

INTRODUCTION

The foundations of this thesis were laid during childhood, when learning to make sewn objects from cloth and reading about how to make them. Instructional books and magazine articles had distinctive appeals, not the least of which were their supplementation of instructions with images of finished objects, sometimes modelled or displayed by those who assumedly were their makers. These images of women who projected states of wellbeing that must have resulted from sewing persuaded me to press on when everything off the page looked hopeless. That early susceptibility to the rhetorical, or persuasive, dimensions of publications about domestic craft eventually led to a scholarly curiosity about the confluence of sewing, writing and self-perception.

The thesis explores the ways in which three Australian newsstand magazines for quilters – *Down Under Quilts*, *Australian Patchwork & Quilting* and *Australian Quilters Companion* – respond rhetorically to readers as creative practitioners. As a former quiltmaker, I had found the magazines to be a useful and formative accompaniment to a recreational activity that progressively became more absorbing; as a scholar, I was sensitive to the persuasive intent of the magazines, as both specialised titles within the publishing industry and as promoters of a certain type of creative identity. From whichever perspective I read the magazines, striking was the simultaneous clarity and complexity of ‘the quilter’ who emerged from their pages, and the consistency of the strategies employed by the magazines to shape ‘the quilter’ and persuade readers to regard themselves first and foremost in this way.

Largely practised by and associated with women, quiltmaking originally had utilitarian purposes. In its traditional form, it involves the construction of a blanket comprising a top layer, a filling to insulate against the cold, and a backing layer, all of which are sewn together (quilted) and bound along the edges. Over time have arisen many variations on the quilt, and some quilters specialise in particular types; ‘patchwork’ quilts, the tops of which comprise numerous pieces of fabric sewn together, or ‘appliquéd’

quilts, which involve the ornamental sewing of fabric pieces onto others, are two popular methods.¹ Quilts, therefore, can be both utilitarian and decorative; making them can fulfil two needs: for warmth, and at a less fundamental and corporeal level, for creative expression.

Quiltmaking has now largely transcended its utilitarian origins and is promoted as a means of creative expression. In Australia, this phenomenon occurred in the latter half of the twentieth century, following the lead of the US. No statistics are available to show how many Australians make quilts, unlike in the US, where, when work began on this thesis in early 2006, a survey had counted over 21 million quilters and calculated an industry worth \$2.27 billion.² There are, nevertheless, some indicators of the robustness of the Australian quilting community. Also in 2006 were 162 businesses across Australia that specialise in the craft;³ extensive online resources for quilters; regular mainstream publication of books on quiltmaking, from ‘how to’ and other perspectives; and the ready availability of local and imported books through major bookstore chains.⁴ National events dedicated to quiltmaking are held annually, including the Australasian Quilt Convention. Also held are exhibitions and competitions at local, regional or national levels. Quilters’ groups are active in rural, regional and metropolitan areas as well as online, and charity drives and commemorative events are based upon quilting.

Concurrent with the growth of quiltmaking as a pastime of choice has been an increasing recognition of quilts as cultural artifacts and artistic forms. Few quilts were made in early white Australia relative to the US or Britain, but those that were are now valued for their historical, social and aesthetic qualities. Quilts old and new are held by The National Museum of Australia and The Powerhouse Museum, as well as many other

¹ These and other terms commonly used in quiltmaking are explained when they first occur and are listed in Appendix A (‘Glossary of Quiltmaking Terms’).

² Quilter’s Newsletter Magazine and International Quilt Market & Festival, Divisions of Quilts, Inc., *Quilting in America 2003*, 3 Feb. 2007 <<http://quiltersvillage.com/qinamer03>>.

³ Data obtained from a Yellowpages.com.au search on 21 Apr. 2006.

⁴ For example, Angus and Robertson’s online bookstore (<angusrobertson.com.au>) listed 260 titles under ‘quilts & quilting’ on 21 Apr. 2006.

metropolitan, rural and regional locations.⁵ Supplementing physical collections is the online National Quilt Register.

Reflective of, and contributing to, the appreciation and practice of quiltmaking are newsstand magazines for Australian quilters. The first of them – *Down Under Quilts* – began in 1988, and since then, the magazines have developed as a distinctive publishing sub-genre. Despite this, they have been neglected as objects of study, although that is not unusual for smaller-circulation specialty magazines, as Chapter 1 ('Literature Review') will show. Emma Grahame has made impressive inroads into documenting Australian quiltmaking culture, and in doing so acknowledges the contribution made by quilters' magazines,⁶ but this thesis represents the first comprehensive study of the magazines in their own right.

Within Australian scholarship, this thesis is distinctive not only for its objects of study but also for its methodology. Because of this, two chapters (Chapter 1 'Literature Review' and Chapter 2 'Disciplinary Location, Scope and Methodology') are devoted to positioning the thesis within scholarship and establishing its methodological bases. Chapter 1 draws attention to the novelty of a study of the persuasive dimensions of Australian special-interest magazines, and the need for such inquiry; Chapter 2 reflects upon the disciplinary orientation of the thesis and outlines some of the challenges facing researchers in this field.⁷ It also explains the scope of the study and the choice of rhetorical criticism as the primary methodological framework, as well as the choice of

⁵ Jenny Manning's *Australia's Quilts: A Directory of Patchwork Treasures* (Hunters Hill, NSW: AQD, 1999) documents those quilts on public display throughout Australia. Thirty-three locations are included for Sydney and nearby regions alone.

⁶ See Emma Grahame's outline of quilt publishing in Australia: "'Making Something for Myself': Women, Quilts, Culture and Feminism,' PhD thesis, U of Technology Sydney, 1998, 76-81.

⁷ Preparatory to the chapters, a note is made here on referencing. MLA conventions guide referencing because of their use within disciplines within which the thesis can be situated (as discussed in Chapter 2). MLA's footnote option has been chosen over the usual parenthetical system. The extensive citation of magazine content as primary source material, as well as secondary sources, would cause parenthetical referencing and the supplementary list of works cited to be unwieldy. Two further decisions were made with a view to aiding readers. First, for referencing purposes, each chapter is treated as a discrete part of the thesis; that is, each chapter gives full details of a source in a footnote upon its first citation, even if the source has been cited in a previous chapter. Second, a full bibliography is given at the conclusion of the thesis, to give an overview of all primary and secondary sources used.

specific critical approaches for discrete parts of the magazines. These two chapters are interrelated, and together constitute a case for further studies of this kind.

The third chapter originally was intended to trace the history of Australian quilters' magazines and provide another type of contextual setting for later chapters. Chapter 3 ('Writing about Quilts: Australian Quilters' Magazines in Context') embodies but extends this idea. During the research process, it became clear that a corollary to the growing appreciation and practice of quiltmaking is the writing, publication and dissemination of information about the craft, and narratives of quilts and quilters. Quilters' magazines represent one, but not the only, response to the need for such information, and to discuss the magazines in isolation from other types of writing about quilts would limit what could potentially reveal new insights into print culture. Chapter 3, therefore, situates quilters' magazines within a broader field of writing and publishing. In doing so, it identifies broad tendencies in writing about quilts, which are seen in the magazines, preparatory to the identification in Chapter 5 ('Magazine Content Categories: A Template for Quilting Life') of the generic characteristics of the magazines themselves.

Another tendency in publications about quilts, as with magazines for quilters and more generally, is the interplay of verbal and visual elements. Guiding the thesis is a professional engagement with writing, and a particular interest in the rhetorical function of narrative, which led to the selection as objects of study *Down Under Quilts*, *Australian Patchwork & Quilting*, and *Australian Quilters Companion*, each of which contains discursive components other than instructional in intent. The thesis does, nevertheless, acknowledge at various points the role played by visual aspects of the magazines, and it selects the two most prominent for detailed discussion because of their highly persuasive intent: covers in Chapter 4, 'Ethos, Pathos, Logos and Choosing the Right Magazine: Rhetorical Dimensions of the Cover,' and sewing machine advertisements in Chapter 7, 'The Rhetoric of Creativity: Advertising and Editorial Content.' The two remaining chapters consider editors' and readers' letters (Chapter 6, 'The Editor as Rhetor, The Reader as Friend') and profiles of quilters (Chapter 8, 'Moving On: The Rhetorical

Formation of Quilting as Professional Practice'), both of which have strongly persuasive dimensions in their depictions of quilters and quilting life over time.

While the thesis answers a research question, it inevitably prompts many ideas for further research into forms of writing about quilts specifically and creative practice more generally. Some possibilities are identified at the end of Chapter 2. Additional to them is a larger study of the rhetoric of creativity, of which this thesis represents a first step.

CHAPTER 1

LITERATURE REVIEW

Introduction

The extent to which quilting is a pastime of choice, particularly for women, and the industry that has formed around quilting, suggest many possibilities for research. From my early reading of quilters' magazines, two principles emerged that shaped the direction that my research would take: the magazines present a strong sense of 'the quilter' as an identity distinct from others, and the magazines strive to convince readers that they belong to a community of practitioners whose work is encouraged, respected and worthwhile. It also became clear that the magazines, particularly those of longer standing, are repositories not only for thousands of images of creative accomplishment (images that otherwise might never have entered the public domain), but also for the stories associated with them. The thesis, then, is based on the proposition that quilters' magazines are formative and supportive of creative identity, both individually and collectively, and are an important form of social and cultural capital. Its research question is: How do Australian quilters' magazines function rhetorically in their response to the reader as quilter?

This chapter surveys scholarship pertinent to the study of Australian quilters' magazines but confines itself to scholarship founded on similar objects of study (magazines) rather than similar foci of inquiry (rhetoric and identity formation).¹ The next chapter, Chapter 2 ('Disciplinary Location, Scope and Methodology'), is closely related to and complements this chapter. Building on the literature review, Chapter 2 explains the disciplinary home of the thesis, its scope, methodologies and possible

¹ Parts of this chapter have been published in Rosemary Williamson, 'The Case of the Writer, the Academic and the Magazine,' *TEXT: The Journal of the Australian Association of Writing Programs* 12.1 (2008). <<http://www.textjournal.com.au/april08/williamson.htm>>.

directions for future research. In so doing, it reviews literature that situates the thesis theoretically and methodologically within the field of rhetorical criticism.

Context and scope of the literature review

Quilters' magazines are aimed at a predominantly but not exclusively female audience and are in the category of 'special-interest,' here using the definition of magazines that 'encourage readers to conceive of themselves as members of a distinct group linked to certain modes of consumption.'² Bearing this in mind, the literature review initially sought to identify research on Australian quilters' magazines or other types of special-interest magazines based on domestic craft. It soon became clear that no extended studies of these magazines – of either their publishing context or conventions – have been done. Denholm's *Winnowing of the Grain: Art and Craft Magazines in Australia, 1963-1996*, published in 2006, is a detailed history of 109 art and craft magazines but does not extend to commercially-produced newsstand magazines for quilters and largely confines itself to studio crafts and magazines supported by the Visual Arts and Crafts Boards, such as *Craft Australia* and *Art and Australia*. A very small number of publications mention quilters' magazines. Grahame, who has researched and published on Australian quilting history and culture, acknowledges the contribution of Australian quilters' magazines to advancing the craft from the time of the Bicentennial and fleshes out to an extent the environment within which the magazines developed and their contribution to Australian quiltmaking culture.³ Roberts uses Australian quilters' magazines as primary source material for an article on the benefits of patchwork and quilting to health care.⁴ Only occasional or fleeting mention of the magazines is otherwise made in some histories of

² Ellen McCracken, *Decoding Women's Magazines: From Mademoiselle to Ms* (Basingstoke: MacMillan, 1993) 257.

³ Emma Grahame, 'Quiltmaking in Australia and the 1988 Bicentennial Celebrations,' *Uncoverings* 14 (1993): 175-76; "‘Making Something for Myself’: Women, Quilts, Culture and Feminism," PhD thesis, U of Technology Sydney, 1998, 76-81.

⁴ Kathryn Roberts, 'Patchwork and Quilting as Holistic Health Practice,' *Australian Journal of Holistic Nursing* 5.2 (1998): 4-6.

Australian craft and quilting, although where this occurs, these sources may acknowledge the important role played by the magazines.⁵

The dearth of research on quilters' magazines in this country reflects the state of research on Australian special-interest magazines generally. To date, few studies of these magazines have been published and are limited to journal articles (for example, on motorcycling and surfing, cosmetic surgery and wedding magazines).⁶ But there are signs of change: on 8-9 December 2006, the Australian Studies Centre, University of Queensland, held the 'Magazines and Modernity in Australasia' conference, at which papers were presented on magazines ranging from the iconic to the largely forgotten, with some on contemporary, special-interest titles (such as one on motorcycle magazines). Noted at the conference was the development of an online Australian magazine database under the auspices of the Australian literature resource Austlit. The database resulted from 'a special research project to map the history, span, editorship and content of around 100 twentieth century Australian magazines.'⁷ In *Media International Australia*, Bridget Griffen-Foley, Director of the Centre for Media History at Macquarie University, calls for more historians of print culture in Australia to move beyond women's magazines such as *The Australian Women's Weekly*.⁸ Taken together, these developments suggest a growing sensitivity to the contributions made to Australian life and culture by magazines other than those that have captured large, general readerships.

The findings of a government inquiry into the visual arts and crafts strengthen the argument for studies of the craft magazine sector of which quilters' magazines are part. In 2002, the Commonwealth Department of Communications, Information Technology

⁵ See The Quilters Guild, *Colours of Australia: Directions in Quiltmaking* (Rushcutters Bay, NSW: J. B. Fairfax, 1995) 8; Margaret Rolfe, *Australian Quilt Heritage* (Rushcutters Bay, NSW: J. B. Fairfax, 1998) 89.

⁶ Margaret Henderson, 'Some Tales of Two Mags: Sports Magazines as Glossy Reservoirs of Male Fantasy,' *JAS, Australia's Public Intellectual Forum* 62 (1999): 64-75, 245-47; Anne Ring, 'Cosmetic Surgery Magazines: Mass Mediating the New Face of Medical Practice,' *Australian Studies in Journalism* 8 (1999): 118-38; Raelene Wilding, 'Locating Editorials and Advertising in Wedding Magazines,' *Media International Australia incorporating Culture and Policy* 119 (2006): 74-84.

⁷ University of Queensland, 'Australian Magazines,' *Austlit: The Australian Literature Resource*. 16 Sept. 2009 <<http://www.austlit.edu.au/specialistDatasets/AustMag>>.

⁸ Bridget Griffen-Foley, 'Australian Press, Radio and Television Historiography: An Update,' *Media International Australia* 124 (2007): 35.

and the Arts released the *Report of the Contemporary Visual Arts and Crafts Inquiry*, which had arisen from a review of the arts and crafts sector and involved extensive consultation within the sector. In the section ‘Writing about Craft,’ the report states:

There is continued interest in craft-specific publications, as tools to extend the experience of practitioners and to promote a standard of excellence in the craft sector, and also as a means of sharing technical and practical information, and to make available to a wider public reviews of craft exhibitions.⁹

The ‘craft-specific publications’ subsequently listed in the report suggest that these comments are directed at publications at the higher end of the cultural market (that is, craft as art, or studio craft), rather than the popular (that is, craft as hobby); nevertheless, quilters’ magazines do function as ‘tools’ as described above, and often alternate between content based on the quilt as ‘art’ and the quilt as the product of domestic hobby.¹⁰

Mention is made in the report of the limited opportunities for training in craft writing and of the tendency of practitioners to become writers.¹¹ These findings suggest that research on quilters’ magazines will complement industry, as well as scholarly, knowledge.

Taking as its starting point the Australian quilters’ magazine as the object of study, the literature review over time widened its net to include Australian magazines more generally, especially those magazines produced mainly for women and commercially. It found a tradition of scholarship on Australian magazines that dates back to 1947 but only gained momentum from the 1990s, largely because of the efforts of a few scholars working on a small number of mass-market women’s titles. Sitting aside that tradition of scholarship is a body of work on the connections between Australian magazines and literature. As well, the field includes some books on Australian magazines that combine elements of the scholarly and the popular and as a consequence take

⁹ *Report of the Contemporary Visual Arts and Crafts Inquiry* (Canberra: Commonwealth Dept. of Communications, Information Technology and the Arts, 2002) 278.

¹⁰ The magazines’ representation of quiltmaking as craft or art is discussed in Chapter 7 (‘The Rhetoric of Creativity: Advertising and Editorial Content’).

¹¹ *Report* 283.

magazine studies to a more general audience. These are also addressed in the literature review.

The literature on Australian magazines is part of an international field that has produced several seminal books on women's magazines from the US and UK, some of which have been widely cited by Australian magazine scholars. These are discussed below because of their influence and also because they place research on Australian magazines, including this thesis, in an international context, chronologically and in terms of subject matter and approach. No attempt has been made, however, to cover the international field exhaustively; publications on US and UK magazines are limited to books, whereas those on Australian magazines extend to journal articles or other types of secondary sources.

Studies of Australian magazines in an international context

Magazine producers deliberately slice populations into homogeneous groups or communities that are, by virtue of their affinity with their magazines, extraordinary. An early example is Joseph Addison's summary in 1711 of those whom he envisages would read *The Spectator* and, he hopes, 'will take care to distinguish themselves from the thoughtless Herd of their ignorant and unattentive Brethren.'¹² Within broad parameters, 'magazines flourish by offering a diverse number of positions or identities within their pages, usually in the shape of the different "characters" of its regular contributors ...,' as Ballaster *et al* remark on women's magazines.¹³ Another early example from *The Spectator* is Sir Richard Steele's alacritous and frank description in 'The Spectator's Club' of his 'ordinary companions,'¹⁴ which, in the use of 'club' in its heading, prefigures twentieth and twenty-first century conceptions of magazines as discrete communities.

¹² Joseph Addison, *The Spectator* 10 (Mar. 12 1711), *The Spectator*, ed. Donald F. Bond, vol. 1 (Oxford: Clarendon, 1965) 44.

¹³ Ros Ballaster *et al.*, *Women's Worlds: Ideology, Femininity and the Woman's Magazine* (1991; Basingstoke: Macmillan, 1993) 170.

¹⁴ Sir Richard Steele, ['The Spectator's Club'], *The Norton Anthology of English Literature*, 8th ed., gen. ed. Stephen Greenblatt, vol. 1 (New York: Norton, c2006) 2470-73.

Magazines have, therefore, long been recognised as valuable primary source materials for academic work. Evolving within magazine scholarship over time are specialisations such as Victorian magazines or periodicals,¹⁵ or feminist studies of women's magazines, which will be discussed later in this chapter. Magazine content has been analysed by sociologists, educators and those in the health professions.¹⁶ This brief and selective introduction to the field gives a sense of its depth and breadth.

Histories of magazines or periodicals illustrate a longstanding recognition of the importance of the magazine as a popular media genre and a concern to document the content, contexts and changing circumstances of titles that enjoyed wide readership and longevity.¹⁷ Rare among these, however, are histories of special-interest markets, although Peterson's *Magazines in the Twentieth Century* of 1964 includes a chapter on the special-interest market in the US from 1900 that conveys its robustness and diversity. More recent histories of particular magazines or segments of national markets include Braithwaite's *Women's Magazines: The First 300 Years*, published in 1995, which gives an industry overview of women's magazines in the UK, and Zuckerman's *A History of Popular Women's Magazines in the United States, 1792-1995*, published in 1998.

Scholarship on Australian magazines began well, with Greenop's *History of Magazine Publishing in Australia* in 1947, the first study of its kind. In his Introduction, the author, himself a prolific writer and magazine editor (most notably of *Man* magazine), lauds magazines for airing and developing literary talent, citing a host of writers for whom publication in magazines was pivotal in their careers. This theme –

¹⁵ See Richmond P. Bond, ed., *Studies in the Early English Periodical* (Chapel Hill: U of North Carolina P, 1957); Reginald Pound, *The Strand Magazine 1891-1950* (London: Heinemann, 1966); Helen Damon-Moore, *Magazines for the Millions: Gender and Commerce in the Ladies' Home Journal and the Saturday Evening Post 1880-1910* (Albany, NY: State U of New York P, 1994); Hilary Fraser, Stephanie Green and Judith Johnston, *Gender and the Victorian Periodical* (Cambridge: Cambridge UP, 2003).

¹⁶ See, for example, Peter Corrigan, *The Sociology of Consumption: An Introduction* (London: Sage, 2004); Connie Alderson, *Magazines Teenagers Read* ([Oxford]: Pergamon, c1968). Journal articles that use Australian magazines for research within the health professions are relatively well represented in scholarship and will be discussed later in the chapter.

¹⁷ Early histories include M. H. Spielmann, *The History of 'Punch'* (London: Cassell, 1895); Lyon N. Richardson, *A History of Early American Magazines 1741-1789* (c1931; New York: Octagon, 1966); C. Lennart Carlson, *The First Magazine: A History of the Gentleman's Magazine* (Providence, RI: Brown U, 1938).

magazines as champions and mainstays of literary production – is extended to Australian publishing in the nineteenth century, during which a vibrant magazine industry had been established, although Greenop also acknowledges that some magazine content was at the other extreme ('as much drivel as the mind ... can conceive')¹⁸ and that much lay between. He also comments on changes within the industry that affected the type and quality of magazine content.¹⁹ Greenop's book is acknowledged in later work on Australian magazines,²⁰ and aspects of it anticipate later concerns in magazine scholarship: the appreciation of the place of magazines in Australian culture and the importance of recording their histories, and the connection between magazine content and industry contexts.

