

30th Anniversary

QBL

2010

Quilting by the Lake

A program of the Schweinfurth Memorial Art Center

SUNDAY, JULY 18 – FRIDAY, JULY 30, 2010

32 Quilting Classes

Workshops in quilt design and techniques
for traditional and art quilters at all levels of experience.

Quilt Show • Vendors • Lectures

Onondaga Community College

Syracuse, NY

TEACHERS

Sue Benner

Elizabeth Busch

Nancy Crow

Rosalie Dace

Jeannette DeNicolis Meyer

Anita Grossman Solomon

Philippa Naylor

Sue Nickels

Elin Noble

Lesley Riley

Lura Schwarz Smith

Carol Shinn

Kerby Smith

www.quiltingbythelake.com

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Class Supplies, Registration Policies, Scholarships

QBL Registration Form.....Center Pull-Out

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Contact Information:

Quilting by the Lake
 205 Genesee St., Auburn, NY 13021
 Tel:(315) 255-1553, Fax:(315) 255-0871
 Email:qbl@schweinfurthartcenter.org
 Website: www.quiltingbythelake.com
 QBL Office Hours:Tuesday – Saturday, 10 am – 5 pm

Staff: Donna Lamb, Executive Director
 Karin Steigerwald, Program Coordinator

IMPORTANT DATES

October 15, 2009	Registrations postmarked by Oct. 15, 2009 are processed by a random lottery draw. Scholarship applications due.
October 16, 2009	Registrations processed on a first come, first serve basis after 10/16.
January 1, 2010	Registration confirmations mailed on or before.
March 1, 2010	Special accommodation requests due.
May 1, 2010	Final payment due. Mini-Mall registration due.
June 1, 2010	Quilt Show entries due. No refunds after 6/1. Last day to change a class.

Session I: July 19 – 23, 2010

Teachers	Five Day Classes Mon. 7/19 – Fri. 7/23	
	Two Days Mon. 7/19 – Tues. 7/20	Three Days Wed. 7/21 – Fri. 7/23
Busch, Elizabeth	1. Painted Quilts: Mixing It All Up!	
Crow, Nancy	2. The Best of Strip-Piecing I & II	
Dace, Rosalie	3. Going Around in Circles	
Grossman Solomon, Anita	4. The Two-color Pineapple: A Classic Set Anew	5. A Scrappy Pineapple: Working Your Fabrics
Meyer, Jeannette D.	6. Expressive Fiber: Master Class	
Naylor, Philippa	7. Fantastic Free-Motion Machine Quilting	8. Contemporary Curved Piecing
Nickels, Sue	9. Machine Quilting Essentials	10. Machine Quilting the Appliqué Quilt
Noble, Elin	11. Alternative Marbling Basics	
Shinn, Carol	12. Machine Embroidery Basics	
Smith, Kerby	13. Point and Shoot Fabric	
No Instructor	14. Independent Studio	15. Independent Studio

Session II: July 26 – 30, 2010

Teachers	Five Day Classes Mon. 7/26 – Fri. 7/30	
	Two Days Mon. 7/26 – Tues. 7/27	Three Days Wed. 7/28 – Fri. 7/30
Benner, Sue	16. Floral Arrangement	
Crow, Nancy	17. Improvisations: Let's Experiment!	
Dace, Rosalie	18. Earth, Wind and Fire	
Grossman Solomon, Anita	19. The No-waste Windmill: Ease, Economy & Exuberance	20. The Arrowhead: Three Strokes & You're Done
Meyer, Jeannette D.	21. Art Quilt Construction Techniques	22. Elements of Style: Design Basics for Fiber Artists
Naylor, Philippa	23. Studio	24. Studio
Noble, Elin	25. True Blue	
Riley, Lesley	26. Image + Text = Textile	27. Sew What???
Schwarz Smith, Lura	28. Inking Your Fabric	29. Designing Art Quilts
Shinn, Carol	30. "Painting" with Machine Embroidery	
No Instructor	31. Independent Studio	32. Independent Studio

HOUSING

QBL Housing & Meal Plans

Housing and meals are offered in a typical college setting. Each attendee is assigned to an air conditioned dorm room within a suite. Suite features include a full kitchen, living room, shared restrooms, and are all fully furnished. Single occupancy (a private bedroom) & double occupancy (a shared bedroom) housing options are available. Linens (sheets, blanket, pillow and towels) are provided. Maid service is not provided. All rooms are accessible and have elevator access. Dorms are a short walk from the cafeteria and most classrooms. Housing packages include lunch and dinner, beginning with dinner on the night you arrive. Meals are served buffet style in the Great Room. Breakfast is available for purchase in the cafeteria.

Housing Policy

To qualify for housing, you must be a registered QBL participant. Housing is not available for spouses, family members or guests. Requests for roommates and suitemates are processed on a first come, first serve basis.



