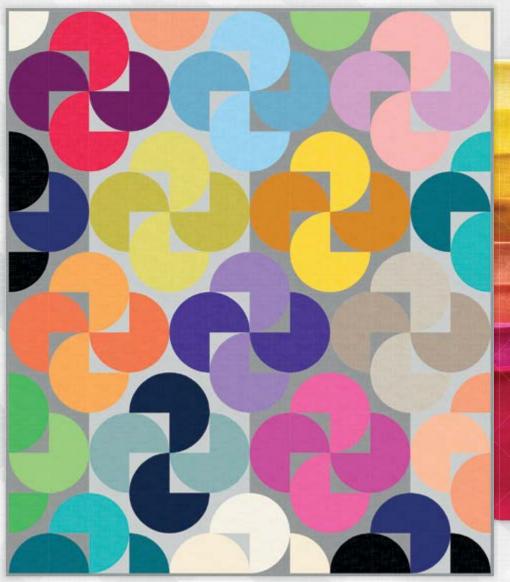
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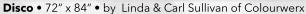
# SAGAJOURNAL

STUDIO ART QUILT ASSOCIATES 2019 | Volume 29, No. 2 INSIDE: SAQA'S EARLY YEARS DEBORAH KRUGER Deborah Kruger VIDEO TIPS Vortex LINDA ANDERSON 59 x 52 x 29 inches | 2018 **VOLUNTEER SPOTLIGHT** ART TALK • INSPIRED EXPANDED JAM SHOWCASE MEMBER GALLERY

# Duoin

by Deborah Edwards





Whatever your style, the linen look is on trend! Northcott's Dublin by Deborah Edwards is a great blender for both traditional and modern quilters. It is less than a print but more than a solid, adding warmth and dimension to your projects. Northcott's new basic allows you to get the linen look in a multitude of classic colors and fresh modern hues, offering something new to make your projects pop!

Dublin will be arriving in stores this month. View the entire collection at **www.northcott.com** and use the Product Finder tool to locate a shop that carries this line.





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#### **QUICK NOTES**

To find out more about SAQA, contact Martha Sielman, executive director, at 860-530-1551 or execdirector@saqa.com. Visit our website at www.saqa.com. Annual membership (U.S. and international): Artist/Associate, \$80; Juried Artist, \$145; Student (full time with copy of ID) \$45.

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications.

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

For delivery questions, please contact **circulation@saqa.com**. For more information about advertising in the SAQA Journal , visit **saqa.com/ads**.



# Smooth results achieved with focused work behind the scenes

I think I have mentioned that I was a stage manager in a previous life. I loved the hustle and bustle behind the scenes as everything came together as a seamless stage performance. The same elements were present in my other previous career as a chef. The chaos that happens in a kitchen results in a meal that is smoothly and elegantly served to your table.

The same energy happens in most member-based organizations. SAQA is no exception. There is a dedicated team working away behind the scenes with the desire to always move forward and strive for improvement. I thought I would take this opportunity to tell you some exciting things that we have happening behind the scenes to deliver a new and better SAQA.

You already know about our new website. In our digital online world, no organization can function without an up-to-date, efficient, and interesting website. We are so grateful for your positive response to our appeal to create a new online home. Your amazing generosity will enable us to go far beyond our initial plans. We want to provide the best resource for

our members as well as be the go-to authority for the general public to learn about art quilts. There is a dedicated team of staff, board members, and members working hard to bring this to life alongside our professional web design team. Website must-haves in today's demanding world are features such as multilanguage pages, virtual galleries, videos, and resources. Our new online presence will take

We are so grateful for your positive response to our appeal to create a new online home.

time to build, of course, but I know it will be wonderful because of all the careful work going into it.

We are also looking at our membership services. We have put together a Membership Working Group. This team, comprised of staff, board, and members, is putting together a survey to discover how to best serve you into the future; we hope each of you will take the time to respond.

We also are taking advantage of digital technology through *Live Chats with Lisa*. We are lucky to live in an age where we can easily talk to each other all over the world. I plan to have these chats regularly on different topics, so write me with any suggestions for topics at livechat@ saqa.com. If you have never used our Zoom platform, jump in and give it a try. You will love its ease of use and

the fun of being able to talk simultaneously to people all over the world. Don't worry if it is your first time. There are lots of us to help you.

You can see we never just sit back

and cruise. There is always lots of activity behind the scenes. Of course, if there is anything that interests you and you want to join us behind the scenes, just ask. Everyone is welcome—we can't do it without you.

Regards,

Lisa Walton

## **SAQA** welcomes three new board members

SAQA is delighted to welcome three new members to our board of directors: Holly Brackmann, Cynthia D. Friedman, and Candice L. Phelan. They bring a wealth of experience and service to fiber art and SAQA.



#### **Holly Brackmann**

Holly is professor emerita of Textiles and Art History at Mendocino College in California, where she taught for thirty-six years. She is the author of *The Surface Designer's Handbook: Dyeing, Printing, Painting, and Creating Resists on Fabric.* Her work includes architectural scale wall hangings as well as miniature textiles. Because of her expertise in dyeing techniques, she combines a variety of dyes and digital imagery to create multimedia pieces.

Holly has a long interest in multimedia fibers and art history; she earned a master of arts degree from the University of California, Los Angeles. She has studied textile techniques in Europe, the Middle East, Asia, and Central and South America, and has led study tours to Europe, Peru, Egypt, Greece, Turkey, Australia, and India. She has shared her knowledge through many magazine articles, the classroom, and as a curator for textile and craft exhibitions. Holly has also lectured and exhibited internationally.



#### **Cindy Friedman**

Cindy is a graduate of the Philadel-phia College of Art in Philadelphia, where she earned a bachelor of science degree in Industrial Design in 1978. She spent the early years of her career doing exhibit and trade show design at The Display House. In 1982, she returned to school, this time to the Master's in Fashion Design program at Drexel University, also in Philadelphia. From 1984-96, she was a program faculty member teaching construction skills.

A quiltmaker since 1986, in recent years she has taught part-time and focused on creating art quilts and wearable art. Her work concentrates on the human form in two and three dimensions.

Cindy is one of four original organizers of the annual juried *Art Quilts at the Sedgwick*, now known as the biennial *Art Quilt Elements* at the Wayne Art Center in Wayne, Pennsylvania.



#### **Candice L. Phelan**

Candice is a retired university instructor and Fortune 50 corporate learning executive. Her philosophy is: "We are all learners, and we are all teachers." She strives to merge creativity with helping others grow and develop. Her minor in art and major in human development, and then a Ph.D. in human resources and executive education, paved the way for her journey.