In 1979, over thirty years later, Spearritt and Walker's *Australian Popular Culture* concluded with a bibliography on popular culture in Australia from 1900 to 1960. It includes a section on newspapers and magazines, which lists Greenop's book but notes that it was 'still the only history of this subject' at the time.²¹ A further thirty years on, there have been no book-length publications on Australian magazine publishing that chart its history, let alone its components, with the exception in 1999 of Griffen-Foley's comprehensive history of the Packer media empire, *The House of Packer: The Making of a Media Empire*, which encompasses magazines in the Consolidated Press stable. Some quantitative, industry-based summaries or analyses of the state of magazine publishing in Australia have appeared over the years in volumes that explore aspects of the range of media industries in this country.²² However, there are no accounts of the Australian

¹⁸ Frank S. Greenop, *History of Magazine Publishing in Australia* (Sydney: K. G. Murray, 1947) 7.

¹⁹ Greenop 8-9.

²⁰ For example, Denis O'Brien, *The Weekly: A Lively and Nostalgic Celebration of Australia through 50 Years of Its Most Popular Magazine* (Ringwood, Vic.: Penguin, 1982) bibliography; David Carter and Roger Osborne, 'Periodicals,' *Paper Empires: A History of the Book in Australia 1946-2005*, ed. Craig Munro and Robyn Sheahan-Bright (St Lucia, Qld.: UQP, 2006) 256.

²¹ Peter Spearritt and David Walker, eds., *Australian Popular Culture* (Sydney: George Allen & Unwin, 1979) 235.

²² These include Keith Windschuttle, *The Media: A New Analysis of the Press, Television, Radio and Advertising in Australia*, 3rd ed. (Ringwood, Vic.: Penguin, 1988) 44-49; Denis Cryle, "'Deals, Debts and Duopolies': The Print Media,' *Public Voices, Private Interests: Australia's Media Policy*, ed. Jennifer Craik, Julie James Bailey and Albert Moran (St Leonards, NSW: Allen & Unwin, 1995) 53-72; and periodic overviews provided by Frances Bonner, the most recent of which is 'Magazines,' *The Media and Communications in Australia*, 2nd ed., ed. Stuart Cunningham and Graeme Turner (Crows Nest, NSW: Allen & Unwin, 2006) 193-208.

magazine industry of the magnitude of, for example, Braithwaite's or of Zuckerman's, let alone histories of either the special-interest market or segments of it.

This is not to say that scholarship on Australian magazines has been stagnant; on the contrary, certain themes or concentrations have emerged. One is the contribution made by little magazines to Australian cultural life, landmark publications of which are Tregenza's *Australian Little Magazines 1923-1954* of 1964 and Bennett's *Cross Currents: Magazines and Newspapers in Australian Literature* of 1981. The latter, which recalls Greenop's appreciation of magazines as repositories for literary works, comprises seventeen chapters that use case histories and surveys to illustrate the ways in which magazine publishers, editors and writers have contributed to Australian literature. Carter and Osborne give an overview of literary, cultural and public affairs journals between 1946 and 2005, and a list of secondary sources in this area.

One Australian magazine that has been relatively well represented in scholarship is the iconic *The Bulletin* (1880 to 2008), the subject of Sylvia Lawson's *The Archibald Paradox* of 1983. Lawson views the journal as 'a vast and extraordinary text' fashioned by its circumstances of production.²³ Especially formative for *The Bulletin*, according to Lawson, was editor Archibald's soliciting of material from readers, which encouraged visits to his office and resulted in a lively correspondence section in the journal. Lawson's attention to, and reconstruction of, these circumstances (in a chapter aptly subtitled 'The Great Print Circus') is notable in two respects: first, it anticipates a later move in magazine scholarship towards contemplation of the role of production processes; and second, it depicts an accommodation of readers, as contributors and conversationalists, that is echoed in descriptions of the circumstances of production of Australia's first magazine for quilters, as will be discussed in the next chapter.

²³ Sylvia Lawson, *The Archibald Paradox: A Strange Case of Authorship* (Ringwood, Vic.: Allen Lane, 1983) ix.

Another area of specialisation, and most relevant to this thesis, is research on Australian magazines written for predominantly female readers. The next part of this chapter will identify and place that scholarship in the international context.

Research on women's magazines

Magazines for women have prompted a large body of research in the Humanities, particularly in Communication, Media or Cultural Studies, although studies have also been done of magazines for other broad readerships, such as children and adolescents²⁴ and, more recently, men.²⁵ Scholarship on women's magazines is identified as a discrete field in literature reviews by scholars of magazines and print media more widely, and from different perspectives (for example, women's historical writing and women's journalism).²⁶

The growth of scholarship on women's magazines parallels that of feminist scholarship. McRobbie, who summarises feminist scholarship on women's magazines, suggests that the feminist interest in 'girls' and women's magazines as commercial sites of intensified femininity and hence rich fields of analysis and critique [is] [s]o established ... that it can be read in its own right, as part of the history of the development of feminism in the academy.'²⁷ McRobbie situates this work in the second wave of feminism, or what she calls the 'angry repudiation' stage, in which feminists decried images of women in the mass media that were based on their appeal to men and pressured

²⁴ See, for example, Kirsten Drotner, *English Children and Their Magazines, 1751-1945* (New Haven: Yale UP, 1988); Dawn H. Currie, *Girl Talk: Adolescent Magazines and Their Readers* (Toronto: U of Toronto P, 1999).

²⁵ See, for example, Peter Jackson, Nick Stevenson and Kate Brooks, *Making Sense of Men's Magazines* (Cambridge: Polity, 2001); B. Benwell, ed., *Masculinity and Men's Lifestyle Magazines* (Oxford: Blackwell, 2003).

²⁶ See Angela McRobbie, 'More! New Sexualities in Girls' and Women's Magazines,' *Back to Reality? Social Experience and Cultural Studies*, ed. Angela McRobbie (Manchester: Manchester UP, 1997) 190-195; Susan Sheridan, 'Women's Magazines,' *Companion to Women's Historical Writing*, ed. Mary Spongberg, Ann Curthoys and Barbara Caine (Basingstoke: Palgrave Macmillan, 2005) 607-08; Anna Gough-Yates, *Understanding Women's Magazines: Publishing, Markets and Readerships* (London: Routledge, 2003) 7-18; Martin Conboy, 'Writing and Journalism: Politics, Social Movements, and the Public Sphere,' *Handbook of Research on Writing: History, Society, School, Individual, Text*, ed. Charles Bazerman (New York: Lawrence Erlbaum, 2008) 213-15.

²⁷ McRobbie 190.

women to engage in continual commercial consumption.²⁸ A text often cited as a starting point for this scholarship, or as a seminal influence on it,²⁹ is Friedan's *The Feminine Mystique* (1963), in which women's magazines come under fire for their stereotypical representation of women who find fulfilment in domestic life. The generalisations Frieden made in her book have since been challenged,³⁰ but they set themes that would recur in scholarship over the coming decades.

Frieden's response to women's magazines in *The Feminine Mystique* is personal, drawing on her own experience and observation of the magazine publishing industry and its products. Later responses tend to be more academically positioned, do not draw on first-hand experience of the industry and focus on general-interest, mass-market magazines. An example is White's *Women's Magazines 1693-1968*, which surveys the British magazine industry and draws attention to the neglect of magazine studies by sociologists and to the potential value of research that looks at how magazine content is influenced by historical context, including social and other change. In defining the scope of her study, White explicitly excludes magazines 'which are the organs of women's societies, and those which are highly specialised in their content, such as publications dealing with maternity and child care, knitting and needlework,'³¹ yet she does not explain why, nor does she acknowledge that these more specialised magazines may also be useful primary sources. White's choice of general-interest magazines nevertheless sets logical boundaries to her work, given the reach of the magazines and the relative breadth of their subject matter, and it also foreshadows the dominance of general-interest, mass-market titles in later work, including on Australian magazines.³²

²⁸ McRobbie 192.

²⁹ By, for example, Susan Sheridan, 'Reading the *Women's Weekly*: Feminism, Femininity and Popular Culture,' *Transitions: New Australian Feminisms*, ed. Barbara Caine and Rosemary Pringle (St Leonards, NSW: Allen & Unwin, 1995) 88; Joke Hermes, *Reading Women's Magazines: An Analysis of Everyday Media Use* (Cambridge, MA: Polity, 1995) 2; Nancy A. Walker, *Shaping our Mothers' World: American Women's Magazines* (Jackson: UP of Mississippi, 2000) ix; Gough-Yates 8.

³⁰ See Lesley Johnson and Justine Lloyd, *Sentenced to Everyday Life: Feminism and the Housewife* (Oxford: Berg, 2004) 10-11. See also Karen Hutchings, 'The Battle for Consumer Power: Post-War Women and Advertising,' *JAS, Australia's Public Intellectual Forum* 64 (2000): 66-77.

³¹ Cynthia White, *Women's Magazines 1693-1968* (London: Michael Joseph, 1970) 18.

³² Most notably on *Australian Women's Weekly*, as will be discussed later in this chapter.

Not all later work is on the scale seen in White's study, although her blending of methodologies, and some of the methodologies she uses (content analysis in particular), are typical of many. White listed, summarised and classified all British women's magazines to 1968 and then chose several representative titles for analysis, taking samples from different intervals of time depending on when the magazines were published, 'the intervals being progressively compressed to allow for the accelerating pace of social change.'³³ From the content analysis, White found differences in content categories, editorials and advertising, and then related these to the changing position of women in society, and demographic trends. She also conducted ethnographic research by observing magazine production and interviewing those involved in the industry.

White's study does not take the overtly feminist stand of other magazine scholarship in the 1970s. Dancyger's *A World of Women: An Illustrated History of Women's Magazines* of 1978 does, but it is also noteworthy because it is a relatively early example of a trend in publications on women's magazines to hover between scholarly and general audiences: the appeal of Dancyger's book to the latter derives from prose written in a standard register and supplemented by many illustrative quotations and images from the magazines themselves, which imparts a flavour of the magazines and is entertaining. Another aspect of the book that is echoed in later publications is a recognition that while women's magazines can be read as sites of oppression, they may also be seen in more positive lights, not least of which is the pleasure that women take in reading the magazines.³⁴ Dancyger goes further: in her Introduction, she comments on the subjugation of women and 'tragic waste of [their] talent throughout generations,' evidence of which emerges from the magazine excerpts reproduced in her book, but then acknowledges the contribution made by magazines to improving women's lot:

That some of [their] 'richness and strength' was channelled into causes weightier than Berlin wool samplers, pin cushions and pudding recipes was due in no small part to women's magazines. Often divided on their

³³ White 18.

³⁴ See Janice Winship, *Inside Women's Magazines* (London: Pandora, 1987) xiii-xiv; Naomi Wolf, *The Beauty Myth: How Images of Beauty Are Used against Women* (1990; London: Vintage, 1991) 62; Ballaster et al. 1; Walker xvii.

views of female franchise, they were at one in their fight against social injustice ... their fight for better terms of employment, for widening opportunities for women, were unflagging and impressive.

In the less contentious spheres of home-making, child-care, cooking, handicrafts, fashion, decor, housewifery, and beauty their influence has been immeasurable.³⁵

Dancyger respects the importance of women's magazines to readers of long-past generations and frames these publications within a celebration of contemporary women's liberation.

Unambiguous messages that reflect 1970s second wave feminism are conveyed in *Hearth and Home: Images of Women in the Mass Media*, by Gaye Tuchman *et al* and published in 1978, an edited collection of essays that devotes one of its four parts to women's magazines. The Preface opens by describing the editors' motivating concern: 'the progress we are making toward the full social equality of women in this society.'³⁶ The tone of the book, the content of which considers the depiction of women by the mass media, is set by the title of the Introduction: 'The Symbolic Annihilation of Women by the Mass Media.' By including this chapter, *Hearth and Home* also shows the prominence that magazine studies had achieved in wider studies of the mass media by this time.

A concern with the advertising content of women's magazines, seen already in White, comes to the fore in Millum's *Images of Woman: Advertising in Women's Magazines* of 1975, which looks in particular at the pictorial components of advertisements in British women's magazines of the late 1960s and the meanings which they engender. Millum, a member of the Centre for Contemporary Cultural Studies, Birmingham University, which drove the development of cultural studies, comments that another purpose of his study is 'to contribute to the development of methods of analysis in the general area of cultural studies ... [a] task ... made more complex by the

³⁵ Irene Dancyger, *A World of Women: An Illustrated History of Women's Magazines* (Dublin: Gill and Macmillan, 1978) 1.

³⁶ Gaye Tuchman, Arlene Kaplan Daniels and James Benét, eds., *Hearth and Home: Images of Women in the Mass Media* (New York: Oxford UP, 1978) v.

concentration in this study on visual rather than verbal communication ...³⁷ Some magazine studies, therefore, were still finding their way methodologically.

A marked contrast with the ideologically-based, feminist studies of women's magazines that were published from the 1970s is Cecil's *Heroines in Love 1750-1974* of 1974. Using magazine fiction from the romance genre, the author identifies the characteristics of popular 'heroines' within historical periods, supplementing her findings with reproductions of illustrations from, and covers of, the magazines. Her selective generic and narrative analysis represents a relatively early example of what scholars later noted as a tendency for magazine researchers to study aspects of magazines relevant to their disciplinary field,³⁸ or to extract literary or historical material from them,³⁹ rather than to consider the magazine as a whole text. By contrasting with other book-length studies of the 1970s, her work also illustrates disciplinary and methodological variety within magazine studies at the time.

Studies of Australian magazines in the 1970s were few, although a landmark is Edgar and McPhee's *Media She* of 1974, a book that takes the feminist approach to magazine analysis. A study of representations of women in the media, it uses as primary sources newspapers, journals and women's magazines. The book comprises two parts, the first of which explains the socialisation of women, and the media and their content. Magazines, including their advertising content, receive special attention. The authors comment in particular on *The Australian Women's Weekly* and new entrants to the women's magazine market in Australia, such as *Cleo* and *Cosmopolitan*. Edgar and McPhee draw heavily on excerpts from the magazines or other studies, such as Frieden's *The Feminine Mystique*. The book's second part is a collage of images taken from the mass media, including magazines, that demonstrates the points made by the authors about the gross degradation of women by the media. Much of the impact of the book is due to

³⁷ Trevor Millum, *Images of Woman: Advertising in Women's Magazines* (Totowa, NJ: Rowman and Littlefield, 1975) 11.

³⁸ As observed by Sean Latham and Robert Scholes, 'The Rise of Periodical Studies,' *PMLA* 121.2 (2006): 517-18.

³⁹ As observed by Margaret Beetham, *A Magazine of Her Own? Domesticity and Desire in the Woman's Magazine 1800-1914* (London: Routledge, 1996) 6; Sheridan, 'Reading the *Women's Weekly*' 90.

this relentless and confronting visual composition. The use of images and excerpts from primary sources to convey the book's message and engage the reader resembles, and predates, Dancyger's *A World of Women*.

The interest taken by Edgar and McPhee in *The Australian Women's Weekly* is understandable because of the magazine's robust circulation and national prominence. By the time Edgar and McPhee published *Media She*, Sampson had already cited a conference paper called 'The Australian Woman as Portrayed in Women's Magazines' and in 1973 published an article on influences on girls' educational aspirations that used the 1971 issues of *The Weekly* as primary source material.⁴⁰ Sampson undertook a content analysis to determine to what extent and how the magazine addressed education in relation to women's lives. Her work on *The Weekly* signals the beginning of a long line of scholarship on the iconic magazine that considers the magazine either in its own right or as a publishing phenomenon within a wider media landscape.

The Weekly, along with other mass-market Australian women's magazines, features in Wilson and Butterworth's *Australian Women's Magazines: Competition and Segmentation* of 1980. While brief (24 pages), it represents an ambitious and unique attempt to give an industry overview of the Australian women's magazine. The authors cover magazine ownership and circulation, changes to the market since the 1970s that took into account responses to economic and technological changes, and distribution. The length of the report precludes detailed textual analysis, although the authors do make some comment on the themes and content of magazines. Moreover, the study compares issues of five top-selling magazines between the 1970s and 1980s. The authors admit that this is not an in-depth content analysis, but comment that it does reveal some changes to, characteristics of and absences from the magazines.⁴¹

⁴⁰ The conference paper is cited in Shirley Sampson, 'The Australian Women's Weekly Today ...' *Refractory Girl* 3 (1973): 18n9.

⁴¹ Helen Wilson and Jane Butterworth, *Australian Women's Magazines: Competition and Segmentation*, Media Papers 6 (Broadway [NSW]: New South Wales Inst. of Technology, Faculty of Humanities and Social Sciences, 1980) 8-9.

In retrospect, the work of Wilson and Butterworth was groundbreaking in its novelty. It later formed the basis of a chapter in Bonney and Wilson's *Australia's Commercial Media* (1983), 'Women's Magazines and the Packaging of Femininity.' This chapter shows that magazines were being recognised as an important and discrete field within broader analyses of the mass media, as had been seen in *Hearth and Home* but in an Australian context. Another sign of this, but one that also suggests a widening out of studies of Australian magazines, is the inclusion in Spearritt and Walker's *Australian Popular Culture* (1979) of a chapter on the rise, fall and significance of *Man*.⁴²

Beyond Australia, Ferguson published *Forever Feminine: Women's Magazines and the Cult of Femininity* in 1983, the result of a seven-year sociological study of British mass-market magazines from the 1950s to 1980s involving content analysis and, unusually, interviews with industry representatives and observation of industry practice. Ferguson's Introduction begins with the statement that women's magazines are 'one of the most significant yet least studied social institutions of our time,' and it goes on to narrate the process by which she settled upon methodologies, a process that she describes as 'exploratory' and '[in] the form of a quest.'⁴³ Two decades later in 2003, Gough-Yates, whose interest is in the production environments and professional behaviours that affect women's magazines (as was Ferguson's interest in part) similarly admits that developing a methodological framework for her work was 'a challenging task.'⁴⁴ She singles out Ferguson's *Forever Feminine* as an exception to the textual analysis that has dominated studies of women's magazines and notes that, by 2003, it 'ha[d] offered the only in-depth consideration of women's magazine production.'⁴⁵ Ferguson's concern with the lack of research on magazines, and both authors' narratives of grappling with and establishing methodological frameworks, will emerge as familiar themes in this literature review.

⁴² Richard White, 'The Importance of Being *Man*', *Australian Popular Culture*, ed. Peter Spearritt and David Walker (Sydney: George Allen & Unwin, 1979) 145-68.

⁴³ Marjorie Ferguson, *Forever Feminine: Women's Magazines and the Cult of Femininity* (1983; Aldershot: Gower, 1985) 1, 3.

⁴⁴ Gough-Yates 21.

⁴⁵ Gough-Yates 14.

The 1980s also saw Winship publish *Inside Women's Magazines* (1987), which discerns changes to the content of British mass-market women's magazines and their relation to women's social status. Running through the Preface is ambivalence towards women's magazines: enjoyment and criticism, or 'simultaneous attraction and rejection.'⁴⁶ Winship, again like Dancyger, includes in her book images from her primary sources, hoping 'to evoke something of the pleasure of women's magazines,' and also writes in an accessible tone, hoping 'that it at least verges on ... a good read.'⁴⁷ Yet Winship takes care from her first sentence to ground the book academically by acknowledging an intellectual debt to feminism and cultural studies (particularly the Centre for Contemporary Cultural Studies at Birmingham University), as well as a debt to those in the magazine industry who helped bring the book to fruition. In its approach and tone, the book, therefore, represents a hybrid of the academic and the popular, and its presentation emulates to a degree the objects on which it comments.

From the 1980s, this mix of the academic and popular is also seen in some publications on Australian magazines that are large-sized, easy-to-read and handsomely illustrated books that lend themselves to casual perusal. The popularity and longevity of some Australian commercial magazines led to the production of visually arresting 'coffee-table' books that commemorate particular magazines and document their history. While designed for wide readership and written in standard register, these books do nevertheless provide important historical, social and cultural overviews of Australian life as selectively gleaned from the pages of widely circulated magazines. Typical of these books is the inclusion of many photographs, illustrations, advertisements and quotations from the magazines to create an impression of, or a nostalgic connection with, Australian life in the past. Two examples from the 1980s follow, although these books are not confined to this decade (for example, Holden's *Cover Up: The Art of Magazine Covers in Australia* was published in 1995 and Oliver's *The Australian Home Beautiful: From Hills Hoist to High Rise* in 1999).

⁴⁶ Winship xiii.

⁴⁷ Winship xiv.

