exploring the relationship between hard imagery and the ultimate idea of comfort, the quilt,” says Womack. “I often use abstraction to express non-representational things like emotions, feelings, and ideas. When I am printing fabric, I can play with expressing these topics while I print.”

Womack’s favorite quilt is *Tempest*, which tells a deeply personal and emotional story. “When making the main fabrics for *Tempest*, I poured my emotions into the process, which was somewhat cathartic. I think the emotions translated very well into the prints. I started with the large pieces of the main fabric and added others from my printed stash to reinforce the theme I had in mind, as well as the color story. I was weathering a time of sadness and anger, my own storm at sea.”

Womack tends to work in series, but does not focus on one series at a time. He is currently shifting

see “Kevin Womack” on page 37



Network
30 x 34 inches | 2005



Kevin Womack screen printing in his dye studio.

Photo by Patty Hawkins

Selections from *Midwest Views*

Midwest Views highlights the extreme contrasts of lifestyles, opinions, and natural beauty captured within the boundaries of Illinois and Wisconsin—no small task given that the vast expanse covered by these two states exceeds 100,000 square miles.

The locations of inhabitants are varied, from remote rural areas to densely populated cities. Glacier trails littered with huge boulders disappear into rumbling cities, followed by tumbling flat farmland filled with corn and cattle. A friendly rivalry exists between the two states, pitting the “flatlanders” of Illinois against the “cheese heads” of Wisconsin, but our love of art and freedom of expression brings us together.

Midwest Views gathers the inspiration of twenty-nine SAQA fiber artists who reside within the Illinois & Wisconsin region, and features insights into their lives. Subjects range from vistas of lush landscapes to political pondering about whether the lights should be on or off at Wrigley Field.

This 42-piece exhibition was curated by Colleen Ansbaugh and Pat Bishop, who are also the area’s regional reps.

Upcoming exhibition venues include:

World Quilt New England

Springfield, Massachusetts
August 12-14, 2021

Pennsylvania National Quilt Extravaganza

Oaks, Pennsylvania
September 16-19, 2021

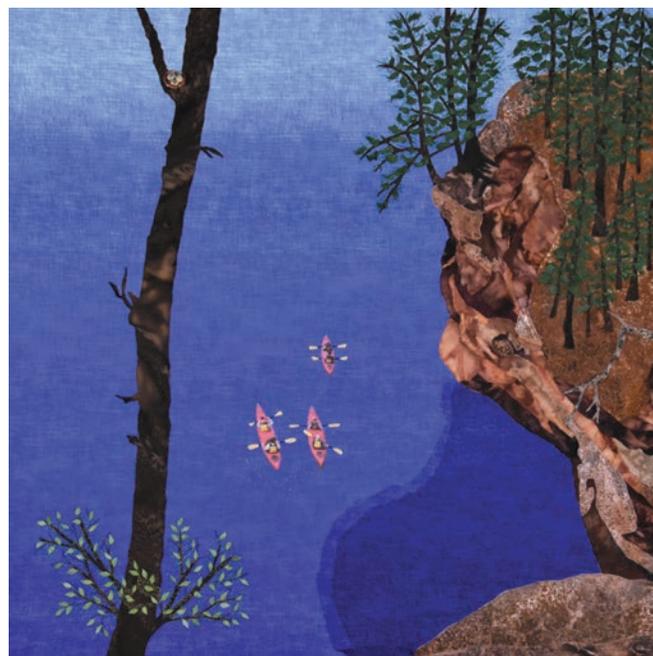
The Quilt & Sewing Fest of New Jersey

Edison, New Jersey
November 17-20, 2021

New Visions Gallery

Marshfield, Wisconsin
October 22, 2022-January 6, 2023

Note: Live events are subject to change and/or cancellation due to Covid-19 restrictions or other unforeseen circumstances; please contact venues before attending.