QBL Housing Packages

2 or 3 Days of Classes	Single	Double
Plan 1 (3 nights, Sun. – Tues.)	\$317	\$245
Plan 2 (3 nights, Wed. – Fri.)	\$317	\$245
Early Arrival Sat. (2 day class only)	\$62	\$52
Early Arrival Tues. (3 day class only)	\$62	\$52
5 Days of Classes	Single	Double
Plan 3 (6 nights, Sun. – Fri.)	\$633	\$491
Plan 4 (5 nights, Sun. – Thurs.)	\$528	\$409
Plan 5 (5 nights, Mon. – Fri.)	\$528	\$409
Plan 6 (4 nights, Mon. – Thurs.)	\$422	\$327
Plan 7 (7 nights, Wed. – Tues.)*	\$696	\$542
Early Arrival Sat.	\$62	\$52
Early Arrival Tues.	\$62	\$52
10 Days of Classes (Both Sessions)**	Single	Double
Plan 8 (13 nights, Sun. – Fri.)	\$1329	\$1033
Plan 9 (12 nights, Sun. – Thurs.)	\$1223	\$951
Plan 10 (12 nights, Mon. – Fri.)	\$1223	\$951
Plan 11 (11 nights, Mon. – Thurs.)	\$1118	\$869
Early Arrival Sat.	\$62	\$52

* Plan 7 is available for those taking a 3 day class in Session I and a 2 day class in Session II and includes Saturday 7/24.

** Saturday 7/24 included

TRAVEL INFORMATION

Onondaga Community College is located in Syracuse, NY. If you wish to arrive or depart by air, Syracuse Hancock is the nearest airport. The welcome letter and website contains more information about directions and taxi services that can provide transportation to OCC.

For more information go to www.sunyocc.edu.

TEACHER BIOGRAPHIES

SUE BENNER

DALLAS, TX

Working as a studio artist since 1980 in the field of textile and quilt art, Sue Benner continues to push the structure and content of her work. Benner is known for her complex dye-painted silks which she combines with recycled textiles to form fields of layered pattern, vivid beauty and riotous variation. Her work is shown internationally and is in many private, corporate and institutional collections, appearing in seven Quilt National exhibitions. A respected educator, Benner lectures and teaches workshops in surface design, textile collage, fused quilt construction, and artistic inspiration.

ELIZABETH BUSCH

GLENBURN, ME

Elizabeth Busch is an artist and has been making quilts since 1983. She has a BFA from the Rhode Island School of Design and has taught workshops throughout the US and abroad. She has won both the Quilts Japan Award and Best in Show from Quilt National. Visit www.elizabethbusch.com for books and magazines in which her work is published, where she has taught, and the collections where her work may be seen throughout the USA, EU, AU, NZ, Canada and Japan. In 2009, she was given a Retrospective Exhibition at the Visions Art Quilt Gallery, San Diego, CA.

NANCY CROW

BALTIMORE, OH

Artist Nancy Crow has been making quilts for over 30 years. She was named a 1999 Fellow of the American Craft Council and in 1996 she received an Individual Artist's Fellowship from the Ohio Arts Council and The National Living Treasure Award from the Univ. of North Carolina at Wilmington. She has had major solo exhibitions at the Renwick Gallery/National Museum of American Art/Smithsonian Institution; the Museum of Arts & Design, NYC; the Cultural Arts Museum, Konstanz, Germany; the Auckland Art Museum, New Zealand; The International Quilt Study Center & Museum, The Univ. of Nebraska, Lincoln; and at the Regina Miller Gouger Galleries, Carnegie Mellon Univ., Pittsburgh, PA. Nancy travels internationally teaching quiltmaking as an art form using improvisational techniques. She is represented by the Snyderman Gallery in Philadelphia, PA. Her book, *Nancy Crow*, Breckling Press 2006, is currently available and covers the last 20 years of her work.

ROSALIE DACE

DURBAN, SOUTH AFRICA

Rosalie Dace has a background in art and education (B.A., UED in Fine Art and English), and finds exhibiting, teaching and judging quiltmaking combine her interests admirably. She has been traveling and teaching for 25 years and still hasn't had enough of meeting people and encouraging their creative growth and development. Apart from her native South Africa, she has taught and exhibited internationally in Australia, New Zealand, Germany, Canada and the US, and was nominated for the *Professional Quilter* magazine's "Teacher of the Year" Award in 2007. Her work, which reflects her passion for color, design and texture, is characterized by its wild mix of fabrics and is in several private and public collections.

JEANNETTE DeNICOLIS MEYER

PORTLAND, OR

Jeannette DeNicolis Meyer lives and makes quilts in Portland, Oregon, where she teaches in the Studio School at the Oregon College of Art and Craft. Her work has been shown in solo exhibitions in the US and overseas. She is the co-editor of *Speaking in Cloth: 6 Quilters, 6 Voices* and has written for fiber art magazines in the US, the UK, and New Zealand. She was awarded a residency at the Christchurch Arts Centre in 2007 and has lectured and taught workshops in New Zealand, Canada, and across the US.

ANITA GROSSMAN SOLOMON

NEW YORK, NY

With a degree in fine art, Anita Grossman Solomon moved to lower Manhattan in 1975 to pursue painting. Within 3 years she put down her brushes to work with contemporary art collections. Coming upon some fabric scraps in 1990 she simultaneously taught herself quiltmaking and became a full-time teacher, author and quilt artist. She makes artful bed quilts from classic blocks using non-traditional methods. Her “Why didn’t I think of that?” innovations make quiltmaking faster and easier. She has appeared on HGTV’s “Simply Quilts,” authored both *Make It Simpler Paper Piecing* and *Perfect Blocks in Minutes*, contributed to *The Experts’ Guide to Foundation Piecing*, *100 Tips from Award Winning Quilters* and *Donna Kooler’s Encyclopedia of Quiltmaking*. Anita savors teaching quilters of any experience level. Her workshops feature original techniques, efficient construction shortcuts and no-waste methods. Her third book from C&T Publishing is expected in Spring 2010.

