



STUDIO ART QUILT ASSOCIATES

OREGON REGION

MARCH 2024 NEWSLETTER

CONTENTS

INTRODUCTION

Deja Vu 1
SAQA Oregon Website 1

OREGON REGION

Plug In... Volunteer..... 2
Trunk Show Common Threads: The Stitches that Unite Us 2
Debbie Lyddon Online Lecture Sensing Place 3
Jeannette DiNicolas Meyer Workshop Sheer Play, 3
Sunriver Retreat..... 4

LOCAL CONNECTIONS

Central Oregon 5
Portland Metro..... 6
Valley South..... 7

MEMBER NEWS

Sherri Culver..... 8
Judith Quinn Garnett..... 9

SAQA GLOBAL

SAQA Seminar 2024: Tool Talk..... 10
SAQA Global Virtual Conference Plurality and Heritage..... 10

NON-SAQA EVENTS

HFD's exhibit A Different View opens in Astoria..... 10
An Ancient Story... TOWB by Shirley Cunningham 10

IMPORTANT LINKS

..... 11



INTRODUCTION

DEJA VU

Hello SAQA Oregon! I'm having a little deja vu here. I was asked to introduce myself as your new Co-Rep for Oregon.

I've been here before, co-repping years ago with Laura Jaszowski (hi Laura!). We loved our tenure: SAQA grew in Oregon, we got to meet so many people, and we learned so much about SAQA.

It's an organization that has my admiration and loyalty - it is so well-organized and well-administered. So I didn't think twice about volunteering to take another term, and I'm looking forward to it!

What's different this time? Well, we have a strong membership base now (257!). There is always room for new members, but it isn't necessarily our first priority. Kat and I are in agreement that our job is to maximize the experience of SAQA for all members, while we keep in mind the primary goal of honoring the art quilt as a fine art medium.

If you have any ideas for us, please feel free to offer them! You can reach me at gfrench1946@gmail.com, and I'd love to hear from you. There is a lot happening in SAQA and much of it is in Oregon. I hope to see you at our retreat in Sunriver. And, I encourage you to sign up for the SAQA Conference in April (virtual). You won't be sorry!

Also, I want to advocate for our three local connections. You can participate in person or via Zoom, and it really is where our community starts. Above all, keep making quilts and share them in all possible ways & venues - it's what we're about and we are artists who deserve to have our work shown! Enter exhibits, seek out showcases.

Kat and I welcome your comments and if we can help you in any way, we will. Hope to see you all soon!

Georgia French
Oregon Regional Representative,
Studio Art Quilt Associates
gfrench1946@gmail.com
www.saqacom



SAQA OREGON WEBSITE

https://www.saqaregon.com

Lynn Woll and Pat Fifer updated much of the SAQA Oregon website with creator, Amanda Snavelly. You will find information for current and upcoming events, links to the most recent newsletters and information on local connection meetings. Updates will be on going. There is even a place for members to have an Artist Web Page. Just fill out the form https://www.saqaregon.com/for-members-1

OREGON REGION



BIOPHILIA AT CHEHALEM CULTURAL CENTER

Biophilia, the latest Oregon regional show, opened at *Chehalem Cultural Center* in Newberg, OR, on March 5 and will be on exhibit **March 5 through May 30, 2024.**

Thirty-nine artists will represent their interpretations of the love of life and all things living through the use of fiber and stitch.

The artist reception is Friday, March 15, from 5 to 7PM.

Catalogs of the show will be available at the reception or you can pick one up at your local connection meeting.

GET PLUGGED INTO SAQA OREGON — VOLUNTEER!

We have a vibrant, active community of art quilters with three Local Connections and lots of activities like retreats, exhibits and conferences. Build your network with other artists by getting involved. We set up all volunteer opportunities in committees so that the work is shared and the opportunities to develop friendships are numerous.