She was active in her SAQA Local Connection in Florida, led local quilt and art quilt groups, and chaired the former SAQA membership committee. She currently chairs the Regional Development Committee and is a member of SAQA's Development Committee. Candice also uses fiber and stitch to support her local community. She founded the *Welcome Home* partnership between her quilt guild and Habitat for Humanity of Palm Beach County, Florida.

Her work has been exhibited in many prestigious venues, including the Statue of Liberty National Museum in a regional SAQA exhibition. Her art is included in several books and publications, including a cover of *American Quilter* in 2014.

# Current issue celebrates SAQA members

by Diane Howell



We continue our 30th birthday year with an issue that celebrates the best part of SAQA—its members. This issue grew, article by article, with the great enthusiasm of those who wanted to share their stories. What a gratifying effort!

SAQA board member Carolyn
Ducey takes us back to the beginning
of the organization with a piece that
recalls how SAQA was formed. Her
careful research of past newsletters
and conversations with founding
members is a time capsule, one that

reveals how the art quilt medium itself was established. Think back. In 1989 were you making a studio quilt?

Today, the newsletters are long gone. We keep track of each other through publications and on the internet. A new column, *Volunteer Spotlight*, features Linda Syverson Guild, who runs our SAQA—Members Only Facebook page with loving dedication.

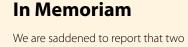
We have two featured artists in this issue, Deborah Kruger and Linda Anderson. Both share a world view that results in quilts that create an emotional connection to viewers. In our *Inspired* column, Paulette Landers' abstract work demonstrates the passion quilt artists work with every day. In *Art Talk*, Katrina Wright encourages members to build and use a creative toolbox. Her toolbox is a journal of all the techniques she has learned, and those she wants to experiment with.

And then, there are the galleries with dynamic works created by our members. The work on these pages is what brings us together. Every art quilt helps promote the others. In this issue, we continue with an expanded *JAM Showcase*. Our popular *Member Gallery* features the theme *Land Grab*. This issue's featured SAOA

Global Exhibition is the diverse Season After Season, curated by Karey Bresenhan and Nancy O'Bryant Puentes of Quilts, Inc.

Finally, celebrate your potential. Ever want to share your know-how with others? Learn to make a successful video with professional tips brought to you by writer ZJ Humbach. Join the video revolution!

It's been a pleasure to bring this issue to you. I hope you find inspiration in everyone's stories. They come from the heart. ■



longtime members of SAQA have passed.

Peg Keeney, who served SAQA as a board member and as a formative member of our exhibition committee, died in March 2019 surrounded by her family.

Ruth Ann White, 60, passed away last year at her Ithaca, New York, home after a nine-year battle with cancer

The creative force of both of these respected and much-loved members will be greatly missed.



She's a writer, a longarm quilter, an author, and a video star! SAQA Journal writer ZJ Humbach shares tips for producing a video you can be proud of on page 20.



Deborah Kruger in her studio
Photo by Miguel Mata

#### Studio in Mexico is dream come true

by ZJ Humbach

Fiber artist Deborah Kruger and her husband, Christian, are living the dream life on Lake Chapala in central Mexico, located in the state of Jalisco.

The dream didn't happen overnight. Kruger studied textile design at the Fashion Institute of Technology, and then designed wallpaper for several large multinational companies. Later, she worked as a freelance designer in New York City. "After eight years, I realized that I didn't enjoy commercial design, so I started a medical billing company. After 32 years, I sold the business and could finally afford to work as a full-time artist. Shortly after moving to Mexico, I realized that I could afford a lifestyle that would be out of my reach north

of the border, including a huge studio and many assistants."

Her primary studio is located in Chapala, Mexico, and consists of two separate spaces. The production studio is 192 square feet and features a skylight, pin-friendly walls, and excellent ventilation. The adjacent studio is 800 square feet and has three skylights and six 14-foot high design walls.

To overcome the language barrier, Kruger took Spanish classes and immersed herself in the community to become conversant. "The women who work in the studio all live in our neighborhood. None of them had worked with an artist before, and they take great pride in participating.

They do fusing, priming, screen printing, and cutting. My full-time assistant directs this production work. Once a piece is in the pinning stage, two assistants work with me. I enjoy collaborating with them, and being able to speak Spanish makes the process much easier."

Kruger's work focuses on endangered birds, an interest that began in her teens when she read Rachel Carson's *Silent Spring*. Kruger is also concerned about the disappearing languages of indigenous people as the older generations age and die. Her work combines these two themes by showcasing printed words and images of endangered birds, primarily on feathers. Her pieces are often





Cambodia Detail Photo by Carlos Diaz Corona

in the shape of a regional map. "Like all good ideas, my work has evolved slowly over a long period of time," Kruger says. "The art and the concepts inspire each other. In the last two years, I have pulled the content and form into alignment."

Her primary media is recycled plastic bags that are fused, trimmed into sheets, primed, and screen-printed on both sides. Feather shapes are traced and cut out, then sorted into boxes by color. "I choose the colors I want to work with, often as many as 40. Each feather is pinned to a Pellon background, and then fused or glued. Two assistants work with me to attach the feathers to the background. The

resulting work is a densely layered piece with thousands of feathers."

The process of producing the feathers is ongoing. A recent solo show had 11 new pieces of various sizes that took more than a year and a half to create. "I often work in series because the ideas in one piece tend to develop and improve, like soup on a stove. By the third piece, things are coming together in a way that I couldn't have anticipated. I also work on several unrelated pieces at the same time, because a conversation will develop between the pieces. An idea in one spurs a different idea in another. Over time, this dialogue yields a more cohesive body of work."

Kruger finds that working either in series or concurrently allows her to process ideas without compressing them into one piece. An example is her three-piece Cambodia series that recognizes the last remaining habitat for the endangered Bengal Florican, a large grassland bird. "The pieces are based on the map of Cambodia, which adds another layer of meaning to the work, and are primarily blue. Harbinger has flecks of red feathers dancing across the piece while Cambodia has flecks of red, orange, and yellow. If you magnify a murmuration of birds, they appear as flecks, which is why I use them in my work. Another idea began to grow where I envisioned a blue border and red interior. As I began to build that piece, I became intrigued with the empty space inside and decided to stop before filling it all in. Thus, the third piece in the trilogy—Missing."

This acute attention to detail took root back in her early days in the wallpaper industry, which demanded



Kruger and her assistants work in her printing studio.
Photo by Miguel Mata.







Boxes of feathers await assembly.

perfectionism. "Sloppy work was unacceptable. Although I bristled working for some art directors, I have to admit that they taught me to cultivate a high level of attention to detail. I have taken that approach into my own art practice and appreciate the benefits from this early training."