PHILIPPA NAYLOR

E. YORKSHIRE, ENGLAND

Philippa Naylor began sewing in childhood making dolls clothes, followed by needlework and garment construction. Four years of college training in clothing design and technology led to a job as head designer for a large lingerie company in the UK. She moved to Saudi Arabia in 1989 where she set up a bespoke wedding and evening dress company. In 1996 she discovered quilting and has not looked back. Precise curve piecing, use of graduated hand-dyed fabrics and extensive free-motion machine quilting with trapunto are favorite techniques. Philippa has published a wide range of articles in quilting magazines and has won many awards including the 2008 IQS Pfaff Award for Machine Artistry and the 2009 AQS Bernina Machine Workmanship Award. Her quilts, “Flower Power,” “Pop Stars,” and “Lime Light” are in the permanent collection of the National Quilt Museum in Paducah, KY.

SUE NICKELS

ANN ARBOR, MI

Sue Nickels has been quilting for 30 years, starting by hand and gradually focusing on machine work, and teaching machine techniques for the past 19. She has taught and lectured nationally for shops, guilds and major conferences, and internationally in England, Norway, Spain, Australia & New Zealand. Her major awards include 1998 AQS Best of Show for “The Beatles Quilt,” made with her sister, Pat Holly. Their quilt, “The Space Quilt” won the 2003 IQA Master of Machine Artistry Award & the 2004 AQS Machine Workmanship Award. Sue’s books include *Machine Appliqué: A Sampler of Techniques*, *Machine Quilting: A Primer of Techniques & Stitched Raw Edge Appliqué*, co-authored with Pat. Her workshop priority is to provide a relaxed environment to learn machine techniques that are timesaving and to emphasize the best quality workmanship, never compromising quality for speed!

ELIN NOBLE

NEW BEDFORD, MA

Elin Noble was born in Munich, Germany, grew up in the United States, the Far East and Europe. She received her BFA from the University of Washington in 1982, studied art history in Florence, Italy and has traveled and studied extensively abroad. Travel is an important influence and she travels regularly to experience culture, landscape and teach dye classes. She is the author of *Dyes & Paints: A Hands-on Guide to Coloring Fabric* and was nominated for teacher of the year award for 2005 by *Professional Quilter* magazine.

LESLEY RILEY

BETHESDA, MD

Best known for her *Fragment* series of small fabric collages, Lesley Riley is an internationally known quilter and mixed-media artist with a passion for color and the written word. Her art and articles have appeared in numerous publications and juried shows. She has written 3 books, *Quilted Memories*, *Fabric Memory Books*, and *Fabulous Fabric Art with Lutradur*, and is Contributing Editor for *Cloth Paper Scissors* magazine. She has filmed 3 instructional DVDs and appeared on *Quilting Arts TV* Season 1. With her art and her website www.LesleyRiley.com, Lesley aspires to inspire others to find their own voice and share in the magic that is art.

LURA SCHWARZ SMITH

COARSEGOLD, CA

Lura Schwarz Smith has been producing textile art for over 30 years. Originally showing in galleries in the 70s and 80s, in the 90s she showed quilts and received awards at national and international quilt shows. Several highlights of her career in the quilt world are that one of her quilts was named one of the "100 Best American Quilts of the 20th Century;" and she was one of the "30 Distinguished Quilt Artists of the World" in the invitational exhibit at the first Tokyo Dome quilt show in 2002. Recently she has turned more to gallery and museum venues, as a member of various art quilt groups such as Studio Art Quilt Associates and the California Fiber Artists.

CAROL SHINN

FORT COLLINS, CO

Carol Shinn is known internationally for photo-realistic machine-stitched images. She has taught many classes and workshops across the United States as well as teaching at Arizona State University and at Mesa Community College in Arizona. Her work is in numerous public and private collections and has been featured in numerous books and magazines. She has recently authored *Freestyle Machine Embroidery: Techniques and Inspiration of Fiber Art*. More is available at www.carolshinn.com.

KERBY SMITH

COARSEGOLD, CA

During Kerby Smith's 35 years in journalism he worked as a free-lance journalist and photojournalist for leading newspapers and magazines in America, and covered everything from anti-war riots to the first landing of the Space Shuttle. While assignments for National Geographic Magazine took him around the world, he is most at home in America's West. He has written, edited and produced magazines, books and television documentaries. His last 9 years in marketing have honed the communications skills he uses to create advertising campaigns that sell products. He has been married to art quilter, Lura Schwarz Smith for over 31 wonderful years.

SESSION I: JULY 19 – JULY 23, 2010

1. Painted Quilts: Mixing It All Up!

Elizabeth Busch

5 days — All levels

Participants will explore the various processes used in my work, including study exercises. We'll paint and sew fabric on paper and paint and sew paper on fabric. Experimenting with acrylic paint, textile inks, pastels and purchased fabric, we'll paint, draw, fuse, sew and invent on fabric and paper surfaces. The origin of ideas for work, making a living as an artist, the business aspect of being self employed, working with galleries, public art, etc. will be discussed. Sewing machine required.

