

SAQA JOURNAL

STUDIO ART QUILT ASSOCIATES

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INSIDE: MEET LENNY VAN EIJK • SAVE YOUR DATA • AI: TOOL FOR INSPIRATION • INSPIRED: IRENE RODERICK • JURIED ARTIST SHOWCASE • MEMBER GALLERY: ANGLED • SGE: GASTRONOMY • MAKE YOUR STUDIO FIT YOUR PERSONALITY • MEET SAQA'S NEW BOARD MEMBERS

IN THIS ISSUE

FEATURE ARTICLES:

Artificial Intelligence: Made for inspiration 8
 From chaos to creativity: Find YOU in your studio 15
 Featured Artist: Lenny van Eijk 20
 Keep files safe with timely backups..... 24

COLUMNS:

Editor’s Notes..... 3
 Thoughts from the president..... 4
 Inspired: Irene Roderick 35

GALLERIES:

Juried Artist Showcase..... 6
 SAQA Global Exhibitions: *Gastronomy*..... 12
 Member Gallery: *Angled* 18



SAQA NEWS

Welcome new board members..... 5
 In memoriam: Mary Ann McCammon..... 29

ON THE COVER:

Bobbi Baugh
More than Bread
 30 x 38 inches | 76 x 97 cm | 2021

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 for U.S. and international members, listed in USD, is: Artist/Associate, \$90.

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.

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A brand new roller coaster ride awaits

by Diane Howell

I don't like roller coasters. I can't breathe when the track drops dramatically and the cars relentlessly follow it. Quite literally, those dips take my breath away.

But I do like using the phrase "like a roller coaster." As I perused websites to select the *Inspired* artist for this issue, I returned time and again to look at *Clinging to the Edge* by Irene Roderick. It moves like a roller coaster! Dips, turns, an alluring collection of blue fabrics. It turns out it was a turning point in Roderick's approach to quilt-making—read all about how this piece became an attraction worth the price of admission on page 35.

Speaking of adventure, make sure you only take trips you want to take! Clara Nartey gives practical advice on how to preserve your digital data by backing up your files on page 24. She learned this important lesson the hard way and wants to help you avoid a great fall.

Kestrel Michaud keeps readers up-to-date on artificial intelligence on page 8. Want to try out this tech? Great! But use it for inspiration rather than creation, she advises. Michaud also gives insight into how you might be able to find out if your artwork is in the dataset of AI generators. Plus, she gives examples of what these generators can do.

Lilo Bowman invites makers to look within to discover how to turn their studio spaces into creative and efficient spaces. In the first of a four-part series, she asks some questions that give you the key to move forward. Who are you? Find out on page 15.

On page 20, Cindy Grisdela talks with Lenny van Eijk, this issue's featured artist. Bright, colorful work filled with joyful patterns are the hallmark of van Eijk's art quilts. She notes you should never be afraid to experiment.

Now for an aside (or, yet another excuse to use a phrase). During the

first few months of 2023, I had my own roller coaster of a ride without leaving town. Five writers came to the Phoenix area and I got to meet them all—in person! I have always admired our virtual organization, but talking and laughing with people I know from emails and calls is priceless. Susan Lenz, a frequent contributor, was here to teach a workshop. I went to breakfast with her and her husband, Steve Dingman, who wrote a story on artist management during the pandemic. Then TheQuiltShow.com arrived to tape a series of shows at a local landmark, allowing me to meet Lilo Bowman and Kestrel Michaud, plus Kestrel's husband, Alexander Taylor, who wrote about non-fungible tokens. These talented individuals made a great start to my 2023.

Enjoy the read! A lot of people work hard to bring great stories to life. ■

Focus on details to achieve good photography

by Mel Beach



We can all appreciate the joy of seeing art quilts in person, where all of their details and textures can be truly admired and appreciated. In reality, your audience is much more likely to experience your fiber art through digital photographs posted online (via art calls, websites, social media posts, and in virtual galleries) or in printed publications, such as books, magazines, and exhibition catalogs. Of course, these opportunities to connect your fiber art with a broader audience rely on strong photographs that accurately capture the beauty of your fiber art.

According to world-renowned photographer Ansel Adams, “You don’t

take a photograph, you make it.” This mantra stresses the importance of paying attention to and taking the necessary steps to showcase your art quilts to jurors, prospective collectors, gallerists, museum curators, and your biggest fans. After investing incredible time and energy into every step of creating your art quilt, be sure to give the same level of attention and care to photographing each new finish—especially when submitting to art calls or posting on your website and social media pages.

While some artists opt to pay for professional photography, this may not always be a feasible option. Just like learning how to add stitched texture and finishing the edges of your art quilt, photographing your fiber art is a skill that can be developed with practice, time, and minimal investment in equipment.

As a SAQA member, you have access to an array of resources designed to set you and your art quilts up for success! Once you are logged into SAQA’s website, simply use the search bar to access articles

on photography. I recommend starting with Lynn Krawczyk’s *Tips for Successful Art Quilt Photography*, which includes easy-to-understand practical advice on cameras, lighting, equipment, and backgrounds.

For members looking to enter a Global Exhibition or Virtual Gallery, make time to carefully review SAQA’s current digital submission guidelines before entering your artwork. There are even more articles for a deeper dive on specific topics such as resizing your photographs for submission and learning more about resolution. Consider sharing your photos during a Local Connection meeting or posting in one of SAQA’s Facebook groups (Members Only, SAQA Artique, or perhaps your regional group page) and ask for feedback on what steps you can take to improve upon your full and detail photos.

I hope these resources, combined with making time to practice and refine your photography skills, will help you connect your fiber art with a growing global audience! ■

Links

- *Tips for Successful Art Quilt Photography* by Lynn Krawczyk: www.saqa.com/tips-successful-art-quilt-photography
- Digital Image Submission Guidelines: www.saqa.com/events/saqa-calls-entry/digital-submission-guidelines

SAQA welcomes five new board members

Bringing decades of experience in textile art and nonprofit organizations with them, five new board members have joined SAQA's Board of Directors. Help welcome Susie Floyd Goodman, Melissa Wraalstad, Zara Zannettino, Shin-hee Chin, and Michael McCormick.

Susie Floyd Goodman

Bloomington, Indiana

Susie is a former teacher and school administrator with an extensive background in volunteer work for nonprofit fiber groups. She is an active SAQA member, including service as a co-rep for the Indiana region, founding member of Local Connections POD#1, and SAQA IN Exhibits chair.

Melissa Wraalstad

Grafton, Wisconsin

Melissa Wraalstad has been the executive director at the Wisconsin Museum of Quilts & Fiber Arts for more than ten years. She has worked for museums and other nonprofits for over two decades, including regional historical societies and as exhibit developer for The Morton Arboretum in Lisle, Illinois. She earned a Master of Arts in History-Museum Studies from the Coopers-town Graduate Program in New York. While not an artist herself, she has a deep love for textiles and quilts, inspired by her grandmother.

Zara Zannettino

Highbury, South Australia, Australia

Zara has been a biochemist, volunteer, and carer. Since 2005, her other roles have included art quilter, appraiser, tutor, Ozquilt Network committee member, art juror, and judge.

Zara creates textile art inspired by her nature photos that have a WOW factor—worthy of wonder. Since 2020, her art quilts have been accepted into national and international exhibitions for mixed media and textile art.

In 2021, she attended her first virtual SAQA conference, became a SAQA Juried Artist, and joined the Special Events Committee.

Shin-hee Chin

McPherson, Kansas

Shin-hee Chin is a fiber/mixed-media artist and professor in the Visual Art Department at Tabor College. Chin's work has been exhibited nationally and internationally. She was elected as Distinguished Faculty in 2008.

Influenced by feminist traditions, Christian spirituality, and Eastern philosophy, Chin has created a coherent narrative addressing complex issues of the female body, cultural identity, cultural hybridity, and sense of belonging.

Michael McCormick

Tualatin, Oregon

Mike is the founder and publisher of *Quiltfolk* magazine and recently acquired and began publishing *Fiber Art Now*. Outside of publishing, he and his team produce globally themed virtual workshops and design and develop handcrafted products. He has been involved in the quilting community for more than a decade and is fascinated with quilters as human beings, makers, and artists.

While he is always brainstorming his next idea, when he is not working, he enjoys spending time with his wife and children. ■



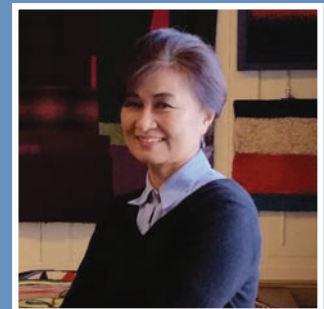
Susie Floyd Goodman



Melissa Wraalstad



Zara Zannettino



Shin-hee Chin



Michael McCormick

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.