Kim Frisk
Fly Over

24 x 24 inches | 2020



Jody Larson
Purkinje

39 x 36 inches | 2020



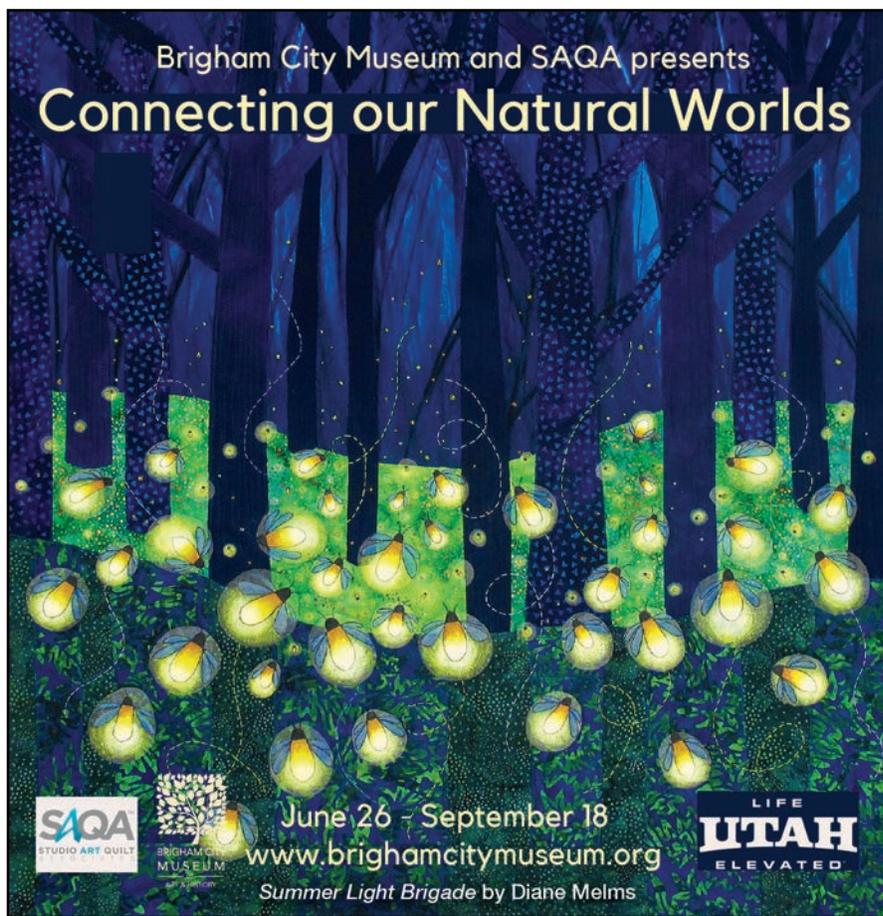
Janet Hiller
Regardless of Prediction
61 x 42 inches | 2019



Lorna Millen
Sunflower Girl
44 x 44 inches | 2020



Al Krueger
Wrigley Field 1981
37 x 45 inches | 2020



Color Choice

from page 26

seem soft and indistinct despite having a crisp physical edge, since the shadow is a different piece of fabric.

Conclusion

All of these practical approaches will help you create the illusion of reality in your representational scenes and portraits.

But here's one final tip to ensure success in your new role as a fabric magician. When working with very light fabrics, back them with either interfacing or a layer of plain muslin. This double layer prevents underlying material from showing through the lighter fabrics. ■

Kestrel Michaud is a SAQA member who resides in West Melbourne, Florida. You can view her work and read about her classes at www.kestrelmichaud.com.


 National Basketry Organization

ENTER THE WORLD OF BASKETRY

BE INSPIRED
 GET CREATIVE
 EXPLORE TECHNIQUES
 + MATERIALS

Join the National Basketry Organization!
nationalbasketry.org

TRESSA SULARZ


 Join SAQA - Members Only on Facebook

Be part of **SAQA - Members Only** to enjoy

- Daily contact with SAQA members around the world
- Inspiration
- Special invitations
- Works in progress
- Camaraderie

 SAQA 8 Comments Seen by 13

 Like  Comment

Connect today!

<https://www.facebook.com/groups/mySAQA>

Kevin Womack

from page 33

between four different series as the mood or an idea strikes. One special series is *New Orleans*, a place that he visits annually and photographs. "Many of the homes in New Orleans have courtyards surrounded by spiked iron fences. You have to look beyond the fence to see the beauty of the courtyard."