2. The Best of Strip-Piecing I & II

Nancy Crow

5 days — Beginner to Intermediate

Strip-piecing is a very fluid way of creating fabric vocabularies out of one's existing fabrics that have been cut into various size widths, selvage to selvage, and then sewn together in composed groupings. Lots of fabrics will be used in this exciting but intense class that will cover important exercises in fabric-making and composition. Color, value, contrast, gradations, shape and line will be explored in a creative manner while students cut-out and sew together a very large range of strip-pieced fabrics using both solid colors and bold commercial graphic fabrics, strips, and plaids. Two or more small compositions will be made from the completed fabrics. Sewing machine required.

3. Going Around in Circles

Rosalie Dace

5 days – Intermediate to Advanced

In this hands-on class we enjoy discovering the huge variety, history, symbolism and design possibilities of circles and how to sew them. From perfect whole circles to eccentric and concentric circles, a variety of spirals and helixes, arcs and wedges, students will learn how to break up, divide, piece, appliqué, fuse, overlap and stitch to make a dynamic and exciting work. Emphasis will be on design, practical sewing tips and techniques and we will discover how other artists and crafts people have used circles in their work. Sewing machine required.

4. The Two-color Pineapple: A Classic Set Anew

Anita Grossman Solomon

2 days — All levels

This is the easiest Pineapple Quilt ever to complete. Patches for 49 conventionally sewn, not foundation pieced, blocks are constructed using special methods. You'll be astonished to rotary cut 64 trapezoids and triangles to shape, enough for 2 blocks, in only 14 strokes without measuring or wasting any fabric. Working with only 2 fabrics, there will be time for relaxed piecing and honing your machine skills. The "points" needn't match in this unique setting. After 2 days an effortless 70" square heirloom quilt will be well underway. Sewing machine and rotary cutting experience required.

QBL

2010

Quilting by the Lake

A program of the Schweinfurth Memorial Art Center

Registration Form

Complete and mail to:

Quilting by the Lake
205 Genesee Street
Auburn, NY 13021
(315) 255-1553

Onondaga Community College
Syracuse, NY

Register online at

www.quiltingbythelake.com

QBL 2010 Registration Form • Contact & Housing

Session I July 19 – 23, 2010 **Session II July 26 – 30, 2010**

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

EMAIL _____ FAX _____

HOME PHONE _____ CELL PHONE _____

Housing Fees and Registration

Each session begins with dinner & lecture Sun. evening, and ends with closing Show & Tell and scholarship raffle Fri. evening.

please check your preferred housing plan		session I		session II	
		single	double	single	double
2-3 class days	<input type="checkbox"/> Plan 1 (3 nights, Sun. – Tues.)	<input type="checkbox"/> \$317	<input type="checkbox"/> \$245	<input type="checkbox"/> \$317	<input type="checkbox"/> \$245
	<input type="checkbox"/> Plan 2 (3 nights, Wed. – Fri.)	<input type="checkbox"/> \$317	<input type="checkbox"/> \$245	<input type="checkbox"/> \$317	<input type="checkbox"/> \$245
	<input type="checkbox"/> Early Arrival Sat. (2 day class only)	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52
	<input type="checkbox"/> Early Arrival Tues. (3 day class only)	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52
5 class days	<input type="checkbox"/> Plan 3 (6 nights, Sun. – Fri.)	<input type="checkbox"/> \$633	<input type="checkbox"/> \$491	<input type="checkbox"/> \$633	<input type="checkbox"/> \$491
	<input type="checkbox"/> Plan 4 (5 nights, Sun. – Thurs.)	<input type="checkbox"/> \$528	<input type="checkbox"/> \$409	<input type="checkbox"/> \$528	<input type="checkbox"/> \$409
	<input type="checkbox"/> Plan 5 (5 nights, Mon. – Fri.)	<input type="checkbox"/> \$528	<input type="checkbox"/> \$409	<input type="checkbox"/> \$528	<input type="checkbox"/> \$409
	<input type="checkbox"/> Plan 6 (4 nights, Mon. – Thurs.)	<input type="checkbox"/> \$422	<input type="checkbox"/> \$327	<input type="checkbox"/> \$422	<input type="checkbox"/> \$327
	<input type="checkbox"/> Plan 7 (7 nights, Wed. – Tues.)*	<input type="checkbox"/> \$696	<input type="checkbox"/> \$542	<input type="checkbox"/> \$696	<input type="checkbox"/> \$542
	<input type="checkbox"/> Early Arrival Sat.	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52
10 class days	<input type="checkbox"/> Early Arrival Tues.	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52
	<input type="checkbox"/> Plan 8 (13 nights, Sun. – Fri.)	<input type="checkbox"/> \$1329	<input type="checkbox"/> \$1033	These plans cover both sessions, and Saturday, July 24 is included.	
	<input type="checkbox"/> Plan 9 (12 nights, Sun. – Thurs.)	<input type="checkbox"/> \$1223	<input type="checkbox"/> \$951		
	<input type="checkbox"/> Plan 10 (12 nights, Mon. – Fri.)	<input type="checkbox"/> \$1223	<input type="checkbox"/> \$951		
	<input type="checkbox"/> Plan 11 (11 nights, Mon. – Thurs.)	<input type="checkbox"/> \$1118	<input type="checkbox"/> \$869		
<input type="checkbox"/> Early Arrival Sat. (July 18)	<input type="checkbox"/> \$62	<input type="checkbox"/> \$52			

* Plan 7 is available for those taking a 3-day class in Session I and a 2-day class in Session II and includes Saturday, July 24.