Deborah Kuster

Cautious

13 x 10 x 10 inches | 33 cm x 25 cm x 25 cm | 2018



Judy Hooworth

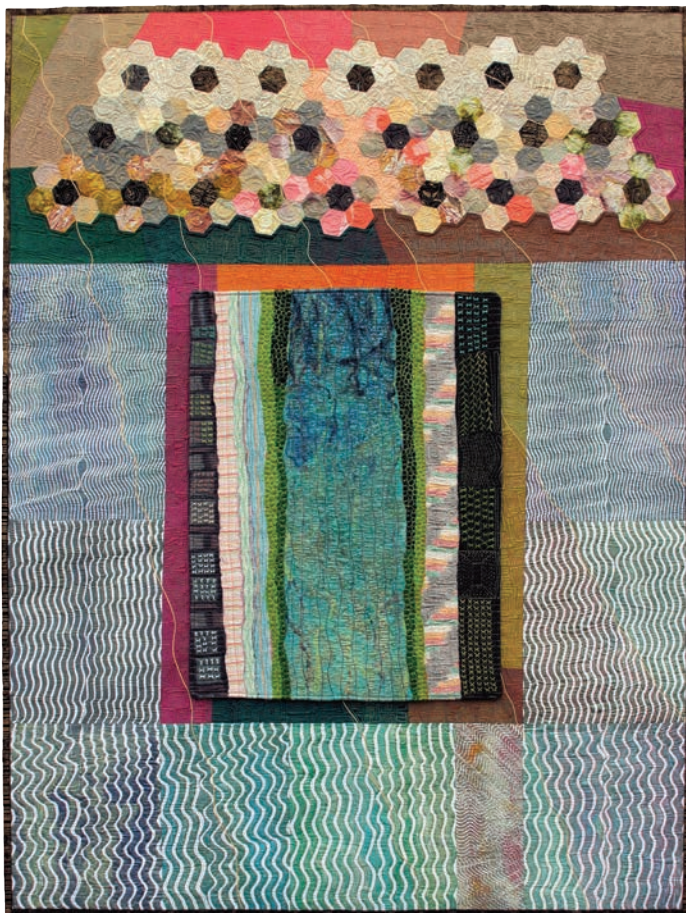
Down the Creek #8

59 x 43 inches | 150 cm x 109 cm | 2021

Sue Reno

In Dreams I Drifted Away

60 x 45 inches | 152 cm x 114 cm | 2018



Catherine Timm

Old Brick Farm House

22 x 21 inches | 56 cm x 53 cm | 2018



Sherri Culver

Being Fourteen

23 x 34 inches | 58 cm x 86 cm | 2021

Photo by Hoddick Photography

Use artificial intelligence to inspire—but not to create original art

by Kestrel Michaud

Imagine being able to create a brand new work of art with nothing more than a text prompt, the push of a button, and a few seconds of time. It sounds pretty far-fetched. Yet, thanks to image generators powered by artificial intelligence (AI), this scenario is possible for anyone with an internet connection. The future is now.

An AI-powered image generator is a computer program or app that uses artificial intelligence to create new works of art. Lensa, Midjourney, DALL-E, DreamUp, and WOMBO Dream are five of the most well-known art generators.

To use one of these apps, a user is prompted to type in a phrase. The text prompt can usually be long, and it can be any collection of words that describe the kind of picture the user wants to see. Some apps offer extra settings or allow users to upload their own drawing/photo to

be incorporated into the output. Start the image generation and a short time later ... voilà! The app presents one or more new images based on the provided text prompt.

This technology is nothing short of revolutionary. For the first time in history, the power of artistic creation has been made accessible to the general public. Being able to create images of the pictures floating around in their heads is something all imaginative children have dreamed of doing, and AI has made it possible to do just that with a click of a button. Even for adults, creating dozens of new images so quickly is a tantalizing power.

Some already established artists have also begun using AI art. These generators can create so many individual, unique images in such a short amount of time that they've become a source of inspiration and brainstorming. Idea generation has never been so easy.

So why haven't these generators put all commercial artists out of jobs? If any layperson has the ability to crank out new images via AI,

doesn't that make all human artists obsolete? Not so fast.

AI image generators aren't that smart (there's more of an emphasis on the "artificial" than the "intelligence"). They're computers, not people. Although they may, for example, understand the basic shape of a person, they don't intuitively "get" what makes a person a person. This can lead to all sorts of AI-generated anatomical mishaps.

Furthermore, it can take someone a long time to work with an image generator to create an image they want. For example, in 2022 an AI image made the news when it won first place in the "digital arts/digitally-manipulated photography" category at the Colorado State Fair Fine Arts Competition, as reported by CNN Business. The gentleman who used Midjourney to make the artwork spent over eighty hours fine-tuning his creation before deeming it show-worthy.

There's one more reason AI image generators haven't completely replaced the working artist, and that reason has to do with how they work.

Note: All of the AI images shown were created specifically for demonstration within this article; they are for editorial intent only and are included for educational purposes.



Generated by WOMBO Dream

Prompt: something wicked this way comes

Comment: Asking the AI to produce an image from a metaphysical prompt can have interesting results.

The dirty secret

I said before that an AI image generator is a computer program or an app. That's true, but the artificial intelligence portion of that app is, more specifically, an algorithm that has been trained on a specific dataset. A dataset is the collection of data that has been fed to the algorithm in order to teach it what to do.

The variation between AI image generators comes from how their unique algorithms interpret, correlate, and regurgitate the data within the dataset in order to create user output. And it's specifically those second two terms—correlation and regurgitation—that are the dirty secret when it comes to AI image generators. AI image generators are not creating new artwork. They are instead analyzing the images they have been fed, finding statistical correlations between them, remixing those similar images together, and the resulting amalgamation is what is presented to a user as “new.”

In other words, an AI image generator cannot create art without a dataset, and therein lies the problem. The images contained within the datasets are a critical component of all AI image generators, but to say they're controversial is a vast understatement.

In regard to the AI image generator apps listed at the beginning of this article, the datasets on which they were trained contain an estimated 3 billion-5 billion images. Those images were scraped from the internet without care for things like pornographic content or copyrighted material. And when it comes to AI image generators, what goes in definitely comes out.



Generated by DALL-E

Prompt: young girl playing a ukulele in a field of sunflowers with a pet frog

Comment: At first glance, this image appears photographic. On closer inspection, significant abnormalities are present in the girl's fingers and the frog



Generated by DALL-E (top), Stable Diffusion (middle), WOMBO Dream (bottom)

Prompt: magical labyrinth in the redwood forest, artstation, style of todd lockwood

Comment: These six images show how the same text prompt can be interpreted in different ways by different AIs, or by asking the AI to generate the same prompt multiple times.



Generated by DALL-E

Prompt: thunderbird flying over a snowy mountain, in the style of 1920s animation

Comment: Adding a style request to a prompt can direct the AI to produce images with a specific look.



Generated by Stable Diffusion

Prompt: teahouse on top of a Chinese mountain

Comment: AI images are an easy source of inspiration.



Lensa is a photo-editing app powered by AI that released a “magic avatar” feature intended to let users create magical, anime-inspired avatars (profile images) using user-provided images. However, as noted in a December 7, 2022, story in WIRED.com, many users—primarily women—have found that Lensa produces blatantly sexualized images in response to their prompts, even when they have only uploaded headshots. Furthermore, some women of color found that Lensa’s results depicted them with notably lighter skin tones and facial structure that looked closer to women of Caucasian descent.

For better or worse, the internet is filled with images that are of a sexual and controversial nature, and those images were scraped into the dataset used by Lensa. When Lensa’s “magic

avatar” feature attempted to “beautify” users’ provided photos, its algorithm output what humans see as nude and racist images. Although Lensa is now using an updated (and supposedly curated) dataset, use at your own potentially Not Safe For Work risk.

The other elephant in the room is copyright. When image datasets were being compiled, the internet was scraped for any and all artwork and photographs, even images still under copyright by living artists. This means that artists from all over the world are having their artwork used for commercial purpose without their consent, without compensation, and without any way of preventing it from happening.

Remember: what goes in comes back out. Although it’s nigh impossible that an AI image generator will

Generated by WOMBO Dream

Prompt: blueberry pancakes

Comment: Even common, everyday items can produce magical results.



Generated by DALL-E

Prompt: steampunk submarine exploring the ocean floor

Comment: The ability to quickly produce images of imaginary subjects make AI generators a powerful tool.



Generated by Stable Diffusion

Prompt: statue of liberty in the tropics

Comment: AI generators are capable of producing images of recognizable and iconic subjects. Be mindful that this does not give permission to use someone else's trademark in your own art.

spit out an exact copy of artwork created by a human artist, what is far more likely to happen is that a portion of an artist's work could be included as is in a "new" AI creation. In other words, it's possible that these generators may offer up portions of actual, recognizable copyrighted work within any given "new" image.

Furthermore, using an AI image generator to create a picture of a trademarked subject does not give you permission to use that trademarked subject in your own art. For example, generating an AI image of a Cinderella castle—specifically the Cinderella Castle as it appears in Disney's Magic Kingdom park in Orlando, Florida—does not mean it's okay to make your own art of Disney's Cinderella Castle. Be cautious.

As of writing this article, two lawsuits have been filed against Stability AI, creators of the text-to-image model Stable Diffusion, which is used by most of the image generators listed at the

beginning of this article. The first lawsuit is brought by Getty Images in the United Kingdom. The second is a class-action suit filed in the United States on behalf of three artist plaintiffs (this suit was also filed against Midjourney and DeviantArt). Both of these suits claim Stability AI is using copyrighted images without permission.

I was unable to find an AI image generator or image dataset that did not include copyrighted artwork.

What's next?

My personal opinion is that AI in art is here to stay, but what future form it may take will depend in no small part on the outcome of these suits. We will have to wait and see.

If you're wondering whether your art has been scraped into an image dataset, there's a new website that aims to help answer that question. The website Have I Been Trained? (www.haveibeentrained.com) digs into one
see "Artificial Intelligence" on page 32



Generated by WOMBO Dream

Prompt: too cute for words

Comment: Prompts are often interpreted in unexpected ways.