The first is *The Weekly: A Lively and Nostalgic Celebration of Australia through 50 Years of its Most Popular Magazine*, published in 1982. The overt positivism of the title reflects the iconic status of *The Australian Women's Weekly* by the 1980s and also that author O'Brien wrote the book to mark the fiftieth anniversary of *The Weekly* at the invitation of former editor Ita Buttrose. O'Brien takes care to point out, however, that the book 'is not a company history' but rather 'a slice of informal Australian social history'.⁴⁸ This historical account of *The Weekly*'s publication is enlivened by entertaining excerpts from the magazine and by illustrations.

The second, *The Way We Were: Australian Popular Magazines 1856-1969*, appeared the following year (1983). Written by prolific Australiana author Vane Lindesay, *The Way We Were* is a lavishly illustrated coffee-table book that profiles twenty-two popular magazines spanning over a century, beginning with *Melbourne Punch* in 1855 and ending with the controversial *OZ* in 1963. In the introduction to the book, Lindesay explains that the magazines were chosen because they were 'typical of their time' and 'importan[t] as social and historical documents representative of general and family magazines, women's magazines, magazines for children, and those produced for soldiers in war time',⁴⁹ that is, they were magazines for specific audiences that covered a range of subject matter. Literary magazines, such as *Meanjin*, were left out, as were special-interest magazines, which, Lindesay suggests, are 'all subjects for a separate and different study'.⁵⁰

Lindesay's comments point to what, over twenty years later, remains largely unexplored territory. There has been no 'separate and different study' of Australian special-interest magazines in published form nor has there been any detailed study of this sector of the publishing industry, despite the presence of these magazines from the early twentieth century (for example, the antecedents of the *Australian Home Beautiful* date

⁴⁸ O'Brien 6.

⁴⁹ Vane Lindesay, *The Way We Were: Australian Popular Magazines 1856-1969* (Melbourne: Oxford UP, 1983) 9.

⁵⁰ Lindesay 9.

back to 1912,⁵¹ and the niche magazine *Aussie* was produced solely for Australian soldiers in combat in northern France from 1918 to 1919). Lindesay shows an awareness of gaps in scholarship on Australian magazines that is shared in earlier and later commentaries on the state of Australian magazine research.⁵²

There were signs in the 1990s that magazines were gaining prominence as components of the Australian media industries. Cunningham and Turner's 1993 edition of *The Media in Australia: Industries, Texts, Audiences* covers aspects of magazine publication and audiences at different points throughout the book. To the second edition (1997) was added a section on magazines, which notes that 'Australians (and not just women) are renowned as the highest per capita consumers of magazines in the word. So far from being unimportant, magazines are both a core part of most people's media consumption practices and an integral part of the media industries in Australia.'⁵³ Despite this, the section on magazines in the second edition admits that '[t]here is little recent research into magazines in Australia and virtually nothing on magazines other than women's'.⁵⁴

Bonner's comments in *The Media in Australia* on gaps in research on Australian magazines echo those made by Greenop (1947), Spearritt and Walker (1979) and Lindesay (1983), but she goes further: the 'paucity' of research, she claims, 'cannot easily be redressed by reference to analogous overseas work. There simply are few studies.'⁵⁵ Bonner goes on to mention some exceptions, which include the work of Winship discussed previously in this chapter. Yet a number of key publications from the US and UK did appear during the 1990s that advanced research on magazines by continuing established lines of enquiry, particularly in relation to ideology and femininity, and introducing new perspectives.

⁵¹ Julie Oliver, *The Australian Home Beautiful: From Hills Hoist to High Rise* (McMahon's Point, NSW: Home Beautiful, 1999) 13.

⁵² By Greenop in 1947; Spearritt and Walker in 1979; Griffen-Foley in 2007.

⁵³ Frances Bonner, 'Magazines,' *The Media in Australia: Industries, Texts, Audiences*, ed. Stuart Cunningham and Graeme Turner (St Leonards, NSW: Allen & Unwin, 1997) 112.

⁵⁴ Bonner, 'Magazines' (1997) 123.

⁵⁵ Bonner, 'Magazines' (1997) 123.

With the turn of the decade came *The Beauty Myth*, a well-publicised book by US third-wave feminist writer Naomi Wolf that continues feminist writers' concern with the place and function of popular magazines in women's lives. The scope of *The Beauty Myth* goes well beyond magazines, and Wolf devotes only nineteen pages to those magazines in which female beauty is of central concern; nevertheless, both *The Beauty Myth* and Frieden's earlier *Feminine Mystique* have been widely circulated in the English-speaking world, 'and their line on the mass media is still a first base in many people's understanding of feminist critiques of the status quo.'⁵⁶

Interesting in the context of this literature review is that in *The Beauty Myth*, Wolf replays, but extends, the ambivalence toward her primary sources that was expressed in the 1980s by Winship. Wolf similarly decries the magazines as agents of oppression while admitting their critical and unique place in women's mass culture, but she also acknowledges that women themselves are the writers and producers of these objects:

... women's magazines are the only products of popular culture that (unlike romances) change with women's reality, are mostly written by women for women about women's issues, and take women's concerns seriously ... Many women who care about women's culture are drawn to tap in to this one stream of female mass consciousness, whether as editors, writers, or readers.⁵⁷

Like Dancyger, magazines for Wolf are 'very potent instruments of social change'; moreover, they have popularised feminism when more specialised publications have failed to do so.⁵⁸ To Wolf, they also provide role models, form communities of like-minded members and enable women to participate in mass culture.⁵⁹ As Beetham observes, 'Wolf describes [the] magazines as simultaneously oppressive of women and the only chance for a female form of mass culture.'⁶⁰

⁵⁶ Sheridan, 'Reading the Women's Weekly' 88.

⁵⁷ Wolf 71.

⁵⁸ Wolf 72, 71-72.

⁵⁹ Wolf 74-75.

⁶⁰ Beetham viii.

Also from the early 1990s is *Women's Worlds: Ideology, Femininity and the Woman's Magazine*, which ‘attempt[s] to offer an analysis of the social function and ideological work of the women’s magazine in modern patriarchal and capitalist culture.’⁶¹ Authors Ballaster *et al.* examine magazines from the eighteenth, nineteenth and twentieth centuries; chapters on magazines from the past are based on textual analysis, whereas the chapter on contemporary magazines is based on interviews with readers, which signals a move towards ethnography in magazine research. Central to all chapters, however, is the authors’ concern with two dominant theoretical approaches – social and literary – in analyses of popular culture, as they seek to explore ‘the relation *between* the different levels and functions, social and textual of the women’s magazine.’⁶² The authors reiterate dominant views of women’s magazines – as either eliciting pleasure or causing oppression – that, they note, emerge from magazine scholarship and are simultaneously valid to the magazine reader; they also note that magazines are both commodities themselves and promoters of commodity consumption, and that they are texts that construct both a world for the reader, and the notion of the ‘reader’ herself.⁶³

McCracken’s *Decoding Women’s Magazines: From Mademoiselle to Ms* of 1993 applies a semiotic approach to critical textual analysis of both verbal and visual content of several successful American newsstand magazines from 1981 to 1983. McCracken emphasises the fiscal co-dependence of the magazine publishing and the advertising industries, and the consequent pervasiveness of consumerist messages on the covers and pages of magazines. Relevant to this thesis is the inclusion of a chapter on special interest magazines – ‘Class Not Mass: Special-Interest Publications and Pseudo-Individualized Consumption’ – in which the author decodes selected special-interest magazines for different categories of women: the larger-sized; the health and fitness conscious; those passing through defining life events (marriage, parenting); the affluent, who strive to attain superior standards of domestic life; those concerned with sexual fulfilment; and feminists. In this chapter, McCracken links ideological messages with commercial objectives. McCracken’s analysis is framed by the reality that commercial imperatives

⁶¹ Ballaster *et al.* 169.

⁶² Ballaster *et al.* 2.

⁶³ Ballaster *et al.* 2.

drive the publishing world and to a large extent determine what is made available to readers and in what form.

Other books appearing after McCracken's home in on particular aspects of women's magazines during different periods of time. Keller, in *Mothers and Work in Popular American Magazines* (1994), uses content analysis of mass-market magazines from the 1950s to 1990s to examine representations of women and their familial identities as they increasingly participated in the paid workforce, and to determine the level of acceptance of ideologies underpinning the familial and economic expectations of women.⁶⁴ Beetham, in *A Magazine of Her Own? Domesticity and Desire in the Woman's Magazine 1800-1914* (1996), presents case studies of representative or important nineteenth century periodicals for women, to 'both provide detailed historical knowledge and carry forward the debate about how to read texts of this kind and what they mean for our gender politics.'⁶⁵ Walker, in *Shaping Our Mothers' World: American Women's Magazines*, explores 'American women's magazines of the 1940s and 1950s as participants in the shift in cultural values that redefined American domestic life during and after World War II.'⁶⁶ Walker considers the magazines in a wide cultural context and considers their relationship with fields of endeavour including the economy, politics and technology.

These examples of books from the 1990s based their analyses on several, mostly mass-market, magazines, but also during that decade were extended studies of single magazines. The *American Ladies' Home Journal*, a precursor to today's mass-market magazines for women, is the subject of two: *Magazines for the Millions: Gender and Commerce in the Ladies' Home Journal and the Saturday Evening Post, 1880-1910* (by Damon-Moore, 1994) and *Inarticulate Longings: The Ladies' Home Journal, Gender and the Promises of Consumer Culture* (by Scanlon, 1995). *Magazines for the Millions* is of

⁶⁴ Kathryn Keller, *Mothers and Work in Popular American Magazines* (Westport, CT: Greenwood, 1994) 7.

⁶⁵ Beetham ix.

⁶⁶ Walker vii.

interest because of its intentional interdisciplinarity and methodological flexibility.⁶⁷ Damon-Moore seeks, through an historical analysis of commercially-based gender construction, to inform contemporary understandings of the relation between gender and commerce. In doing so, she ‘borrows from women’s history, men’s history, and cultural studies.’⁶⁸ Her work is underpinned by detailed content analysis spanning several years, but it is supplemented by the author’s consideration of other perspectives, including information on the producers of the magazines and evidence of the type of reader and response to the texts,⁶⁹ both of which reflect a concern by later scholars to extend analyses into production and reception contexts.

Other books from the 1990s focus on iconic magazines of the twentieth century. Two explore *Ms.* magazine, the successful, commercial, mass-media voice of feminism in the United States: Thom’s *Inside Ms.: 25 Years of the Magazine and the Feminist Movement* (1997) and Farrell’s *Yours in Sisterhood: Ms. Magazine and the Promise of Popular Feminism* (1998). Another, but not in the field of women’s magazines, is Draper’s *Rolling Stone Magazine: The Uncensored History* (1990), which continues the tradition, reaching back into the nineteenth century as noted earlier in this chapter, of documenting a particular magazine’s history.

One book that is regularly cited in summaries of the literature on women’s magazines is feminist author Joke Hermes’ *Reading Women’s Magazines* (1995).⁷⁰ Rather than rely on textual analysis, the norm in magazine scholarship at the time, Hermes takes an ethnographic approach to her objects of study. Hermes sees audience reception research as an attractive alternative to traditional feminist analytical methods, with which she expresses dissatisfaction. These she considers to be motivated by and express concern for readers who are, by implication, vulnerable to falling victim to false representations of women and must, therefore, be rescued by the enlightened scholar.

⁶⁷ The ways in which magazine studies lend themselves to interdisciplinary enquiry is discussed further in Chapter 2 (‘Disciplinary Location, Scope and Methodology’).

⁶⁸ Damon-Moore 3.

⁶⁹ As explained by Damon-Moore in a note on methodology, 203.

⁷⁰ It is cited in, for example, Bonner, ‘Magazines’ (1997) 123; Gough-Yates 12-13; Sheridan, ‘Women’s Magazines’ 608; Conboy 214-15.

This point is also made by Australian magazine scholar Susan Sheridan, who notes the movement of feminist scholars away from such an approach: ‘Naming the media as the enemy is problematic for feminism because it assumes most women to be the dupes of ideological brainwashing processes and takes no account of the kinds of pleasure they might take in consuming these representations.’⁷¹ In *Reading Women’s Magazines*, Hermes prefers to begin from a position of respect for the reader by using their responses to magazines as primary source material.⁷²

This selection of publications challenges Bonner’s assertion in 1997 that studies of magazines were ‘few.’⁷³ By the early 1990s the volume of research on American magazines had grown to the extent that a meeting of journalism and mass communication educators identified the need for a comprehensive, published review of the field. It appeared in 1995 as Abrahamson’s *The American Magazine: Research Perspectives and Prospects*. In the Introduction, Abrahamson observes an enduring ‘degree of fragmentation’ in magazine scholarship, possibly caused by the lack of a coherent intellectual framework:

... in most instances media scholars have generally chosen to study magazines as isolated journalistic artefacts, rather than as interesting products and catalysts of social, cultural, and economic change. Though often commendable as examples of extraordinary archival rigor, the results have rarely been able to connect magazines to their larger social role.⁷⁴

The book includes an international review of magazine research by Rhodes, which cites only one Australian journal article (a study of advertisements based on content analysis of 36 magazines),⁷⁵ although, as has been noted earlier in the chapter, scholarship on women’s magazines, particularly *The Australian Women’s Weekly*, had gained ground by this time.

⁷¹ Sheridan, ‘Reading the Women’s Weekly’ 88.

⁷² Hermes 1-2.

⁷³ Bonner, ‘Magazines’ (1997) 123.

⁷⁴ David Abrahamson, ‘Brilliant Fragments: The Scholarly Engagement with the American Magazine,’ Introduction, *The American Magazine: Research Perspectives and Prospects*, ed. Abrahamson (Ames, IA: Iowa State UP, 1995) xviv.

⁷⁵ Rhodes, Leara. ‘Research Review: An International Perspective on Magazines,’ Abrahamson, *The American Magazine* 159-71.

In relation to women's magazines, Abrahamson's assertion of the fragmentation of magazine scholarship is questionable given the amount that had been completed within the rubric of feminism by the mid 1990s. Gough-Yates summarises the theoretical influences and trends that are seen in key publications: from the 1960s, early feminist studies (by Frieden, and Tuchman *et al.*) consistently view women's magazines as perpetuating false and harmful representations of women; from the 1980s, Marxist theorist Gramsci's notion of hegemony is seen in Winship, Ballaster *et al.* and McCracken; and in the 1990s, in response to postmodernism and poststructuralism, some feminist magazine scholars move toward ethnography, including Ballaster *et al.* and Hermes.⁷⁶ Rather than giving a sense of fragmentation, this suggests some coherence aligned with intellectual movements more generally.

Abrahamson, admittedly, is concerned with a field much broader than women's magazines. A more positive interpretation of the fragmentation and intellectual incoherence observed by him is that it was symptomatic of a vibrant area of research that was exploring new methodological frameworks within different disciplines. The long-standing tendency for magazine scholars to explain and reflect on their methodologies⁷⁷ suggests not only academic integrity, but also an awareness of the need to establish methodological foundations in an area that could be approached from many different ways and disciplinary perspectives.⁷⁸

Some publications from the 1990s discuss approaches to Australian magazine research. A two-page report in *Australian Feminist Studies* by Baird, Ryan and Sheridan announces a major project on *Australian Women's Weekly*: 'both an historical analysis of changing representations of women and domestic culture, and a textual analysis of visual as well as discursive elements in the text, of advertisements as well as feature stories and

⁷⁶ Gough-Yates 7-14.

⁷⁷ For example, Millum; Damon-Moore; Hermes; Gough-Yates.

⁷⁸ Chapter 2 ('Disciplinary Location, Scope and Methodology') addresses these questions in the context of this thesis.

regular columns.⁷⁹ The report explains in some detail the compilation of an index of the *Weekly* upon which the research would be based. Sheridan, in 1995, explains her own research on Australian women's magazines in terms of theoretical approaches within feminism and cultural studies.⁸⁰ Carter later reflects 'on the methodological and theoretical issues raised in the process of conceiving a history of mid-twentieth century periodical publication in Australia (1920-1970)' that was driven by two questions: 'what is a history of magazines a history of – and just what was it that the magazines achieved that nothing else in the culture did?'

The amount of literature on Australian magazines also grew during the 1990s around mass-market women's magazines, particularly *The Australian Women's Weekly*, and certain foci of interest, one of which is discourses and representations of health. Edwards, in 'Private Cancer, Public Cancer: Guilt and Innocence in Popular Literature' of 1994, explores auto/biographical writing about cancer using discourse analysis of sources that include issues of *The Weekly* and *New Idea* from 1986 and 1987. Saywell and Pittam, in 'The Discourses of HIV and AIDS in Women's Magazines: Feature Articles in Australian *Cleo* and *Cosmopolitan*' of 1996, examine nine magazine issues over twenty-eight months, looking at discourses of HIV and AIDS and the construction of reader identity. In 'Caring for the Family: Fifty Years of Health in the *Australian Women's Weekly*', Bonner, McKay and Goldie employ content analysis (four magazine issues per year over fifty years) to track increases in content related to health in *The Weekly*. Content analysis is again used by Bonner and McKay in 'Challenges, Determination and Triumphs: Inspirational Discourse in Women's Magazine Health Stories,' which expands upon the primary sources used in earlier research to include three mass-market women's magazines (*Women's Weekly*, *Woman's Day* and *New Idea*) between 1948 and 1997, and demonstrates trends in what the authors term 'ordinary and

⁷⁹ Barbara Baird, Lyndall Ryan and Susan Sheridan, 'The *Australian Women's Weekly* 1946-1971: A Textual and Historical Analysis,' *Australian Feminist Studies* 15 (1992): 95.

⁸⁰ Sheridan, 'Reading the *Women's Weekly*'

⁸¹ David Carter, 'Magazine History,' *Media International Australia incorporating Culture and Policy* 99 (2001): 9, 14.

celebrity pathographies.⁸² The results of another study, which covers magazine issues from 1970 to 1999, are presented in ‘Reporting Childhood Illness in Australian Mass-Market Women’s Magazines,’ by Bonner and McKay.

The Weekly is also used as primary source material in journal articles on topics other than health. Sheridan in 2000 discusses representations of food preparation and presentation in relation to gender and the formation of cultural identity in ‘Eating the Other: Food and Cultural Difference in the *Australian Women’s Weekly* in the 1960s.’ She explores representations of migrants in a contemporaneous paper, ‘The “Australian Woman” and her Migrant Others in the Postwar *Australian Women’s Weekly*.’ Both are based on content analysis (magazine issues in one year out of every five). Ryan, in ‘A Turning Point for the Weekly and a Turning Point for Women’ (2001), considers how *The Weekly* shaped women’s attitudes towards higher education and analyses articles from February and March 1961 issues that conducted debates on the worth of university education for women. Ryan draws heavily on her own experience as a *Weekly* reader at the time, and her discussion of and response to the articles. McKay is concerned with representations of women’s ageing in ‘The Paradox in Ageing Well: Stories of Older Women in the *Australian Women’s Weekly*’ (2003).

Some departures from studies of contemporary Australian mass-market women’s titles, or extensions of them, are seen in other publications from the 1990s. Driscoll discusses the ways in which magazines for adolescent women, such as *Dolly* and *Girlfriend*, construct an image of the sexual female adolescent body. Studdert looks at the construction of gender by advertisements in titles including *Australian Woman’s Mirror* and *Woman’s World*. Bonner, Farley, Marshall and Turner use material from magazines and other mass media to prove the increase of media stories on celebrities and question the cultural function of these stories.⁸³

⁸² Frances Bonner and Susan McKay, ‘Challenges, Determination and Triumphs: Inspirational Discourse in Women’s Magazine Health Stories,’ *Continuum: Journal of Media & Cultural Studies* 14.2 (2000): 135.

⁸³ Catherine Driscoll, ““Who Needs a Boyfriend?”: The Homoerotic Virgin in Adolescent Women’s Magazines,” *Speaking Positions: Aboriginality, Gender and Ethnicity in Australian Cultural Studies*, ed. Penny van Toorn and David English (Melbourne: Dept. of Humanities, Victoria U of Technology, 1995) 188–98; Helena Studdert, ““Her Puddings Bored Her Husband”: Advertising and the Construction of

A small area of specialisation that emerges from the 1990s is Australian men's magazines, beginning with Laurie's 'Fantasy Worlds: The Depiction of Women and the Mating Game in Men's Magazines in the 1950s,' which notes that '[d]espite their significance to the study of gender, sexual politics and popular culture, only one academic analysis of men's magazines in Australia ha[d] been published' by 1998.⁸⁴ Cook, in 'Men's Magazines at the Millennium: New Spaces, New Selves,' published in 2000, explores representations of masculinity in selected Australian men's magazines, including general-interest titles such as *Ralph* and special-interest titles such as *Waves*, and Benzie, in 'Judy Garland at the Gym – Gay Magazines and Gay Bodybuilding,' also published in 2000, studies the specialised market of Australian gay magazines.