Accommodation Request (must be received with registration)

check all that apply

Suitemate request (if you are in single occupancy) _____

Roommate request (if you are in double occupancy) _____

Other (please specify if you have any other type of request) _____

QBL 2010 Registration Form • Class Registration

Session I July 19 – 23, 2010

Session II July 26 – 30, 2010

2 day classes are Mon. & Tues. • 3 day classes are Wed. – Fri. • 5 day classes are Mon. – Fri.

1st choice class(es) Please check the box(es) of your first choice.

Session I Classes

- 1. Busch, E. Painted Quilts (5 day)
- 2. Crow, N. The Best of Strip-Piecing (5 day)
- 3. Dace, R. Going Around in Circles (5 day)
- 4. Grossman Solomon, A. The Two-color Pineapple (2 day)
- 5. Grossman Solomon, A. A Scrappy Pineapple (3 day)
- 6. Meyer, J. D. Master Class (5 day)
- 7. Naylor, P. Free-Motion Machine Quilting (2 day)
- 8. Naylor, P. Curved Piecing (3 day)
- 9. Nickels, S. Machine Quilt Essentials (2 day)
- 10. Nickels, S. Machine Quilting the Appliqué Quilt (3 day)
- 11. Noble, E. Alternative Marbling Basics (5 day)
- 12. Shinn, C. Machine Embroidery Basics (5 day)
- 13. Smith, K. Point and Shoot Fabric (5 day)
- 14. No Instructor Independent Studio (2 day)
- 15. No Instructor Independent Studio (3 day)

Session II Classes

- 16. Benner, S. Floral Arrangement (5 day)
- 17. Crow, N. Improvisations (5 day)
- 18. Dace, R. Earth, Wind and Fire (5 day)
- 19. Grossman Solomon, A. No-waste Wind mill (2 day)
- 20. Grossman Solomon, A. The Arrowhead (3 day)
- 21. Meyer, J. D. Art Quilt Construction (2 day)
- 22. Meyer, J. D. Elements of Style (3 day)
- 23. Naylor, P. Studio with Teacher (2 day)
- 24. Naylor, P. Studio with Teacher (3 day)
- 25. Noble, E. True Blue (5 day)
- 26. Riley, L. Image + Text = Textile (2 day)
- 27. Riley, L. Sew What??? (3 day)
- 28. Schwarz Smith, L. Inking Your Fabric (2 day)
- 29. Schwarz Smith, L. Designing Art Quilts (3 day)
- 30. Shinn, C. "Painting" with Machine Embroidery (5 day)
- 31. No Instructor Independent Studio (2 day)
- 32. No Instructor Independent Studio (3 day)

2nd Choice Class(es) Please indicate your 2nd choice of class (es) below by writing the class number(s)

Session I Second Choice(s) _____

Session II Second Choice(s) _____

If your 1st choice class is full, & you wish to be waitlisted please indicate the class number(s):

Class Fees

Regular Classes, Studio with Teacher

2 days (MT).....	\$202
3 days (WThF).....	\$303
5 days.....	\$491
10 days.....	\$968

Independent Studio Fees

2 days (MT).....	\$120
3 days (WThF).....	\$180
5 days.....	\$300
10 days.....	\$570

Schweinfurth Art Center Membership

Please enroll me as a member at the following level:

- Individual \$35
- Senior-Individual \$25

To learn more about other membership levels and member benefits please visit www.myartcenter.org.
Current and new members receive a \$10 discount on their QBL registration.

To complete your registration please go to the next page

QBL 2010 Registration Form • Fees & Payments

Session I July 19 – 23, 2010

Session II July 26 – 30, 2010

Fees

Housing fee	<input type="text"/>
Early Arrival fee	<input type="text"/>
Class Tuition	<input type="text"/>
Independent Studio Tuition	<input type="text"/>
\$25 Processing fee Session I*	<input type="text"/>
\$25 Processing fee Session II*	<input type="text"/>
Membership fee	<input type="text"/>
Membership discount***	<input type="text"/>
Subtotal	<input type="text"/>

Payments

Subtotal	<input type="text"/>
Less Session I deposit**	<input type="text"/>
Less Session II deposit**	<input type="text"/>
* Processing fee of \$25 per session is required.	
** A \$125 non-refundable deposit per session must accompany this form.	
*** Must be a current member or complete membership portion of this form and return with registration form. Membership will be billed separately.	
Total balance (due May 1, 2010)	<input type="text"/>

Payment Information

- Check enclosed (a \$35 processing fee charged for returned checks)
 I wish to pay by credit card: Visa MasterCard
(The balance due to be automatically charged between May 1 – 15, 2010)

CARD NUMBER

EXPIRATION DATE

NAME AS IT APPEARS ON CARD

SIGNATURE

Cancellation Policy

A nonrefundable \$125 deposit per session is required to attend. The balance of the conference fee is due May 1, 2010. **Cancellations after June 1, 2010 are not refundable for any reason.** Conference fees are transferable to another student of your choice. Cancellations must be in writing or emailed and received no later than June 1, 2010 to qualify for a refund. We encourage you to contact your travel agent regarding travel cancellation insurance.

Signature Required for all Participants

I agree to the terms and conditions of QBL's registration and cancellation policies as outlined in the brochure and on QBL's website.