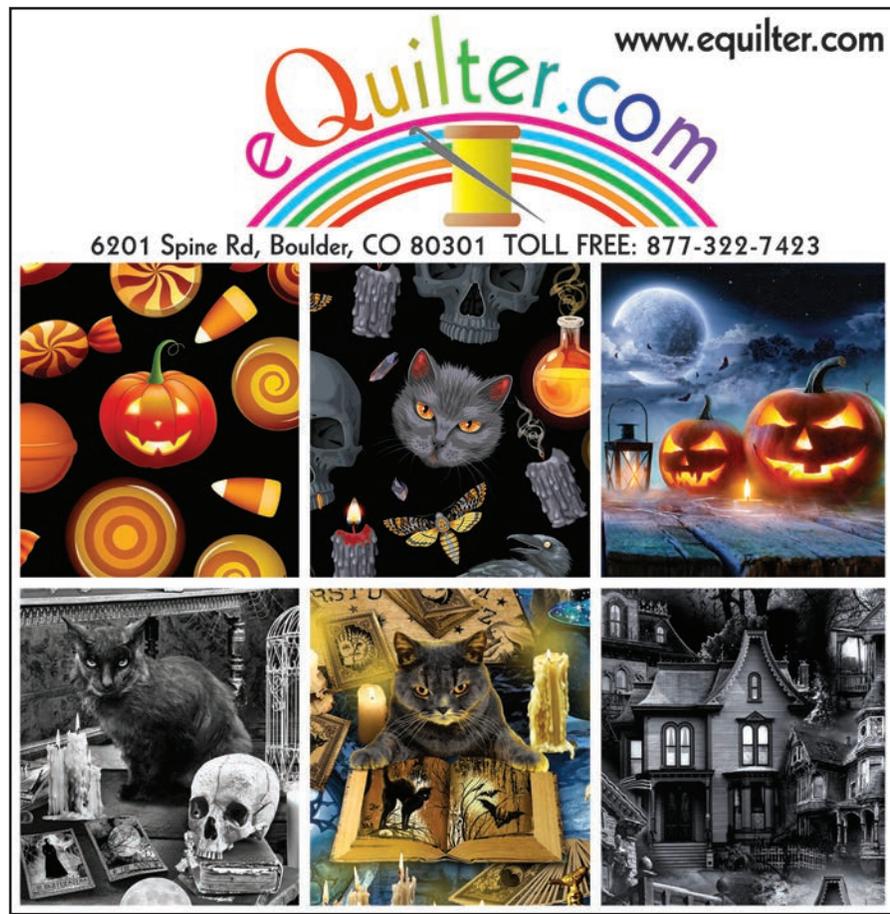
Vines (for Ellsworth) (page 32) is one quilt in the *New Orleans* series. "In January, you see the leafless dormant vines tangling over the balconies.

I was drawn to the sharp lines and imagery when I photographed one such balcony," Womack says. "I was inspired by Ellsworth Kelly, an artist who cut his pencil drawings into squares and rearranged them. Sometimes I have to take an art cloth and cut it up to see what it can be."

Network (page 33) is another quilt that came to life by cutting up an art cloth. "After cutting a piece of shibori, the squares still retained the feel of the patterning. I inserted strips to add color and sashing, and then bobbin quilted it with a gold metallic thread."

Womack is not a fan of creating work that must fit a specific theme or size for a show. "I make what I'm drawn to make. I want to tell my story with my work and what I'm making doesn't always fit a pre-selected theme," says Womack. "I tend to make larger pieces that have more visual impact. The size is usually determined by how much fabric I have or the size of my design wall. ... I love to let the piece evolve and tell me what it wants to be. Ideas and themes can materialize while I work." ■

ZJ Humbach is a freelance writer, quilting and sewing teacher, and professional longarm quilter. She owns and operates Dream Stitcher Quilt Studio in Thornton, Colorado.