Some authors from the 1990s chose an alternative or complementary approach to textual and content analysis of magazines, such as Scott, who analyses letters to the editor of popular women's magazines in interwar Australia and advocates readers' contributions as a means of extending or even correcting content analyses based on the editorial and advertising content of magazines. Letters from readers, as well as other content, are also drawn upon by Hutchings in a study of post-war advertising and women.⁸⁵

The sections on magazines by Bonner in Cunningham and Turner's *The Media in Australia* (1997) and, later, *The Media and Communications in Australia* (2002, 2006) point to an overall improvement in the amount of Australian magazine research from the 1990s to the 2000s. Whereas Bonner lamented the lack of research in 1997, by 2002 she notes a move beyond women's magazines and that '[t]here has been an increase in the material published on Australian magazines in the last few years, but it still lacks the

Gender in Australian Women's Magazines 1920-1939,' *Melbourne Historical Journal* 24 (1996): 67-86; Frances Bonner, Rebecca Farley, David Marshall and Graeme Turner, 'Celebrity and the Media,' *Australian Journal of Communication* 26.1 (1999): 55-70.

⁸⁴ Ross Laurie, 'Fantasy Worlds: The Depiction of Women and the Mating Game in Men's Magazines in the 1950s,' *Journal of Australian Studies* 56 (1998): 117.

⁸⁵ Joanne Scott, 'Dear Editor: Women and Their Magazines in Interwar Australia,' *JAS, Australia's Public Intellectual Forum* 58 (1998): 75-83; Hutchings 66-77.

attention paid to some other media forms.⁸⁶ She also draws attention to a cluster of articles on magazines in a special 2000 issue of *Continuum*, a journal of media and cultural studies affiliated with the Cultural Studies Association of Australia, which are cited in this chapter. In the 2006 edition of Cunningham and Turner, she lists recent publications in the field without commenting on the amount of research.⁸⁷

Whereas the publication of research on Australian magazines from the 1990s had been confined to journal articles, from 2000 two books were published in which analyses of magazines are central. *Fame Games*, by Turner, Bonner and Marshall, addresses the ways in which celebrity is produced by the media in Australia, and includes one chapter on celebrity and women's magazines. The authors' findings stem largely from mass-market titles such as *The Weekly*, *New Idea* and *Woman's Day*, although they acknowledge that '[t]he overwhelming majority of the other magazines sold in Australia are special-interest publications (on such topics as computers, cars, travel, financial advice) and do not have an interest in celebrity.'⁸⁸ Like other research on Australian magazines, the chapter includes excerpts from the magazines themselves, but unusual is the inclusion of material from an interview with Bunty Avieson, former editorial director of *Woman's Day* and *New Idea*. This gives a first-hand industry perspective that may not often be available because of the practical and methodological difficulties of gaining 'inside' information on magazine publishing acknowledged by Gough-Yates.⁸⁹

In 2002, twenty years after O'Brien had published his 'lively and nostalgic celebration' of *The Weekly*, Sheridan, Baird, Borrett and Ryan published *Who Was That Woman? The Australian Women's Weekly in the Postwar Years*, the outcome of a major research project funded by the Australia Research Council, Flinders University and Australian Consolidated Press. The authors selected five-yearly issues of *The Weekly* between 1946 and 1971. The index that was produced was placed on the Flinders

⁸⁶ Frances Bonner, 'Magazines,' *The Media & Communications in Australia*, ed. Stuart Cunningham and Graeme Turner (Crows Nest, NSW: Allen & Unwin, 2002) 199.

⁸⁷ Bonner, 'Magazines' (2006) 208.

⁸⁸ Graeme Turner, Frances Bonner and P. David Marshall, *Fame Games: The Production of Celebrity in Australia* (Cambridge: Cambridge UP, 2000) 118.

⁸⁹ Gough-Yates 22-23.

University website for other researchers, which reflects the capacity of electronic technology to open up magazine research. The authors comment that *Who Was That Woman?* ‘examines in detail the way the *Women’s Weekly* … constructed a female-centred world for its readers,’ a ‘distinctively shaped world [that] offered women readers the sociability, the connections with others outside the family that were often missing from their lives, while in the process it showcased the range of commodities currently available with which [women] could build a satisfying domestic life as well as an attractive image of themselves.’⁹⁰ Their approach was both textual and historic: they sought to analyse the ways in which the content of *The Weekly* functioned, and they identified thematic changes in content over time.

While tangential to magazine scholarship, Johnson and Lloyd’s *Sentenced to Everyday Life: Feminism and the Housewife* of 2004 is interesting because of its reliance on women’s magazines as primary sources. The book considers the meanings and potential to women of the domains of home and work, and in doing so blends feminist, cultural studies, social theory and sociological perspectives in what the authors describe as ‘part of an increasingly important cross-generational dialogue within feminism’.⁹¹ It draws on content from *The Weekly*, *Australian Home Beautiful*, *Australian House and Garden*, *Woman’s Day and Home*, *Harper Magazine*, *Housewife*, *New Housewife*, and *Woman’s Day with Woman*, as well as newspapers. Special-interest magazines on the home and garden are, therefore, important primary sources for the authors.

Most of this literature review has been limited to research within the Humanities, although it also recognises that magazine research has been done in other disciplines. Of these, the health professions are particularly active. Journal articles on Australian magazines traverse a wide range of health-related topics, such as the magazines’ depiction of skin care, smoking, nutrition, cancer detection, childbearing and public health promotion strategies.⁹² Another area is education.⁹³ Like their counterparts in the

⁹⁰ Sheridan *et al.*, *Who Was That Woman?* 1.

⁹¹ Johnson and Lloyd viii.

⁹² See, for example, S. Chapman, R. Marks and M. King, ‘Trends in Tans and Skin Protection in Australian Fashion Magazines, 1982 through 1991,’ *American Journal of Public Health* 82.12 (1992): 1677-80; S.

Humanities, these studies draw on mass-market magazines, particularly *The Weekly*. These are tangential to this thesis, but illustrate the point made and discussed further in Chapter 2 ('Disciplinary Location, Scope and Methodology') about the potential for multidisciplinary usefulness of magazines as primary source material.

Conclusion

The use of magazines as objects of study and primary source material has a long history. In the Humanities, most book-length studies address the more prominent, or iconic, mass-market magazines from the UK and the US, with a small number, such as those by Peterson and McCracken, also addressing the special-interest market in some depth. Many of these from the 1970s are feminist readings of the content of women's magazines. Generally, books from the 1970s are of distinct types or hybrids of them: historical records or overviews (those by Dancyger, Braithwaite, Zuckerman), explorations of aspects of magazines deemed to have been particularly influential, such as *The Ladies' Home Journal* or *Ms.* (by Damon-Moore, Scanlon, Thom, Farrell), readings of content around gender construction (by Winship, McCracken), and reception studies (by Hermes). Different timeframes and methodologies are used, including textual analysis and ethnographic research, but content analysis is a common analytical starting point. Recent trends in magazine research indicate that the field is opening up to inquiry about the processes by which magazine texts are constructed, with Sheridan observing that '[t]here has been a shift in the focus as well as purpose of historical studies using women's magazines, with the magazines themselves becoming objects of analysis, both as texts and as aspects of the media industry.'⁹⁴ Representative of this move is Gough-

Chapman, Q. Jones, A. Bauman and M. Palin, 'Incidental Depiction of Cigarettes and Smoking in Australian Magazines, 1990-1993,' *Australian Journal of Public Health* 19.3 (1995): 313-15; Kathy L. Radimer, 'Are Nutrition Messages in Popular Women's Magazines Consistent with Dietary Recommendations?' *Australian Journal of Nutrition and Dietetics* 53.3 (1996): 107-13; Kelly Bentley, 'The Influence of Australian Women's Magazines upon Participation in Mammographic Screening Programs,' *The Radiographer* 48.2 (2001): 65-71; Gabrielle Williams and Kathleen Fahy, 'Whose Interests Are Served by the Portrayal of Childbearing Women in Popular Magazines for Women?' *Australian Journal of Midwifery* 17.1 (2004): 11-16.

⁹³ See, for example, Jean Ashton and Alison Elliott, 'Advice to Parents on Early Schooling: What Australian Women's Magazines Have to Say,' *Australian Journal of Early Childhood* 19.4 (1994): 3-11.

⁹⁴ Sheridan, 'Women's Magazines' 608.

Yates, who draws attention to production processes as determinants of magazine content. Several of these books are cited by or included in the bibliographies of published studies of Australian magazines.⁹⁵

Australian magazine scholarship is on a more modest scale than that of US and UK magazines, and it has largely been driven by the efforts of a small number of scholars. Following Greenop's pioneering history of 1947, research on Australian magazines began to gain momentum only from the 1970s, and then through sporadic publications that tended to be limited to women's magazines, with the odd exception, such as White's study of *Man*. Like its overseas counterparts, scholarship on Australian women's magazines was influenced by second and third wave feminism. Another influence has been the establishment and growth of cultural studies within Australian universities, and much scholarship on Australian magazines locates itself within this discipline from the 1990s. In relation to her own work on *The Australian Women's Weekly*, Sheridan, in 'Reading the *Women's Weekly*', explains most fully the positioning of magazine research within feminism and cultural studies. The contributions made by Bonner, Sheridan and Griffen-Foley have done much to promote and advance research on Australian magazines, and, as noted earlier in this chapter, some widening of the field has occurred, but much remains to be done.⁹⁶

The literature review draws out certain tendencies in the scholarship on women's magazines generally. One is the admission of a personal connection to the objects of study. This takes two forms: first, as a confession of a tension between, or at the very least an awareness of, the dual roles of recreational reader and magazine scholar. The researcher finds that she cannot help but enjoy or even respect the magazines, yet she is critical of them, as Walker admits:

⁹⁵ For example, Winship is cited in Bonner, 'Magazines' 1997; Turner, Bonner and Marshall; Sheridan *et al.*, *Who Was That Woman?*; and Wilding. McCracken is cited in Sheridan, 'Reading the *Women's Weekly*' and *Who Was That Woman?*; Scott; Turner, Bonner and Marshall; and Wilding 2006. Hermes is cited in Scott; and Turner, Bonner and Marshall.

⁹⁶ This is acknowledged by Sheridan, 'Women's Magazines' and Griffen-Foley, 'Australian Press, Radio and Television Historiography: An Update.'

It would be disingenuous for me to pretend that my interest ... is purely scholarly ... When I began doing research on women's magazines ... I encountered a world that seemed remote and familiar at the same time. Long since taught to be critical of media messages, I nonetheless felt the power of this particular medium ...⁹⁷

Second, some intentionally draw on their personal experience of the magazines in their professional analyses: Henderson explains that her study of motorcycling and surfing magazines was prompted by her observation of a puzzling difference between the tone of the magazines and the ethos of motorcycling and surfing groups that she was part of, and Ryan weaves her personal experience of specific magazine articles into a commentary on magazine content. In these cases, the researcher's personal experience can be both an impetus to, and a complication of, her analysis.

Another tendency is to use illustrations or quotations from the magazines in the presentation of some research, particularly in books,⁹⁸ or photographs to document aspects of social history.⁹⁹ Social historians have long appreciated that magazines are visual and verbal repositories of lives and times.¹⁰⁰ Using illustrations and quotations in scholarship on magazines enlivens the text and substantiates, verbally and visually, the author's findings, but it also emulates the object of study itself: the magazine that relies on engaging the reader through visual impact, contrastive content and other techniques designed to catch the reader's eye and hold attention. Supplementing this in some cases is the use of a more standard register than is found in academic publications.¹⁰¹ Winship deliberately explains this strategy to her reader, expressing the hope that her work will be a 'good read.'¹⁰²

⁹⁷ Walker xvii.

⁹⁸ As in Cecil; Dancyger; McCracken; Damon-Moore; Amy Erdman Farrell, *Your in Sisterhood: Ms. Magazine and the Promise of Popular Feminism* (Chapel Hill: U of North Carolina P, 1998); Sheridan *et al.*, *Who Was That Woman?*.

⁹⁹ As in Mary Thom, *Inside Ms.: 25 Years of the Magazine and the Feminist Movement* (New York: Henry Holt, 1997).

¹⁰⁰ As noted by Studdert 67; Sheridan, 'Women's Magazines' 607.

¹⁰¹ In, for example, Dancyger; Winship.

¹⁰² Winship xiv.

Some literature on women's magazines in particular comments on the challenges associated with the field. Apart from acknowledgment of the paucity of research in selected areas¹⁰³ are admissions of practical difficulties, including those associated with methodology. Beetham, for instance, states that

... there is still a notable absence of historical research and writing on women's magazines and, as I have discovered to my cost, such work is very difficult, both in methodological and practical terms. Theoretical work on periodicals as popular texts is still relatively undeveloped despite their importance. Where it exists it is in cultural and media studies and in relation to late twentieth-century texts. The practical problems of this historical research are also daunting, mainly because of the sheer mass of material involved.¹⁰⁴

Some include narrative accounts of how they arrived at their methodological frameworks. Gough-Yates, for example, recalls the frustrations she experienced as an academic attempting as an 'outsider' to gain access to workplaces and staff involved in magazine production, and the assumption of some in the industry that she would be critical of them and their products.¹⁰⁵ Such insights into the research process are both informative and reassuring to others embarking on magazine research.

Accounts of others' experiences in developing frameworks for magazine research are particularly helpful to anybody embarking on research into Australian special-interest magazines because of the small amount of work that has been done in this area. Journal articles on Australian special-interest magazines appear only occasionally, and they are limited to studies of one or two magazines. Johnson and Lloyd's use of home and garden magazines in their 2004 book on feminism and the Australian housewife demonstrates the potential application of special-interest magazine content to more broadly-based studies. There has, however, been no extended study of the special-interest market or its segments.

¹⁰³ See, for example, White 17; Ferguson 3; and, more recently in an Australian context, Bonner 'Magazines' (1997) 123; Bonner 'Magazines' (2002) 199.

¹⁰⁴ Beetham viii.

¹⁰⁵ Gough-Yates 22-23.

Some special-interest market segments intersect with the broad category of women's magazines because their primary audience is female; quilters' magazines are an example. These types of special-interest magazine are, however, fundamentally different from general-interest titles because their target audience is based on an activity, such as quilting, rather than a presumed interest in the traditional content categories of mass-market women's magazines such as beauty, fashion and health. Whereas much research on mass-market women's magazines revolves around the question of gendered identity construction in relation to these content categories, research on practice-based special-interest magazines may take as its starting point the construction of a *creative* identity through content that aims to develop skills and knowledge, and encourage readers to perceive and identify themselves as creative practitioners. While this identity may indeed be gendered, this question does not necessarily drive the research to the extent that it would in research on magazines that fit more clearly within the 'women's' category.

In conclusion, I will return to the question posed at the beginning of this chapter, of how Australian quilters' magazines function rhetorically in relation to their readers. The notion of magazine communities and reader identification with those communities is not new and is a continuing area of research in marketing and allied fields,¹⁰⁶ and it has been observed in research in the Humanities on women's magazines.¹⁰⁷ Magazine editor Jane Reed's statement that 'a magazine is like a club. Its first function is to provide readers with a comfortable sense of community and pride in their identity,' cited by Winship over twenty years ago,¹⁰⁸ is echoed in contemporary handbooks on magazine editing or production in statements such as 'magazine readership can create a sense of belonging to a wider group ...'¹⁰⁹ Yet, despite the ever-increasing specificity of these magazine communities and the guidance given by these handbooks on defining, engaging

¹⁰⁶ See, for example, Laura Davidson, Lisa McNeill and Shelagh Ferguson, 'Magazine Communities: Brand Community Formation in Magazine Consumption,' *International Journal of Sociology and Social Policy* 27.5/6 (2007): 208-20; Anthony Fung, 'Women's Magazines: Construction of Identities and Cultural Consumption in Hong Kong,' *Consumption, Markets and Culture* 5.4 (2002): 321-36.

¹⁰⁷ By, for example, Winship 7; McCracken 257-83.

¹⁰⁸ Winship 7.

¹⁰⁹ Jenny McKay, *The Magazines Handbook*, 2nd ed. (London: Routledge, 2006) 3.

and keeping communities of readers,¹¹⁰ little research has been done, at least in the Australian context, into how particular categories of magazines shape and maintain these communities. Handbooks of magazine journalism simultaneously take a somewhat formulaic approach to magazine writing and acknowledge the need to identify and respond to different groups of readers; as McKay asserts, ‘[j]ust as there is no such thing as a typical magazine, so there is no single way to write for magazines.’¹¹¹ From this can arise many questions for research into particular types of magazines as rhetorical, or persuasive, texts.

The originality of this thesis derives partly from the selection of Australian quilters’ magazines as objects of study, given that these magazines have not been studied either individually or generically in terms of their place in the magazine publishing industry, or their textual conventions. Novel within scholarship on Australian magazines, too, is to approach the magazines as rhetorical, or persuasive, texts that shape individual and collective identity. The methodological framework is discussed further in the next chapter.

¹¹⁰ See, for example, Michael Robert Evans, *The Layers of Magazine Editing* (New York: Columbia UP, 2004); John Morrish, *Magazine Editing: How to Develop and Manage a Successful Publication*, 2nd ed. (2003; London: Routledge, 2005).

¹¹¹ McKay 60.

CHAPTER 2

DISCIPLINARY LOCATION, SCOPE AND METHODOLOGY

This chapter outlines the disciplinary location, scope and methodological bases of the thesis and complements Chapter 1 ('Literature Review'). As well as explaining the framework for the thesis, the chapter will inform others who venture into work on Australian special-interest magazines and grapple with practical and methodological challenges that may be exacerbated by the almost complete lack of published studies of Australian special-interest magazines. In this respect, the chapter continues the tradition of methodological explication seen in other studies of magazines and noted in the literature review. The chapter concludes with ideas for future research that will build upon and extend the findings of this thesis and add to knowledge of magazine texts and production processes in the creative industries.

Disciplinary location

Comment on the disciplinary home of the thesis is made here to clarify the scope of inquiry in what is, potentially, a multidisciplinary field. At this point, it is important to distinguish between discourses around the production of quilts and quilts as objects. Quilt Studies, which is akin to Textile Studies, is a 'burgeoning field' of academic inquiry that examines 'the complex ways gender, class, ethnicity, aesthetics, politics, religion and technology find expression in the textile arts, quiltmaking traditions, design and culture.'¹ Representative of the discipline are the International Quilt Study Center (Nebraska, USA) and the refereed journal *Uncoverings*, which publishes quilt-related research. While this thesis draws on research in Quilt Studies from time to time, its central concern is with the ways in which magazines function rhetorically in relation to quilters, rather than quilts themselves.

¹ 'Education and Research,' *International Quilt Study Center and Museum*, 2009, U of Nebraska Lincoln, 17 Aug. 2009 <http://www.quiltstudy.org/education_research/index.html>.

The literature review in the previous chapter notes that research on magazines may emanate from, span and blend many disciplinary perspectives. Most scholarship on Australian magazines from the 1970s falls within the related disciplinary fields of Gender Studies, Cultural Studies and Media Studies. As a study of commercially-produced newsstand magazines, this thesis also has its disciplinary anchor in Communication or Media Studies, but it may also be located within the smaller, cognate discipline of Creative and Professional Writing² and the emerging field of Periodical Studies identified by Latham and Scholes in 2006.³ The thesis acknowledges, as others have done,⁴ that magazines may be studied from many different disciplinary angles, and that magazines are, as Latham and Scholes comment, ‘rich, dialogic texts’ that lend themselves to fruitful collaborative ventures across disciplines.⁵

This view of interdisciplinarity in relation to Periodical Studies is an exciting one and hints at bold and innovative enquiry, but an interdisciplinary, or multidisciplinary, approach can potentially dilute research findings in the context of a doctoral program should boundaries not be set to achieve depth of inquiry. A study of quilters’ magazines, or of any practice-based craft magazines that mostly feature women, and can be assumed to have a largely female readership, may encroach upon such territory as art and craft, leisure, women and work, adult education and training, and sociology. Limits for this thesis were set by the selection of critical methods around the research question, which foregrounds the rhetorical function of the magazines (critical methods are discussed more fully later in the chapter). Nevertheless, the thesis does make connections with findings in other disciplines (for example, Textile Studies and the social sciences) where they add to, frame or confirm its findings. In this sense, it is informed by a disciplinary openness while retaining methodological integrity.

² As put forward in Rosemary Williamson, ‘The Case of the Writer, the Academic and the Magazine,’ *TEXT: The Journal of the Australian Association of Writing Programs*, 12.1 (2008) <<http://www.textjournal.com.au/april08/williamson.htm>>.

³ Sean Latham and Robert Scholes, ‘The Rise of Periodical Studies,’ *PMLA* 121.2 (2006): 517-31.

⁴ See, for example, Helen Damon-Moore, *Magazines for the Millions: Gender and Commerce in the Ladies’ Home Journal and the Saturday Evening Post 1880-1910* (Albany, NY: State U of New York P, 1994) 3.

⁵ Latham and Scholes 528.

Scope

Important, too, in setting boundaries for the thesis was the selection of the objects of study. The research question was prompted by my exposure, as an Australian scholar and former quilter, to commercially-produced Australian quilters' magazines; that is, those magazines the primary subject matter of which is quilting and which, despite being distributed internationally, are produced primarily for a national community of readers. While acknowledging that North American quilters' magazines pre-date their Australian counterparts and that some superficial similarities in content and presentation can be seen between the two,⁶ the thesis makes no attempt at sustained cross-cultural analysis: it considers Australian quilters' magazines as a distinctive genre rather than one that is derivative. The 'Australianness' of the magazines in the context of the research question is addressed at various points throughout the thesis.