To keep her work fresh, she likes to change things up. "All of my artwork is concerned with endangered birds and languages. Expressing these themes across various media is challenging and exciting. I like to show my audience what I am capable of making. I primarily create unframed work for the wall, but I recently created a floor installation with broken ceramic plates designed with images of endangered birds, and I am

planning a neon installation for one of my next shows."

Curating a show is a creative process for Kruger as she tailors each show to its location. "The Chapala Cultural Director just opened a gallery in Guadalajara, Mexico, and has invited me to show there in 2019. That exhibition will feature the endangered birds of Mexico," says Kruger. "The Cultural Director from Pacho, Colombia, is trying to find funding for a traveling show in 2020. For that show, I will print feathers that feature the colors and images of the endangered birds and indigenous languages of the Colombian rainforest and base the pieces on the maps of Colombia's various cities and states."

Preparing for these shows will keep her busy. "I am already researching the endangered birds for both countries and creating drawings that we will convert into new silkscreen designs. Finding people who still speak and write the indigenous languages of these countries is more challenging. Universities in both countries have departments dedicated to preserving their cultural heritage. I will be reaching out to them for help in converting the written languages to text, which we will overprint on the images of each country's endangered birds."

With so much on her plate, it would be easy to be overwhelmed. "Most artists need a deadline to motivate them; however, I am quite

the opposite. I work hard and steadily without a deadline. Once I have one, I tend to panic!"

Her organizational skills from the corporate world also keep her on track. "I am in the habit of writing down every idea. Even if I don't make all of them—no one can—having an inventory of ideas is a great way to evaluate and choose the best quality ideas that are worth exploring. I have learned that the best way to improve is to keep working. Regular studio practice allows the work to develop and deepen. Art practice is like meditation practice. It gets better with practice."

see "Deborah Kruger" on page 37





# Selections from Season After Season

Our lives are measured in seasons. They pass not only with the familiar quarterly divisions of a year—spring, summer, autumn and winter—but in how we experience a variety of seasons in our lives. This exhibition offers 32 works that explore these varied passages of time.

The jurors for this exhibition were Karey Bresenhan, president of Quilts, Inc., and Nancy O'Bryant Puentes, executive vice president of Quilts, Inc. The exhibition premiered at the Texas Quilt Museum in La Grange, Texas, January 10-March 24. It will be on view at the European Patchwork Meeting in Sainte-Marie-aux-Mines, France, September 12-15, and at the Prague Patchwork Meeting, Prague, Czech Republic, April 3-5, 2020. For a full list of venues, or to inquire about booking this exhibition, visit saqa.com/seasonafterseason.



Gabriele DiTota

Between Excitement and Repose
73 x 31 inches | 2018



Bodil Gardner
Winter Blues in Denmark
72 x 31 inches | 2018
Photo by Peter Gardner



Ivy Jensen and Rita Joseck

Saturated Seasons

75 x 31 inches | 2018

Photo by Nathan Lindstrom



Alicia Merrett *The River of Life* 78 x 32 inches | 2018







#### Patricia Kennedy-Zafred When Winter Came, They Were Gone 72 x 30 inches | 2018

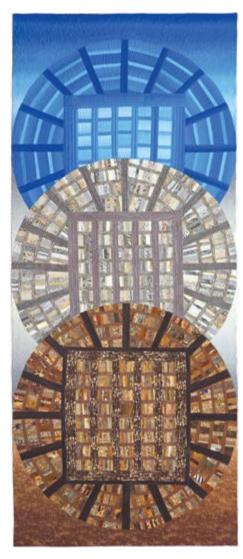
Photo by Larry Berman

Original images courtesy of the Library of Congress



Brenda Gael Smith Seachange: Whale Tracks 73 x 31 inches | 2018

## Season After Season



Vicki Conley

Seasons of the Ancient Ones
76 x 32 inches | 2018

Photo by Doug Conley

Melanie L. Marr Winter in Yellowstone 72 x 32 inches | 2018





Karol Kusmaul *Grandma Magic* 74 x 30.5 inches | 2017



Diane Melms
Winter Solstice
72 x 32 inches | 2018

## 

### Reach into your creative toolbox for fresh ideas

by Katrina Wright

I have yet to meet a fellow fiber artist who thinks they have learned every technique there is to know. It seems like we are always learning from books, classes, experimentation, and each other. Every new technique we learn is added to our creative toolbox.

How often do you pull out those new tools? Do you actually use all the techniques from the wonderful classes you've attended? How about from all those books on the shelves? Do you ever repeat one of your experiments to see if your results are consistent?

A while ago, I started keeping a technique journal to organize my toolbox. In it, I keep my favorite techniques, new ones I want to master, and others that I want to try. When an experimental technique pops into my head, I write it down so that I will remember it when I have the time to play. My journal is jammed full of notes: what worked, what didn't, and how I tried to fix any issues that came up along the way. I also note which stitches on my machine worked well with each technique, along with stitch length, stitch width, and tension setting, and the foot I used. If I think of it, I include the threads I used in the needle and the bobbin. I find that these notes help eliminate the frustration of completely starting over, but still allow room for experimentation.

For my latest piece, I was ready to apply the binding, but something

seemed to be missing. I debated about adding more appliqué, but I liked the visual balance I had achieved. I put the project aside for a few days and realized that I was stuck in a creative rut. I pulled out my toolbox journal and challenged myself to find the missing element. As I flipped through the pages, I came across the faux piped binding technique that I wanted to try. It was just the idea I needed to pull me out of the rut. Now, when I look at that completed piece, I see something that I love and that I don't think I would have achieved without my toolbox journal.

Here are some toolbox journal tips:

- Pretty is great, but efficient is better. I love art journaling, but that's not what this journal is about. You can use anything from a blank bound journal to a three-ring binder. I use a binder because I appreciate the ease and flexibility of moving the pages and tabs around, but use what works best for you.
- Divide and conquer. Whichever format you use for your journal, divide it into sections for quick reference. For example, mine is broken into thirds: favorite techniques, new ones to master, and experiments or techniques to try. Decide what sections you want and use tabs to mark them.
- Give credit where credit is due. When I include techniques in

my journal from other artists, I always note whose technique it is. Not only is this ethical, it is neat to think about that person and the bond we share as I use the technique.

- Avoid becoming stale. Add to your journal regularly so you have fresh ideas to try. Consider sharing your toolbox journal at your next critique group to gain more ideas and to inspire others.
- Grow toward a goal. Don't let all of that information go to waste! Over time, I hope to have multiple toolbox journals, each filled with priceless notes, ready to pass on to a budding fiber artist.
- The next time you are stymied on a piece, reach for your journal and choose a combination of techniques to pull your piece together. Use some of your favorites, but challenge yourself to try something new. Every challenge is an opportunity to learn, grow, and share with others. Wouldn't it have been great to have that kind of information at your disposal when you were just starting?