Selections from

Gastronomy

Gastronomy is the study of the relationship between food and culture, featuring not only the bountiful gifts from nature, but gifts from the human hand. The art of preparing unique, delicious food is a tradition passed from generation to generation around the world. Combining innovative ingredients, colors, textures, and flavors creates dishes that please the palate and the eye.

The jurors for this exhibition are Cecilia and Mercè González. They work together professionally under the name Desedamas to create textile art made of dyed, painted, and layered silk. The exhibition benefactor is Frank Klein.

For more details, including all exhibition artwork, videos, and schedule, visit www.saq.com/gastronomy.



Diana Fox

Who Broke the Yolk?

47 x 37 inches | 119 cm x 94 cm | 2021

Photo by Richard Garduno



Naomi Velasquez

Gelatin Dessert Delite

37.5 x 41.5 inches | 95 cm x 105 cm | 2014



Patricia Knott

Lunch by the Sea at Cadaques

24 x 22 inches | 61 cm x 56 cm | 2021



Laurie Mutalipassi

Is There Hope?

44.5 x 45.5 inches | 113 cm x 116 cm | 2021

Photo by Johanna Love



Judy Leslie

Barcelona Fruit Stand

44 x 18 inches | 112 cm x 46 cm | 2017

Ellen Fisher

Tomatoes 2

27 x 21 inches | 69 cm x 53 cm | 2021

Photo by Joe Ofria



Correspondence With Hope (left) and *Oxidation* (right) by Judith Quinn Garnett

Help SAQA connect to art lovers everywhere!

SAQA creates meaningful connections for art quilts through publications, education, networking, and exhibitions.

- In 2024, more than 20 Global Exhibitions will be traveling the world.
- More than 15 SAQA regions are organizing traveling exhibitions.
- Our Virtual Gallery program will add four more exhibitions.
- Hundreds of thousands of viewers enjoy SAQA exhibitions online and in person.
- More than 200,000 people have viewed Textile Talks, a valuable outreach tool.

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PART 1

From chaos to creativity

KNOW YOURSELF TO CREATE A SPACE THAT WORKS FOR YOU

by Lilo Bowman

Art quilting in all its forms requires a lot of materials, a space to store everything, and a place to show it off. When the time comes for creative play, you need a system that allows you to be immersed in and enjoy your creative journey. If years—or decades—have gone by without you adapting your space to fit how you work today, it's probably a good time to hit the “refresh” button.

In this four-part series, I will share how to bring a breath of fresh air into your studio.

Creative time in your studio is precious. Creating is in your bones, it's what you are driven to do, it's what you need. When you are fully occupied it's as if time stands still and nothing can interfere ... until life forces you to step away. Herein lies the challenge for most of us: how to arrange and keep a space organized so that you can walk away and return later without interruption.

Often *that project* lingers on the worktable for days and sometimes months. As time passes, you have forgotten about or lost interest in it because a new more exciting idea has developed. But guess what? The old project and all the stuff associated with it are still sitting around, taking up precious real estate on the worktable. In your excitement to get going, you shove the old work aside and tell yourself, “I'll put this stuff away when I finish what I'm working on now.” If this scenario is repeated, disruptions cause our creative

flow to become a system of chaotic starts and stops, expanding the time needed to search for supplies and shift through clutter. In short, you are now doing anything but being creative.

Dream versus reality

Social media and magazines want you to believe that you too can create a gloriously beautiful and well-organized studio space if you follow their lead. Do you yearn for a well-organized and functional studio, but are frustrated by not being able to achieve what others seem to be able to do so effortlessly? What the influencers are not telling you is that a studio space is *very* personal, and their ideas can't be universally applied. They present their spaces, which can be vastly different from yours when it comes to size, location, windows, lighting, available storage space, etc. For many creatives, the difference between how you envision your space and reality is often due to three things: a vast amount of stuff, the size of your space, and an organizing method that might be working against your nature.

Let's first look at clutter and how it can affect you. Clutter is visual noise that you can't avoid. It's papers needing to be filed, but that are currently in piles on the floor. It's stuff that doesn't have a home. It's keeping six different brands of the same size rotary cutter while you only work with your favorite. It's a desire to keep everything “just in case.” All of this leads to

endless time spent searching for what you need *right now*. All this clutter, in a space designed for finding inspiration and enjoyment, can lead to feelings of anxiety, stress, embarrassment, and being overwhelmed.

Lack of studio space does not mean you can't be organized. It does mean that you must maximize every usable horizontal and vertical square inch of the space, along with a mindset of more is going out than coming in. With large studio spaces, there is often a tendency to spread out horizontally, which leads to every



It is surprising how quickly clutter can take over a studio space.



Lilo Bowman's studio has tools where she can easily reach them on either side of her work table and other items arranged in labeled drawers or behind closed doors.

surface providing a place for clutter to accumulate. Using more vertical real estate (i.e., walls, doors, shelving, sides of bookcases) leaves workspaces clear for more mindful items.

Your personality

When it comes to arranging your space, it's time to get personal. You have to know who are you and what works best for you. My home is primarily filled with saturated colors, patterns, and textures, all things that I find very stimulating. But when it comes to my studio/office space, I am happier and much more productive in a neutral setting with few visual distractions. I like items stored in labeled drawers and behind closed doors. Office-related items live within easy reach of my desk, while quilting/sewing related items are on either side of the sewing/worktable, allowing me to easily access and return the items I use. The space might seem rather clinical to some, even though there is art on several walls, but I view it as a place to make art. My house is the gallery. It works

for my needs, preferences, and the type of work I create. When you assess your own workspace and wonder why the current situation isn't working so well, ask yourself these questions:

- Do you need color or the absence of color?
- Do you need visual inspiration or visual quiet?
- Do you prefer to see tools and supplies on view or in cabinets and drawers?
- Do you prefer a rainbow of storage containers, cabinetry, files, etc., or a single-color scheme?
- Do you prefer a fabric drawer filled with a single color or fabric folded and arranged in value order?
- Do you prefer a drawer labeled simply "sticky stuff" or drawers labeled by a specific type of item?

If you answered yes to the first option on most of the questions, then you by nature lean toward being visually inspired and need to "see everything." If you answered yes to the

second option on most of the questions, then you by nature lean toward being visually quiet, a streamlined color scheme, and having items behind a door, in a drawer, or stored in a container. There are no right or wrong answers to these questions, they simply help identify your needs and why they should be considered when arranging a studio space that works for you. The way to create a happier environment is to change your current situation through the power of choice.

Choose to change

We make countless choices a day: what to eat for breakfast, which emails to answer first, and even what to place in that pile of papers. What is it about certain tasks that make us want to avoid them? Is it a low priority, lack of time, or is the overwhelming size of the job? We often *overestimate* the time it takes to do the things we hate and *underestimate* the time spent doing the things we enjoy. So, you focus on what is enjoyable and try to ignore what you hate. But in time the



Choosing visual inspiration or visual quiet in a studio space should be based on your individual personality.

Photo courtesy of #homemadebycarmona

irritants can no longer be ignored, and you realize a change needs to be made. Making radical changes in a space where you have resided for years can be daunting, so approaching it in steps will feel less overwhelming. A good place to start is with what's irritating you the most, be it the closet, a worktable, or your fabric stash.

Plan, schedule, prepare

The first step to creating a functional and organized studio is to have a plan in place. A move every three years as a military spouse forced me to deal with all my stuff within a limited time on a regular basis, but it also got me in the habit of clearing out every few years as my needs changed. Give this activity priority by scheduling it on open days of the calendar—but don't schedule it around big holidays or family events as these can easily pull you away from your goal.

If the priority to downsize your entire fabric collection sounds overwhelming, divide the job into manageable bites over several days. This would

also be a good time to see if you can trade out a favor with a buddy. A friend isn't as emotionally attached to your things and can be a helpful guide when it comes to letting something go.

Before the organizing day arrives, locate a new home for all the items that will no longer be living with you. Every city has organizations

such as school art programs, senior centers, and art supply cooperatives that would love to receive your donations. Schedule drop-off days to coincide with your calendar to make delivery of goods seamless.

And lastly, before any work can begin on the scheduled day, it's a

see "Chaos to Creativity" on page 31



An overabundant fabric stash is always a good place to begin making a change.



Ribbon storage can incorporate an orderly arrangement while also being visually inspiring.