2025 REGIONAL CONFERENCE

Join this group to help plan the next conference. Meetings are once a month for about an hour. Help find a venue, speakers, a workshop, food and other fun activities. The committee will have some members from the 2023 Conference Committee who will know the procedures, so come, learn, and build your own experience planning this fun event!

2026 REGIONAL EXHIBIT

This fascinating committee will plug you into a group of friends as you learn about curating an exhibit. We have members with much experience to lead this committee, so come and learn from the best! You will learn about putting together a prospectus, gallery calls, jurors, exhibit technologies, catalogs, and packing and moving art quilts to venues.

Contact your reps if you are interested in joining one of these committees or you just have questions.

Kat Puente kathypuente50@gmail.com or Georgia French gfrench1946@gmail.com

SAQA OREGON CALL

REGIONAL TRUNK SHOW— “COMMON THREADS: THE STITCHES THAT UNITE US”

March 30, 2024 — Deadline to Submit

This is a showcase for our 1st and 2nd Oregon Regional Members. The purpose of this showcase is to present the diversity of our membership’s talent and support SAQA’s mission to “promote the art quilt.”

The size of each entry must be 7 by 10 inches, either orientation. Please measure carefully.

Registration is open; click on the link for detailed information and to register:

<https://www.saqa.com/events/common-threads-stitches-unite-us-saqa-oregon-regional-trunk-show>

or

[SAQA Oregon Trunk Show](#)



April 5, 2024 at 10 am

**DEBBIE LYDDON ONLINE LECTURE
“SENSING PLACE”**

An artist and maker based in Wells-next-the-Sea, Norfolk, Debbie’s inspiration comes from being out in the natural world – from walking, noticing, collecting, being curious and learning. She makes mixed media cloths, sculptures, installations and drawings which originate from thoughts and memories that are a consequence of experiencing place and paying attention.

Join SAQA Oregon on April 5, 2024 at 10 am to hear Debbie talk about her art and her process. This event is free to all SAQA Oregon members!

Artist information: www.debbielyddon.co.uk

Use this link on April 5:
<https://us06web.zoom.us/j/89210590491?pwd=fFoTbXKlddvJKwR69T2KOqTZq7E2a.1>

May 31 to June 1, 2024

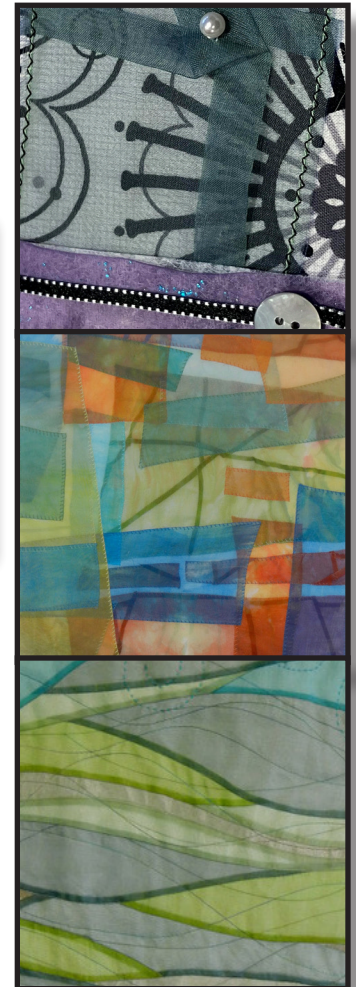
JEANNETTE DiNICOLAS MEYER “SHEER PLAY”

Eugene Textile Center, Eugene, Oregon

[Registration is open](#)

In person at the Eugene Textile Center on May 31 and June 1! Discover the design and color world which opens up while composing quilts or fabric collages with layers of sheer silk organza and crisp cotton organdy. We will begin by producing a gem-like palette of translucent fabric with water-based paints. We’ll use those fabrics in a design exercise that will demonstrate how new colors and shapes emerge as the translucent fabrics are layered and also in a technique sampler notebook of construction methods that exploit the translucent nature of these fabrics. Some of those construction methods include traditional (hand-sewn) Korean bojagi, my machine-sewn version of that clever seam, as well as other machine and hand-sewn seams that explore the design possibilities different finished and raw edges provide. You’ll leave the workshop with an understanding of how to produce the colors of organza you need, how to use these materials in your own designs, and how to employ construction techniques that embrace the inherit property of sheer fabrics.