As artists, we need to keep learning to encourage our creativity, so keep filling your toolbox! ■

Katrina Wright is a SAQA member residing in Peyton, Colorado. You can learn more about her and her work at kwfiberart.com.

## Linda Anderson

## Art quilts capture moments of shared identity

by Cindy Grisdela



Photo by Jamie Hamel-Smith

SAQA JAM Linda Anderson has been an artist all her life, but her first glimpse of art quilts was about nine years ago at an exhibition in San Diego. After seeing the works, Anderson thought: "This is what you're supposed to do with the rest of your life."

Although Anderson began sewing her own clothes as a teenager, and received bachelor's and master's degrees in painting and drawing from the Otis Art Institute in Los Angeles, she had no idea she could combine her three loves into one art medium. She dove into art quilting headfirst.

In 2018, she won the Gammill Master Award for Contemporary Artistry at International Quilt Festival/Houston. Her winning quilt, *Velvet Flowers*, depicts three Mexican women sitting

around a frame embroidering flowers onto fabric.

#### **Travel stories**

It is her extensive traveling that inspires her art. Anderson and her family embarked on a sailing adventure a number of years ago. They ended up on the island of Trinidad, where they lived for ten years. She



Velvet Flowers
30.5 x 50.5 inches | 2017
Photo by Jamie Hamel-Smith
Inspiration photo by Eric Mindling



Gossiping Ducks and Hungry Tiger 43 x 62 inches | 2017 Photo by Jamie Hamel-Smith



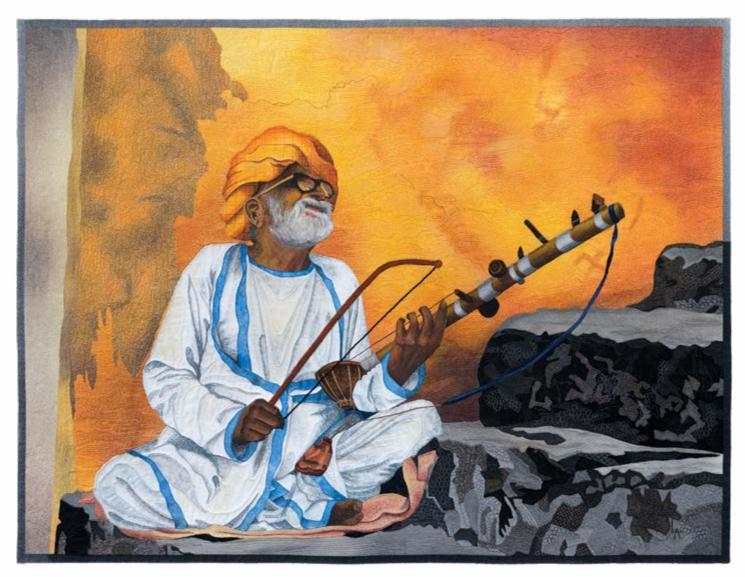
**Dance Break Oaxaca**61 x 64 inches | 2015
Photo by Jamie Hamel-Smith
Inspiration photo by Sarah de Heras

worked as a guidance counselor at an elementary school and spent much of her free time drawing, painting, and sewing her own clothes. The island had great fabric stores, and people did a lot of sewing, but not much quilting.

Anderson is fascinated by cultures around the world and takes lots of photographs. At home, she reviews her own images and those of other photographers to find the stories she wants to bring to life. "I want to capture a moment that reinforces that sense of shared identity that we all have."

#### **Creative process**

In her studio in San Diego, she creates a line drawing to map out her selected image's major shapes. Then the drawing is enlarged to 18 x 24 inches. This intermediate step is a "coloring book page" to help her work out the composition's colors, values, and design elements.



**Musicman of Jaipur** 34.5 x 45.5 inches | 2014 Photo by Jamie Hamel-Smith Inspiration photo by Sam Stearman

Once these details are mastered, Anderson enlarges the image to the finished quilt size. In the case of *Dance Break Oaxaca*, the final dimensions are 61 x 64 inches. She uses white fabric as the base, often a subtle white on white motif, and cuts out each element individually. Each piece is painted in thin layers to achieve the effect she seeks to render a face, an arm, or hair. Each piece can take from three to six months to complete, she says.

Although her quilts look like whole-cloth images, they are actually raw-edge appliqué. "I am very classical in my approach to what I do, because I don't want to give up my drawing and painting elements," Anderson says, adding that

it's important to her to bring those elements into her fiber art.

Gossiping Ducks and Hungry Tiger, from 2017, is a good example of her approach. The faces of the entertainers are cut from fabric and painted separately to give each a different expression and personality. The costumes are painted with different colors and values to achieve dimension.

Classical rendering of the body also is very important to Anderson. For example, when she draws an arm, she includes shadows to make it feel three dimensional. The shadows and planes in her faces also move smoothly from light to dark to add dimension. At least half her time devoted to each piece is invested in drawing and painting the figures, drapery, and background.

She uses Jacquard Textile Color paint to achieve desired effects, because the product handles the same way on fabric as it does on canvas. A sleeve can be painted to look like it's folded with the appropriate shadows. This effect is seen in the clothing of *Music Man of Jaipur*, from 2014.

#### Work style

A typical day in the studio finds Anderson at work by 10 a.m. "with head down and horse blinders on," focused on the job for the day, she says. She works every day, with her work week totaling 50-60 hours. Anderson augments the natural light from her studio window with focused task lighting. Her collection of threads is extensive, as one would guess from the detail in her work. The computer is also an important component in her work space.

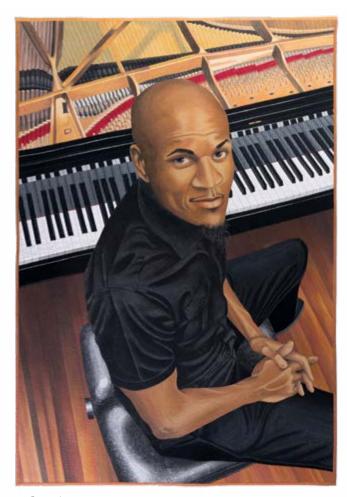
Anderson uses a sit-down Tin Lizzie sewing machine to do all her free-motion quilting. She taught herself this skill by observing work at quilt shows and experimenting with the lines she wanted to create. Much of the stitching on her figures is straight or wavy lines to emphasize the lines and shadows of her rendering, but in the backgrounds she often adds more detailed textures. *In the Old Way*, from 2017, shows the figures of a grandmother and granddaughter, beautifully stitched to enhance the lines of the composition. The black

background features a curved line and pebble combination that gives texture to the negative space.