SIGNATURE

DATE

5. The Scrappy Pineapple: Working Your Fabrics

Anita Grossman Solomon

3 days — All levels

This classic Pineapple Quilt, conventionally sewn, not foundation pieced, is set in an on-point layout in which a pattern of light-colored circles form. 64 trapezoids and triangles are efficiently cut in only 14 rotary strokes without measuring or wasting any fabric. By slicing blocks in unexpected ways, all of the setting pieces are created in a fraction of the time. Because the construction is elementary, the blocks will serve as a vehicle for design enabling you to develop an eye for the machinations of fabric patterns. The composition of your quilt will be in flux and open to design nuances as you work. Sewing machine and rotary cutting experience required.

6. Expressive Fiber: Master Class

Jeannette DeNicolis Meyer

5 days — Intermediate to Advanced

Self-directed students come to this class with work in progress or ideas for new directions. Class time will be divided between studio work, one-on-one consultations, all-class critiques and brainstorming. Interested students will write artist statements and address other professional concerns. In addition we will look at artwork from a variety of sources to inspire us and to provoke dialogue. Sewing machine required.

7. Fantastic Free-Motion Machine Quilting

Philippa Naylor

2 days — All levels

A practical workshop exploring a wide range of exciting free-motion machine quilting styles and techniques. Day one includes discussions on materials, equipment and working methods, demos, students sewing samples to practice techniques and compiling a fabric reference book. Emphasis is devoted to trapunto using an easy method which doesn't involve cutting the backing fabric. Students are given patterns and sew a small trapunto sample piece. Day two will explore free-motion feathers beginning with contemporary feather designs that are stitched directly onto fabric with no prior marking followed by drafting traditional feather designs. Students transfer their designs to fabric and sew them using the techniques practiced earlier. The final technique is corded trapunto which uses soft woollen yarn to give sculptural raised lines in the quilting design. Sewing machine required.

8. Contemporary Curved Piecing

Philippa Naylor

3 days — Intermediate

Learn Philippa's unique award winning curved piecing method in this exciting new class. Students begin by sewing a simple block which introduces them to curved piecing and quickly enables them to understand the principles of the technique. Philippa explains the elements of design most important to her quilts, followed by a discussion on materials, equipment, working methods and why the right choices help you achieve the best results. Students learn how to draft a master pattern for a small curved quilt and to make templates in a quick and easy way. Detailed demos illustrate how to cut around the curved templates accurately with a rotary cutter. After demos on sewing & pressing students sew their quilt top together using precise techniques. Great opportunity to learn an entirely different way of creating a beautifully crafted contemporary quilt top! Sewing machine required.

9. Machine Quilting Essentials

Sue Nickels

2 days — Beginner to Intermediate

Learn the fundamentals of machine quilting in this extensive workshop. Begin with a discussion on machine quilting supplies including thread and batting choices. Learn the basic concepts of straight line and free-motion quilting using practice samples, progressing to specific quilting designs such as cables and feathers. Day two will focus on the quilt project. Work on this small quilt to use the skills learned on day one and learn how to successfully baste, package and machine quilt the actual quilt. Go home feeling confident to quilt any size and style quilt. Sewing machine required.

10. Machine Quilting the Appliqué Quilt

Sue Nickels

3 days — Advanced beginner to Intermediate

This workshop explores the options for quilting the appliqué quilt, including outline, echo quilting, designs to enhance this quilt type, stipple quilting for the background areas as well as other interesting options. See what can be added within the appliqué shapes to enhance the quilt and surface embellishments will be introduced to add interest and texture. Students will work on practice blocks to learn the techniques and then begin work on a small project. If you love appliqué and have always wanted advice on how to quilt your quilt, this is the perfect workshop for you. Sewing machine required.

11. Alternative Marbling Basics

Elin Noble

5 days — All levels

This class offers a fresh approach to the age-old tradition of floating paint on water and transferring the image to paper or cloth. Focus is on the principles of surface tension and how to float color; understanding the relationship between the different surfactants to aid floating color; how to mix color; and many pattern manipulation techniques. Each day we will build on the previous days' work. You don't want to miss this engaging, fun, and satisfying experience.

12. Machine Embroidery Basics

Carol Shinn

5 days — All levels

We will experiment with a variety of techniques and textures including straight and zigzag options, bringing up the bobbin thread, couching effects, working with the underside facing up, creating a loopy surface and anything you can invent. Emphasis is on rich color use and surface texture. Students experiment with stitching on heavy canvas & dissolvable Badge Master to eliminate the need for an embroidery hoop and lowering the machine feed-dogs, allowing the fabric to be freely manipulated. Students work on individual projects and are encouraged to combine techniques and materials, including fabric collage and hand embroidery. Techniques for accommodating large pieces, troubleshooting, and options for finishing and mounting are covered. Sewing machine required.

13. Point and Shoot Fabric

Kerby Smith

5 days — All levels

Use your “point and shoot” digital camera to create your own quilt fabric. This class shows you how to get the most out of your digital camera and improve your picture taking skills on a photo walkabout. In the classroom you will be given a simple and easy way to process your images for printing on fabric using Adobe Photoshop Elements. Whether you use the pictures you take or scans of old photos, you will learn the secrets of getting good color on fabric with your computer and home inkjet printer as well as the latest information on which fabrics and printers work best for making digital fabric. In class, select your best images to be printed on fabric for your quilt project. Adobe Photoshop Elements, a laptop, basic photography & intermediate computer skills required.

14. Independent Studio

2 days — All levels

A shared classroom space is provided for the independent studio. Participants work on individual quilting projects. Not suitable for dyeing. No instructor.