Three magazines were selected for analysis in the thesis – *Down Under Quilts*, *Australian Patchwork and Quilting* and *Quilters Companion*⁷ – over the period 1988 to 2005. The selection of three magazines is consistent with the scope of other studies.⁸ *DUQ*, *AP&Q* and *QC* were chosen above other magazines for several reasons. Unlike some craft magazines, these titles appeal not only to the quilter as a creator, but also to the quilter as a more general reader in that they go well beyond the practical aspects of the craft that they promote: as well as including patterns and other content that is essentially informative in purpose, each magazine features articles on a wide range of topics associated with the lives and work of quilters. This distinctive and shared characteristic of the magazines marks them as generically similar. Each appeared in a different decade (*DUQ* in the 1980s, *AP&Q* in the 1990s and *QC* in the 2000s), which

⁶ For example, both the title and contents of *American Patchwork & Quilting* resemble *Australian Patchwork & Quilting*. The editorial content of each comprises instruction, information and articles on quilts, and profiles of quilters.

⁷ Hereafter abbreviated as *DUQ*, *AP&Q* and *QC*. From its seventh issue, *Quilters Companion* altered its title to *Australian Quilters Companion*, although *Quilters Companion* continues to dominate the cover titlepiece, and the magazine itself abbreviates its title to *QC*.

⁸ By, for example, Marjorie Ferguson, *Forever Feminine: Women's Magazines and the Cult of Femininity* (1983; Aldershot: Gower, 1985); Frances Bonner and Susan McKay, 'Challenges, Determination and Triumphs: Inspirational Discourse in Women's Magazine Health Stories,' *Continuum: Journal of Media & Cultural Studies* 14.2 (2000): 133-44.

enables a chronologically complete survey of them as representatives of a specialised publishing genre. They are, moreover, market competitors, with *DUQ* being published by Pride Publishing,⁹ *AP&Q* by Express Publications and *QC* by Universal Magazines. Work on the thesis began in February 2006; consequently, magazines published from the first issue (*DUQ* in 1988) up to the end of 2005 are included in the analysis, although some qualitative comment is made in Chapter 3 ('Writing about Quilts: Australian Quilters' Magazines in Context') on distinctive changes to the magazines' physical characteristics beyond 2005.

Some scholars who have studied magazines of long standing have sampled issues within a chosen timeframe.¹⁰ All issues of *DUQ*, *AP&Q* and *QC* are included in this study because of the magazines' relatively short periods of existence. In addition, the adoption of a timeframe common to the three magazines would confine the issues under scrutiny to the year 2001 at the earliest (the year in which *QC* began) and prevent a longitudinal study of the development of the genre from its commencement in 1988. In all, 228 magazine issues (listed in Appendix B) are covered in the study.¹¹

The field of Periodical Studies is being transformed by the exploitation of digital media; digital archives of magazines facilitate access to them and enable sophisticated data analysis.¹² The Austlit Australian magazine database mentioned in the previous chapter is a first step in the move toward digitisation of Australian magazines. Unfortunately for this study, electronic access to Australian quilters' magazines is at present limited to the promotion of the magazines on the World Wide Web. Viewing of primary source material and compilation of data were, therefore, manually based. While

⁹ From 2007 *DUQ* has been published by Creative Living Media, a reconstitution of Pride Publishing.

¹⁰ For example, Ferguson; Bonner and McKay; Frances Bonner, Susan McKay and Kathryn Goldie, 'Caring for the Family: Fifty Years of Health in the *Australian Women's Weekly*', *JAS, Australia's Public Intellectual Forum* 59 (1998): 154-64.

¹¹ Consistent with MLA referencing, magazine issues are cited by month (or season, in some years of *DUQ*) and year. This presented some difficulties; while *DUQ*, *AP&Q* and *QC* number all issues (albeit with confusing changes to numbering systems), sometimes they omit dates or print them incorrectly or ambiguously (for example, *AP&Q* has used the same date for successive issues). In citing individual issues, dates have in some cases been determined by processes of elimination or common sense. Appendix B lists all issue numbers as they appear on the magazines themselves, and corresponding dates.

¹² Latham and Scholes.

this approach is in some ways more cumbersome than one involving electronic access, it does prompt the researcher to consider physical characteristics of the magazines, such as quality of paper and reproduction of images, that are not necessarily replicated digitally and that contribute to the ‘feel’ of the magazine for its user.

To facilitate my research (undertaken in the regional city of Armidale, New South Wales) in a practical way, and in the absence of a complete digital archive of the magazines, I sought to obtain as many original copies of *DUQ*, *AP&Q* and *QC* as possible. Some volumes were already in my possession, some were obtained through second-hand bookshops or book-stalls, some were purchased second-hand as a result of advertising in local newspapers, and many more were donated by quilters in the Monaro (New South Wales) district who, after hearing about my research through a family member, were happy to see their collections of magazines (some dating back to 1994) ‘go to a good home.’ Apart from boosting my collection, this exercise confirmed my suspicion that quilters tend to regard their magazines as enduring resources rather than as ephemera. Volumes missing from my collection were viewed in the State Library of New South Wales or the National Library of Australia, both of which hold hard-copy sets, and photocopied selectively.¹³ Sewers enthusiastic about my research donated copies of other quilters’ magazines and books, all of which proved to be useful background to the thesis.

Quilters use many different techniques to construct quilts and in doing so employ a specialised vocabulary. The use of a shared technical vocabulary may in itself be a defining feature of the language that unites communities.¹⁴ Specialised terms used in quilting are defined at their first use in this thesis and are listed in a glossary at Appendix A.

¹³ This was not as straightforward as expected; a small number of issues are missing from bound volumes at the National Library of Australia. Such obstacles to magazine research are not unusual. The difficulty of obtaining complete sets of periodicals with all pages intact is commented upon by Latham and Scholes and was noted at the ‘Magazines and Modernity’ conference, University of Queensland, 2006.

¹⁴ J. Michael Hogan, ‘Rhetoric and Community,’ Preface, *Rhetoric and Community: Studies in Unity and Fragmentation*, ed. Hogan (Columbia, SC: U of South Carolina P, 1998) xvi.

Methodology

As shown in Chapter 1 ('Literature Review'), much scholarship on magazines from the 1970s occurs within a feminist paradigm and typically pursues questions around femininity, ideology and hegemony. Prominent women's magazine scholars have drawn on established methodologies, such as content and textual analyses, but have mixed or extended methodologies to suit their purposes, sometimes in response to an absence of research in which to ground their own or because of practical obstacles. Ferguson, in *Forever Feminine*, draws on qualitative and quantitative methodologies but supplements them with interviews and observation; Ballaster *et al.*, in *Women's Worlds*, combine textual analysis of magazines from the past with ethnographic research on magazines of the present to discern recurring themes; Damon-Moore, in *Magazines for the Millions*, widens the boundaries and depth of conventional content analysis and compensates for an absence of primary source material; Hermes, in *Reading Women's Magazines*, relies on previously neglected reader responses and challenges many assumptions about the effects of mass-market titles on women; and Gough-Yates, in *Understanding Women's Magazines*, adjusts her research to accommodate limitations imposed by the publishing industry. While certain approaches recur in magazine scholarship, it is a field characterised by methodological flexibility and resourcefulness.

Also noted in the literature review is the difficulty of locating this thesis within the literature, given that quilters' magazines sit alongside, but outside, the category of general-interest women's magazines that has preoccupied much scholarship, including that on Australian magazines. Studies such as those undertaken by Sheridan on *The Australian Woman's Weekly* fit well within feminist-oriented cultural studies as explained by Sheridan herself,¹⁵ but, unlike general-interest women's titles like *The Weekly*, quilters' magazines primarily construct a creative rather than gendered identity, even if the two overlap. Related to this is the target readership. Producers of magazines work carefully at defining the communities of readers to which their publications are aimed,

¹⁵ In Susan Sheridan, 'Reading the *Women's Weekly*: Feminism, Femininity and Popular Culture,' *Transitions: New Australian Feminisms*, ed. Barbara Caine and Rosemary Pringle (St Leonards, NSW: Allen & Unwin, 1995) 88-101.

but the community formed around quilters' magazines is both quantitatively and qualitatively different from those of general-interest titles: it is much smaller and is based on active engagement in creative practice. From personal experience, quilters' magazines may be a formative influence on whether and how a reader identifies herself as 'a quilter,' whereas general-interest titles such as *Australian Women's Weekly* are less likely to result in such specialised self-identification.

Like other magazine scholarship, this thesis employs mixed methodologies. Initially, it surveys the magazines historically. It then seeks to answer the research question predominantly through qualitative textual analysis, although this is supported by selective quantitative content analysis to confirm the relative prominence of certain types of content or strategies within and between *DUQ*, *AP&Q* and *QC*. In these respects, the broad methodologies – historical and textual analysis – resemble much magazine scholarship; however, this thesis departs from much of the literature on women's magazines and Australian magazines by taking as its starting point the rhetorical function of magazines in relation to creative identity and positioning itself within the theoretical rubric of rhetorical criticism. The research does not extend into audience reception at this stage, but future work may do so in order to either confirm or complement the findings of the thesis (this possibility is discussed later in the chapter). While the thesis does occasionally relate its findings to industry contexts or norms, an extended consideration of the production or industry contexts in which quilters' magazines are produced is also beyond the scope of the thesis. Methodologies are explained further below.

Historical

There is as yet no published record of the development of Australian quilters' magazines. At first, the lack of what appears to be background information to the research question seemed relatively unimportant; however, two issues surfaced to suggest otherwise. First, cursory reading of early volumes of *DUQ* revealed an attempt by the editors to engage readers vicariously in the vicissitudes of the magazine's production and actively in the generation of content, which points to the novelty of the magazine within the quilting

community and its dependence on members of that community. The circumstances of *DUQ*'s genesis and development appeared, then, to affect both the magazine's relation to both its readers and content. Second, more extensive reading of the magazines and other publications on craft contemporaneous with them suggested that the magazines do not stand apart from other publications on quilting but, on the contrary, are part of a wider print culture. Together with the lack of published research on quilters' magazines, these issues confirm the need for a chapter that tracks the development of the magazines, taking into account their antecedents and the wider context of publications the primary focus of which is quilting.

The result is Chapter 3 ('Writing about Quilts: Australian Quilters' Magazines in Context'). This chapter outlines the growth of quilters' titles within the Australian publishing industry and shows how the magazines have a chronological and generic development that can be situated within a wider field of writing about craft. It is consistent with the 'whole magazine' approach advocated by Damon-Moore, Beetham, and Latham and Scholes,¹⁶ who encourage consideration of the periodical not as a collection of disparate content, but rather as an object of study in its own right or, as Beetham puts it, 'a genre with its own history.'¹⁷ To translate this to a practical, industry-based view, '[a] magazine is always more than a collection of parts: it has a personality of its own.'¹⁸ Chapter 3 is partly a 'narrative history'¹⁹ of *DUQ*, *AP&Q* and *QC*, but in considering quilters' magazines as a type of writing about craft, it fits with Carter's assertion that '[a] history of magazines ... should also be a history of writing.'²⁰ In terms of Australian scholarship, it also answers Griffen-Foley's call for studies of the history of

¹⁶ Damon-Moore 6; Margaret Beetham, *A Magazine of Her Own? Domesticity and Desire in the Woman's Magazine 1800-1914* (London: Routledge, 1996) 5-6; Latham and Scholes 517-18.

¹⁷ Beetham 6.

¹⁸ John Morrish, *Magazine Editing: How to Develop and Manage a Successful Publication*, 2nd ed. (2003; London: Routledge, 2005) 19.

¹⁹ Ros Ballaster, Margaret Beetham, Elizabeth Frazer and Sandra Hebron, *Women's Worlds: Ideology, Femininity and the Woman's Magazine* (1991; Basingstoke: Macmillan, 1993) 5.

²⁰ David Carter, 'Magazine History,' *Media International Australia incorporating Culture and Policy* 99 (2001): 13.

Australian print culture that, in the area of magazines, move beyond those women's magazines that have dominated scholarship so far.²¹

Rhetorical criticism

This thesis begins from a view of magazines as rhetorical or *persuasive* texts, which is a crude but relevant starting point. The widespread equation of rhetoric and persuasion largely results from the pedagogic use in US education from the 1920s of Aristotle's *The Art of Rhetoric*,²² which defines rhetoric as 'the power to observe the persuasiveness of which any particular matter admits.'²³ After Aristotle, a centuries-long preoccupation with defining rhetoric according to its contemporary circumstances produced contrasting interpretations, a selection of which is presented by Booth.²⁴ These definitions reflect the evolution of rhetoric as theory and praxis from antiquity to recent times, an evolution that is well documented,²⁵ and it does not need another airing here. Many extended, discursive definitions of rhetoric inform understandings of contemporary rhetorical criticism as a broad area of enquiry,²⁶ but binding them are notions of *choice* and *change* for an audience: rhetoric may engender action, thought or certain views of the self, others and the world. It is 'the art of using language to help people narrow their choices among specifiable, if not specified, policy options.'²⁷ In this sense, a magazine that encourages the reader to identify as 'a quilter' and adopt the attendant behaviours, knowledge and worldview of the quilter, is rhetorical.

²¹ Bridget Griffen-Foley, 'Australian Press, Radio and Television Historiography: An Update,' *Media International Australia* 124 (2007): 35.

²² John Louis Lucaites, Celeste Michelle Condit and Sally Caudill, eds., *Contemporary Rhetorical Theory: A Reader* (New York: Guilford, 1999) 19-20.

²³ Aristotle, *The Art of Rhetoric*, trans. H. C. Lawson-Tancred (London: Penguin, 1991) 74.

²⁴ Wayne C. Booth, *The Rhetoric of Rhetoric: The Quest for Effective Communication* (Malden, MA: Blackwell, 2004) 3-8.

²⁵ Other than Booth, by, for example, Brian Vickers, *In Defence of Rhetoric* (Oxford: Clarendon, 1988); Patricia Bizzell and Bruce Herzberg, eds., *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2nd ed. (Boston: Bedford/St Martins, 2001); James A. Herrick, *The History and Theory of Rhetoric: An Introduction*, 3rd ed. (Boston: Pearson Education, 2005); Wendy Olmsted, *Rhetoric: An Historical Introduction* (Malden, MA: Blackwell, 2006).

²⁶ By, for example, Sonja K. Foss, *Rhetorical Criticism: Exploration & Practice*, 3rd ed. (Long Grove, IL: Waveland, 2004) 3-6; Roderick P. Hart and Suzanne Daughton, *Modern Rhetorical Criticism*, 3rd ed. (Boston: Pearson Education, 2005) 6-10; Herrick 5-23.

²⁷ Hart and Daughton 2.

Contemporary definitions of rhetoric reflect the expansion of rhetorical theory and criticism during the twentieth century from ‘largely … an exercise in intellectual history’²⁸ to a field characterised by adaptability and inclusiveness. From the 1960s, theorists grew dissatisfied with the limited relevance of classical rhetoric to the twentieth century, a century that saw television become a dominant mass medium and powerful social movements challenge conventional modes of communication.²⁹ Theorists such as Perelman, Olbrechts-Tyteca and Burke reconfigured rhetorical criticism across different disciplines and contributed to an expanding rhetorical canon. Lunsford links the so-called ‘new’ rhetoric from the 1960s with an emphasis in universities on composition and an increasing sensitivity to different types of writing.³⁰ Ward lists books published from the 1950s that illustrate the expanding scope of rhetoric.³¹ The phrase ‘new rhetoric’ became part of the theoretical vernacular and reflects a continuing testing of assumptions about what rhetoric is or, as Lucaites, Condit and Caudill prefer to ask, what a rhetoric can be.³²

The theoretical expansion of rhetoric created an ‘analytic vocabulary’,³³ that is wide and flexible; it also prompted an increasingly inclusive view of analytical artefacts. By the end of the twentieth century, Foss, Foss and Griffin wrote:

Although still viewed traditionally by some rhetorical theorists, rhetoric usually is seen now as incorporating virtually any humanly created symbols from which audiences derive meanings. Architecture, paintings, performances, films, advertisements, conversations, debates, speeches, books, and the like are considered legitimate artifacts for rhetorical study.³⁴

²⁸ John Louis Lucaites and Celeste Michelle Condit, Introduction, *Contemporary Rhetorical Theory: A Reader*, ed. Lucaites, Condit and Sally Caudill (New York: Guilford, 1999) 8.

²⁹ Lucaites and Condit 8.

³⁰ Andrea A. Lunsford, ‘Key Questions for a New Rhetoric,’ *What Is the New Rhetoric?*, ed. Susan E. Thomas (Newcastle, UK: Cambridge Scholars, 2007) 5-7, 14n1.

³¹ John O. Ward, Preface, Thomas xii, xivn14.

³² John Louis Lucaites, Celeste Michelle Condit and Sally Caudill, ‘What Can a Rhetoric Be?’ Lucaites, Condit and Caudill 19.

³³ James Jasinski, *Sourcebook on Rhetoric: Key Concepts in Contemporary Rhetorical Studies* (Thousand Oaks: Sage, 2001) 192.

³⁴ Karen A. Foss, Sonja K. Foss and Cindy L. Griffin, *Feminist Rhetorical Theories* (Thousand Oaks: Sage, 1999) 6.

Collections edited by Gray-Rosendale and Gruber, and Bizzell discuss rhetorical artefacts as diverse as letters, music, film and Internet communities; Glenn writes about the rhetoric of silence; and Kennedy extends his comparative studies of rhetoric to animal communities.³⁵ Gray-Rosendale and Gruber comment that ‘the modern rhetorical canon is constantly expanding and unfolding ...’ in their aptly named *Alternative Rhetorics: Challenges to the Rhetorical Tradition* and advocate pushing the boundaries of rhetoric to include previously neglected groups and embrace fresh critical approaches.³⁶ Because Australian quilters’ magazines are produced largely by women for relatively small readerships around the practice of a traditionally domestic craft, they fall within the category of texts ‘which canvas rhetorics that have often been marginalized, ghettoized, neglected, or overlooked,’³⁷ and that contemporary critics, including feminist critics as noted in the literature review, champion as analytical material.

Framing this thesis within the field of rhetorical criticism is unusual in Australian scholarship.³⁸ Rhetorical criticism has enjoyed a more explicit and overt commitment from academics outside of Australia, particularly those in North America, which can be attributed to the integration of classical rhetoric in university curricula there and subsequent theoretical developments. There is, nevertheless, a growing body of research on political rhetoric in Australia,³⁹ some of which is couched intentionally in terms of rhetorical practice.⁴⁰ An international conference on rhetoric in higher education teaching

³⁵ Laura Gray-Rosendale and Sibylle Gruber, Introduction, *Alternative Rhetorics: Challenges to the Rhetorical Tradition*, ed. Gray-Rosendale and Gruber (Albany: State U of New York P, 2001); Patricia Bizzell, ed., *Rhetorical Agendas: Political, Ethical, Spiritual* (Mahwah, NJ: Lawrence Erlbaum, 2006); Cheryl Glenn, *Unspoken: A Rhetoric of Silence* (Carbondale: Southern Illinois UP, 2004); George A. Kennedy, *Comparative Rhetoric: An Historical and Cross-Cultural Introduction* (New York: Oxford UP, 1998).

³⁶ Gray-Rosendale and Gruber 1.

³⁷ Gray-Rosendale and Gruber 4.

³⁸ This is to some extent a question of disciplinary evolution and orientation; strands of contemporary rhetorical criticism identified by Foss, and Hart and Daughton as feminist and ideological criticism, and Hart and Daughton as cultural criticism, share similarities with what in Australia would fall within what is called cultural studies or gender studies.

³⁹ As outlined by Stephanie Younane, “‘Men and Women of Australia’: Political Rhetoric in Australian Political Science and Communication,’ Australasian Political Studies Association Conference, Monash University, 24 Sept. 2007.

⁴⁰ For example, Paul E. Corcoran, *Political Language and Rhetoric* (St Lucia, Qld.: U of Queensland P, 1979); Paul E. Corcoran, ‘The Rhetoric of Triumph and Defeat: Australian Federal Elections, 1940-1993,’

and research hosted by the University of Sydney in 2005 canvassed such issues as the continuing relevance of rhetoric within the academy and the potential for classical rhetoric to inform understanding of electronic modes of communication, and it resulted in Thomas' *What is the New Rhetoric?* (2007), which includes Australian contributors.