Angled



Caitlin Parker
Abandoned, Camarillo
33 x 29 inches | 84 x 74 cm | 2022

Wendy Starn
Good Day, Sunshine!
28 x 27 inches | 71 x 69 cm | 2021



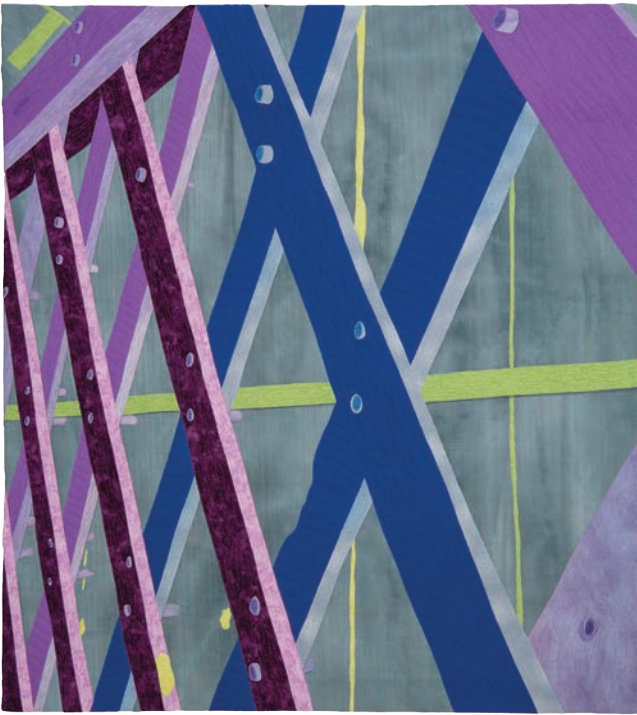
Anna Slawinska
Raging Planets
13.5 x 13.5 inches | 34 x 34 cm | 2015

Photo by Mariusz Stankiewicz



Zwia Lipkin
Chasm
20 x 16 inches | 51 x 41 cm | 2022

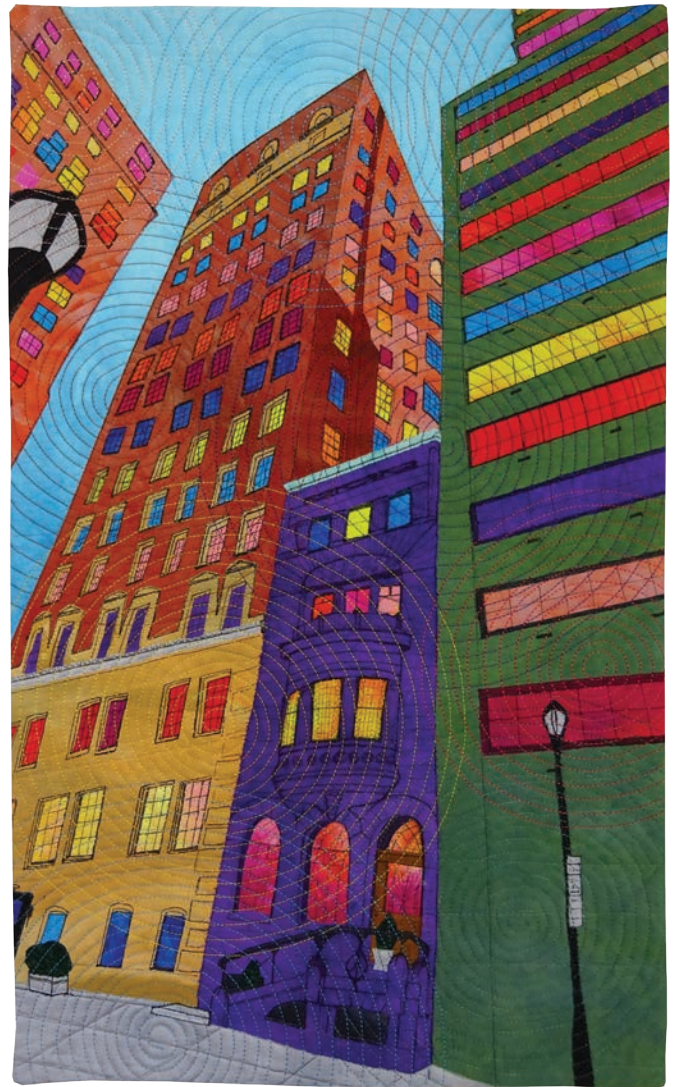




JoAnn Camp
Master Builder

31 x 28 inches | 79 x 71 cm | 2021

Photo by Kenny Gray



Rachel Derstine

Rittenhouse Mansion

24 x 14 inches | 61 x 36 cm | 2022



Mary McCauley
Tetrahedron Fun

24 x 18 x 18 inches | 61 x 46 x 46 cm | 2013

Photo by Inga Kraus Photography

Robin Cowie Green

Dazzle Fleet (Stripe Construction 7)

45 x 55 inches | 114 x 140 cm | 2021



Lenny van Eijk

Drive to create leads to artistic life



Lenny van Eijk

Photo by Scot Surbeck

by Cindy Grisdela

Lenny van Eijk discovered quilting almost by accident. Dealing with the stress of a corporate job in finance several years ago, the New Jersey resident and Dutch native felt a need to create something.

She learned to sew as a child, but hadn't touched a sewing machine in 25 years. She purchased an inexpensive sewing machine with the idea that she would make a garment or a simple project. Searching online for a starting point, she stumbled onto the world of quilting. "I discovered a whole new world of fabric, colors, and designs," she said. And when she saw modern quilts at a regional quilt show a year or so later, "I knew I was onto something that would become important in my life."

The first projects van Eijk made were a sewing machine cover from a charm pack and two baby quilts for her partner Scot Surbeck's new grandchildren. She learned the basics from online videos, but she soon began to explore more ambitious goals. She joined her local Modern Quilt Guild in New Jersey and took classes from Rayna Gillman and Maria Shell, among others. Although van Eijk was precision-oriented from her corporate job, she was inspired by these instructors and others to put away her rulers and embrace an improvisational style.

Letting Go and *On the Fence* were inspired by workshops van Eijk took with Maria Shell. They set her on a journey of exploration into her own creativity. Both reflect her love of



On The Fence

66 x 66 inches | 168 x 168 cm | 2021



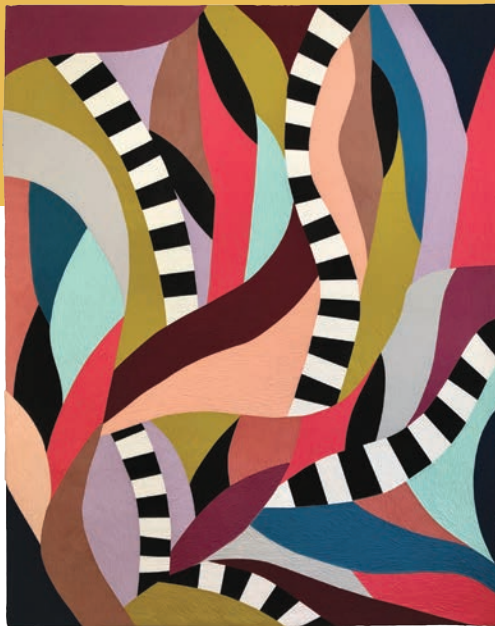
Letting Go

46 x 42 inches | 117 x 107 cm | 2019



Perseverance

50 x 42 inches | 127 x 107 cm | 2021



Resilience

70 x 55 inches | 178 x 140 cm | 2022



Clockwork Universe

65 x 45 inches | 165 x 114 cm | 2021

color and pattern in a relatively structured symmetrical format.

Van Eijk works primarily with commercial solids like Kona cotton in her quilts. In 2021 and 2022, she gained the confidence to create more complex compositions and add elaborate curves into her designs. “The construction and engineering of these large curved pieces is a whole separate skill set, and for me adds to the diversity of what goes into quilting. I love figuring out the best process to construct a certain design; it’s like solving a puzzle.”

Perseverance and *Resilience* are two examples of her new approach. Both utilize large colorful curves enhanced with black and white elements. She had to refine the construction process as she went along to make her vision come to life in each piece. Sometimes she begins with a sketch, but other times she chooses a color palette and gives herself a few design parameters before diving into her creative process. “I find this way of working incredibly liberating and meditative.”

Van Eijk grew up in the Netherlands and spent 25 years in a corporate finance job that was centered on project and process management

and required working with large amounts of data. Her job took her to five different countries over the course of her career, eventually landing in northern New Jersey about a half hour from New York City. She left her job and has been focusing on developing herself as an artist for the last four years.

Her studio is located in her home in New Jersey. Initially it was a small sunroom on the upper level that had been her office, but as she became more committed to her craft, she and her partner decided to reconfigure the space in their home. The main bedroom became the primary studio, housing her HandiQuilter Amara



Lenny van Eijk in her studio

Photo by Scot Surbeck

longarm, a big cutting table with storage made from IKEA elements, and a 7 x 8-foot design wall. The original studio in the sunroom is now home to her Bernina 770QE domestic machine used for piecing, as well as a computer desk and her books and files.

"These two rooms have really become one and I love being in my studio. I can be very social and outgoing at times, but I'm more of an introvert at the core, and I like working in solitude," van Eijk says.

To keep herself on track, van Eijk likes to lay out work for the next day before she leaves the studio at night. That way when she returns, she knows exactly where to start and is less likely to waste time trying to figure out what's next. When she's designing and making decisions about color, line, and shape, she mostly works in silence. For more routine work that doesn't require so much concentration, she listens to podcasts on current affairs, politics, or interesting interviews, with the occasional true crime series thrown in for variety.

She works mostly on one project at a time. Sometimes an idea needs to marinate before taking the next step, or she needs time to decide how to quilt a finished top. Then she might start something new before the last project is complete. Or if she has a "burning idea for another quilt" she can't wait to begin, she might work on more than one project in parallel.

Van Eijk considers herself an intuitive artist "without taking many direct cues from the world around me." But she has always been drawn to modern abstract art, and counts several artists as inspiration, including Sonia Delauney, Hilma af Klint, Georgia O'Keeffe, Anni Albers, and Sophie Taeuber-Arp.

"I love variety, get bored easily focusing on the same thing for too long, and I have tried out different styles and techniques to learn as much as I can." She may begin larger series now that she has discovered some themes she wants to further explore.

Despite the fact that van Eijk is relatively new to quilting, she's found

success being accepted into exhibitions. *Extraterrestrial* was accepted into QuiltCon 2020 in Austin, Texas. For QuiltCon 2023, she had three quilts accepted, including *Resilience* and *Illusion*. *Clockwork Universe* (page 21) was shown in 2022 at *Quilts=Art=Quilts* at the Schweinfurth Art Center in Auburn, New York.