Link for registration:
<https://saqa.app.neoncrm.com/np/clients/saqa/event.jsp?event=2635&>



August 17, 2024

BETTY BUSBY ONLINE LECTURE

Artist information: www.bbusbyarts.com



May 21-23, 2024

SAQA OREGON RETREAT AT SUNRIVER

**TAKE 3 DAYS OFF THIS MAY
and ENJOY HANGING WITH YOUR PEOPLE**

We've rented half a ballroom with lots of tables, outlets, and an ironing board. We are providing coffee, tea, other beverages, snacks and a yummy lunch each day, and there will be a happy hour on the second day at one of the houses. Bring your machine and projects and see what everyone else is working on. Join us and sew with wild abandon!

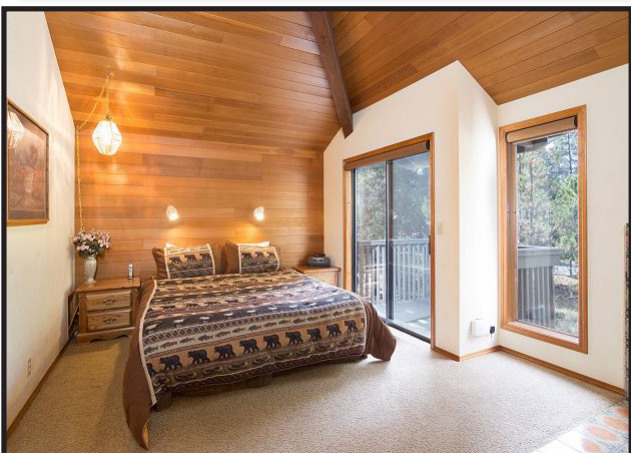
You'll be sharing a house with 4 other people with a choice of room that fits your budget. The evenings will be spent in great conversation with people who understand you and love art quilting as much as you do. Although the house has a kitchen, cooking is optional as there are plenty of dining options in the Sunriver Village. You can check in on May 21 and the next day the sewing begins. Check out will be May 24 and we will still be sewing until the afternoon.

The four options are:

- **Private room/Private Bath \$495**
- **Private room/Shared Bath \$395**
- **Shared room \$320 (Twin beds)**
- **Commuter \$160 (If you live close by or are planning on finding lodging yourself)**

[Click here to register!](#)

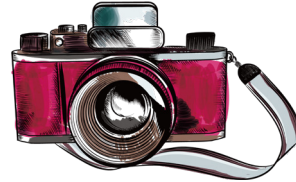
Contact Kat Puente with any questions at kathypuente50@gmail.com



LOCAL CONNECTIONS

CENTRAL OREGON

Lynn Woll, Communications
lynn@createwhimsy.com



CONNECTIONS — PHOTOGRAPHING YOUR WORK

Thursday, March 14, 3pm

Hybrid — In Person and Zoom

[HTTPS://US06WEB.ZOOM.US/J/89984072372?PWD=FCJBGBMR24VKNILAOQIBUMHM15DCUU.1](https://us06web.zoom.us/j/89984072372?pwd=FCJBGBMR24VKNILAOQIBUMHM15DCUU.1)

STITCHIN' POST

311 W Cascade Ave, Sisters, OR 97759

You spent all of that time making your art. Learn some tips and tricks to take the best possible pictures. Nancy Rohr and Kristan Collins will lead a photography presentation at our February meeting that is designed to give members a resource guide and a basic toolbox to help them if they wish to photograph their own quilts for entry to the challenges and exhibits.

