

JOURNAL OF THE NATIONAL QUILTING ASSOCIATION, INC.

THE

QUILTING

VOLUME 30 • NUMBER 3 [#115]

QUARTERLY

\$4.00 U.S.A.

FALL
2001

show
EDITION





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© Fall 2001 Vol. 30, No. 3 (#115)

The National Quilting Association, Inc., P.O. Box 393, Ellicott City, MD 21041-0393. The Quilting Quarterly is published for its members. NQA welcomes contributions but assumes no responsibility for solicited or unsolicited manuscripts or materials. NQA takes no responsibility for facts or opinions expressed by contributors to The Quilting Quarterly. NQA does not discriminate against race, creed or religion.

Deadlines for articles:

WINTER	SEPTEMBER 10, 2001
SPRING	DECEMBER 10, 2001
SUMMER	MARCH 10, 2002
FALL	JUNE 10, 2002

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ON THE COVERS

Best of Show – Bed Quilt (front)

Lisa's Legacy, from Baltimore to Brandon
by Barbara Newman. See page 20.

Best of Show – Wall Quilt (back)

Midnight at the Oasis
by Sue Turnquist. See page 20.



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MEMBERSHIP FORMS



After the Gold Rush by Linda Gass, 26" x 21", 1999. Hand painted silk, machine quilted with monofilament and rayon threads. Winner of Quilt National 1999's coveted "Rookie" award.



Six Small Landscapes by Nancy Rushton, 41" x 34", 1999. Pieced silks and cottons, including hand dyeds and overlaid organza. Free motion embroidery. Photo by Wilson Graham.

A LOOK AT ONE ART QUILT GROUP: Contemporary Quilts and Fiber Artists (CQFA)

CQFA is one of the San Francisco Bay area's most exciting art quilt associations. There is no "typical" CQFA member; though the vast majority consider themselves working, producing fiber artists. Some, like Karenina Gun-Louie, CQFA's webmaster, wish they had more time to make quilts, rather than just writing about them. Members experiment with a wide variety of styles and colors. As member Virginia Schnalle points out, "Turn me loose with some fancy threads, bits of fabric and my sewing machine, and I will create something. This could turn out to be contemporary art, folk art or something impressionistic." Virginia believes that "art quilts have played a major role in bringing quilting in general to the attention of a much wider audience—a broader quilting horizon that encourages the quilter to experiment with new designs and techniques."

Karenina Grun-Louie says, "Personally, I feel a greater connection with art quilts than I do with other forms of art—it is definitely more tactile! I think art quilts are carving their own niche in the art world, and from a purely feminist standpoint, bring validity to all the women who have produced wonderful quilts over the last several centuries. The creative side of me wanted to make my own statement in the world—from the first CQFA meeting I attended, I knew I had found a home." Others besides Karenina emphasize the importance of expressing their thoughts and viewpoints. Virginia King, president of CQFA, according to Virginia Schnalle, "suggests that just like quiltmaking during the Civil War allowed quilters to express their feelings and/or their political views, the art quilts of today provide a striking medium for the makers to express themselves without restriction." The issue may be political, social or environmental. Linda Gass's quilt, *After the Gold Rush*, for example, deals with an increasingly touchy issue in the American West: water and its movement elsewhere to support big cities. Linda, a math buff, avid backcountry traveler and software designer, says, "I tend to focus on beautifying 'unnatural' landscapes through a play of color and textures in order to draw the viewer's attention to the ways we are destroying the natural beauty of our world." Linda especially likes one material for her quilts: "I often find silk to be the perfect canvas because of its natural beauty, luster and sensuousness. Silk dyes are unpredictable in their behavior, and they bring spontaneity and improvisation to my work." Many CQFA members have what they term "traditional patchwork skills," teaching experience, or have made more traditional-style pieces. Margaret Selteneich, the maker of *Horizon*, says, "My first quilt was a Log Cabin in red, white and blue with oriental fabrics—red chimneys, navy and cream." A wearable artist whose grandmother was a Hollywood seamstress for movie stars, Margaret teaches classes called "The Artist's Way." She says, "In this high-tech, hard-edged world we live in, I find the tactile side has a stronger appeal. Quilts on the wall provide more texture and warmth than a painting does."

CQFA members have a wide mix of interests, talents and opinions, just as any other quilting group, including a common goal of affirmation. "How much fun to do this creative process," Margaret Selteneich says. "Nurturing and encouraging each other and being supportive—it's not about being better than each other. I keep reminding myself that the artist's process of creativity is all about finding solutions: it didn't work out, so I embellish!"

During the month of October, CQFA is hosting its fourth biannual quilt exhibit: FIBER EXPRESSIONS IV. This exhibit will be held in the upstairs gallery of the Mountain View, California, city hall. (For more information, visit their website at www.cqfa.org.)