VISIONS ART MUSEUM
Contemporary Quilts + Textiles

**Congratulations
Interpretations 2021 artists!**

**Interpretations 2021 on view:
October 16, 2021 to January 2, 2022**

**For the full list of Interpretations 2021 artists, visit
www.visionsartmuseum.org/exhibits-upcoming**

2825 Dewey Road, Suite 100
San Diego, CA 92106

Topography II: Crest Trail, detail by Shannon Conley

Surface Design Association
Innovation in Fiber, Art, and Design

Join Our Community!

Membership Includes:

- Exhibition opportunities
- Access to grants & awards
- Connection to regional groups
- Virtual events, panels and talks
- Complete digital journal archive

www surfacedesign.org

Alisa Banks, *half*, 2014

In Memoriam

SAQA members Sally Ann Beckman and Shirley MacGregor passed away early this year. We extend our deepest condolences to their friends and families.

Sally Ann Beckman

Sally was born in Burlington, Iowa, on January 9, 1956, and passed away on April 17, 2021. She attended elementary and high school in Burlington, graduating in 1974. She earned a Bachelor of Science degree in Nursing from Saint Mary's College in South Bend, Indiana, and later completed a Master of Science degree in Nursing at Indiana University-Purdue. Her generous nature guided her to a career as a psychiatric nurse. In Iowa City, she held many positions at the University of Iowa Hospitals & Clinics and at Mercy Iowa City, ranging from case manager to psychiatric triage nurse.

Sally had a deep appreciation for the arts and was talented in many handcrafts. She also traveled extensively and was always excited to share plans for her next adventure.



Shirley MacGregor

Shirley passed away on February 8, 2021, at her winter home in Florida from amyotrophic lateral sclerosis (ALS), often called Lou Gehrig's Disease.

She was an avid traveler, lived in interesting places, rode her bicycle like a 30-year-old, and had a special voice as a quilter and author. Her book titles included *Quilting With Manhole Covers—A Treasure Trove of Unique Designs from the Streets of Japan*, and *Quilting in the Morning Calm: Floral Delights from Ancient Korea*.

We will miss both of these creative and vital members.

Sacred Threads

EXPRESSING LIFE'S JOURNEYS

SPiritUALITy
JOY HEALING
INSPIRATION
PEACE GRIEF

POSTPONED UNTIL 2022

CALL FOR ENTRIES: October 1, 2021-January 10, 2022
2022 EXHIBIT: July 14-24, 2022, in Herndon, VA

Our travel exhibits include: Sacred Threads 2019 Travel Exhibit, Eye Contact: Creating a Connection, Backyard Escape: Healing Quilts

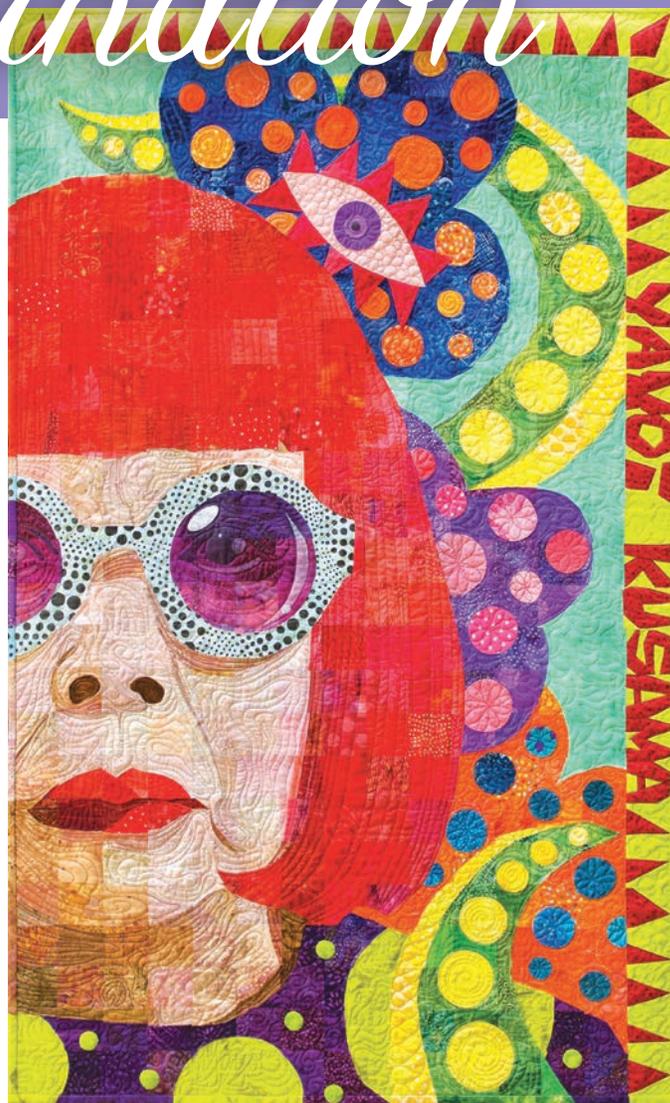
SPONSORED BY:

WWW.SACREDTHREADSQUILTS.COM

Determination

Sandra Bruce
Yayoi

50 x 30 inches | 2019



by N.K. Quan

Sandra Bruce's *Yayoi* is a tribute to the distinguished artist Yayoi Kusama. Bruce was inspired by Kusama's ability to overcome life hurdles—from child abuse, professional thievery, and mental illness—to find success as a world-renowned sculptor, installation artist, painter, and performance artist.

This piece was created as a submission for *A Better World*, a traveling exhibition of 40 art quilts designed to inspire and educate viewers about heroes—both anonymous and renowned—who better our world. The exhibition was curated by Lyric Montgomery Kinard and Susan Brubaker Knapp.

"I think what struck me most about Yayoi Kusama was that, even at 92, and with her history of life troubles, she continues to work as an artist every day, walking from the mental facility she has lived in for 40 years to her studio to make art. I have a family member who has struggled with mental illness, so this aspect of her life hit home."

The quilt features a prominent portrait of the artist, complete with her trademark red hair and beloved polka dots, and includes a sampling of the

forms, shapes, and colors that form her style. Burdened with mental illness as a child, Kusama dealt with her pain by creating art inspired by her hallucinations.

"The shapes featured in the quilt come from her sculpture that has tendril-like shapes. I find them fascinating, and thought they would make a good graphic addition to the piece. I gravitate to portraits for the challenge and difficulty. It is the eyes that I love doing the most, and which best express personality." Despite the fact that her subject was wearing sunglasses, Bruce captured Yayoi's penetrating eyes by creating them with fabric paint instead of pieced fabric.