The presentation will provide information regarding SAQA resources, basic photography procedures to help your photos be accepted; and give anecdotes and examples of what the judges see once a photo is presented. In addition, Dennis Schmidling, who owns Sisters Gallery and Frame Shop, will provide information regarding the professional photography services he offers.

After the presentation, there will be announcements and time to share your latest work. Stuck on a piece in progress, bring it and ask for ideas and suggestions. And, please share any upcoming art events in Central Oregon.

REMEMBER TO BRING AND WEAR YOUR NAME TAG!

This meeting will be hybrid and open to all Oregon SAQA members.



DESCHUTES PUBLIC LIBRARY NOVEL IDEA QUILTS

The library is excited to support a quilt exhibit within their planned activities surrounding the **Novel Idea** books chosen for the 2024 events. A partnership with the *Deschutes Historical Museum* will house the exhibit in their venue beginning in May 2024. They did a fantastic job with the 20th anniversary of the Novel Idea quilts from 5 different books last year!

This year's titles are **Shark Heart** by *Emily Habeck*, and a youth title **No Matter the Distance** by *Cindy Baldwin*. Both titles are available at the library.

You are invited to make a quilt inspired by either title. Specifications include a minimum of 18" on a side and a maximum of 40" on a side. Completion by April 12th is required. More specifications will be available to those interested in participating.

Please contact **Jill Monley** at jmonley@bendbroadband.com, **Martha Sanders** at marthapsanders@gmail.com or **Patti Stewart** at pattistewartusa@gmail.com for more information or to let us know you will participate.

This call is open to all Oregon residents.

Co-Facilitators

Jana Engle

jengle312@gmail.com

Marie Murphy Wolfe

slatsrie@comcast.net

EXHIBITION AND GALLERY OPPORTUNITIES, DISCUSSION

Wednesday, March 20, 11am

Hybrid and In Person

MILWAUKIE CITY HALL COMMUNITY ROOM

10501 SE Main St, Milwaukie, OR 97222

parking available across the street or on street (free)

<https://us06web.zoom.us/j/89984072372?pwd=FCJBGbMR24vknllaoQIBUmHm15dCUU.1>

There was strong interest expressed to **learn more about exhibiting our art**. We have some new and less experienced members and some national prize winners in our group. Let us join together and share the good, the bad, and the glorious, about getting our work out there. We will have 3 members talk about their experiences and then open for broad discussion.

Dovetailing right into this... it is the time to turn in your pieces for the **Alberta Street Gallery Invitational!** (see below for information) Please bring your pieces with the Gallery Release Form on the 20th. We will send a new copy to all PDX members in separate email to be sure you all have one available. This is a special and rare opportunity that I hope you will embrace!

And we can hardly wait for April... Jana has arranged for an **Occupational Therapist** (who is also a fiber artist!) to speak to us about ergonomics in the studio. In other words: "How to save your body and keep creating!"

Showing recent work is ALWAYS on the agenda!

Marie Murphy Wolfe, Co-facilitator



REMINDER!... SAQA PDX Call for Entry

ALBERTA STREET GALLERY INVITATIONAL

Our Local Connection members have a wonderful opportunity to submit a piece for an exhibit at Alberta Street Gallery's Lavaun's Community Gallery. The Alberta Street Gallery, a professional artist collective, is an integral part of the art scene in the Historic Alberta Arts District and greater Portland.

**The Fiber Art Invitational show dates:
March 28 through April 22, 2024**

Submission requirements were sent via portlandsaqa@gmail.com to Portland members. If you missed it, inquire by emailing to the same email address.

Please bring your completed artwork along with the required forms to our March Meeting on March 20, 2024.



