

Connie Ashley Akers

Distorted Point of View

I enjoy manipulating paint on fabric and creating patterns. This image made me think of a distorted view through a wavy glass.

Stephanie Baker

Portrait of Irene

I was inspired by a photo I found of my mother-in-law from when she was a child during the 1930s. I found the pose, clothes, and tint of the photo very compelling. I wanted to capture and create in fabric the same feeling of innocence and hope that I felt when I first saw this portrait. I hope when this portrait is viewed, that people will wonder who this little girl is, what is she thinking, and reflect on their own lives.

Nancy Ann Belsky

Wheels of Progress???

Wheels broke up the earth as we cleared land for farms. Farms became homes, which were served by paved roads, freeways, strip malls, and parking lots. In modern cities one cannot find the earth they are built upon. Is this progress?

Helen E. Blumen

Drawing Lesson

This quilt began as a sketch of my hand from an elementary drawing class. I created a background of kantha-style stitching, using a simple running stitch, on a handkerchief that had belonged to my uncle, and then stitched the design using back stitch. The piece became one block in a set of four that combined to form a vertical quilt that I entered in a show that required the quilts to be 48" by 12". For this trunk show, I removed this block from the original quilt and resized and refinished it.

Irma Bull

Finding Wings

Finding that one has wings and can take flight is a surprising delight.

Linda Colsh

Winter Walk

Enjoying quiet solitude as a time to reflect on life's resonant, reassuring repetitions, the woman walks silently on a snowy winter day.

Judy O'Connor Chaffee

Ode to Georgia O'Keeffe

A thread art representation of Georgia O'Keeffe and her beautiful works. Over 40 shades of thread were used to create this thread painting on a domestic machine.

Julia March Crocetto

Crossbedding VIII (Unconformities of the Colorado Plateau)

Through creative mapping, I synthesize my observations of the "Post-Frontier" West, transforming materials and layering processes in a manner analogous to my emotional responses. Using the visual language of textiles and contemporary resources such as satellite imagery, I investigate water and land use and my recollections of the West.

This mini is from a body of work inspired by the unconformities and peculiar formations of the Colorado Plateau and reflections on "Timefulness" by Geologist Marcia Bjornerud. Inspired by the idea of rocks bearing witness, I've layered loss, grief, beauty, and joy, which are stratified and eroded, leaving the viewer with fragments of the past. The complexity of the process of making the work is a reflection and meditation on geologic time vs. human time.

Deb Deaton

Old Bark

Trees fascinate me and bark on every tree is so unique. I printed my photograph onto fabric and heavily thread painted each curve and crack of the bark. To add more texture, I painted cheesecloth and placed it on top to give depth and dimension. Mixed media and inks were also used to define the tiniest of details on the bark. Rattail binding was used to complete the piece.

Melanie S. Dossey

Master, the tempest is raging!

Playing with mono printing creates a new image each time. Using a test scrap of cotton scrim, and the painted vegetable bag used in the process, the result was a raging sea with silver rays shining from the sky.

Ann Ferkovich

Around We Go

Free form, five-sided log cabin. Careful arrangement of colors and shapes enhance the spiral movement.

Lisa Flowers Ross

Scorched

Living in the Western United States and in a high desert, water conservation is an important issue. As climate change impacts the world, water issues become even more of a concern.

Jayne Bentley Gaskins

Pursuit of a Dream

Childhood dreams have no barriers. They see only possibilities as they push onward, toward what adults might see as impossible or, at best, improbable. At what point do we lose this blind faith in ourselves to shape our own reality? And, once lost, how can we reignite it?

Susan H. Gordon

At The Aquarium

Face quilt made of cotton material. Quilted, top-stitched, and faced. The dress is made from 75 year-old cotton material found in my father-in-law's dry garage. He was a drapery man.