Rhetoric and identity

Behind the research question for this thesis is the question of identity and, by implication, community formation, which reflects a theoretical preoccupation in rhetorical criticism from the mid twentieth century. One theorist who strove to move rhetorical criticism beyond its classical foundations was Kenneth Burke, whose voluminous work is regarded as highly influential if at times frustratingly complex.⁴¹ An important principle underpinning much of Burke's work is that of *identification*, which he expounds in *A Rhetoric of Motives* (1950) as the function and objective of rhetorical discourse: 'You persuade a man [sic] only insofar as you can talk his [sic] language by speech, gesture, tonality, order, image, attitude, idea, *identifying* your ways with his [sic]' (emphasis in original).⁴² For Burke, identification is necessary because of *division* between people, and the rhetorician's objective is unification through language. Shortly after publishing *A Rhetoric of Motives*, he went so far as to argue that 'old' rhetoric was persuasion, whereas 'new' rhetoric was identification,⁴³ although Burke's theory can be seen to owe much to rhetoricians from classical times and, therefore, constitute a new perspective on rhetoric rather than a new rhetoric.⁴⁴

This thesis is not couched in Burkean theory, and this chapter neither attempts to summarise the tenets of *A Rhetoric of Motives* nor evaluate Burke's theoretical legacy;⁴⁵

Australian Journal of Communication 25.1 (1998): 69-86; Tom Clark, 'Towards a Poetics of Contemporary Public Rhetoric,' *International Journal of the Humanities* 4.2 (2006): 15-22.

⁴¹ Bizzell and Herzberg 1295-97.

⁴² Kenneth Burke, *A Rhetoric of Motives* (1950; Berkeley, CA: U of California P, 1969) 55.

⁴³ Kenneth Burke, 'Rhetoric – Old and New,' *The Journal of General Education* 5 (1951): 203.

⁴⁴ Dennis G. Day, 'Persuasion and the Concept of Identification,' *Quarterly Journal of Speech* 46 (1960): 270-73.

⁴⁵ Day provides an accessible summary of Burkean identification. The essays in Herbert W. Simons and Trevor Melia, eds., *The Legacy of Kenneth Burke* (Madison: U of Wisconsin P, 1989) evaluate Burke's

rather, it notes that Burke was part of and influenced a movement concerned with how rhetorical practice constitutes or reconstitutes identity and that represents a theoretical shift from persuasion to identification and, as an extension of identification, community. Some examples illustrate this movement. In 1983, by which time Burke's standing as a theorist and his rhetoric of identification had been established, Cheney called for scholarship to recognise the pervasiveness of identification as a rhetorical strategy and extend the principle of identification to wider domains of discourse (Cheney himself chose organisational communication).⁴⁶ A decade later, Miller called for the 'new rhetoric' to address community 'in a more concerted and informed way ...'⁴⁷ Miller situates theoretical concerns with community, including Burke's notions of identification and division, within the broader, twentieth-century movement of social constructionism. Hogan, in *Rhetoric and Community: Studies in Unity and Fragmentation*, echoes both Burke's ideas of identification and division and Cheney's call for studies of collective identity when he states that 'we have only begun to map the discursive routes that lead communities either to constructive unity or to fragmentation ...'⁴⁸ Hogan unifies the case studies in his book by an interest in community and language, and four key questions: 'How do communities define themselves rhetorically? How do they construct and reflect their distinctive worldviews? How do they position themselves in relation to other communities and society at large? And how does language function to promote unity or fragmentation?'⁴⁹ He goes on to say that the answers to these questions, and the objects of study to which they relate, are varied, but that as a body of scholarship they enable us to 'see how communities may be understood in terms of shared beliefs, values, or visions, distinctive patterns of metaphor, common experiences or collective memories, technical vocabularies, and a host of other communal bonds manifested in their discourse ... how

influence up to the 1990s and include one, by Christine Oravec ('Kenneth Burke's Concept of Association and the Complexity of Identity' 174-95), that situates Burke's theory of identification within a wider theoretical field. Jasinski 305-08 gives an overview of scholarship on identification beginning with Burke.

⁴⁶ George Cheney, 'The Rhetoric of Identification and the Study of Organizational Communication,' *Quarterly Journal of Speech* 69 (1983): 143-58.

⁴⁷ Carolyn R. Miller, 'Rhetoric and Community: The Problem of the One and the Many,' *Defining the New Rhetorics*, ed. Theresa Enos and Stuart C. Brown (Newbury Park, CA: Sage, 1993) 79.

⁴⁸ Hogan xv.

⁴⁹ Hogan xvi.

language not only reflects but also shapes the character of particular communities.⁵⁰ An analysis of how quilters' magazines shape identity and form communities of readers adds to this field of scholarship.

Critical methods

Rhetorical analysis of *DUQ*, *AP&Q* and *QC* considers two broad components of the magazines that comment, overtly or otherwise, on the creative identity of the quilter: those components that rely largely on visual impact but may include words (such as covers), and those that are primarily discursive (such as editorials, letters and feature articles). The analysis addresses advertisements to an extent, but selectively and on the basis of their prominence and complementation of the fundamental theme of creativity that unites the magazines; an exhaustive study of advertisements is, however, beyond the scope of this thesis.⁵¹ Discussed to an extent is written content that is instructional (for example, step-by-step explanations of how to construct a quilt), is in list form (for example, product and service lists or events diaries) or is otherwise essentially informative in a summary and non-discursive way (for example, announcements of competition winners) but insofar as it performs phatic and ancillary functions additional to those that are essentially informational.

Chapters 4 to 8 explore the rhetorical dimensions of the magazines' response to readers as quilters and draw on three branches of rhetorical criticism: generic, traditional and narrative. Generic criticism is used initially to discern the shared characteristics of *DUQ*, *AP&Q* and *QC* but also informs the thesis more generally. Traditional criticism is applied primarily to visual, non-narrative based content and narrative criticism to extended, written content; however, critical methods are mixed where appropriate in the context of the research question. The thesis, therefore, intentionally blends traditional and

⁵⁰ Hogan xvi.

⁵¹ A distinction is made here between editorial content produced by the magazines' employees and readers, which is the primary concern of the thesis, and advertising content produced by agencies external to the magazines and included on the basis of payment to the magazines.

more recent critical approaches in a flexible way. Each method is explained more fully below.

Generic criticism

As a branch of contemporary rhetorical criticism, generic criticism⁵² lends itself to studies of magazines when ‘genre’ is taken to mean ‘a class of messages having important structural and content similarities and which, as a class, creates special expectations in an audience.’⁵³ Devitt shows the potential of generic criticism to extend beyond the classification of texts with which it is associated in its simplest form and which traditionally relies on discerning common formal characteristics. While acknowledging that such systems of classification can usefully add to knowledge, Devitt draws attention to a major theoretical development in generic criticism that has seen a move away from taxonomy towards consideration of texts as embodiments of rhetorical action, or responses to certain social situations.⁵⁴ Applied to magazines as persuasive texts, generic criticism may discern formal characteristics, but it may yield more by doing so within a broader consideration of how magazines constitute communities and encourage certain behaviours, attitudes and actions within them. This view directs the use of generic criticism within the thesis.

Because of this, further comments on this critical method are relevant. Generic criticism arose from an interest in categories and generalisations that harks back to classical times,⁵⁵ but guides to rhetorical criticism now explain generic criticism by beginning with the assumption that similar situations prompt distinctive types of rhetoric that respond to what audiences need and expect,⁵⁶ as is reflected in the definition of ‘genre’ cited previously. This premise originates from the mid 1960s with the work of Black and influenced the development of theory by proponents who include Bitzer,

⁵² ‘Generic criticism’ as defined by Foss 193-96.

⁵³ Hart and Daughton 116.

⁵⁴ Amy J. Devitt, *Writing Genres* (Carbondale: Southern Illinois UP, 2004) 6-19.

⁵⁵ W. R. Fisher, ‘Genre: Concepts and Applications in Rhetorical Criticism,’ *Western Journal of Speech Communication* 44 (1980): 291; Jasinski 270-73; Devitt 6.

⁵⁶ See, for example, Foss 193; Hart and Daughton 116.

Campbell and Jamieson, Miller and Devitt.⁵⁷ Particularly influential in North America is the work of Miller,⁵⁸ who argues in ‘Genre as Social Action’ that genres are ‘typified rhetorical actions based in recurrent situations.’⁵⁹ Overall, ‘genre’ since the mid-1980s has been reconceptualised so that criticism does more than describe and classify types of texts; rather, it considers the social actions or even identities that are shaped by those texts. Genres become ‘ultimately … the rhetorical environments within which we recognize, enact, and consequently reproduce various situations, practices, relations, and identities.’⁶⁰ Devitt sees genre ‘not as a response to recurring situation but as a nexus between an individual’s actions and a socially defined context.’⁶¹ Dominant in this theoretical evolution is the symbiosis between rhetorical practice and social behaviours.

This shift in generic criticism did not lead to abandonment of classification altogether but rather caused scholars to warn against classification to no evaluative end⁶² and suggest that its worth resides ‘only [in] the critical illumination it produces’⁶³ and relies on the development of classificatory systems suited to purpose.⁶⁴ Chapter 5 of this thesis (‘Content Categories: A Template for Quilting Life’) classifies *DUQ*, *AP&Q* and *QC* content to confirm the assumption of generic ‘belonging’ behind the choice of these magazines as rhetorical artefacts, and it takes the first step toward identifying how the magazines shape the Australian quilter. It draws on content analysis to discern what Ferguson terms ‘broad content trends.’⁶⁵ The content analysis is largely based on classifications made by the magazines themselves in tables of contents, which in itself is a marker of how the magazines define what it is to be a quilter and is consistent with Devitt’s view that any classification should be founded upon rhetorical use rather than

⁵⁷ Lloyd F. Bitzer, ‘The Rhetorical Situation,’ *Philosophy and Rhetoric* 1 (1968): 1-14; Karlyn Kohrs Campbell and Kathleen Hall Jamieson, eds., *Form and Genre: Shaping Rhetorical Action* (Falls Church, VA: The Speech Communication Assn., 1979); Carolyn R. Miller, ‘Genre as Social Action,’ 1984, *Landmark Essays on Contemporary Rhetoric*, ed. Thomas B. Farrell (Mahwah, NJ: Hermagoras, 1998) 123-41; Devitt.

⁵⁸ Devitt 13.

⁵⁹ Miller 131.

⁶⁰ Anis Bawarshi, ‘The Genre Function,’ *College English* 62.3 (2000): 336.

⁶¹ Devitt 31.

⁶² Fisher 294.

⁶³ Karlyn Kohrs Campbell and Kathleen Hall Jamieson, ‘Form and Genre in Rhetorical Criticism: An Introduction,’ Campbell and Jamieson 18.

⁶⁴ Devitt 8-9.

⁶⁵ Ferguson 214.

critical perspective.⁶⁶ In addition, Chapter 3 ('Writing about Quilts') considers the physical characteristics of the magazines that contribute to their generic distinctiveness. By giving an overview of the magazines' physical characteristics and content, the chapter applies the 'whole magazine' approach noted previously.

Chapter 5 is an inductive exercise in generic description⁶⁷ that assumes no pre-existing model for Australian quilters' magazines. This is arguably a contestable starting point given that *DUQ* and later titles developed in the wake of their American counterparts and clearly draw on widely accepted conventions in the publishing industry, such as the production of content explicitly placed in such categories as 'features' or 'profiles.' To assume a pre-existing generic model for the magazines in this sense is, however, to revert to the equation of genre with form that ignores the question of situation distinctive in generic criticism from the 1960s: '[a] genre is a complex, an amalgam, a constellation of substantive, situational, and stylistic elements.'⁶⁸ It is the *situational* aspect of Australian quilters' magazines, as texts that respond primarily to a national readership, that distinguishes them from others.

The growth of quilting and its infrastructure in Australia since the 1970s, an overview of which is given in the Introduction and the next chapter, was a social phenomenon that created a dispersed national audience for specialised publications that address themselves to those who choose or wish to identify themselves as quilters. Books and other sources of information, such as local quilting groups, could meet to an extent a number of recurring needs within the quilting community, including the provision of news and information, the induction of new quilters to the craft and the giving of ongoing support, but the newsstand magazine was uniquely placed to respond to these needs nationally because of its periodicity, affordability and accessibility. This, then, is the broad situational context that produced *DUQ*, *AP&Q* and *QC*, and each magazine represent attempts by different publishers to cater at different times to those needs of the

⁶⁶ Devitt 8-9.

⁶⁷ As described by Foss 197.

⁶⁸ Campbell and Jamieson 18.

quilting community that go beyond the provision of technical information. The magazines both respond to and shape, rhetorically, the social phenomenon of quilting.

Beginning with Black in 1965, some definitions of rhetoric as a response to a recurring situation include qualifications that separate situations temporally or spatially: Black talks of ‘the recurrence of a given situational type *through history*,’⁶⁹ and Foss states that ‘[t]he purpose of generic criticism is to understand rhetorical practices *in different time periods and in different places ...*’ (emphases added).⁷⁰ Choosing texts that differ in these ways ensures that a genre is discovered, as opposed to a cluster of similarities between texts within a certain time period.⁷¹ It reflects a theoretical problem around what Fisher calls ‘levels of generality’ in generic criticism, that is, the possibility of the critic defining and moving between generic categories of varying degrees of inclusiveness,⁷² which prompts the question of the ‘levels of abstraction’ at which a genre occurs.⁷³ For this thesis, the question that can be asked is whether genre occurs at the level of magazine, special-interest magazine, quilters’ magazine or, as I maintain, Australian quilters’ magazine. Some of the concerns expressed by Campbell and Jamieson about the practice of generic criticism stem from what they see as overly narrow choices of artefacts that do not prove the existence of a genre.

In light of this, whether *DUQ*, *AP&Q* and *QC* – three magazines produced primarily for the same national audience over a period of some twenty years – constitute ‘difference’ in relation to time and place is open to interpretation. Theoretical advances since Campbell and Jamieson suggest, however, that such interpretation is unnecessary. Miller argues that the definition of genre according to recurrent situation can produce valid interpretations of ‘genre’ at different levels of inclusiveness that may differ between cultures.⁷⁴ Devitt suggests that critical objectives determine whether ‘the classification scheme would cut smaller pieces of the world’ and that ‘the most significant genre labels

⁶⁹ Qtd. in Campbell and Jamieson 14.

⁷⁰ Foss 193.

⁷¹ Campbell and Jamieson 22-23.

⁷² Fisher 292-95.

⁷³ Herbert W. Simons qtd. in Miller, ‘Genre as Social Action’ 135.

⁷⁴ Miller, ‘Genre as Social Action’ 135-36.

for a rhetorical definition of genre – and the classifications of most concern to rhetorical genre scholars – are the labels given by the people who use the genres.⁷⁵ Australian quilters' magazines are named as such by their producers and articulate their 'Australianness' in other ways, as will be discussed in later chapters, and, from personal experience, quilters recognise the magazines as reliable sources of certain types of content not provided by other publications.

Miller also suggests that generic criticism can embrace diverse texts generated by everyday situations (for example, progress reports and lectures), or what she calls 'homely discourse,' as well as forms of formal public address. Devitt extends generic criticism to 'a theory that sees genres as types of rhetorical actions that people perform in their everyday interactions with their worlds.'⁷⁶ Both of these views reflect the general widening of rhetorical criticism to embrace artefacts previously neglected and that have private or local uses, and provide further support for an expansive view of what can constitute a genre.

The notion of 'difference' in relation to the time and place of rhetorical responses is relative and a potentially pedantic line of enquiry. Notions of 'recurrence' and 'similarity,' too, are relative and open to interpretation. Miller comments that 'recurrence' can never really happen because of inevitable dissimilarities between situations, no matter how similar situations may be superficially, and draws attention to 'situation' as social construct.⁷⁷ Devitt argues that any recognition of genre on the basis of recurrence must be based on the perception of those who use genres.⁷⁸ 'Recurrence' and 'situation,' moreover, may not necessarily represent sets of discrete circumstances but, rather, those that are fluid and ongoing. In the case of quilters, collective needs and expectations derive from a community that is in a state of flux as new members join and existing members alter their positions within the community (by, for example, moving from amateur to professional levels of practice). In this light, the broad situation to which

⁷⁵ Devitt 8.

⁷⁶ Miller, 'Genre as Social Action' 127-28; Devitt 2.

⁷⁷ Miller, 'Genre as Social Action' 129.

⁷⁸ Devitt 8.

quilters' magazines respond, which is summarised earlier in this chapter, is an ongoing one characterised by a dynamic interplay of needs and expectations of different types; it is the content categories adopted by the magazines, which are identified in Chapter 5, that articulate at the broadest level the commonalities, whether existing or intended, of members of the community.

Foss suggests that within the framework of generic criticism, units of analysis and other critical methods become tools with which to discern commonalities.⁷⁹ In this sense, much of this thesis can be seen as a process of generic criticism; even though Chapter 5 explicitly applies generic criticism to discern broad commonalities (content categories) of the magazines, other chapters take certain aspects of the magazines, including some of these content categories, as 'units of analysis' to which are applied 'other critical methods,' namely traditional and narrative criticism, to answer the research question and, as a consequence, identify commonalities between the magazines at a more refined level.

Traditional criticism

Traditional rhetorical criticism, also called neo-classical or neo-Aristotelian criticism,⁸⁰ draws on the writings and practices of rhetoricians from antiquity – namely Aristotle, Cicero and Quintilian – for its analytical foundation. It applies Cicero's five canons of classical rhetoric: invention, arrangement, style, memory and delivery. This method came under attack from the 1960s for various reasons, including that the classical works on which it was based were intended to teach public speaking, not guide criticism, and that they were not suited to contemporary contexts and cultures. Following the expansion of rhetorical criticism from the 1960s to embrace such specialisations as feminist and other ideological criticism, traditional criticism has been neglected in favour of other approaches.⁸¹

⁷⁹ Foss 198.

⁸⁰ Foss 25. The term 'traditional criticism' is used in this thesis.

⁸¹ Foss 25-28.

To ask a rhetorical question, then: why do I draw on traditional criticism in this thesis? The answer derives in part from the foundational and influential nature of classical rhetoric: major advances in rhetorical theory and criticism from the twentieth century grew from and paralleled classical rhetoric.⁸² For the critic, it makes sense to acquire a working familiarity with traditional criticism. Curiosity is also part of the answer. Despite the mushrooming of new approaches to rhetorical criticism from the 1960s, critics have shown the continuing relevance of the classical canons by relating them to contexts far removed from their original ones, particularly those relating to electronic modes of communication.⁸³ Against this background, the thesis seeks to discern whether and how the classical canons are represented in quilters' magazines. Lastly, common sense is also part of the answer. Some aspects of magazines are better suited to traditional than other methods of criticism (such as narrative criticism) because they are more visual and less verbal than other content and, in the case of magazine covers, for example, are performative in their attempt to stimulate the senses so that the viewer (reader) focuses on them exclusively. The classical canons of traditional criticism, especially delivery, fit well with these parts of magazines.

Three visual dimensions of the magazines are discussed in this thesis – covers, advertisements and photographs – but not with equal analytical weight. Covers receive most attention because of their power in attracting attention and appealing directly to the prospective buyer, and they are discussed in Chapter 4 ('Ethos, Pathos, Logos and Choosing the Right Magazine: Rhetorical Dimensions of the Cover'). Because of their prevalence and visual dominance, and their conscious shaping of quilters' creativity, sewing machine advertisements are discussed in Chapter 7 ('The Rhetoric of Creativity: Advertising and Editorial Content'). Photographs within editorial content are mentioned in other chapters insofar as they complement or extend the rhetorical dimensions of the written text, or insofar as they demonstrate generic consistency across the magazines.

⁸² Sonja K. Foss, Karen A. Foss and Robert Trapp, *Contemporary Perspectives on Rhetoric* (Long Grove, IL: Waveland, 2002) 4.

⁸³ See, for example, Gloria M. Boone, 'How the Rhetorical Tradition Informs Web Design, Information Architecture and Usability,' *International Journal of the Humanities* 2.3 (2004): 2223-28; George Pullman, 'Rhetorically Speaking, What's New?' Thomas 16-28.

However, as with advertisements, exhaustive rhetorical analyses of them fall outside of the scope of the thesis.

One of the five categories of traditional rhetorical analysis – style – encompasses word choice, punctuation and other devices that recur throughout the written components of the magazines. Stylistic features are considered as appropriate within each chapter. Of particular relevance in relation to style is the idea of a ‘lexicon,’ defined by Hart and Daughton as ‘words that are unique to a group or individual and that have special rhetorical power.’⁸⁴ The quilters’ lexicon employed in the magazines is both skills-based and highly suggestive to the initiated, demonstrating over time a consistent use of highly connotative words and phrases. It also is discussed at suitable points throughout chapters.

Narrative criticism

The 1980s saw a groundswell of theoretical interest in the relationship between narrative and rhetoric. That there was a relationship was not new: the role of narrative in public discourse that is persuasive in intent had been appreciated since antiquity, particularly in the work of first-century Roman Quintilian in his treatise *Institutio Oratoria*. Quintilian included narrative (*narratio*), or the presentation of a case in story form, as one of four parts of forensic oration. To convince its audience and reach its persuasive goal, he maintained, a story needed to be both consistent (within itself and the larger discourse of which it is a part) and brief (pruned of unnecessary information). In 1985, Lucaites and Condit drew on Quintilian’s work to highlight the rhetorical functions of narrative in relation to form and call for the development of narrative theory. This call was made in a special issue of the *Journal of Communication* entitled ‘Homo Narrans: Story-Telling in Mass Culture and Everyday Life,’ which includes five articles that explore the premise that human beings are at their core story-telling creatures (*homo narrans*).