Co-Facilitators

Judy Peterson

4petesplace@gmail.com

Angelia Peterson

mailto:duoatplay@gmail.com



REVEAL, PHASE 1, ABSTRACTION PROCESS

Friday, March 22, 1:30pm

Zoom and In Person

EUGENE TEXTILE CENTER

2750 Roosevelt Blvd., Eugene, OR 97402

<https://us02web.zoom.us/j/81254016203?pwd=Tm13aWdvQ3RlM20vL04zNUY1bmNxZz09>

Valley South Will be meeting on March 22, 2024, 1:30 PM PT (DATE MOVED) to accommodate the Biophilia opening.

Judy Peterson and Angelia Peteson will take over the meeting lead and hope to see you there.

The reveal of PHASE ONE of the **Abstraction Process** led by Georgia French will take place for those who are cruzin' right along.

We will also be bringing inspiration pieces to share of what sparks our creativity right now.

Please join us for our first hybrid meeting on Zoom or in person at **Eugene Textile Center**, 2750 Roosevelt Blvd, Eugene, OR 97402.




MEMBER NEWS

SHERRI CULVER

Sheri Culver's process of creating art quilts is featured in the Spring 2024 edition of **Art Quilting Studio**.

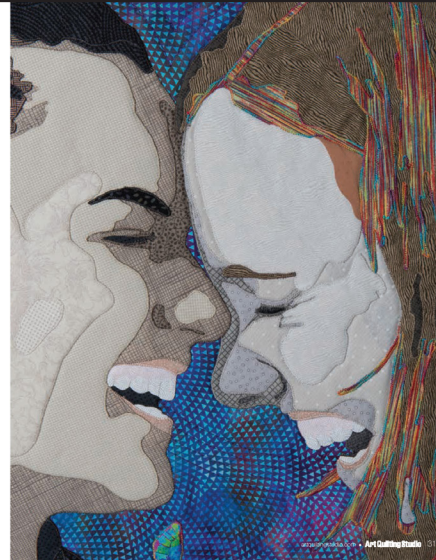
GOTCHA!
CAPTURING DETAILS
by Sherri Culver

Ring Portrait 10" x 20"



I don't like to do the same thing over and over. Traditional quilting had a very short run with me, but portraits are ever-evolving challenges. I love capturing people — not in a merely recognizable portrait but one with character, emotion, memory, and personality. The finest details are often what capture the real person. Crooked teeth, wrinkles, differently sized eyes, left-handed noses, smiles, and sogar hair are what make a person real... and that's what I capture. ■

30 **Art Quilting Studio** • Spring 2024



31 **Art Quilting Studio**

Charming Ghry of Eng Ellen 18" x 22"



SUPPLIES

- Applique sheet
- Basic sewing supplies
- Batting
- Craft scissors 4" (Gai)
- Fabric: commercial
- Fusible web (HTC, TassuWeb)
- Inspiration photo
- Iron
- Permanent marker: ultra-fine (Sharpie)
- Photo-editing software (Adobe Photoshop Elements)
- Sewing machine
- Topstitch needles: NUTL titanium-coated (Singer)
- Tracing paper
- Vinyl: clear, medium-weight

Ray 20" x 14"



32 **Art Quilting Studio** • Spring 2024

20,000 Hours of Practice 20" x 14"



TECHNIQUE

Find a photo that captures a special action, emotion, or look, rather than a static or posed portrait. Try using your smartphone with the burst option, especially with group photos. Out of a couple hundred frames, you will likely get one or two that are perfect. Create the portrait using Photoshop Elements around the image by groups by reducing saturation to bring out the best and saturated with the look, apply the Artistic filter with the Color option, and scroll through the number of levels until you recognize the person. Print the image two ways, with the appropriate level adjustment and with the camera option added.

Draw the working pattern on clear vinyl. Using an ultra-fine permanent marker use the grayscale print, capture the details that bring the subject to life, such as eye shape, hair lines, mouth shape, temples, smile lines, signature wrinkles, nostrils, eyebrow shapes, chin lines, ear shapes, nose, moles, and tattoos. Place this vinyl pattern on top of the cut-out print, and draw the different value shapes, matching them from darkest to lightest.