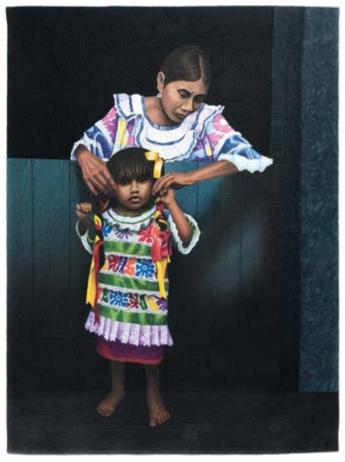
Anderson exhibits her work at twelve to fifteen venues a year, primarily at art shows that include a fiber component. All the shows she enters are juried, and she researches the type of work a show has accepted in the past, as well as the jurors' backgrounds before deciding to apply. Many of her quilts are for sale, and she recently began exploring the sale of giclée prints of her work.

She advises other art quilters starting out to just do the work and "keep experimenting and creating." Finding your voice as an artist is important, in Anderson's view. Artistic voice is

see "Linda Anderson" on page 34



**Joshua is Jazz**  $50 \times 35 \mid 2016$  Photo by Jamie Hamel-Smith. Inspiration photo by Eduardo Contreras



In the Old Way

48 x 36 inches | 2017

Photo by Jamie Hamel-Smith. Inspiration photo by Eric Mindling

## Tips and tricks to make standout videos

by ZJ Humbach

A high-quality video is key when showcasing your work or sharing a technique on the internet. It may seem like a simple task—just get someone to record while you talk or demonstrate—but there's a lot more to it. Your video will only be as good as the weakest link in your production chain, whether you choose to hire a professional or do it yourself.

"I've done everything from nationally syndicated television news to training videos, including quilting. I've spent more than 20 years in the industry, and each new project has its wonderful surprises and challenges," said Layne Solheim, director of photography for VideoPros of Denver, Colorado.

The internet has radically changed the world of video. "The influx of inexpensive cameras and cell phones has obviously put a dent in the idea that you need a professional videographer. There are many people setting up a phone, recording video, and posting it to YouTube, and they have an immense following," Solheim says. "A professional videographer allows you as the talent to focus on your craft or message. Nine times out of ten, you will have a better end result hiring a professional to manage the shooting and editing of your production."

Kevin White of Brighton, Colorado, has been in television production for 23 years and has worked with Solheim on training videos. He has sound advice for working with a professional. "The key is to make sure your videographer understands what you would like to accomplish. Then he or she will know how to give you the best results."

Solheim continues that thought. "In this day and age of user-generated content, we have become more used to seeing mobile phone video and can get past some less-than-perfect video images. On the other hand, if the viewer can't hear what is being said or can't see what is going on due to inadequate lighting, then you have issues getting your message across. Quality audio and lighting

can fix a lot of other shortfalls in a video."

#### **Lights! Camera!**

Flooding a room with light is not the right approach. "A professional will use key light [the main light source], fill light, and back light to minimize shadows and make sure the viewer can clearly see the demonstration. Correct lighting will not wash out the presenter or the colors in the materials used for the demonstration," says White.

There are other technical considerations besides lighting to ensure the best visual presentation. "It's important to check the white balance on the camera to make sure the colors are accurate, and then check that the focus is correct," White notes. "It's also best to keep the subject centered in the frame." The subject may be the presenter or the technique. Using different cameras and editing post taping ensures the best angles and close-ups for demonstrations. More interest can be obtained with B-roll



For this video, the set props establish the tone for the video while ZJ Humbach's wardrobe complements the colors in her project. Her jacket and dark shirt camouflage the microphone and wires.



ZJ Humbach is shown on set of a serger instructional video for National Sewing Circle. The subdued set background and her neutral wardrobe keep the focus on the demonstration materials.

footage, which is supplemental video without sound, and still shots. These can be combined with music and interspersed during editing for added interest.

If you choose to do your own production, there are many editing hardware and software options and editing self-help videos. "Do your research or hire a student and learn from them before trying something on your own," suggests Solheim.

#### **Details matter**

Another key aspect that needs close attention is the audio. Be sure all cell phones are off before taping begins. Background noises that we take for granted, such as air conditioning, are amplified on video and are very annoying. Muffled sound will also detract from your message so avoid wearing clunky jewelry or large scarves.

When it comes to appearance, less is more, for both the set and the presenter. Use a simple background with muted tones and a few key props to add interest and set the stage. The presenter should wear solid colors that don't clash with the artwork or project and should minimize accessories. Black is usually appropriate; white does not photograph well. A jacket is ideal for concealing the microphone cord and battery pack. Well-manicured nails are a must for close-ups during sewing demonstrations. Nail polish should be a neutral color. The key is to keep the focus on the art you are showcasing or the technique you are demonstrating.

The area that is fraught with weak links is the actual presentation. "I like to think about short and sweet videos. Keep your message short. It's better to break a longer piece into multiple, shorter videos than to have



Layne Solheim adjusts the second camera on the set of a serger instructional video featuring ZJ Humbach.

one long piece," advises Solheim.
"We all have short attention spans."

To maximize time, prepare stepouts ahead of time. Step-outs are the various steps in a technique that allow you to step through the demonstration without having to complete the entire process during the video. It also is a good idea to bring extra project supplies in case you have to reshoot a segment.

The key to overall success is organization and preparation. The best presentations include an attentiongrabbing opening, called a hook, followed by an overview of the material, the actual presentation, a brief summary, and a solid closing statement. Start with a written outline that includes each step and the materials needed. Prepare short bullets with specific information, such as measurements, to post close to the camera lens. Never read from a script or try to memorize your presentation. Both come across as stilted and cold. Practice, practice—both the

technique and content—until you know them inside and out.

"If you are showing a technical skill, the video can do the talking for you. You don't always have to speak. Graphics are good if you have a lot of specific information to share. If you do a demonstration, consider repeating the more complex steps. Yes, someone can rewind, but a good close-up image from a second angle can do wonders for getting your point across," Solheim says.

#### **On-air advice**

When you actually get in front of the camera, look directly at the camera as if it were your audience. "I want to see big smiles. Place a smiley face directly under the lens to remind yourself to smile," White says. "Try not to use 'umm,' 'like,' or 'you know' as space fillers."