Chantal Guillermet

The Forgotten Letter

When working with eco prints, I always imagine stories...a lost letter found in an attic, dead leaves, and souvenirs! The eco print was free motion quilted and enhanced with turquoise watercolor paper and mesh. I used a stencil to reproduce the old handwriting on the paper. The lace was painted to match colors on the piece and freehand embroidery was used to give depth.

Lisa Heller

Safe & Legal

"Criminalizing abortion does not stop abortions; it just makes abortion less safe. Unsafe abortions are the third leading cause of maternal deaths worldwide, according to the World Health Organization." RESPECT CHOICE

Emily Hopkins*Smoke Everywhere: AQI 451*

This scene is from mid-morning in San Francisco, September 2020, when it was so dark the streetlights stayed on until noon. The AQI (Air Quality Index) at my home was over 188 from PM 2.5; unhealthy to breathe for everyone. California wildfires destroy hundreds of thousands of acres more each year, including magnificent redwoods that have withstood centuries of natural fire. Climate change is making fires more destructive. The air becomes dangerous to breathe, even miles away.

The challenge for me in making this piece was fitting a composition into the required size and format. I had made two others on this subject in larger sizes, but this smallest one was the most difficult.

Jean Renli Jurgenson*Synchronicity*

This was just a fun exercise in color and line. The colors are high contrast with the line creating the synchronicity.

Laurel Iazard*Little Kagu*

Little Kagu depicts a sweet little bird from New Caledonia that is very endangered. He is hand-embroidered on a vintage quilt top that was made in the 1940s or earlier. The fragility of vintage quilts, and the fact that when this quilt was made the Kagu population was in better shape, speaks to their current plight.

Gloria A. Klutzke*Monochrome*

My world felt "Monochrome" after losing three women friends due to cancer within three weeks this spring. The second loss was SAQA member, Mary Bunte. Mary was part of my weekly Friday Breakfast Club. Her husband Dave invited her friends to select fabrics from her stash. We have been finding ways to lovingly use her materials. The fabrics used in this piece had all been hers. I let the fabric tell me what to do. After finishing it, I looked up the meaning of an "X". I learned that an "X" signifies the end of something—an entity whose existence is over, and it can also mean the "crossing over" to another dimension.

Teresita Laura Leal

Garden

This piece was inspired by the colors and the feeling of happy revival brought along by the coming of spring.

Shannon Maisel

Dreaming of Home

Dreaming of Home brings respite in the midst of the pandemic. With borders closed and a deep sense of unknown, the world has grown from small and connected to extremely large. Travel plans, homecomings, and visitors are all on hold. I chose to use colors that feel calm and create a warm environment in which the house sits. The house, childlike in its simplicity, sits peacefully in the hills. Underneath, a large flowering weed balances the composition. In my work, weeds symbolize strength. This year we have all needed collective strength to get through the pandemic. Dreaming of Home is a visual place to rest and imagine and feel at peace. It is a visual homecoming of a place so many of us are dreaming and longing for; home.

Linda McCurry

Desert Monsoon

Desert dwellers rejoice when thunderclouds form over the mountains every afternoon during the summer months. Sometimes, if we are lucky, they bring much-needed rain; other times they bring not-so-needed dust storms; and often they bring dramatic thunder and lightning, too. This tiny quilt uses torn and ink-tinted repurposed rags to create thunderclouds and honor both the life-giving water from the sky and the giver of that gift.

Annette Meyer-Grunow

In Space

Unexpected line combinations in my surroundings inspire some of my quilts.

Myania Moses

Solace

Scan the horizon
Smell salt water waves, grasses
Rustle in the wind.

Stephanie Nordlin

Snake in the Flower Bed

This is a study in new techniques with no end result in mind. Stitching was added until the piece said enough. Naming was done when the quilt was finished.

Geri Patterson-Kutras

When Life Gives You Scraps

This began as an abstract. However, while the composition was good it didn't convey the feeling I was looking for. I love the narration that the architecture of buildings creates along a skyline. So, the abstract was sliced into creating a vista evoking the jagged lines and angles of a cityscape. The pant leg of a recycled pair of denims was used for the background; the faded and worn texture reminded me of the heavens early in the morning. The sun rising over the city, lifting the curtains of darkness revealing a soft, faded indigo and the start of a new beginning...my favorite time of the day.