Apply the fusible web to the back of all fabric, carefully following the manufacturer's instructions. Place the pattern layers directly onto an applique sheet with an iron. Add any preliminary stitching without the backing fabric on the back of value, ensuring that there is a clear distinction between values. In general, begin with the darkest value and layer the values in order up to the lightest. Try to cut each value fabric in a single piece if possible; this works well with the bottom layers, but upper layers often require individual pieces. The lower level pieces are large and often complex, as they appear in every area of the portrait. As you cut higher and higher levels, cut accurately around all lower valued areas in the pattern in order to make sure they appear in the final piece. ■

33 **Art Quilting Studio**

I LOVE CAPTURING PEOPLE — NOT IN A MERELY RECOGNIZABLE PORTRAIT BUT ONE WITH CHARACTER, EMOTION, MEMORY, AND PERSONALITY.

Just Drove Back My Dad's 50" x 20"



Smiles at the Grand 20" x 18"



Finish all cut edges with a small zigzag stitch using matching threads. Stitch the entire portrait, and fuse it to a background that has also been fused with fusible web. Stitch the portrait to the background with the same zigzag stitch and matching threads; fuse the background to the batting and backing, which has also been fused with fusible web. With all the layers fused, it is easy to quilt without pins or basting.

When it comes to quilting, stitch all around the portrait using a small straight stitch and non-slip-stitch thread. Within the portrait use the same straight stitching on areas you want to record, such as the inside of the mouth, eyes, smile lines, wrinkles, along the hairline, around the jawline, etc. Minimal stitching over the face allows you to stand out when the background is closely quilted.

34 **Art Quilting Studio** • Spring 2024

Final Piece, 20" x 20"



TIPS

- Use the vinyl pattern to place each piece exactly where it appears on the pattern and make sure all values that should show lower values have been cut.
- Once the layers have been fused, cut out holes for the eyeballs and the mouth, including the lips. Create these parts separately and fuse them into the back of the face. The mouth and eyes do actually go into the face when you think about it, not the other way around.
- I prefer TassuWeb fusible web because it has paper backing that allows me to trace intricate patterns. It holds firmly, and several layers are easy to sew through without the needle sticking.

Sherrri Culver lives in Portland, Oregon, with her husband and her family four hours. She and the entire annual studio Art Quilt Association and a local volunteer group walk off High Five Day. More of her diverse work can be seen at her website. To learn more, visit sherrriculver.com. She welcomes email at sherrriculver@sherrriculver.com.

35 **Art Quilting Studio**



JUDITH QUINN GARNETT

Judith Quinn Garnett's heated painting **2050** made from plastic bags, party table cloths, and garden netting has been selected by **Art Fluent** for its show *Aqueous* now visible online at <https://art-fluent.com/gallery/aqueous/>. This show features all types of works — from painting and sculpture to photography and fiber.

Judith is also featured in the latest *Art Quilt Quarterly* from SAQA. The writer stated, "Judith's work is a textured portfolio alive with movement and color that allows the viewer to enter her world and willingly linger." The magazine can be downloaded at the following link: www.saqa.com/resources/art-quilt-quarterly/AQQ34

artists to watch

Judith Quinn Garnett

Portland, Oregon

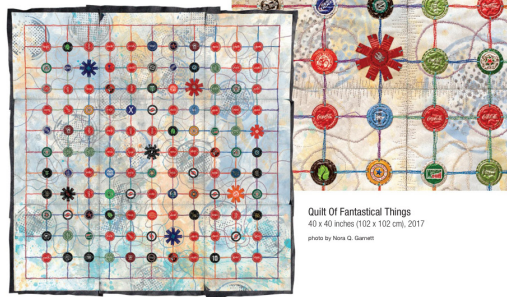
Judith Quinn Garnett creates stitched paintings with paint, rust, and thread. Her work is a textured portfolio alive with movement and color that allows the viewer to enter her world and willingly linger.