15. Independent Studio

3 days — All levels

A shared classroom space is provided for the independent studio. Participants work on individual quilting projects. Not suitable for dyeing. No instructor.

SESSION II: JULY 26 – JULY 30, 2010

16. Floral Arrangement

Sue Benner

5 days — All levels

Beautiful flowers, concentric pattern, symmetry, block design, fusibles, using silks and sheers, and lots of fun are all included in this class. Learn Sue’s layered technique for cutting, assembling, and arranging flowers as done in her extensive *Flower Series* art quilts. This class will give you the opportunity to use gorgeous fabrics and expansive color. Plus, this construction method can be applied to other designs. Create a small study quilt, then move on to a larger, more involved art quilt. Sewing machine optional.

17. Improvisations: Let’s Experiment!

Nancy Crow

5 days — Intermediate

A sewing machine and lots of fabric will be used in this fast-paced and intense workshop designed for students who no longer need “hand-holding” and who are desirous of being far more experimental using machine-piecing techniques. Students will be expected to work spontaneously and intuitively with nontraditional quiltmaking techniques as they explore design exercises that promote improvisational approaches to composition without benefit of “pre-planning” and “intellectualizing.” Sewing machine required.

18. Earth, Wind and Fire

Rosalie Dace

5 days — Intermediate to Advanced

Emphasis in this class will be on color variation and choice, contrasts and subtlety, tonal value, texture and pattern. Invite the magic of Nature's colors into your quilts! Be inspired by the varieties and ever-changing palette of rich earth, cool air & water and blazing hot fire. Learning to work sensitively with color, contrasts and harmonies, you will do a series of small studies, followed by one or two larger color-rich abstract quilt tops. A zig zag machine is required.

19. The No-waste Windmill: Ease, Economy & Exuberance

Anita Grossman Solomon

2 days — All levels

You may have seen a Windmill quilt before, but it wouldn't have been made with Anita's streamlined steps. 4 identical, non-square, subunits are cut in only 2 rotary strokes using a disposable Cutting Pattern; there is no measuring and no wasted fabric. The 6" blocks are assembled from tessellated patches. Made slightly oversize, the block is accurately squared because the cutting pattern doubles as a true-up guide. There are no corners or points to match when sewing the blocks together. The construction is easier than an ordinary four-patch and the block angles contribute to the dynamic layout. Since it's possible to cut and sew a perfect block in 2 - 3 minutes there will be ample time to focus on the arrangement and composition of the quilt top. Make the quilt any size you wish. Sewing machine and rotary cutting experience required.

20. The Arrowhead: Three Strokes and You're Done

Anita Grossman Solomon

3 days — All levels

It's difficult to imagine that a 9" unfinished Arrowhead block could be made entirely from two 8" squares of fabric, let alone that it's pre-sewn. The 10 subunits are effortlessly made with only 2 contiguous seams and then cut apart with 3 rotary strokes. There are no templates. There is no wasted yardage. Anita's radical technique is preposterously mindless allowing you the opportunity to luxuriate in combining fabrics and compose the evolving quilt. The ease of the block construction belies the sophistication of the quilt's appearance. Make the quilt any size you wish. Sewing machine and rotary cutting experience required.

21. Art Quilt Construction

Jeannette DeNicolis Meyer

2 days — All levels

If you want to use the quilt as an expressive medium but have trouble translating your personal vision to the finished quilt, this class will give you an expanded vocabulary of skills to help you construct the quilt you imagine. Students will learn ways to add texture to quilts with various methods of fabric manipulation, to cut and sew spontaneous curves and sharp-angled insets, to add depth to their quilts with hand or machine reverse appliqué, strip piecing, cut-throughs and to work with translucent fabrics by constructing pojagi seams. We'll discuss finishing techniques, including binding, facing, and hanging. Students will leave with a technique notebook and reference samples. Sewing machine required.

22. Elements of Style: Design Basics for Fiber Artists

Jeannette DeNicolis Meyer

3 days — All levels

In this workshop, we'll explore the design and emotional possibilities of line and color through varied, engaging assignments using art supplies with which we're comfortable and adept: fabric, needle, thread, fusible adhesives, and wire. Class exercises and slide presentations will help participants learn to confidently manipulate these basic elements of design, and their inherent meanings, to enrich their own art practices.

Sewing machine required.

23. Studio with Teacher

Philippa Naylor

2 days — All levels

Come with a pile of fabric and an idea, a half completed quilt, a garment pattern you want to perfect or just about anything quilt or clothing related. Students work on their own individual project with the teacher on hand to assist with design and technical questions. Each day you may gather with the class for an informal talk and demo or if you prefer you can carry on with your own creative mission. A wonderful opportunity to work in a productive, stress-free environment, realizing possibilities you hadn't imagined!

24. Studio with Teacher

Philippa Naylor

3 days — All levels

See Above Description.

25. True Blue

Elin Noble

5 days — All levels

We will explore the beauty of what happens when indigo dye enters cloth. Investigate the wealth of subtle visual details with a monochromatic scheme and this direct and engaging form of dyeing expression. We will prepare cloth to dye in the indigo vat through a variety of shibori methods. I will bring historic, ethnic, and contemporary examples of work for inspiration. Each person will make their own vat with freeze-dried indigo. It is a cinch to use: add water, stir, add the cloth, and dye. The color itself evokes many emotions and lots of imagery, all holding potential for the development of a personal language.