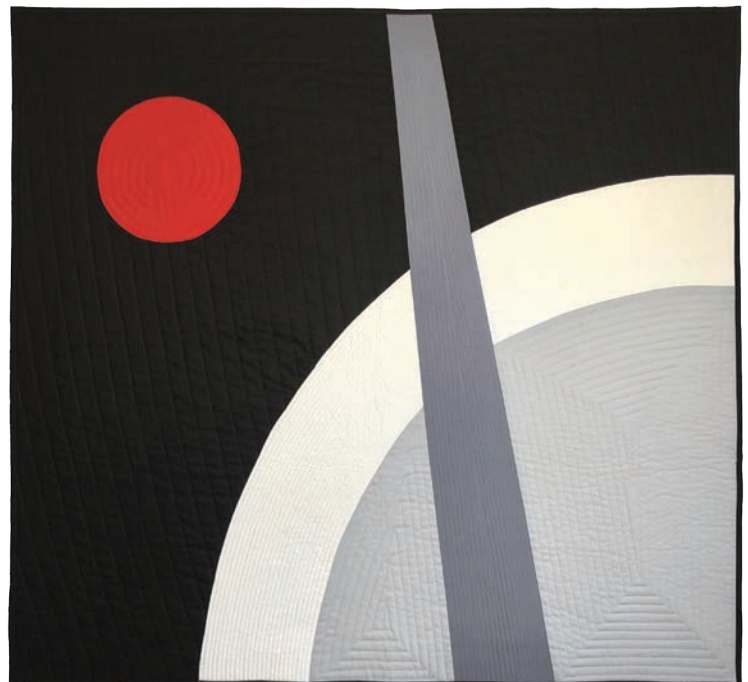
Pandemonium was chosen to be part of a special exhibition and book curated by Sandra Sider entitled *Quarantine Quilts: Creativity in the Midst of Chaos*. The exhibition traveled to the National Quilt Museum in Paducah, Kentucky, and the New England Quilt Museum in Lowell, Massachusetts. This piece is more structured than van Eijk's later work, with a controlled color palette of black and white with pink, turquoise, gray, and mustard. Compare it to *Variations in Red*, which explores the many faces of red in a riot of curves and color.

Van Eijk's advice to art quilters starting out is to not be afraid to experiment right from the start. She says that at first, you'll



Tiles III

44 x 42 inches | 112 x 107 cm | 2021



Extraterrestrial

36 x 40 inches | 91 x 102 cm | 2019

understandably be influenced by the work of your teachers or other artists whose work you admire. “But if you make what you love and try not to emulate what you think others will like, eventually your own voice will start to emerge. This can take time; be patient.”

For the future, van Eijk plans to continue to work on creating a cohesive body of work as well as exploring some of her favorite themes in a deeper way. She also plans to seek more exhibition opportunities, including those outside of the quilt world. “A longer-term goal is to one day have a solo exhibition and/or publish a book on my work. That would be icing on the cake.”

You can view van Eijk’s work at www.modernstitchwitch.com; her Instagram handle is @modernstitchwitch. ■

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



Illusion
69 x 58 inches | 175 x 147 cm | 2022



Pandemonium
45 x 36 inches | 114 x 91 cm | 2020

Photo by Scot Surbeck



Variations in Red
68 x 70 inches | 173 x 178 cm | 2022

TAKE THE TIME TO BACK UP DATA

by Clara Nartey

Many artists are tech geeks. I'm thinking of those who use laser cutters, Photoshop, 3D modeling, artificial intelligence, and various digital tools to create art. Then there are those who are technology-averse. For this group, simply turning on the computer to get something done is a chore.

One thing is certain: no matter which side of the tech divide you fall on, *there's one thing we all accumulate, and that is data.*

Whether you're using a smart phone to take photos, a digital drawing pad to make art, or a computer to submit calls for entries, you're creating a ton of data that is stored somewhere. Think about it, we make phone and video calls, take photos, post on social media, fill out online forms, sign digital contracts, and so much more. For all of these activities, you can go back and retrieve your history. For example: Where's that photo I took last week? Or which artwork did I submit to that show? We can find the answers to these questions because the data is being stored somewhere. It is not unlike having physical filing cabinets

that can be searched for information. However, the amount of data each of us creates is way more than any physical cabinet can hold. That's why we're doing most things digitally these days—and that trend is not about to change anytime soon.

For an artist, what types of data are we creating that could be important to us? Besides the obvious phone messages and social media posts, there are also professional documents, including artist statements, biographies, and resumés. In addition, photos of your artwork form a large chunk of the digital data that you need to store and retrieve often.

It doesn't matter what devices you store data on, data protection and data recovery are important topics to consider when it comes to securing your digital information.

So, let's break it down. There are three things I just mentioned in that last sentence:

- Data Storage
- Data Protection
- Data Recovery

The bulk of this article will be on data protection, but we'll touch on the other two topics as well. Let's start from the top.

Data storage

Your data is stored either internally on a device (phone, tablet, or computer) that you're using or externally on another device. In some cases, your data is stored on both. The most basic configuration for storing data is internally on the device you are using. Due to storage limitations, you may find that you're running out of storage room on your devices. In this case, additional storage will be an external storage device that you connect to your main device. Examples of such external storage devices are Flash drives, SD cards, and external hard drives.

Data protection

You need to use external storage devices if you run out of space on your device. However, there's more than enough reason to save your work on an external source even if you have enough "filing cabinet"



There are many external hard-drive options for backup and extra storage.



A flash drive provides a portable storage option.



SD cards provide storage for your photos.

space internally on your phone, tablet, or computer. Here's why:

It's a good idea to save your data on an external storage device in order to protect your data. We all know about old computers dying without warning, phones falling into water, or tablet screens cracking and becoming inaccessible. If all your photos and documents are saved only on the internal storage system of your device, damage to that device could cause you to lose everything.

For data protection purposes, you **back up** your data to a different storage source. This can be done in a number of ways. You can save a copy of your data on an external drive connected to your computer with a cable or wirelessly through bluetooth technology. You can also backup your data to the cloud. **Backing up your work is essentially making a copy of your data** and storing that copy somewhere safe so that you can retrieve that copy if need be. The expert recommendation is to backup your data in three different forms.

Let me explain that: You want a copy of your data on a physical drive in your primary location (residence or business). Then, you want an additional copy off-site, and the third copy should be backed up to the cloud.

Why so many copies? We already know that your computer may crash or become damaged or a laptop may be stolen; that's why we're making a copy in the first place. The reason you need a copy that is off-site is in case a disaster (such as a fire or flooding) happens at the location where you keep both your computer and backup. Then, all that diligent

work you did backing up your data will not really protect your information. The suggestion is to keep one copy at home and the other at work or with a trusted friend. If you use a trusted friend or family member, choose someone who doesn't live in the same household or close to you, because in an emergency you both may be affected.

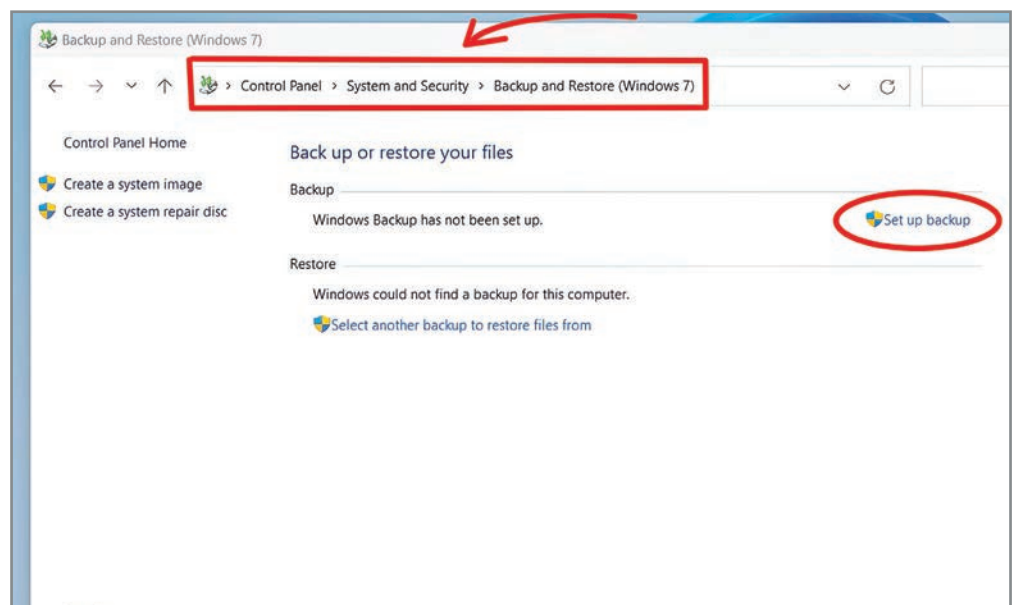
Now, the third copy is to be stored with a cloud backup service. For obvious reasons if anything happens to the two physical copies, you'll have the cloud backup to fall back on. Could that happen? Yes. The physical copies can get damaged simply from wear and tear. The constant saving of data to the same external hard drive over and over again can cause damage to its internal disks. And when that happens, you can lose that backup as well. Just like anything else, external hard drives have a life span after which they don't work well anymore. Sometimes, you'll get a

warning before they die. Other times, you'll only find out that they're no longer working just when you need to use the backup on them.