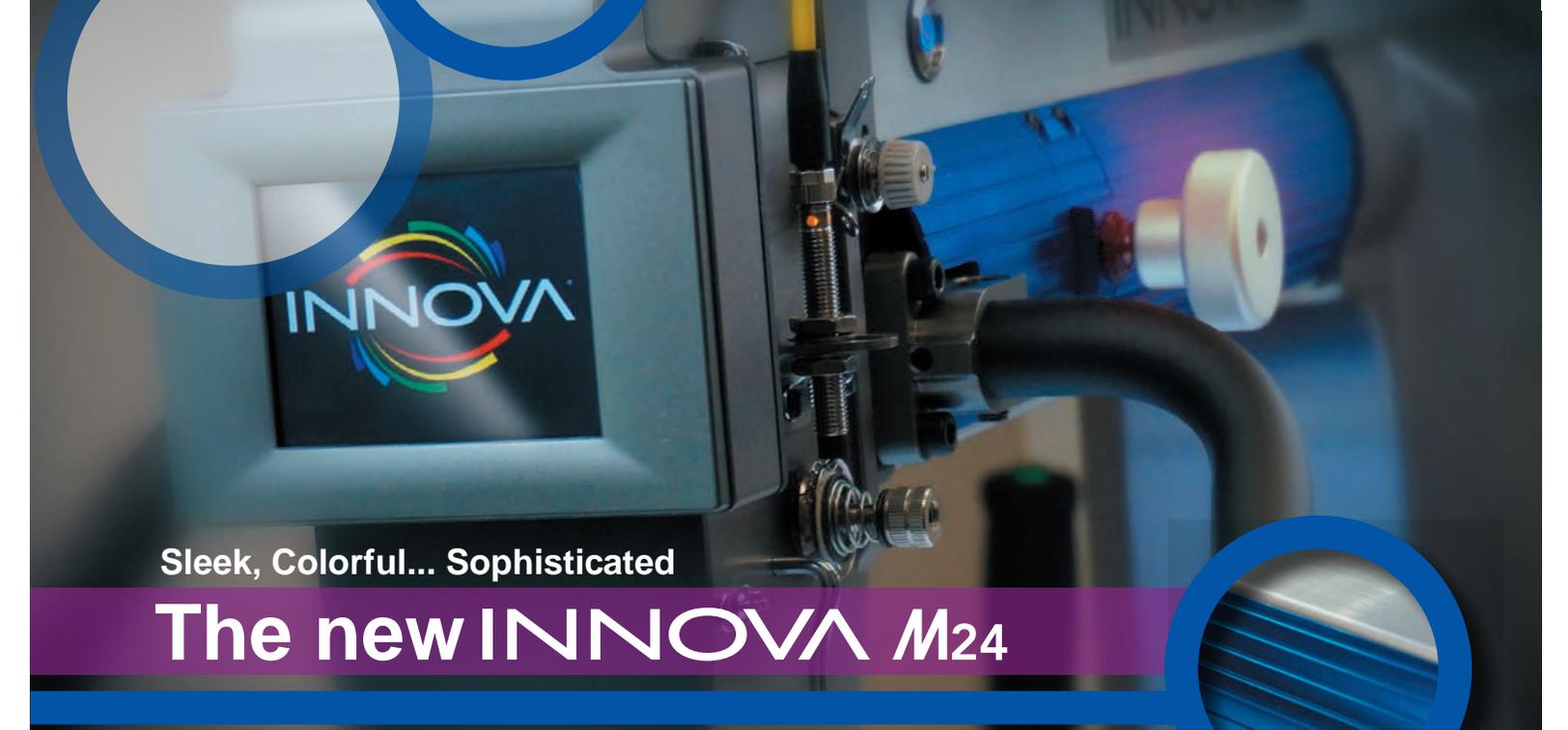
Bruce worked in commercial illustration and lettering for the advertising industry in San Francisco. "Ten years ago, with the world of advertising changing, I bought a longarm quilting machine with a 14-foot-long table and

basically taught myself how to use it and how to do free-motion quilting. I don't use patterns or a computer-generated system to execute my quilting. It is all guided by me. I like to say free-motion quilting is like illustration, just with a different tool."

Her drawing and lettering skills are seen in many of her quilts, including *Yayoi*.

Bruce lives and works in Grass Valley, California. ■

N.K. Quan is a Phoenix-based writer and editor.



INNOVA

Sleek, Colorful... Sophisticated

The new INNOVA M24

With a beautiful new sleek and colorful design, the **INNOVA M24** is sure to be appealing to the quilters sense of sophisticated style.

The INNOVA has become the industry's benchmark with its core foundation in industrial design. There are many new innovative hardware and software features streamlining the **INNOVA M24** setup and use.

The **INNOVA M24** integrates a new power supply box, eliminating the need for consumer purchased power surge protectors. It houses all the power needs of the INNOVA longarm systems, provides filtering, and simplifies wiring. Addition of AutoPilot is effortless with plug-in components at the rear of the machine.

- Viewing windows for LED diagnostics.
- Integrated strip LED lighting system with black light, dim, and bright.
- Integrated needle laser light.
- Fully adjustable handles with multiple joints allowing nearly 360 degrees of rotation for perfect positioning.
- Power button at front of machine.
- Integrated Lightning Stitch control system with new horizontal orientation and new user interface.
- Integrated Autopilot when activated.
- Integrated PantoVision when activated.
- Tested at speeds up to 4000 stitches per minute.
- Automotive sound deadening insulation.
- Cooling system for increased life.
- 10 Year limited warranty see website for details.
- Integrated Grand Format Embroidery for AutoPilot, needs only to be activated.
- Another INNOVA exclusive innovation, High Definition Stitch for AutoPilot! HD Stitch allows the user to define parameters for perfect corners and points.

INNOVA M series machines are Built To Quilt!
www.innovalongarm.com



Download the INNOVA Everywhere app today!