Eclectic toolkit
While I'm primarily a painter who started with figurative work, I have explored many ways to make art: books, woodblock prints, and more. I dabbled with traditional quilts by making a few for functional uses. This allowed me to see the potential of quilts and prepared me to engage with the art-quilt world. Two things still had to happen before I began to make art quilts.

First, dyeing caught my eye, as it offered a way to move beyond the color and design limitations of store-bought fabrics. A friend familiar with fiber art wondered why I would master fabric dyeing when I was already a painter. That made sense.

Second, one day I cut a painting off its frame and took it to my sewing machine. This painting was calling for more, and I saw an opportunity to explore stitch with paint.

This, then, became my path in the world—an exciting path as it started with what I loved best: paint. As an inveterate explorer, I didn't stop with painted canvas and stitch. I followed other interests and began


Quilt Of Fantastical Things
40 x 40 inches (102 x 102 cm), 2017
photo by Nora G. Garnett

to embellish works with beloved materials often found in hardware stores or recycling centers.

Work flow
My primary technique is stitched painting. At first, these works all started with acrylic paintings on traditional gessoed canvases cut apart, stitched back together, and embellished with more stitch. Over time, I found more ways to use stitch as an artistic element. Sometimes I collage my paintings or stitch before beginning to paint. It's exciting to use stitched lines to bring new dimension to paint while using paint to bring unusual work to art quilts.

Metal remains a favorite material, and many of my works include it, such as *Quilt of Fantastical Things*, which was exhibited in *Quilt National 2017*. This work is embellished with a grid of bottle caps. Other works use bits of metal, metal leaf, or recycled post-consumer and post-industrial waste to add texture and interest.

For a period, I worked with plastic bags from newspaper deliveries, shops, and more. This led to *2050*, which was part of *Shifting Tides*, a SAQA regional exhibition. In that work, I created "fabric" by fusing plastic bags, then pieced the fabric before embellishing the result with stitch.



2050
50 x 41 inches (127 x 104 cm), 2019
photo by Nora G. Garnett

SAQA Art Quilt Quarterly | 21



Machine Artifact No. 1
24 x 24 inches (61 x 61 cm), 2021
photo by Nora G. Garnett

Recently I've begun creating monoprints on stitched paper that is imprinted with rusted industrial artifacts such as gears, scissors, and machine parts. I then apply paint and other pigments to complement the rust. These unusual, one-of-a-kind works reference 20th-century machines and are important connections to my childhood.


Inspirational process
My projects start subconsciously, making them difficult to know, much less discuss, for some time. My process is like that recommended by Chuck Close, who says that artists must "just show up and get to work." It turns out many artists find that inspiration mostly emerges through their hands and through their work. My hands, my materials, and my process, then, are my inspiration. Over time and through work, emotional connection and meaning emerge in the piece.

Style defined
Most of my early stitched paintings were a mix of open abstraction with grids and other forms of organization drawn from quilt patterns, Islamic tile designs, and other sources. This duality helped me get past my own struggle with unstructured abstraction and makes the pieces more compelling. It also fits well with the world of art quilts, where some structure is evident even if a design is intended to feel unstructured.

In creating these, I never lost touch with my figurative beginnings. To stay fresh with figures, I continued to paint live models and draw or paint in sketchbooks. Eventually, figures began to move into my larger pieces. I find figures both exciting and intimidating within this stitched-painting medium. A figure on its own can carry unintended meaning or even distract the viewer from what I think most compelling. On the other hand, figures make a piece more human and strengthen an observer's connection with it.

Most of my pieces aren't created with an idea of a specific message but rather explore the way visual work touches us emotionally. For example, *2050* is one of my most clearly message-focused works. It's about the build-up of plastics threatening the Pacific

22 | SAQA Art Quilt Quarterly



Correspondence With Hope
48 x 48 inches (122 x 122 cm), 2020

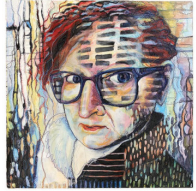
Syncope No. 1
52 x 36 inches (132 x 91 cm), 2020

Ocean. The fused plastic fabric draws the viewer in.