Phyllis (Perlie) N. Petrillo

Serenity

I created this piece using my gel plate with sticks from my garden. I added the beautiful lace, and I felt the calmness and serene feeling with the warm colors.

Andrea Rea*It Takes All Kinds*

Originally, this piece was done in an improv style to use various scraps to keep them from being thrown away. As the piece progressed, I began to see that no matter how different the scraps were, when combined, the finished piece was more cohesive than expected. While working on this I began to think about where we are as a country at this point and time. There is so much divisiveness, but it does not have to be that way. Red, blue, traditional, modern, European and other ethnicities are represented in this little quilt, and from my perspective, it works. The whole is better and stronger than the individual parts.

Helena Scheffer*Love Everlasting*

So much can be said with a simple line of thread.

June Robertson*Paths Crossed*

I love mark making on fabric which I then embellish with both machine and hand stitching. Each piece seems to “talk” to me as it grows. When the design is abstract it allows each viewer to interpret the piece in their own way, which is often very different from any idea which developed in my mind as I created the piece. I believe that textile art which speaks for itself allows each of us to enjoy the work in a unique way.

Joyce P. Seeger*The Most Anticipated Day*

When I was a child, Christmas Eve was the most anticipated day of the year. Santa came during the children's Christmas Eve program at church. We had practiced and rehearsed for it for weeks!

Polly Sievert*Enjoy a Good Reed*

When creating the reeds in "Enjoy a Good Reed," I used no fusible to attach the reeds after freeform cutting them with my rotary cutter. I used my needle felting machine to attach them to the background and batting. I love how this process distresses the batiks to add a more organic look to them. I then used an embellishing stitch from my machine for my quilting stitches. I love how these embellishing stitches add movement to the piece. I did use some fusible on the dragonfly wings since the fusible helps in hiding the shadowing that can occur from the fabrics behind the white of the wings. Hand appliqué was used on the wings and the body. I just thought the dragonfly needed a bit of sparkle so metallic thread was used. I then applied a diluted 50/50 mixture of water and matte medium over the reeds to keep the reeds from fraying further.

Linda Syverson Guild*Cosmos*

As the scrap pieces of pre-quilted threads were laid together, I realized that the dark and light threads created the dynamic of a universe. The inserted pieces break up the view, increasing the sense of distance captured by the thread art.

Joan Spencer*Windswept Autumn Eve*

Inspiration comes from a collection of observations. Watching the constant changes of nature from my studio on a cliff above the Willamette River, provides much of that inspiration. Autumn is especially exciting when the winds are blowing the last colorful leaves that cling tightly to the trees. As they flutter, they watch the race between the colorful, blowing sunset clouds above and the rushing river below. Which force of nature will win? My joy is in watching the race and trying to capture it in textiles.

Suzanne Uschold*Alpine Wildflowers*

Inspiration for my work often comes from the natural beauty of the Pacific Northwest where I reside. During the summer of 2020, I spent a lot of time hiking in Mount Rainier National Park as a way to calm my soul and get away from the constant barrage of news about Covid-19. This particular piece was based on a photograph I took on one of those hikes.

Gwen K. Weakley

Skate Park American Graffiti 2021

Even the skaters commented on Covid-19. Based on my photo taken at local skate park. Painted with Inktense pencils and blocks using alcohol. Machine quilted and free motion quilted using Superior threads. This was my first attempt at free motion quilting. Surprisingly, no crying was involved!

Marianne R. Williamson

Sunshine View

This is a study of leaf shapes on a sunny bright day.

Debra Zelenak

Twilight

Twilight is simply the time of day between daylight and darkness. That magical time of the day when the sun is just below the horizon, its rays scattered by the Earth's atmosphere and the first of the night's stars can be seen. Peaceful.