Fisher’s contribution to the special issue of the *Journal of Communication*, ‘The Narrative Paradigm: In the Beginning,’ draws on an article published the year before,

⁸⁴ Hart and Daughton 152.

‘Narration as a Human Communication Paradigm: The Case of Public Moral Argument.’ Together, these articles represent a theoretical stand that has since been cited as influential.⁸⁵ Fisher’s narrative paradigm is a reconfiguration of, expansion of and alternative to what he calls ‘the rational world paradigm’ that he traces back to Aristotle. Behind the rational world paradigm is the principle of humans as rational beings: logical argument is the dominant mode of decision-making and problem-solving, and argument is formed around certain situations, knowledge and skills. In contrast, Fisher’s narrative paradigm is based on the principle of humans as story-tellers; ‘good reasons’ still lead to decision-making, but reasons take different forms depending on their situations, media and genre. Many forces shape these good reasons, including culture, history and character, and while rationality remains important, it is found not in the content or delivery of an argument, but rather in the believability of a story and its consistency with other stories familiar to an audience.

The narrative paradigm is developed most fully in Fisher’s *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action*, published in 1987. Here, Fisher elaborates two principles that are fundamental to the ‘narrative rationality’ upon which his paradigm is founded: *coherence* and *fidelity*. According to Fisher, narrative is ‘omnipresent’: it is a way of learning about and interpreting the world, and humans evaluate communication by their sense of narrative coherence and fidelity. This is essentially an innate and rational process:

We naturally and without formal instruction ask about any account of any sort whatever whether or not it ‘holds together’ and adds up to a reliable claim to reality. We ask whether or not an account is faithful to related accounts we already know and believe. On these terms we *identify* with an account (and its author) or we treat it as mistaken. We identify with stories or accounts when we find that they offer ‘good reasons’ for being accepted. Good reasons are elements in human discourse or performance that we take as warrants for belief or action.⁸⁶

⁸⁵ By, for example, Foss 333; Jasinski 389.

⁸⁶ Walter R. Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (Columbia, SC: U of South Carolina P, 1987) 193, 194.

For Fisher, ‘good reasons’ are consistent with knowledge, values and ethics; they are relevant to decisions being faced; and they have effects. When people are exposed to ‘an account that implies claims about knowledge, truth, or reality,’ they evaluate that account innately and logically according to their sense of narrative rationality.⁸⁷ Fisher concedes that other types of logic may come into play, such as logic stemming from an understanding of types of communication on which structures have been imposed, but argues that these, too, will ultimately occur within the narrative paradigm.

Fisher’s contribution is noted positively by some, but others mention it only briefly or not at all.⁸⁸ Fisher’s original expression of the narrative paradigm in 1984 was seen as a valuable yet flawed contribution to theory. It was criticised on several fronts, including the unrealistic breadth of its premise (that all human communication is narrative) and its own internal contradictions and lack of coherence.⁸⁹ However, I maintain that the notions of fidelity and coherence remain viable critical principles, particularly for such artefacts as special-interest magazines, which are relatively pragmatic in their attempts to attract and maintain highly defined communities of readers and must, to that end, tell stories that both engage readers and contribute to the building of an attractive, plausible and coherent world-view for them. That Fisher’s narrative paradigm remains useful in contemporary rhetorical criticism is shown by Dehaan. Dehaan, too, acknowledges that the narrative paradigm has ‘some inherent problems,’ but she applies it as a ‘theoretical screen’⁹⁰ to reveal how immigrant letters from the late nineteenth and early twentieth centuries, which contain narratives of family life, shape their writers’ and recipients’ sense of self around experiences in their new country.

Even a cursory reading of quilters’ magazines reveals that they brim with narratives. Some are brief and embedded in prose that is essentially informational, some

⁸⁷ Fisher, *Human Communication as Narration* 194.

⁸⁸ For example, cursory mention is made by Hart and Daughton, and none by Foss, Foss and Trapp, or by Herrick 2005.

⁸⁹ In, for example, Robert C. Rowland, ‘Narrative: Mode of Discourse or Paradigm?’ *Communication Monographs* 54 (1987): 264-75; Barbara Warnick, ‘The Narrative Paradigm: Another Story,’ *Quarterly Journal of Speech* 73 (1987): 172-82.

⁹⁰ Kathleen A. Dehaan, “‘Wooden Shoes and Mantle Clocks’: Letter Writing as a Rhetorical Forum for the Transforming Immigrant Identity,’ Gray-Rosendale and Gruber 57, 56.

are used to introduce or illustrate issues in opinion or reflective pieces, and some are extended stories that form the basis of feature articles. This thesis seeks to discover how these narratives contribute to the formation of ‘the quilter,’ especially in relation to their coherence and fidelity between magazines and over time. The results of this analysis are in chapters 6 (‘The Editor as Rhetor, The Reader as Friend’), 7 (‘The Rhetoric of Creativity: Advertising and Editorial Content’) and 8 (‘Moving On: The Rhetorical Formation of Quilting as Professional Practice’).

A word on gender

While this thesis draws primarily on traditional, generic and narrative criticism, it also concedes the relevance of feminist rhetorical criticism to the analysis of quilters’ magazines. Gender construction, the traditional concern of feminist criticism, is addressed at various points throughout the thesis even if, as noted in the literature review, it does not drive the research question to the extent that it would in research on general-interest women’s magazines. Early reading of *DUQ*, *AP&Q* and *QC* suggested that the magazines strive to relate to readers first and foremost as creative practitioners rather than as women, but that they are conscious of gender in two ways. First, the magazines intentionally embrace male participants in the quilting world through occasional feature articles on contributions men have made to quilting, achievements of successful male quilters, and partnerships between male and female quilters. Second, men are sometimes portrayed by the magazines as objects of ridicule or deficiency, but only if they suffer the shameful and ridiculous status of being a non-quilter who neither appreciates nor understands the craft. It is creative practice that determines either acceptance into or exclusion from the community of quilters, yet it appears that whether men are part of the community or not, they are deliberately depicted by the magazines as men and, therefore, ‘the other.’ The analysis in later chapters in part tests and investigates this assumption.

Postscript: Directions for further research

Magazines offer many research opportunities in many disciplines, including Creative and Professional Writing,⁹¹ and several possibilities present themselves from the research base that this thesis provides. One that is immediately apparent is a more embracing study of the advertising content of quilters' magazines than could be accommodated here. Chapter 7, which explores the ways in which *DUQ*, *AP&Q* and *QC* portray and exploit 'creativity,' discusses sewing machine advertisements because of their pervasiveness and visual prominence; building upon the findings of that chapter, I intend to extend my analysis to other types. Critical foci may include, for instance, representations of skill and execution in advertisements for quiltmaking tools, and the rendering of aesthetic sensibility in those for fabric.

Another intended line of enquiry pertains to quilters as writers. *DUQ* and its counterparts have largely been produced by women in a specialised area of cultural production. From the start, feature articles were often written by prominent quilters, some of whom came to be regular writers or, in some cases, editors. Margaret Rolfe is a good example: she has not only written for quilters' magazines over many years, but she is also a practising quilter of renown and has shaped Australian quilt appreciation by collecting historic quilts and authoring several books. I envisage future research on the contribution of women such as Rolfe to the craft sector of the creative industries, particularly in relation to the ways in which these women have written about domestic craft.

Finally, ethnographic research will approach the magazines from the perspectives of users. Former personal involvement in quilting groups suggests that titles such as *DUQ*, *AP&Q* and *QC* affect the degree and quality of a quilter's involvement in her craft: they offer empathy, stimulation, encouragement and help when needed, particularly for those who are isolated geographically or socially. In one conversation, a quilter, teacher and shop owner said that quilters' magazines aided her transition from amateur to professional status. As yet, this is personal and anecdotal evidence of the positive effect

⁹¹ Williamson, 'The Case of the Writer, the Academic and the Magazine' 2008.

of quilters' magazines on creative development and confidence. Future ethnographic research could confirm the roles and functions of the magazines in relation to their readers.

CHAPTER 3

WRITING ABOUT QUILTS: AUSTRALIAN QUILTERS' MAGAZINES IN CONTEXT

Introduction

Writing has been part of Western domestic craft since at least early modern times. On samplers that date from sixteenth-century Britain held by the Victoria and Albert Museum, embroidered words combine with dates and images to form autobiographical or biographical records. Later samplers record names, dates and ages of the embroiderers or their family members, and display homilies or extracts from the Bible that guided their lives. One, reproduced in Browne and Wearden,¹ is a personal, reflective and extended prose confession of the embroiderer's sins, unadorned by images. Embroidery, as Maureen Daly Goggin observes, is 'a polysemous system of writing' employed rhetorically by women.² The active exploitation of writing and sewing for rhetorical ends is seen in suffragettes' making of banners and other sewn works to promote their struggle for equality.³ Written text continues to be used in craftwork to make public statements (the Aids Memorial Quilt is an apt example),⁴ as does written text in craftwork made for more private audiences, such as quilts that record family histories.

The publication of writing *about* craft in a medium physically and temporally separate from the object itself is a specialised form of print culture. In 1524, the first

¹ Clare Browne and Jennifer Wearden, *Samplers from the Victoria and Albert Museum* (1999; London: V&A, 2003) 108.

² Maureen Daly Goggin, 'An *Essamplaire Essai* on the Rhetoricity of Needlework Sampler-Making: A Contribution to Theorizing and Historicizing Rhetorical Praxis,' *Rhetoric Review* 21.4 (2002): 314. Goggin traces the history of sampler making as discursive practice.

³ Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine* (London: Women's P, 1984) 197-201.

⁴ Details of the quilt are given at: The Names Project Foundation, *The Aids Memorial Quilt*, 3 Aug. 2009 <<http://www.aidsquilt.org/>>.

embroidery pattern book was printed in Germany,⁵ which can be seen as the beginning of that print culture. Quilters' magazines such as *DUQ*, *AP&Q* and *QC* are in this vein because they supply patterns and instructions, but have additional purposes. Prominent among them is the promotion of resources and services for quilters, which reflects the fiscal basis of magazine production. Distinctive too, however, is that the magazines reflect upon the significance of quilts and what it means to make them, and in doing so become repositories for life stories. Writing about craft is central to the magazines; so, too, is writing about lives.

This chapter traces the development of a print culture around Australian domestic craft and locates quilters' magazines within it, with specific reference to *DUQ*, *AP&Q* and *QC*. In these ways, the chapter responds to Griffen-Foley's call, noted in the previous two chapters, for 'historians of Australian print culture [to] extend their gaze beyond women's magazines.'⁶ The chapter acknowledges at various points the link between magazines and the growth of quiltmaking in Australia from the 1970s but makes no attempt to comprehensively document that growth, which has been done elsewhere;⁷ rather, it considers quilters' magazines as publications that feature quilts and quilters, and narratives of them, and as special-interest magazines.

Craft and stories

Narrative dimensions of quilters' magazines reflect a long-recognised symbiosis between craft and stories. The physicality and sociability of artisanal crafts, according to Walter Benjamin in 1936, were conducive to storytelling. Benjamin associated the decline of artisanal craft with the end of storytelling ('It is lost because there is no more weaving and spinning to go on while they are being listened to').⁸ He saw a parallel between the

⁵ Clare Browne, 'Samplers in the Museum's Collection,' Browne and Wearden 7.

⁶ Bridget Griffen-Foley, 'Australian Press, Radio and Television Historiography: An Update,' *Media International Australia* 124 (2007): 35.

⁷ See Emma Grahame, '"Making Something for Myself": Women, Quilts, Culture and Feminism,' PhD thesis, U of Technology Sydney, 1998, 10-40.

⁸ Walter Benjamin, 'The Storyteller: Reflections on the Works of Nikolai Leskov,' *The Narrative Reader*, ed. Martin McQuillan (London: Routledge, 2000) 49.

artisan and the storyteller, each of whom ‘fashion[s] the raw material of experience, his own and that of others, in a solid, useful, and unique way.’⁹ Benjamin’s prediction was right in that oral and informal communication of culturally significant stories now neither occurs nor is expected in processes of manufacture dominated by mass production and kept distant from consumers of goods. Yet in craft circles, stories continue to be told, even if their circumstances and functions differ from those upon which Benjamin formed his view.

Craft theorist Sue Rowley transfers Benjamin’s principle of the interrelationship between storytelling and craft to a contemporary context. Rowley draws attention to selective sharing of experience by crafts practitioners, as occurs in the ‘artist’s talk,’ which contributes to identity formation and is especially important in fields not well represented in conventional histories of creative practice ‘shaped around master narratives that displace crafts traditions.’¹⁰ Stories can be used to both construct neglected histories and articulate issues of concern to tellers and listeners. As confirmation of the enduring bond between storytelling and craft, Rowley notes that craft processes and objects are integrated into written narratives in such ways that craft is invested with cultural meaning;¹¹ moreover, encounters with handmade objects involve narrative association and interpretation:

Our familiarity with stories about objects seems to predispose us towards narrative responses to craft objects. It is not so much a question of inferring stories from objects, but rather that we have come to think that our experience of objects might be enriched by stories in which they play a part. Even when we don’t actually know the stories, we frequently think of objects as repositories of narration. And we are likely to account for our ‘things’ by telling stories about them. Stories form contexts within which craft objects resonate with meaning.¹²

⁹ Benjamin 52.

¹⁰ Sue Rowley, “‘There Once Lived ...’: Craft and Narrative Traditions,’ *Craft and Contemporary Theory*, ed. Sue Rowley (St Leonards, NSW: Allen & Unwin, 1997) 78.

¹¹ Rowley, 79, cites Dorothy Jones, ‘The Floating Web,’ *Craft and Contemporary Theory*, ed. Rowley 98-111. Jones comments on the meaningfulness of textile craft – as process and product – in literary works ranging from Homer’s *Iliad* and *Odyssey*, in which women who object to their circumstances are ordered back to their looms, to Jessica Anderson’s *Tirra Lirra by the River* (1978), in which narrator Nora Porteus re-evaluates embroidered objects sewn during her childhood.

¹² Rowley 80-81.

These circumstances identified by Rowley in her discussion of the continuing and important bond between narrative and craft are pertinent to forms of writing about domestic craft generally and quiltmaking specifically.

Quilting life teems with stories delivered in many ways and can be seen to reconstitute the tradition of storytelling espoused by Benjamin. Quilts themselves may be deliberately narrative (for example, pictorial family-history quilts) or tell tales of their design and execution to those viewers sufficiently skilled to read them. Quilts can be interpreted, moreover, as cultural narratives. Design motifs in American pioneer quilts, for instance, were derived from the sewer's environment – they represent animals, houses, household items, historical events and passages from books read at the time¹³ – and in this sense are autobiographical artefacts arising from specific places and times. Cultural patterns emerge from the use and adaptation of these motifs beyond their original context. Quilters themselves share stories. Some are delivered orally in meetings of groups during which members sew, at events at which quilters display and discuss their work, and in educational contexts such as classes and workshops. Traditional, face-to-face storytelling has been supplemented through technology either old (newsletters, magazines and books) or new (the Internet), both of which are exploited by quilters and craft practitioners more generally.¹⁴ Common are ‘quilt stories’ that ostensibly ‘are about events that occurred as the quilt was in process or about the trials and errors of actually assembling it’,¹⁵ but through their narration concern much more, as will be discussed later in the thesis. Stories range from brief, humorous anecdotes to ongoing communication about matters of gravity. The social nature of quiltmaking, which has been well observed in scholarship,¹⁶ encourages storytelling. *DUQ*, *AP&Q* and *QC* simultaneously reflect and

¹³ Sheila Betterton, *Quilts and Coverlets from the American Museum in Britain*, 2nd ed. (n.p.: The American Museum in Britain, 1997) 8.

¹⁴ See Kim M. King, ‘Quiltmakers’ Online Communities,’ *Uncoverings* 23 (2002): 81-100 and the case study of craft blog Loobylu in Donna Lee Brien, Leonie Rutherford and Rosemary Williamson, ‘Hearth and Hotmail: The Domestic Sphere as Commodity and Community in Cyberspace,’ *M/C Journal* 10.4 (2007). 23 Aug. 2007. <<http://journal.media-culture.org.au/0708/10-brien.php>>

¹⁵ Karen A. Foss and Sonja K. Foss, *Women Speak: The Eloquence of Women’s Lives* (Prospect Heights, IL: Waveland, 1991) 274.

¹⁶ See Grahame, “‘Making Something for Myself’” 41-76.

perpetuate the centrality of stories in quilting life, and provide patterns and instruction for making quilts.

Writing about quilts in Australia

The ‘less important’ craft

The earliest preserved example of writing about quiltmaking in Australia is on a quilt itself, the so-called ‘Rajah Quilt.’ It was made by convict women en route to the colony who, like others transported from 1788, brought with them knowledge of British quilting techniques and were given sewing materials for the sea voyage. On the quilt is embroidered:

TO THE LADES
of the Convict ship Committee
this quilt worked by the Convicts
of the Ship Rajah during their voyage
to Van Diemans Land is presented as a
testimony of the gratitude with which
they remember their exertions for their welfare while in England and during
their passage and also as a proof that
they have not neglected the Ladies
kind admonitions of being industrious.
June 1841

Overviews and histories of quilting or craft in Australia typically mention the Rajah Quilt and its makers’ sewing skills and literacy.¹⁷ At a superficial level, the embroidery records the provenance and significance of the quilt, and its joint construction, but it invites other interpretation. Quilt historian Margaret Rolfe points out that a former prison worker was granted free passage on the Rajah in exchange for supervising and ‘improving’ the female convicts; she reads the text as ‘obsequious’ and speculates that it arose from the

¹⁷ See, for example, Margaret Rolfe, *Australian Quilt Heritage* (Rushcutters Bay, NSW: J. B. Fairfax, 1998) 21-22; Joan Kerr, *Heritage: The National Women’s Art Book* (Roseville East, NSW: Art & Australia, 1995) 91.

supervisor's direction and desire to prove her industry and worth to her superiors.¹⁸ The Rajah Quilt, in this sense, represents sewn writing that functions polysemically. It is an example of women publicly writing about a quilt, and to an extent about themselves, that anticipates later writing about the craft: whether integrated into the object itself or separate from it, writing about quilts is form of rhetorical action that responds to a certain social situation.

From colonial times, women could learn or improve domestic craft skills through instruction from others or printed material. Initially, magazines and books were imported from Britain. Rolfe discerns the influence of British publications on Australian patchwork and quilting, but she also notes that quilting in the colony was modest in scope and complexity compared with quilting in the US and UK and that when women's magazines were produced locally from the late nineteenth century, they seldom addressed quilting and preferred other crafts; *New Idea*'s 'Work for Dainty Fingers' column on needlework, which ran from 1902 to 1932, neglected patchwork, for instance. In 1932, *The Adelaide Chronicle* ran a quiltmaking competition culminating in an exhibition at the Adelaide Show, but this was an exceptional occurrence. Patchwork and quilting, on the whole, received less attention than other types of sewing; patchwork is even described in a 1930s book on embroidery as 'less-important.'¹⁹

The postwar years saw general-interest women's titles *Australian Women's Weekly* and *Woman's Day* extend regular content by publishing specialised books, most notably on cooking.²⁰ They also began to publish craft titles. In 1973, *Woman's Day* issued a thirteen-part series of instructional booklets, the introduction to which provides a view of what were considered craft essentials for 'home and family':

¹⁸ Margaret Rolfe, 'The Convict Ship,' *DUQ* June 1990: 24-25.

¹⁹ Margaret Rolfe, *Patchwork Quilts in Australia* (Richmond, Vic.: Greenhouse, 1987) 7-13. Rolfe 107-13 documents the Adelaide competition and show.

²⁰ See David Dunstan and Annette Chaitman, 'Food and Drink: The Appearance of a Publishing Subculture,' *Making Books: Contemporary Australian Publishing*, ed. David Carter and Anne Galligan (St Lucia, Qld.: UQP, 2007) 334-35.

Of course if you already know how to knit, sew, embroider, crochet, tat, do tapestry, patchwork and appliquéd[,] make hats, toys and lampshades, stick collages, frame your own pictures, do leatherwork, Origami and basketwork, you can still make our special designs without following the lesson first.²¹

The *Woman's Day* series indicates some interest in patchwork and quilting by the imprecise ‘patchwork and appliquéd,’ but quiltmaking remained less prominent than other crafts in Australia.