Solheim also offers presentation advice. "Speak slowly. Take a moment

see "Tips and Tricks" on page 32

## Land Grab



Jaynie Himsl *Urban Blight*53 x 46 inches | 2018



Oysterville, Then and Now 27 x 18 inches | 2015



Virginia Spiegel *Scorched Earth* 28.5 x 41.5 inches | 2017



Laura Jaszkowski *Precious Land* 40 x 42 inches | 2015



Karol Kusmaul *Downtown* 44 x 45 inches | 2014



Vicki Conley Stacks in the Grass 54 x 32 inches | 2015



Cathy Fussell

Snake Shoals on the Chattahoochee
52 x 47 inches | 2018



Marilyn Lone *Lava*45 x 45 inches | 2018

## Happy 30<sup>th</sup> Birthday, SAQA!

### How did it all begin?

by Carolyn Ducey



It is the late 1980s. The Berlin Wall is down, the first GPS satellite is in orbit. Douglas Wilder, the first black governor in the United States, is in office in Virginia. News programs cover the Tiananmen Square massacre in China and the massive oil spill from the doomed Exxon Valdez into Prince William Sound in Alaska. At the movies, people line up to see *When Harry met Sally* and *Ghostbusters*.

Something near and dear is underway too. Quiltmaking is on the rise.

Yvonne Porcella

Fueled by the American Bicentennial in 1976 and the counter-culture movements of the 1960s and '70s, women in particular explore quilts based on historic techniques. Guild memberships, quilt classes, and state exhibitions increase as more and more individuals embrace quiltmaking. Alongside mainstream quilters, an eclectic group of artists incorporates innovation and experimentation into the genre. Trained as printmakers, painters, weavers, and ceramicists, quiltmaking becomes their chosen medium. They often cite the tactile quality of cloth and the relative ease of using fabric for their new direction. These makers pursue quiltmaking as an art form, and create pieces meant to be viewed on a wall rather than a bed. At first, terminology is in great flux; their pieces are called wall, contemporary, modern, new, or innovative quilts. By 1986, "art quilts" is the default term for this new medium.

#### A new outlook

Judith Larzelere, an artist and early SAQA board member, recalls: "We were hungry for ways to express ourselves, to sell art, and work full time at it."

Therese May agrees: "I think a similar artistic goal was fueling all of us."

Nancy Bavor, director of the San Jose Museum of Quilts & Textiles, describes the art quilt movement in her master's thesis as a new outlook. "Where the quilt artists differed significantly from their traditional quiltmaking predecessors was in their approach to the medium. Their works ceased to be functional bedcovers. They experimented with embellishments [and] developed new processes. They relied on well-known construction techniques such as piecing and appliqué, but rejected the technical rigidity of earlier quiltmakers, preferring more improvisational methods that better met their expressive needs. They frequently explored subject matter once thought inappropriate for quilts, including modern themes like popular culture and feminism. These artists occasionally referred to traditional designs. More frequently, they discarded them altogether. Instead, they preferred to create completely original compositions, based more on art principles and their knowledge of the contemporary art world."

#### Nancy Crow March Study

80 x 80 inches | © Nancy Crow 1979 Photo by J. Kevin Fitzsimmons

> Galleries such as the Connell Gallery in Atlanta, Georgia, and the Rockwell Gallery in Cambridge, Massachusetts, represented these transformative quilt artists. Juried exhibitions like Quilt National in Ohio and Quilt Visions in California continued to feature the best of the medium's new artists. The Art Quilt exhibition opened in 1986 at the Los Angeles Municipal Art Gallery before traveling to multiple venues. Its exhibition catalog defined the pieces as "art for walls, not beds, created by artists abandoning media like painting, printmaking, and ceramics to express themselves in original designs of cloth and thread." Opportunities grew as designers and architects placed art quilts in homes, offices, and public spaces. Full-time quilt artists made a living selling their work.

Therese May **Bridget Quilt** 84 x 72 inches | 1968

84 x /2 inches | 1968 Photo courtesy San Jose Museum of Quilts & Textiles

#### **SAQA's first meetings**

As the market expanded, a group of artists inspired by gallery owner Martha Connell and California quilt artist Yvonne Porcella met at the Connell Gallery. They discussed forming an organization to professionalize their community, help find gallery representation, and create contacts with collectors and dealers. They were inspired by the professional woodworkers, who successfully created a vibrant network to promote their work. Artist Therese May remembers: "There was so much going on at that time, but it was really scattered and unrelated. It was important to bring it all together." May also acknowledged the vital

promotion of art quilts by Connell, who represented and sold them in her gallery.

Porcella's dedication and encouragement was infectious. May writes: "I really just got involved because of Yvonne—helping out around her dining room table every other week or so. She was fun to be with and helped me to get opportunities to show my work. Yvonne was the right person to make things happen. She was always helping others." Because it was a transitional time, there was an opportunity to be in the world as an artist. "We needed to come together about the movement that was happening all over the country. We didn't know

each other and it was difficult to get commissions or get into exhibits."

In August 1989, a second meeting took place at Nancy Crow's studio that included artists from all over the country. Porcella described the meeting in a letter sent to quilt artists: "A dialogue was begun among those present and ideas were shared concerning developing a market for quilts. The responsibilities of the artists and the galleries were discussed [as well as] how to encourage collectors to consider investing in quilt art." The letter continued with an invitation to join a meeting in October 1989 to "discuss forming an organization for the purpose



Judith Larzelere

Essex County April
74 x 74 inches | 1986
Collection of Museum of Arts and Design, New York
Photo by Jan Bindas

of promoting the sale of art quilts." Porcella reported that Studio Art Quilt Association was a tentative name for the organization. "This group will grow into a diverse organization to include emerging artists and patrons of the art and someday will have an

letter outlining tentative goals gathered from cards and letters shared during the previous year. The goals include encouraging research, critical writing, and publication, making materials available for promotion of art quilts, providing artist members

## "I look forward to seeing the Studio Art Quilt Movement achieve the recognition it deserves." —Beth Gutcheon

archival center," she wrote. One of the possibilities of the organization was to have regional groups that would provide support and critique on an individual basis. Larzelere, an attendee at these early meetings, says, "Everyone was very enthusiastic and excited. It was exciting to be in touch with people I admired."

By September 1990, Porcella, now elected interim president, issued a

with a forum for fostering professionalism, identifying collectors and patrons of contemporary art quilts to seek support for SAQA and to foster their interest, and to encourage quality exhibitions.

In 1991, the first call went out for membership in SAQA. In September, the first newsletter stated: "Self-promotional organizations for other media, notably glass and wood artists, have done the job of bringing their art to the attention of the art world and the general public, resulting in more frequent exhibitions and articles, and ultimately, an increased market for works of art in these media. The inherent appeal of quilts suggests that promotional and educational activities by a similar organization for art quilts would be at least as successful."

Beth Gutcheon, in a biography printed in the first newsletter, wrote: "I look forward to seeing the Studio Art Quilt Movement achieve the recognition it deserves." She acknowledged the challenge facing quilt artists: "The art world is a right little, tight little island, and those on the inside do not particularly want outsiders climbing aboard."