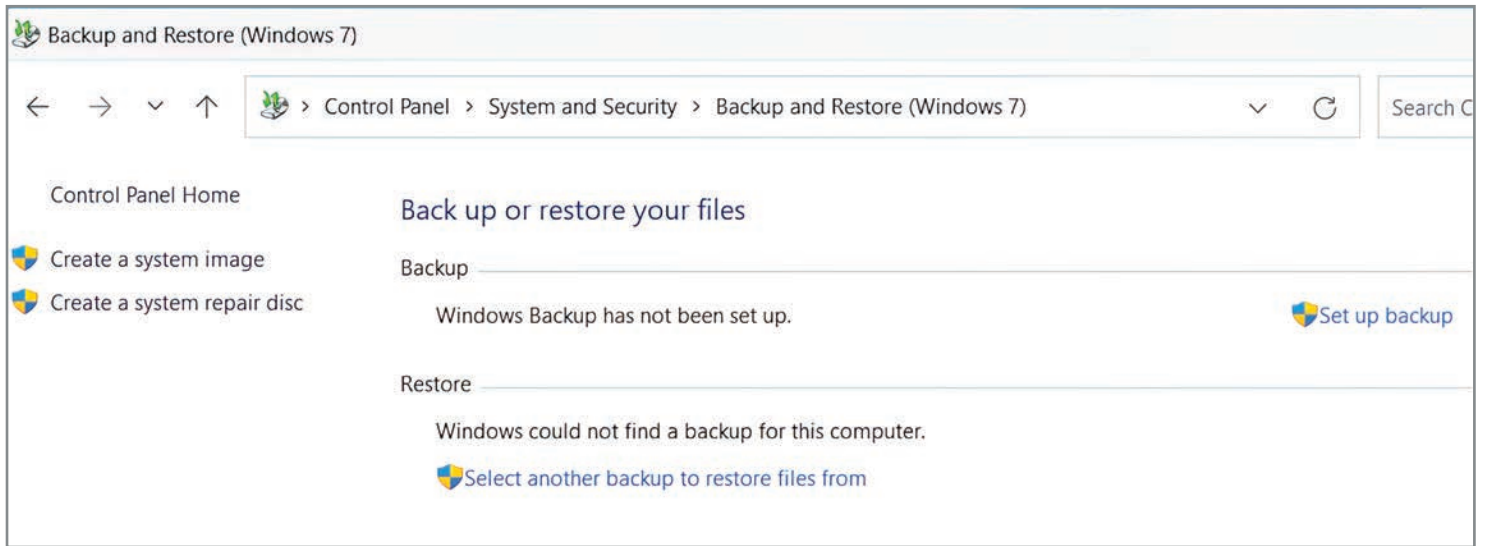
Does all of this sound daunting? It needn't be. Let's examine some practical ways to get your three types of backup. I'll be using your computer as an example, although this can apply to other devices such as your tablet and phone. If you're using your phone to take photos, you need to back that up too. You don't want to lose all those precious memories, artworks, or contacts.

Computer backup

Your first form of backup is through your computer. All computers come with some built-in way to back up data. With Mac computers, it's called Time Machine. With Windows computers, it's called Windows File History. My first suggestion is to buy a desktop hard drive that you can connect to your computer using a



Here's how to find backup tools in older Windows versions.



Here's how to find backup tools in Windows 7.

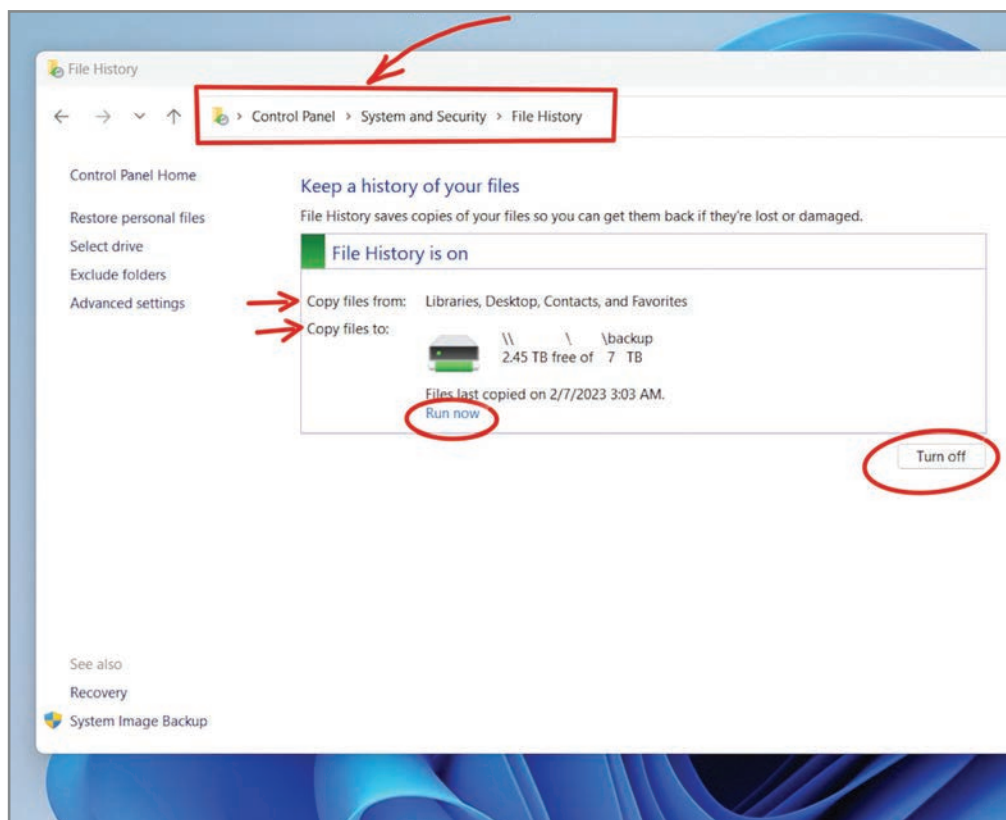
USB. You'll need an external hard drive that has at least twice the size of data on your computer.

Next, go to the backup software on your computer (Time machine or Windows File History) and set it up to automatically back up to your external drive. It's easy to follow the

prompts. The default frequency for Mac computers is hourly backups for the past 24 hours, daily backups for the past month, and weekly backups for all previous months. You have the option to change what you want to back up, where you want to store it, and how frequently

you want this to be done. Set it up to do this automatically.

Then, check and make sure it's actually doing the backup. If you need help, there are quick how-to videos on YouTube. Alternatively, you can get someone to set up the backup for you. Essentially, once it's setup, it'll continue to automatically backup on its own. All you've got to do is check once in a while to make sure it's doing what it's supposed to be doing.



Here's how to find File History in newer Windows versions.

Off-site backup

This second backup is similar to the first backup. Remember, we're essentially doing the same backup twice, with one kept at your current location and the other at a secure location away from you in case the one at home gets damaged. Get a second hard drive and do the off-site back up regularly. The first time you back up, it'll take quite a while. Subsequent backups will be incremental, so they will be faster. Depending on the amount of data you have, you could possibly do this monthly. If your on-site backup fails, the worst that could happen is your off-site data will be behind

by one month, which is way better than losing everything.

Cloud Backup

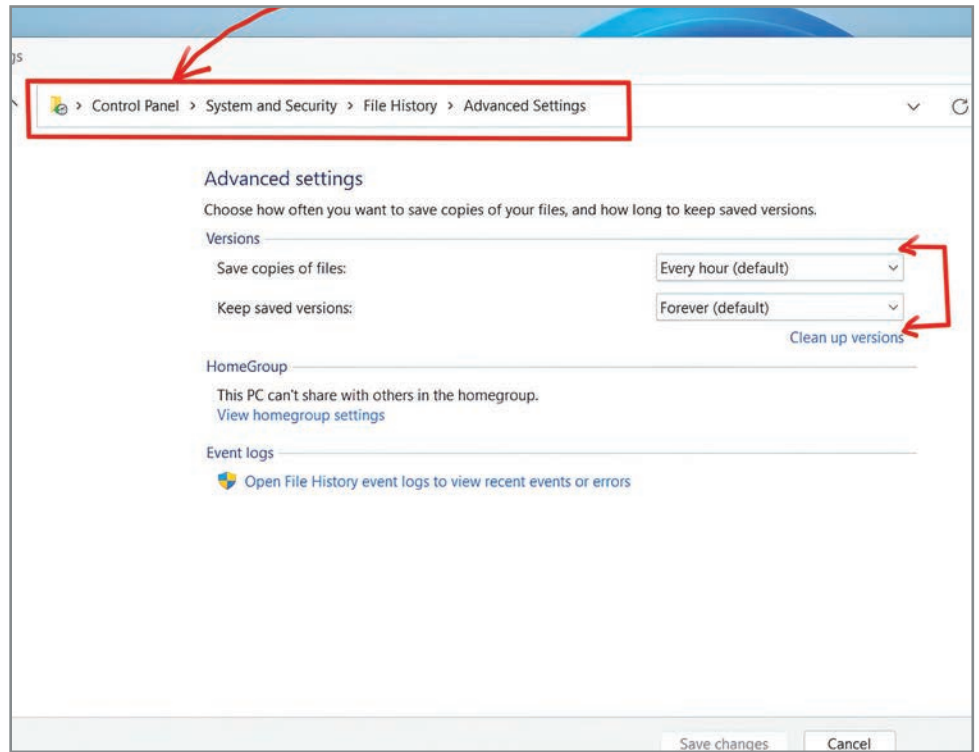
A cloud backup sends a copy of your data to remote servers online for safekeeping.