I hope my titles point an observer toward things to consider as they look at my works. *Correspondence with Hope* was made while I processed difficult challenges in life. I was struck by how we must engage with hope before it can emerge. *Syncope No. 1* reflects the play and intersection of paint and structure throughout the piece, as well as how we live syncope lives as we encounter the threads that move through them.

What's ahead
I'm working on a number of projects, including a self-portrait, which I continue to explore in paint and stitch. I've now added rust monoprints of industrial artifacts. My hands and heart lead the way forward through touch, observation, and experience. My path is to follow where they lead, and that makes the future pretty exciting.

www.thestitchinggrids.com



Standpoint
24 x 24 inches (61 x 61 cm), 2023

SAQA Art Quilt Quarterly | 23

SAQA GLOBAL



January 29-March 29, 2024

SAQA Seminar 2024 – Tool Talk

This online program will focus on taking your tools and techniques out of the box. Free to all SAQA members. Registration is open.

<https://www.saqa.com/events/saqa-seminar-2024-tool-talk>



April 12-20, 2024

SAQA Global Virtual Conference “Plurality and Heritage”

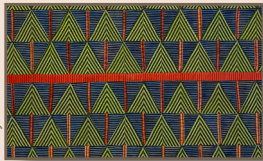
This online event will highlight textile art and artists from Europe and the Middle East. Registration through [SAQA.com](https://www.saqa.com)

Consider making artwork for the Spotlight Auction held during the conference. Call for Entry deadline is March 1, 2024.

<https://www.saqa.com/events/annual-conference/plurality-heritage-saqa-2024-conference>

NON-SAQA EVENTS

Terry Grant



Diane English



Janet Darcher



Beverly Woodard



A DIFFERENT VIEW

HIGH FIBER DIET invites you to their 2024 exhibition in Astoria, Oregon, April 5 through June 14 at the following venues:

ART LOFT

Astoria, OR April 5-27, 2024
 Regular hours Tu-Sa 10am to 4pm
Second Saturday Astoria Art Walk April 13

GRACE EPISCOPAL CHURCH ART WALL

Astoria, OR May 17- June 14, 2024
 Open to public..... Tu and Th, 9-11am & by appointment with Jo at the Art Loft
Reception May 19



High Fiber Diet is a special interest group of Columbia Fiber Arts Group



AN ANCIENT STORY

Retold in Imaginary Tapestry
 by Shirley Cunningham

“pronounced “tove” towb is the Hebrew word for good. This name was chosen for the installation for I believe it encapsulates the ancient creation story. The hanging tapestry mobiles of this exhibit are my way of telling, engaging the viewer actively in the story.”

Activity Room of The Manor

900 NW Hill Road
 Friday, March 22 at 2:00 pm
 Saturday, March 23 at 2:00 pm

(There is a bus available on Friday!)

To learn more about the artist, go to www.shirlc.com



IMPORTANT LINKS



SAQA Global: <http://www.sqa.com/>

SAQA Oregon: <https://www.sqaoregon.com/>

SAQA Oregon Instagram: <https://www.instagram.com/sqaoregon/>

SAQA Global Instagram: <https://www.instagram.com/sqaart/>

SAQA Oregon Facebook: <https://www.facebook.com/groups/SAQAOregon/>

SAQA Global Facebook: <https://www.facebook.com/groups/mySAQA/>

If you have an Instagram account, you can use the following hashtags: #sqaart, #sqaartist

Questions, comments, suggestions, ideas, complaints?

Contact one of your reps:

Kat Puente: kathypuente50@gmail.com

Georgia French: gfrench1946@gmail.com

Newsletter: Pat Fifer: pfiferpdx@gmail.com