26. Image + Text = Textile

Lesley Riley

2 days — All levels

This class is an exploration of image and text as it applies to surface design, primarily, but not limited to, quilts and fabric collage. Students have the opportunity to explore over 12 methods of direct application and transferring of image and text to fabric. Techniques include: inkjet transfers, thermofax screening, resists, masking, scratching and bottle writing. We will explore the use of image and text as patterning, backgrounds, accents, focal points and story. Emphasis on combining techniques to create eye-catching design and stunning works of art. Students work with fabric paints and dyes to add color to fabric in preparation or combination with their work with text and image.

27. Sew What???

Lesley Riley

3 days — All levels

This is a process-oriented, sewing machine based class. Explore the possibilities of sewing non-traditional surfaces and creating collages incorporating these new materials with fabric. Students begin by compiling a series of small samples of techniques to use as a springboard for design possibilities. Samples can be bound into an accordion folded inspiration book, or used in larger compositions as the starting point for art quilts you may wish to begin in class. Sewing machine required.

28. Inking Your Fabric

Lura Schwarz Smith

2 days — All levels

Textile inks have a wonderful range of applications in quiltmaking. For both traditional and innovative uses, from the simplest shading of an appliquéd leaf or petal, to detailed color work on human faces, inks can enhance your work and add new, beautiful dimension to your quilts. Learn easy, effective shading and blending techniques working from your own photos or drawings, any subject matter, which will allow you to produce images of your choice. No prior art experience required.

29. Designing Art Quilts

Lura Schwarz Smith

3 days — All levels

In this workshop, learn basic elements of design and simple drawing exercises. Learn to trace and shade successfully, starting on paper and then work with inks, pencils, pastels and paints on fabric. Bring your own photographs or drawings and design your own art quilt pattern. Learn a paperless, pinless, machine curved free-form piecing technique and draft and distort traditional quilt blocks. Sewing machine required.

30. “Painting” with Machine Embroidery

Carol Shinn

5 days — All levels

Learn freestyle stitched imagery with emphasis on saturating the fabric surface with layers of thread for shading and enriching colors. Students begin by creating a color gradation between complements and move on to more complex samples. Techniques for using heat-transfer on fabric are covered and examples will be shown. Students will see the nuances in layering stitches and putting details into images, which will be aided by bringing a large selection of thread colors. Lowering the machine feed-dogs allows the fabric to be freely manipulated and stitching is on heavy canvas to eliminate the need for an embroidery hoop. Sewing machine required.

31. Independent Studio

2 days — All levels

A shared classroom space is provided for the independent studio. Participants work on individual quilting projects. Not suitable for dyeing. No instructor.

32. Independent Studio

3 days — All levels

A shared classroom space is provided for the independent studio. Participants work on individual quilting projects. Not suitable for dyeing. No instructor.

CLASS SUPPLIES

Supplies

Detailed, comprehensive supply lists including any additional supply fees are available on the QBL website, www.quiltingbythelake.com, and are sent out with confirmation letter.

Sewing Machine Rentals

Both Bernina and Pfaff sewing machines may be rented for your classes at QBL. Rental and contact information will be provided in registration packets and online at www.quiltingbythelake.com.

REGISTRATION POLICIES

Enrollment Policy

All registrations received by Oct. 15, 2009 are processed in a random, lottery draw. Registrations received after Oct. 15, 2009 are processed in the order they are received. Confirmations are mailed by Jan. 1, 2010. Registrations received after May 1, 2010 must be paid in full.

Tuition

Tuition includes class(es), lectures, receptions and quilt show. Supply fees are not included.

Registration Changes

A \$25 charge is applied for any changes to class or housing registration after Jan. 1, 2010.

Deposit & Processing Fee

A \$125 non-refundable deposit is required for each session at the time of registration. This fee includes a \$25 processing fee per session to reserve your space at QBL. If the class you want is full, and you do not have a 2nd or 3rd choice, your deposit is returned and your name is put on the wait list.

Final Payment

Final payment is due May 1, 2010. A 10% late payment fee is charged on all payments received after that date.

Cancellation Policy

All cancellations must be submitted in writing to the Program Coordinator. **No refunds will be issued after June 1, 2010 for any reason.** Participants are encouraged to obtain Cancellation and Travel Insurance, usually purchased through your travel agent. In the event QBL is required to cancel the conference due to circumstances beyond our control, participants will receive refunds pro-rated based on the number of days of housing, meals and classes they received. QBL is not responsible for travel refunds.


Signature

Your signature is required on the registration form and acknowledges that you have read and accept all the conditions outlined in the Registration and Cancellation Policies.

SCHOLARSHIPS

Scholarship Program

A limited number of scholarships are available covering five days of tuition. For an application, go to www.quiltingbythelake.com. Applications for scholarships must be accompanied by a registration form and be received by October 15, 2009.

The logo consists of four vertical, rounded rectangular bars of varying heights, stacked on top of each other, in a light brown color.

Schweinfurth
Memorial Art Center
205 Genesee Street
Auburn, NY 13021

RETURN SERVICE REQUESTED

To register for this exciting conference, please fill out the form in this book and send (one per person) to:

QBL Program Coordinator

Schweinfurth Memorial Art Center
205 Genesee Street, Auburn, NY 13021
p: (315) 255-1553 f: (315) 255-0871
e: qbl@schweinfurthartcenter.org
www.quiltingbythelake.com

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