SAQA and its goals were embraced by artists working in the medium. Porcella wrote in the December 1991

see "Happy 30th" on page 33



#### Q: What volunteer roles do you perform for SAOA?

A: I am the administrator for the SAQA-Members Only Facebook group, a member of the development committee, and I just completed training to become a regional representative.

#### Q: How do these roles enrich your SAQA membership?

A: I have always been a quiet person, studying my surroundings and their inhabitants. The most important principle of being part of an organization is feeling like you belong. That was the purpose behind beginning SAQA-Members Only and then the Artist Showcase [within that Facebook group]. I find that I can make a contribution to the organization or business where I have a sense of purpose. It took me a while to understand the phrase "I am SAQA." I fully understood it after beginning to volunteer and believing that my contribution makes a difference.

#### Q: How does it reinforce your art practice?

A: I am an architect and trained to design using parameters. Working in that profession, I was isolated in a man's world and struggled to find common ground or shared interests. Conversely, my involvement with SAQA has provided a direct line to so many like-minded people all over the world. That has opened my vista, enabling my art to move beyond that professional training. This is my year to prove to myself that I can enter SAQA shows. I have been juried into my first SAQA regional exhibition and also my first SAQA Global Exhibition.

#### Q: Tell us about your time with SAQA.

A: I attended a few of the regional meetings the first few years. Then the perfect storm happened. My husband and I drove from Maryland to Lincoln, Nebraska, and attended the 2017 SAQA Conference. At dinner the first evening, Martha Sielman was sitting at a table by herself and we asked if we could join her. Following introductions, my husband told Martha that we were empty nesters and I needed to open my world to meet people who shared similar interests. By the end of the conference, I had been introduced to members of the board and many staff members. Martha also recommended that I join a committee and consider mentorship and an upcoming special project, which was the Collector's Auction in February 2018 of guilts donated by the late Michele Hardman.

Martha's open and welcoming attitude

Linda Syverson Guild works on the SAQA — Members Only Facebook page.

extends through the staff and the board to make SAQA the supportive organization that it is. Plus, the SAQA website is filled with helpful information, including the calls for entry and online activities such as webinars. There are unlimited opportunities to discover. I learned that when you identify a need, you can make a difference in the world of fiber art

Most of us work in a solitary environment my goal is to give each member one more connection to reduce that feeling of isolation. Keeping that thought in mind, every Monday new members of the SAQA-Members Only Facebook group are greeted by name and members are invited to greet and help our new arrivals feel comfortable and welcome.







**Valerie Wilson** *The Dandy*47 x 34.5 inches | 2016

**Karen Schulz**...and the Skeptic
81 x 76 inches | 2016
Photo by Mark Gulezian/Quicksilver



Susan Roberts Mathews

Ode to Banksias

39 x 70 inches | 2017







**Jean Wells** *FIREWEED*24 x 45 inches | 2017
Photo by Paige Vitek



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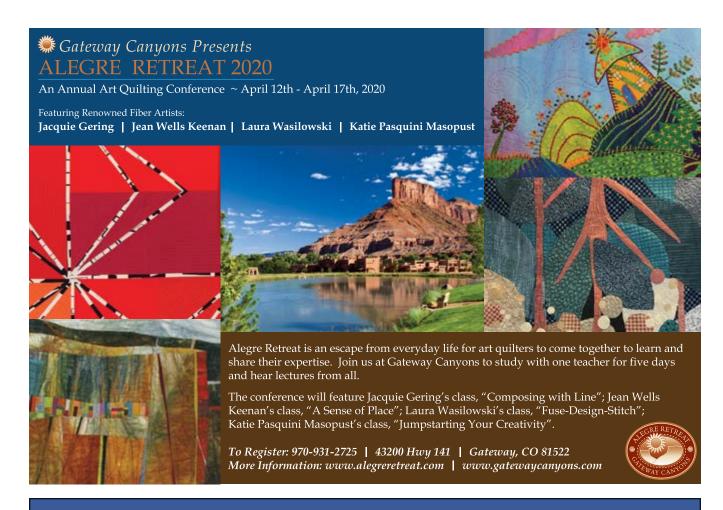
To meet increased demand by these fine art venues, SAQA has organized six new exhibitions in 2019, an annual record. They will join our existing exhibitions to total 15 themed exhibitions available to tour.

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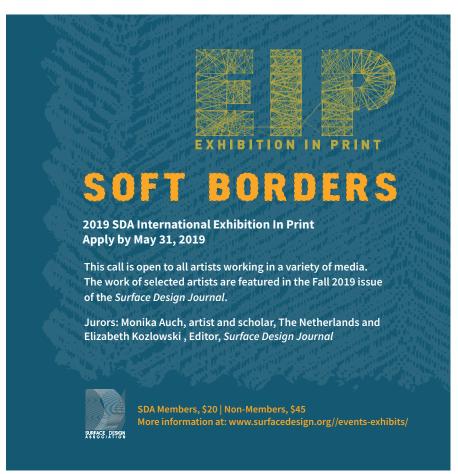
- Daily contact with SAQA members around the world
- Inspiration
- Special invitations
- Works in progress
- Camaraderie



SAQA

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#### **Tips and Tricks**

from page 21

to breathe [during your presentation]. Pausing for a very short span of time creates emphasis and lets you gather your thoughts."

Professionals agree that personality is the most important element. "Energy creates interest," White says. Solheim adds, "If you have confidence and are comfortable speaking in front of people, that will come across in the video. Show the audience your passion. Be you, not someone else. When you're not trying to pretend to be someone else, then you can focus on your message."

And that's the trick for making sure that you are not the weakest link in vour video.

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.



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#### Happy 30th

from page 26

newsletter: "SAQA is growing! We are fast approaching our goal of 200 members," though she recognized that "it may take 10 years for us to become recognized as an important art [medium]. It is the responsibility of each member, artist, collector, and patron to promote art quilts as a professional art form. For SAQA to be an important national organization, we need commitment and action from everyone."

May 15, 1992, marked the first anniversary of SAQA's active membership which stood at 240 members and 31 artist members. Porcella wrote: "Our first year has been a full one as we began to develop our programs for the future." Upcoming programs included an art quilt educational symposium at the Los Angeles County Museum of Art and the annual symposium and meeting in Athens, Ohio, during the opening weekend of Quilt National 1993. Porcella concluded her newsletter column by stating: "Everything we do as an organization will help promote the Art Quilt and the artists who make them."