In cloud-based backup services, the service provider is responsible for maintaining your data while giving you direct access to your data whenever you want. Due to the type of encryption security used, the service provider cannot read or access your data. In this type of service, data is automatically transferred from your computer to the service provider's servers on a regular basis. It's just like you backing up to that external hard drive on your desk, only in this case your data is being transferred over the internet.

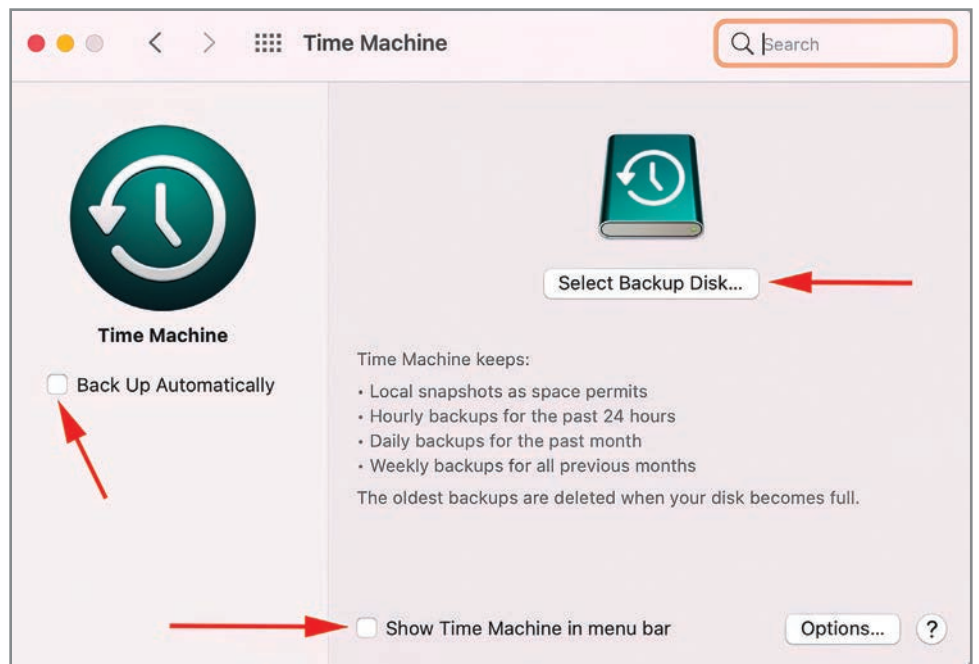
You're probably already familiar with this type of service. Most phones have some form of cloud backup. Because your phone data is backed up to the cloud, when you lose your phone or when it gets damaged, you can still retrieve your contacts and other information. You just have to make sure everything you want backed up (photos, videos, documents, etc.) is included in your phone backup.

There are quite a number of service providers who offer this type of backup services for larger amounts of data stored on computers, laptops, and tablets. These services are fee-based. If you decide to use a cloud service, do your research. Some popular ones are: iDrive, BackBlaze, Carbonite, and LiveDrive. Each one has its pros and cons. Once it's set up, check regularly to make sure it's working.

Before we leave the topic of backups, consider backing up your websites. Many artists have websites



Here's how to set backup frequency in newer Windows versions.



Time Machine provides internal backup on a Mac computer.

or blogs. It's important to have these backed up on a regular schedule. Your website can be hacked or your website can be brought down by malware. The best way to recover from such an event is to have a backup you can use. There are applications for doing this. Ask your website builder or website hosting company. There

may be an extra fee, but it is totally worth the peace of mind.

Finally, let's move on to the third piece of this puzzle—data recovery.

Data Recovery

Data recovery is the process of restoring lost or corrupted data

see "Data Backups" on page 30

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In Memoriam

Mary Ann McCammon

Mary Ann McCammon, 80, of Sherwood, Oregon, passed away on November 25, 2022. Mary Ann was born on October 14, 1942, in Kansas City, Missouri.

She studied at the University of Missouri, School of Nursing (1964) and completed her PhD in Nursing at the University of California at San Francisco (1979). She was a Professor Emerita at Oregon Health and Science University School of Nursing in Portland, Oregon, where she continued her research focusing on improving the health of marginalized women.

Mary Ann also loved to garden, hike, practice yoga, bicycle, travel (visiting all seven continents), cook, and quilt. She taught quilting to women in custody at Coffee Creek Correctional Facility in Oregon, to women in a rural Mexican fishing village, and to women in Kenya. She established Quilts for Empowerment in 2017 for the expansion of her work in Kenya. Mary Ann, always caring and creative, will be greatly missed.



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Artwork by Diana Baumbach

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Data Backups

from page 27

from a backup or other source. Yes, sometimes it is possible to recover lost data depending on the extent of the damage. The goal of data recovery is to restore the data to a usable state.

This process is done by professionals. It's not an inexpensive or necessarily pleasant process to go through. But the option is available and it may be the only way to recover important data if you failed to do proper backups.

I ended up going through data recovery because I failed to follow the three copies rule. I didn't have an off-site backup. When my on-site backup drive crashed, I thought I could fall back on my cloud backup service. However, I didn't realize my cloud backup had stopped working several months prior. Eventually, I had to send my corrupted backup drive for data recovery. It cost me \$1,000 to recover my data. I hope with this article, I can save you the stress of losing your important data. Ask for help if you need to.

In summary, the best strategy for protecting your data from corruption or loss is to regularly back it up. Create an automated backup system that saves your data to an external hard drive and/or cloud storage service. Make sure to regularly check that your backups are working and keep multiple versions of the same data in separate locations.

By following these security strategies, you can help ensure that your digital files remain safe and secure. ■

Clara Nartey is an artist, writer, and educator who resides in Connecticut. You can learn more about her art practice and educational programs on her website, ClaraNartey.com.



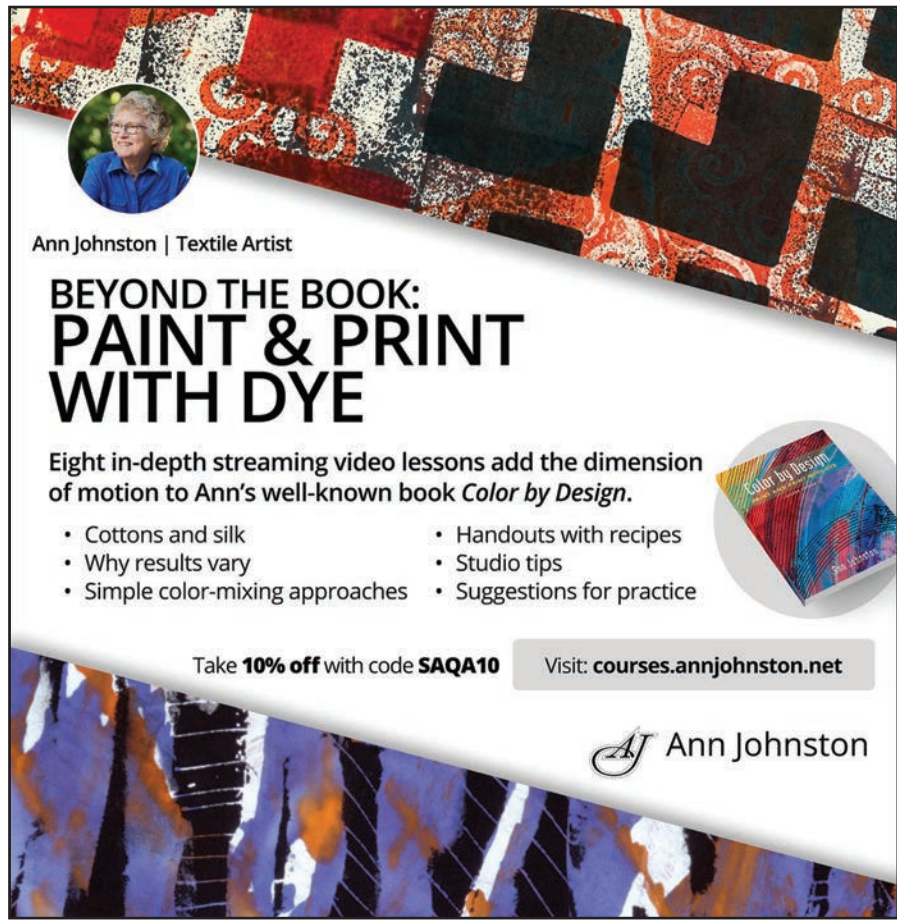
Chaos to Creativity

from page 17

good idea to gather a large folding table and an assortment of boxes, bags, totes, or laundry baskets that will hold items temporarily or for transport to their new home. You are now prepared and ready for when the day arrives.

In the next article I will share how to not to be intimidated by a collection that has grown into an overwhelming mountain, plus tips for arranging the items you do keep. The goal is a containment arrangement that works for both the visually inspired and visually quiet. ■

Lilo Bowman is the author of the book Love Your Creative Space, a lecturer, and the editor-in-chief of TheQuiltShow.com. She regularly lectures and consults on organizing for creative makers at all levels of achievement.