Members responded to the early work of the SAQA leadership. In the September 1992 newsletter, member Sally Sellers wrote: "Please keep up the hard work. I will continue to push SAQA here, as I think it's the best hope for our work to be accepted for the art that it is." Marge Malwitz agreed, writing: "I am thrilled to be a member of SAQA. I am particularly pleased with the purpose behind our organization, having come up against strong negative feeling [regarding] getting quilts into the gallery scene."

Therese May remembers that negativity too: "Women like Miriam Shapiro and Judy Chicago really fought to



get women's art in museums. People didn't understand it. It was original, unique art." SAQA continued to grow and find exhibitions, resources, and galleries that supported its mission to "document the development of the art quilt, advocate a presence in the art world, educate the public about our art form, and promote professionalism among our members."

May emphasizes the importance of SAQA for encouraging recognition of quiltmakers as artists. "We give power to art magazines, museums, and critics—the traditional art world—who have prejudices about needle and thread and fabric. We give them authority to say what's good and what's not. We need to continue to look at the work for itself, rather than to look for respect. SAQA provides opportunities and challenges that make you grow."

Katie Pasquini Masopust, a sevenyear president following the tenure of Yvonne Porcella, agrees. "It's important to have an organization dedicated to the medium. ... You must follow your profession to truly understand its world. SAQA provides opportunities, resources, and mentoring. It was really important for up-and-coming artists and it is still today."

[Editor Note: The art quilts printed in this article are published in the book *Art Quilts Unfolding: 50 Years of Innovation,* a comprehensive collection of art quilts from 1965 through today. It is available for purchase at saqa. com/aqu.]

Carolyn Ducey is curator of collections at the International Quilt Study Center & Museum in Lincoln, Nebraska. She also a member of the SAQA board of directors.



Maria's Tree

35 x 43.5 inches | 2018

Photo by Jamie Hamel-Smith. Inspiration photo by Eric Mindling

#### **Linda Anderson**

from page 19

usually described as a unique or recognizable style that is associated with a particular artist and his or her work. "You won't find out what [your] voice is until you have the quantity that starts speaking to you, and then the quality comes."

As far as her future is concerned, Anderson has a backlog of interesting photos she wants to turn into art quilts. In addition to her time in the Caribbean, she has been to India, China, and the Mexican state of Oaxaca. She plans to visit Thailand this year. "I've got so many pieces waiting for me to do. I keep finding ways to express humanity in cultures."

To see more of Anderson's work, visit her website at laartquilts.com. ■

Cindy Grisdela is a SAQA JAM residing in Reston, Virginia. You can view her work at cindygrisdela.com









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Quilt Detail: BARBARA'S CIRCLE by Beth Nufer and Clem Buzick and DIAMOND EFFERVESCENCE by Beth Nufer and Clem Buzick Image Credit: Experience Grand Rapids, Terry Johnston

Legacy funding helps ensure the future of SAQA, an organization supporting artists and promoting the art quilt medium internationally. The gift is also an easy way for me to say 'thank you' for facilitating my growth as an artist.

— Nelda Warkentin



Is SAQA in YOUR will?



Since our founding in 1989, we have embraced the art quilt. Our initial membership of 50 artists, led by president Yvonne Porcella, has grown into a global community of over 3,500 artists, collectors, and curators.

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Thank you for making this all possible by volunteering, donating, and making art!

Here's to our next 30 years!



#### **Deborah Kruger**

from page 11

#### **Sharing paradise**

Kruger invites others to practice in paradise. She offers a retreat for artists in Chapala. "I want to provide a place of inspiration and serenity to artists who need uninterrupted time to focus on a project." Chapala is a town of approximately 22,000 people where cowboys ride horses on cobblestone streets, and most of what you need is within walking distance. Chapala and nearby Ajijic have dozens of cafes, galleries, cultural centers, art openings, and hundreds of artists to connect or study with.

The retreat has five private, fully equipped live/work spaces, most with a pin-friendly wall. You can rent a space for two to twelve weeks.

Kruger also shares a studio in Durham, North Carolina, with Barbara Lee Smith, a well-known mixed media artist. "This is a win-win situation for both of us. We are both new to the Durham area, which has a vibrant art community, and our children and grandchildren live there so I visit several times a year."

Through June, Kruger also has a presence in New York City. *Harbinger*, from her *Cambodia* series, is in *TERRA inFIRMA*, an exhibition focused on climate change and global warming as seen through the lens of Jewish values and contemporary social activism. More than 65 artists are included. The venue is the new Dr. Bernard Heller Museum located at Hebrew Union College.

For more information on Kruger's work, visit her website at deborahkruger.com. ■

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.





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Sometimes you can't wait for inspiration to strike. Paulette Landers knew that when she agreed to create a series of quilts for an exhibition that sought works that were predominantly red.

Working with such succinct direction fits Lander's intuitive style. She begins with a blank canvas or foundation and paints, dyes, or makes marks to kick-start her creativity. "I don't have a preconceived idea of what the work should look like; it is ever-evolving until it arrives at its own conclusion. Mostly, I am looking for an image that expresses emotion or mood."

In *Crossroads, No Detour*, the flamboyant reds and yellows, the diagonal placement of the "road," and other elements create the illusion of motion. "My technique is a collage of fabric and paint. I am most satisfied when I can no longer see where the fabric ends and the paint begins. I do a lot of fine cutting to simulate a paint stroke."

The elements also suggest adventure, even danger, accompanied by an uplifting message in her artist statement, which in part reads: "The roads are straight. Keep going, you'll get there." That message also applies to the work's related pieces. "I wanted to express

the idea of keeping focused on your goals and the idea of continuity, which ultimately opens up all sorts of new possibilities."

As with most of her works, Landers struggled with how to finish this piece. She wanted the stitching to seemingly disappear, but not to be invisible. She chose to use a grid pattern to act as glaze to unify the work. "I want the stitching to bring all elements together without singling out one part over another."

When Landers began to create art quilts, she worked in a more representational style, making drawings to accurately render the work. She soon found that approach too limiting. She now creates abstracts to give form to the intan-

gibility of ideas, feelings, and moods. Her goal is to merge fabric and paint into something that is neither one nor the other. She treats her work like a canvas and would like it to be viewed as a painting. For the red series, she mounted the works on stretcher bars so the gallery would hang them like paintings.

Crossroads, No Detour

30 x 24 inches | 2013

"Each of us reacts to specific colors, shapes, and spaces based on our life experience. My red is not the same red in someone else's eyes. I am always delighted when a viewer finds something I have not anticipated in my work."

Paulette Landers lives and works in Rainier, Oregon. ■

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



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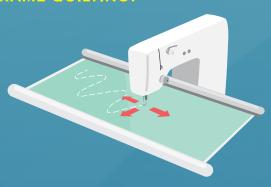


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