Ann Johnston | Textile Artist

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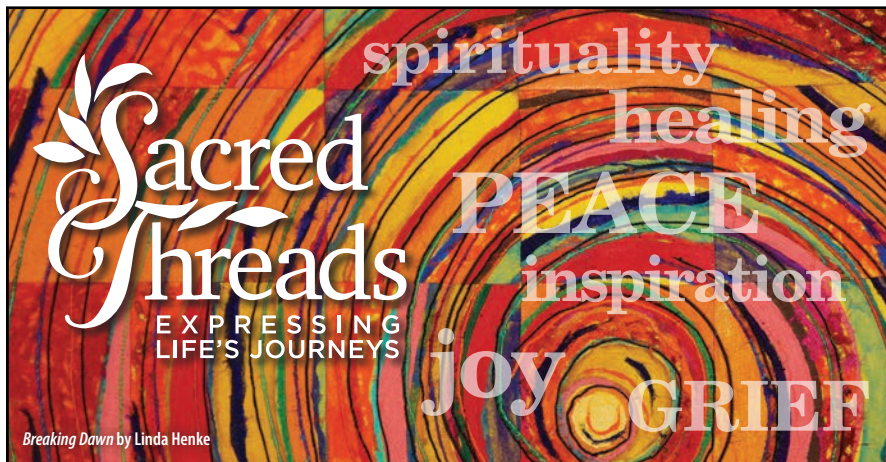
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Breaking Dawn by Linda Henke

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Artificial Intelligence

from page 11

of the most popular datasets—notably, the dataset used by Stability AI to create Stable Diffusion—and allows people to enter search queries to figure out if their work appears within. A staggering number of quilts and art quilts come up when searched.

Keep in mind that even if your work doesn't appear in a search, it only means that your work likely doesn't appear in this specific dataset. There are others that currently offer no way to check. And if your work does pop up in a search, as of now there's nothing that you can do about it. There is no way to remove your work from a dataset.

As of the writing this article, SAQA does not have a stated policy regarding AI art. However, I personally urge caution. My recommendation is to use AI image generators as brainstorming tools only. They exist, everyone is using them, and they're pretty fun. Go play! Submit lots of text prompts and see what sorts of images get created. There's no doubt that your creative juices will start flowing.

But when it comes to creating your own quilts and other artwork, treat those AI images as though they're someone else's copyrighted work, as they very well may be. Have fun and get inspired, but make your own original art.

[Ed. Note: Carefully read all calls for entry for any restrictions on the use of AI. Requirements are changing with regard to artwork produced using this technology. Works based on or incorporating AI may be ineligible for exhibition at specific venues.] ■

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

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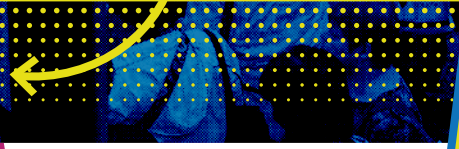


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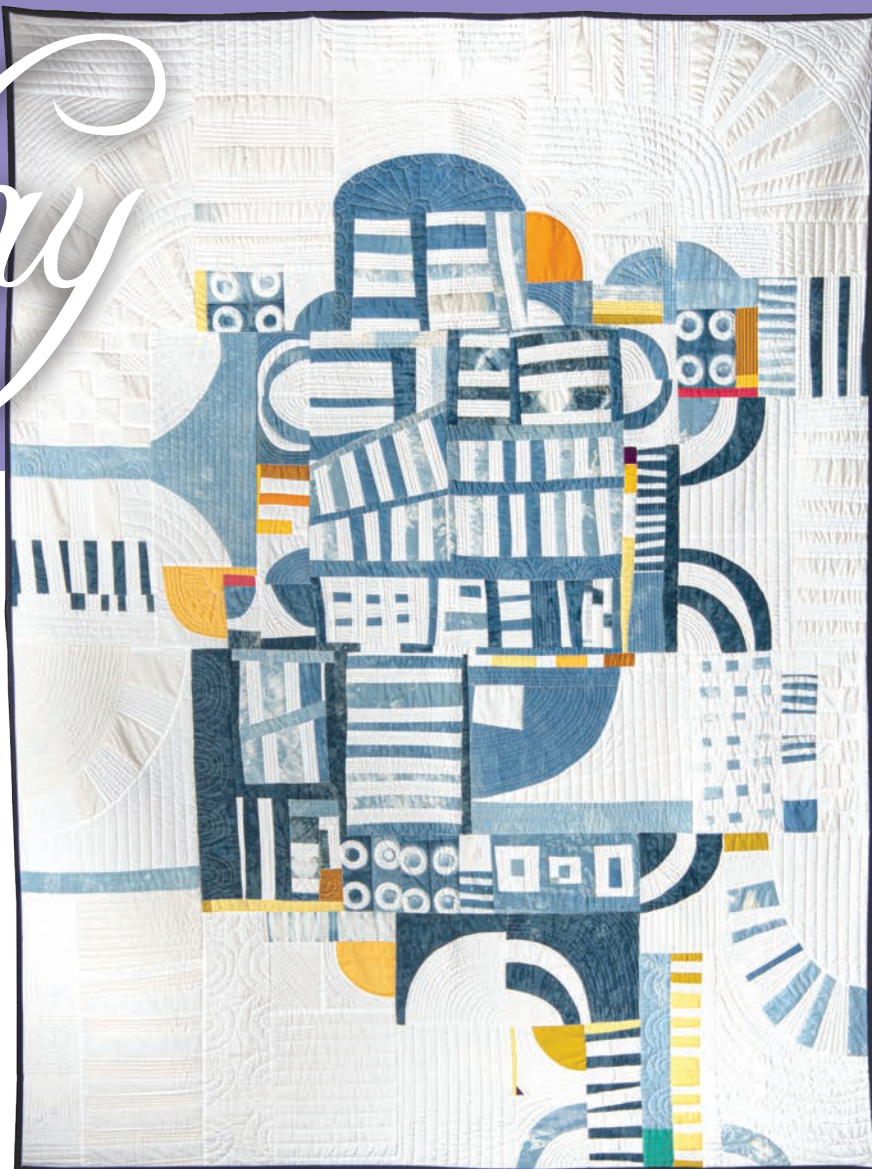
by Diane Howell

Irene Roderick spent decades making paintings that she felt needed to have “weight” in them.

“When I started quilting, I never thought twice about meaning and importance, but rather started having fun by placing fabric on the wall and being immersed in the process of creating through intuition. I now understand the importance of improvisation. I realize that my quilts reflect the state of mind that I was in when I made them.”

It is highly likely that her disposition when making art quilts is always sunny. “I have to say the underlying tenet of my style is based on the idea of play.” She learned to guide this principle from the best. “South African art quilter Rosalie Dace says that whatever goes in your brain comes out your fingers. She is so right! I embrace improvisational quilting as a kind of therapy, of letting go and enjoying the process rather than focusing on an outcome. The joy I feel when I’m designing a new quilt is evident in the final design and translates to my audience. In a world that is full of drama, I love inserting a bit of fun as an antidote.”

Clinging to the Edge began life as a stripy quilt to show off Roderick’s indigo shibori fabrics. It turned out to be one of her first improvisational pieces, one that emphasizes her quirky contemporary style. “I had just made an organic vat and was experi-



Clinging to the Edge

72 x 56 inches | 183 x 142 cm | 2018

Photo by Petra Reeves

menting with the indigo technique. I got the center done and it felt boring, so I started playing with scraps and leftover shapes from other recent finished projects.”

The piece was an epiphany as well. It was her first “Irene-style” quilt, a direction she continues working in today. “I realized as I built the design that I was making entirely intuitively and letting it flow. I put each new ‘component’ on the wall, stepped back, and responded to the entire design every step of the way—very much like making a painting with fabric.”

Another first for Roderick while making this quilt was documenting every step of her process to discover how to teach her form of improv quilting.

The final piece includes her indigo shibori experiments and commercial solid fabrics. The machine-pieced work moves with gleeful energy on a never-ending journey that always finds happiness. “My aesthetic has always leaned toward whimsy and quirky, even as a small child. I am overjoyed that my quilts, through play, can reflect my sense of humor.” ■

Diane Howell is the SAQA Journal editor. She resides in the Phoenix Metro.



Maryte Collard, *Color Play*



Stephanie Baker, *Portrait of Irene*



Linda Colsh, *Winter Walk*



Kay E. Irish, *Spirit Of The Hawk*

Explore creativity with SAQA's Trunk Show!

The SAQA Trunk Show program is all about inspiration. Almost 400 pieces of artwork showcase the talent of our members and help promote the art quilt to audiences at museums, art centers, galleries, and quilt guilds.

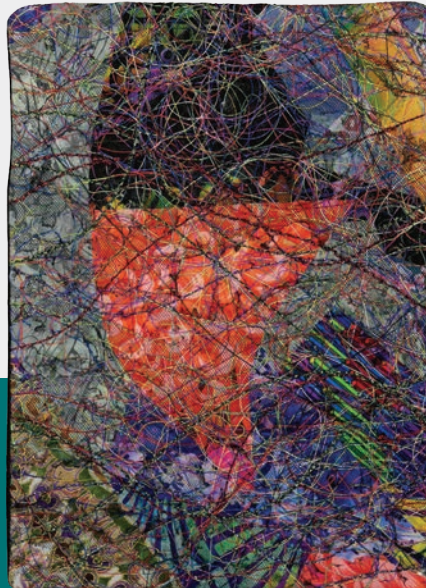
Ten curated trunks allow you to share the diversity of the art quilt with your favorite viewers. It's easy and cost-efficient to reserve a trunk.

Details: saqa.com/trunkshow

Helena Scheffer, *Love Everlasting*



Gene Looman, *Kosmic Kaos Revisited*



Angelia Peterson, *Off Exploring*