Signs of change appeared during the 1970s, although aspiring quilters faced a dearth of written and other resources. Some Australian women spent time in America and saw first-hand a quiltmaking revival boosted by the 1976 Bicentenary of Independence celebrations, and they were keen to share newly acquired knowledge and skills upon their return.²² However, they had limited access to books, other quilters and equipment, and The Country Women's Association, a traditional source of support and advice on crafts associated with the home, was not widely active in quilting.²³ Established American newsstand magazines such as *Quilt World* and *Quilter's Newsletter Magazine*, which contained instructional articles as well as ones on history, products and individual quilters, had no local equivalent. Australian quilters relied on imported magazines: Karen Fail states that she bought *McCall's Needlework and Crafts*, which included quilting patterns, Jan Baker recalls that ‘[t]he only bright spot in a quilter's day was finding *Quilter's Newsletter Magazine* in the mail,’ and Deborah Brearley says that she ‘discovered’ an American quilting magazine at a newsagency, and it ‘opened [her] eyes ... [she] was well and truly bitten by the patchwork bug and never to recover it seems,’²⁴ here using turns of phrase that were to permeate Australian quilters’ discourse in later

²¹ The Editors, *Woman's Day Handicrafts*, part 1 (London: Octopus, 1973) n. pag.

²² Histories of Australian quilting commonly attribute the beginning of quilting as a popular pastime to these women. See, for example, Emma Grahame, ‘Quiltmaking in Australia and the 1988 Bicentennial Celebrations,’ *Uncoverings* 14 (1993): 173; Karen Fail, *Celebrating the Traditions: Quiltmakers of Australia* (Rushcutters Bay, NSW: J. B. Fairfax, 1995) 7; Rolfe, *Australian Quilt Heritage* 86.

²³ Margaret Rolfe, interview with Carole Carpenter, 1 Sept. 2000, National Library of Austral.

²⁴ Fail 7; Jan Baker, ‘A History of Quilting through Time Part 11 – 1975-2000,’ *AP&Q* Apr. 2005: 68; Deborah Brearley, *Patches of Australia: A Selection of Patchwork, Appliquéd and Quilting Patterns* (1985; London: Edward Arnold, 1986) n. pag.

decades. During the 1970s, then, quilting in Australia relied largely on the importation of practitioners, printed material and equipment,²⁵ as it did in the colony.

Heightened interest in quilting occurred amid a re-appraisal of women's contribution to cultural production prompted by the women's movement. From the establishment of the Women's Art Register in 1975 developed unprecedented resources on female artists in Australia.²⁶ Women in traditional homemaking roles after World War II had used the home – its spatial arrangement and decoration – as a site for creative expression, but the value of their work was poorly recognised.²⁷ Decorative sewing crafts associated with the home were, however, afforded new public respect in 1979 with 'The D'oyley Show: An Exhibition of Women's Domestic Fancywork,' which drew on women's magazines to construct a social history of needlework.²⁸ Fresh views of traditional fibre crafts, including quilting and lacemaking, encouraged the use of woven materials as a creative medium.²⁹

While these circumstances were conducive to a new awareness and appreciation of quiltmaking, whether as a traditional domestic craft or artform, aiding its imminent expansion were specialised publications. Two contexts from the 1970s are relevant here. First, those aspiring to write and publish on quilts had an increasing number of models upon which they could draw. As mentioned previously, these included specialised titles produced by major Australian women's magazines, and quilting magazines and books from America. Added to them were publications that were instrumental in promoting craft in contexts other than leisure. Specialist craft periodicals, some associated with guilds or societies and having their origins in newsletters, had begun to appear from the mid-twentieth century (*Australian Handweaver and Spinner* from 1954, *Pottery in*

²⁵ Grahame, “‘Making Something for Myself’” 26.

²⁶ Kerr, vii, summarises efforts made to recover and promote the work of neglected female artists and regards the register as a critical achievement.

²⁷ Margaret Baguley, ‘The Subversive Hearth: The Installation of the Domiciled Artist,’ *Hecate*, 29.2 (2003): 166-81.

²⁸ Excerpts from the exhibition catalogue are in Catriona Moore, ed., *Dissonance: Feminism and the Arts 1970-1990* (St Leonards, NSW: Allen & Unwin and Artspace, 1994) 57-70.

²⁹ Grace Cochrane, *The Crafts Movement in Australia: A History* (Kensington, NSW: New South Wales UP, 1992) 220-21.

Australia from 1962, and the more generalised *Craft Australia* from 1971).³⁰

Supplementing them from the 1970s was a range of books and journals that not only apprised readers of techniques and developments in particular fields but also of aspects of practitioners' lives and philosophies, or had historical or other selective informational foci.³¹ Second, the publishing industry underwent change: women were becoming increasingly visible and influential as they progressed beyond the supportive positions traditionally occupied by them in the industry, and advances in technology improved production quality and economy, and widened publishing opportunities.³²

Publications by and for Australian quilters

Quilters themselves, some of whom would become writers, editors and publishers, mobilised print media to organise and extend their field in Australia. This was particularly important in a country that, unlike the US, lacked a solid quiltmaking tradition; the establishment of quilting as a popular pastime in Australia 'entailed the creation, almost from nothing, of a new kind of creative community.'³³ Initially, quilters' groups and organisations established from the 1970s produced newsletters. Such periodicals can now be used for historical research on crafts,³⁴ but they also offer insights into quilt print culture. The earliest one held by the National Library of Australia is the Australian Quilters Association's *The Quilters Patch*, which dates from 1979.³⁵ A cluster of similar newsletters appeared, including The Quilters' Guild's *The Template* and the *Newsletter of the Patchwork Group, Canberra* from 1982, and the Queensland Quilters' *Material Facts* from 1984, the last of which in welcoming 'enthusiasts (maybe "addicts" would be a better word)'³⁶ sets an informal tone and introduces a theme prominent in later magazines for quilters. The concentration of newsletters produced at this time

³⁰ Summaries of these periodicals' development are in Michael Denholm, *The Winnowing of the Grain: Art and Craft Magazines in Australia, 1963-1996* (Lenah Valley, Tas.: Carlton Street, 2006) 133-38.

³¹ An overview of these publications is given in Cochrane 301-03.

³² Jim Hart, 'New Wave Seventies,' *Paper Empires: A History of the Book in Australia 1946-2005*, ed. Craig Munro and Robyn Sheahan-Bright (St Lucia, Qld: UQP, 2006) 54-55.

³³ Grahame, "'Making Something for Myself'" 15.

³⁴ Cochrane 301. An example is Grahame, "'Making Something for Myself,'" which draws on newsletters in constructing a history of the Australian quiltmaking revival from the 1970s.

³⁵ The library's collection is incomplete (the earliest holding is dated 1982).

³⁶ Inari, 'From the President,' *Material Facts* 1.1 (1984): n. pag.

demonstrates an increasingly sophisticated infrastructure for quilting in Australia that called for the writing, printing and dissemination of information. Newsletters also hint at unmet demand for quilt books in Australia. *The Template* in March 1984 notified readers that The Quilters' Guild had established a lending library, after which it commented upon the popularity of the service, especially with country readers, and included notes of gratitude from borrowers.³⁷ Other titles publicised research projects on Australian craft and sought information from readers.³⁸

Newsletters were produced for members rather than commercially, but they nevertheless foreshadow later newsstand magazines in many respects. Each gives priority to skills, knowledge, organisations, events and people associated with quilting but is also mindful of practitioners' broader interests and concerns; for example, *Material Facts* reproduces ministerial and media statements relating to the textile industry.³⁹ Generically, newsletters begin as small, modest, black-and-white publications dominated by typed text but gradually become more appealing by, for instance, increasing in size; integrating colour, graphics or photographs; and spanning a wider range of items, including book reviews, events calendars, exhibition reports, travel stories and classified advertisements. Some of these items would become regular features in quilters' magazines.

Newsletters also provide evidence that quilting, and writing about quilts, would be dominated by women, some of whom would achieve high levels of professional success. Women had been prominent and influential in the post-war crafts movement and had occupied managerial and leadership roles in crafts organisations.⁴⁰ While in a different context, women were similarly assertive in the 1980s development of frameworks within which quiltmaking began to flourish as more than a relatively unusual amateur pastime. They formalised, through quilters' organisations, standards and

³⁷ 'Guild Library,' *The Template* 2.2 (1984): 5.

³⁸ See, for example, Linda McGuire, 'History of Patchwork and Quilting in Australia,' *Material Facts* 2.4 (1985): n. pag.; 'Australian Women's Art,' *The Patchwork Group Canberra Incorporated Newsletter* June 1986: 7.

³⁹ 'Cost of Fabric in the Future,' *Material Facts* 4.4 (1987): n. pag; 'News from Canberra,' *Material Facts* 4.7 (1987): n. pag.

⁴⁰ Cochrane 299.

procedures to guide matters that carried significant financial responsibilities, such as the valuation of quilts for insurance purposes,⁴¹ and articulated and disseminated them through newsletters.

From the 1980s, writing about quilts increasingly extended into publications for audiences wider than those of newsletters. Journals such as *Craft Australia* and *Craft Arts* began to print articles on quilters who were employing innovative techniques that broke with tradition.⁴² *Craft in Australia*, a lavishly presented book that overviews professional craft, features full-time quilters Janice Irvine and Ruth Stoneley.⁴³ Magazines, including *Australian Women's Weekly* and *Woman's Day*, publicised the efforts of quilt historian and collector Annette Gero.⁴⁴ Similarly, historian and quilter Margaret Rolfe received publicity in *Australian Women's Weekly* in 1984, which resulted in unexpected demand for a small, self-published book on Australian wildflower designs.⁴⁵ All presaged the expansion of quilt publishing from the mid 1980s.

1988, the year of Australia's Bicentenary of European settlement, is widely acknowledged as a turning point in the fortunes of Australian quilting,⁴⁶ but quilt publishing gained momentum in the years leading up to the event. During this time, heightened sensitivity to national heritage imbued many fields of creative endeavour with an Australian flavour. Produced were 'how to' patchwork and quilting books with patterns featuring Australian flora and fauna,⁴⁷ including Margaret Rolfe's *Australian Patchwork*, which resulted from Rolfe's well-received approach to a publisher following the success of her wildflower booklet and was followed by other instructional titles by

⁴¹ Rolfe interview.

⁴² The Quilters' Guild, *Quilt Australia* (Sydney: Bay, 1988) 15.

⁴³ Allan Moult, *Craft in Australia* (Frenchs Forest, NSW: Reed, 1984) 106-15.

⁴⁴ Annette Gero, interview with Carole Carpenter, 8 Sept. 2000, National Library of Austral.

⁴⁵ Rolfe interview.

⁴⁶ By, for example, The Quilters' Guild, *Quilt Australia*; Grahame, 'Quiltmaking in Australia and the 1988 Bicentennial Celebrations'; Rolfe, *Australian Quilt Heritage* 89.

⁴⁷ Books are: Margaret Rolfe, *Australian Patchwork* (South Yarra, Vic.: Lloyd O'Neil, 1985); Deborah Brearley, *Patches of Australia: A Selection of Patchwork, Appliquéd and Quilting Patterns* (Caulfield East, Vic.: Edward Arnold Austral., 1985); Deborah Brearley, *Patterns for Patches: A Selection of Patchwork, Appliquéd and Quilting Patterns* (Lane Cove, NSW: Hodder & Stoughton, 1987); Susan Denton and Barbara Macey, *Quiltmaking* (Melbourne: Nelson, 1987). Prominent Australian quilter Carol Heath, in 'Meet a Quilter: Carol Heath,' *DUQ* Oct. 2004: 43, believes that books by Rolfe and Brearley mark the start of Australian patchwork and quilting.

her for the local market.⁴⁸ Although not initially as enthusiastically taken up by a publisher,⁴⁹ Rolfe's *Patchwork Quilts in Australia* appeared in 1987. It identifies styles and periods of patchwork and quilting in Australia up to World War II and was the first of its kind nationally. Australian practitioners could now enjoy specialised quilt books produced by and for the local market and, as Rolfe's illustrates, on subjects other than 'how to.'

As well as nationalistic sentiment and widening interest in quilts, quilt publishing was boosted by subsidies. The Australian Bicentennial Authority allocated some \$17 million to the creative arts. During the Bicentenary, at least four performances and exhibitions took place each day somewhere in Australia and attracted over five million people, with some events expected to have an enduring influence on Australian cultural life.⁵⁰ As well, the authority funded 'thirty-nine titles ... in an enterprise which allocated \$2.5 million to "help create a number of books that best illustrate the nature and diversity of Australia's people, history and culture.'"⁵¹ Aided by this support were what can now be seen as milestones in quilt publishing.

Three books on quilts carry the imprimatur or acknowledge the support of the Bicentennial Authority. The Quilters' Guild's *Quilt Australia* features works from the travelling Quilt Australia '88 exhibition of quilts that resulted from the authority's call for textile representations of communities, which produced over sixty quilts, many of which were later placed on permanent public display. *Australian Quilts 1988: A Vision Unfolding* resulted from Australia's inaugural Quilt Symposium, which is regarded as a defining moment in the formation of national quilt culture.⁵² *Australian Quilts: The People and Their Art* was published after the travelling Suitcase Exhibition, which

⁴⁸ These are Rolfe's *Quilt a Koala* (Melbourne: Wattle, 1986) and *Quilts to Make for Children* (Elwood, Vic.: Greenhouse, 1989).

⁴⁹ Rolfe interview.

⁵⁰ Denis O'Brien, *The Bicentennial Affair: The Inside Story of Australia's 'Birthday Bash'* (Crows Nest, NSW: ABC, 1991), 238-39, 248.

⁵¹ O'Brien 251.

⁵² Emma Grahame 'Quiltmaking in Australia and the 1988 Bicentennial Celebrations' 176-77, 181-82.

transported small quilts to regional or rural venues lacking display spaces for full-sized quilts.⁵³

Books such as these provide permanent records of objects and events for participants or others; they also enable the recording, preservation and dissemination of information about quilts and, in doing so, may influence viewers' responses to quilts through selective exposition beyond what is possible from images alone. Comparison of different text for the same quilt is illustrative. In *Quilt Australia* is a Bicentennial quilt, *Our Part of the Country*, made by the Wagga Wagga Quilters Group, in the caption for which the group voices, in equal parts, the meaningfulness of members' making of the work (it was their first joint effort) and the symbolism employed.⁵⁴ The quilt subsequently was reproduced in Jenny Manning's *Australia's Quilts: A Directory of Patchwork Treasures*, along with location and contact details for the museum in which the quilt is held, and more comprehensive text that simply states that the work 'was designed and made in 1987 by the Wagga Wagga Quilters Group to celebrate the Bicentenary' and gives an objective explanation of first, the town itself, and second, the appearance, symbolism and technical aspects of the quilt.⁵⁵ Different verbal embellishments of the quilt arise from the different circumstances, or rhetorical situations, of each book, despite the fact that each sets out to persuade readers of the worth of Australian quiltmaking by providing compelling documentary evidence. *Quilt Australia* contributes to the national ethos progressively shaped and reinforced during the Bicentenary by publications and more widely, but it does so by giving prominence to previously neglected sources of patriotic pride (quiltmaking as a form of cultural production). Manning's book, published a decade later, is unconfined to a particular period and is intended partly as a suggestive and documentary travel aid. In each case, however, written text works in tandem with the image to inflect readers' (viewers') reception of the quilt.

⁵³ Irvine, Jan, *Australian Quilts: The People and Their Art* (Brookvale, NSW: The Quilters' Guild and Simon & Schuster, 1989).

⁵⁴ The Quilters' Guild, *Quilt Australia* 48.

⁵⁵ Jenny Manning, *Australia's Quilts: A Directory of Patchwork Treasures* (Hunters Hill, NSW: AQD, 1999) 72-73.

In the Bicentennial books, written components vary in length and content. In *Quilt Australia*, accompanying each quilt photograph are identifying details plus a two- to five-sentence caption by the quilter herself to describe a facet of the quilt's genesis or construction. Some record snippets of oral family history: 'My father used to tell me of my grandfather, a wool classer, who brought rocks full of opal back to Sydney which were then used as door stops in their house. The brooch, which gave me the idea for the wall hanging, belonged to my great-grandmother who lived in Tasmania.'⁵⁶ Some reflect on the creative process and Australian history, such as one that links the narrative dimension of her quilt, the geological formation of the continent and her use of Aboriginal symbols because of the experiences of her father during an expedition undertaken in 1932.⁵⁷ Aspects of the quilter's lifestyle are revealed: 'Because I live on the coast being an Australian means being aware of the beach and the suburbs. Saturday afternoons are lazy, often sunny, a time to relax and visit with friends and family. I've tried to interpret this feeling in my quilt.'⁵⁸ While not extended pieces of writing, the captions nevertheless augment images and inflect responses to them.

Captions also appear alongside images in *Australian Quilts 1988: A Vision Unfolding*. Each usually comprises two paragraphs: the first describes technical or other aspects of the quilt; the second briefly summarises the quilter's professional development or credentials, sometimes as a brief, chronological biography ('Florence has been working with patchwork since the early 1970s and quilting since the early 1980s. She was President of the Western Australia Quilters Association in 1983-85 and now finds more time to quilt').⁵⁹ On the written component of the book, editor Barbara Meredith comments that:

Descriptions of quilts, inspirations and dedications as well as the brief commentary on each quilter, are studies in themselves. Each quilt has a story – perhaps the whole story is never told but only known to the quilter and those close to the creator or designer. This is the magic of patchwork

⁵⁶ The Quilters' Guild, *Quilt Australia* 67.

⁵⁷ The Quilters' Guild, *Quilt Australia* 73.

⁵⁸ The Quilters' Guild, *Quilt Australia* 34.

⁵⁹ Barbara Meredith, ed., *Australian Quilts 1988: A Vision Unfolding* (Armidale, NSW: Quilters and Patchworkers of New England, 1988) 14.

quilting and the results of creating works of art. Quilts become family heirlooms because of each quilt's link with close members, activities or memories. While the comments on each quilter and each quilt are very brief ... no doubt a short monograph could be written about the circumstances surrounding the creation of many of the quilts. It is hoped that some permanent record is maintained within the family so that these links are not lost.⁶⁰

The message here is that quilts and their stories are inseparable and equally important; the implication is that those who write about quilts should be sensitive to this, and not only to aesthetic and technical perspectives. Also significant is Meredith's description of quilts as 'works of art,' a deliberate raising of the status of the quilt above the domestic and utilitarian, which is seen in both the titles and content of contemporaneous books and would become a key rhetorical strategy in quilters' magazines.⁶¹

Australian Quilts: The People and Their Art also acknowledges the importance of discursive presentation of quilts when it states that it records the 'work' and 'words' of forty-three quilters.⁶² Once again, photographs of quilts are supplemented by text written by quilters, although equal amounts of space are given to text and quilt, and the autobiographical component is more comprehensive than in the two books discussed previously. Each quilter has two pages: on one is a small black-and-white photograph of her (or, in one case, him), a caption (written in the third person) summarising an aspect of the quilter's work or life, and a statement by the quilter. The statements range from approximately sixty to four hundred words and all but one are autobiographical, largely narrating the genesis of a curiosity about quilting, skills development, and creative practices and styles. Similarities in quilters' backgrounds (learning to sew informally during childhood and calling upon those skills later in life, for example), approaches (such as experimentation with traditional forms) and inspirations (the Australian landscape, flora and fauna) can be discerned. Behind these statements are the three types of homophily – demographic, background and attitude – that, according to McCroskey,

⁶⁰ Meredith 5.

⁶¹ This will be discussed in Chapter 7, 'The Rhetoric of Creativity: Advertising and Editorial Content.'

⁶² Dianne Finnegan, 'The Suitcase Exhibitions,' Irvine 8.

ground effective rhetorical communication.⁶³ Readers who are, or aspire to be, quilters are here given models upon which they may form their own perceptions of their quilting lives and communicate those perceptions to others.

Two other books supported by Australian Bicentennial Authority funding encompass more than patchwork and quilting but are appreciative of life stories attached to handmade objects. Jennifer Isaacs's *The Gentle Arts* is a tribute to Australian women's domestic crafts traditionally confined to the home and limited audiences. In gathering material for the book, Isaacs sought examples of domestic craft through newspapers and newsletters. A deluge of responses followed in the form of family memorabilia, photographs and written family narratives, which affirms that handmade objects are repositories for family stories, and that given the right stimulus and opportunity, the keepers of objects are keen to share stories publicly. Isaacs intentionally 'chose to work through families and through family histories of objects,'⁶⁴ which is reflected in the respect paid to objects' provenance and significance in the book's written parts. Diane Bell, who collaborated with Ponch Hawkes on *Generations*, about intergenerational bonds between women, has commented that she was especially 'interested in which *objects* were passed down from one generation to the next and in the *stories* attached to them' (emphasis in original) and found that the most meaningful objects were those associated with the personal and the home.⁶⁵

These Bicentennial books were part of a wider field of publications prompted by awareness of neglect shown to women in conventional histories.⁶⁶ What distinguishes them, however, is their concentration on craft traditionally associated with the domestic sphere. Despite differences in approach, also common to these books is the authors'

⁶³ James C. McCroskey, *An Introduction to Rhetorical Communication: A Western Rhetorical Perspective*, 9th ed. (Boston: Pearson, 2006) 99-100.

⁶⁴ Jennifer Isaacs, *The Gentle Arts: 200 Years of Australian Women's Domestic and Decorative Arts* (Sydney: Lansdowne, 1987) 7.

⁶⁵ Diane Bell, 'Writing about Women in the Bicentenary,' 1988 and All That: New Views of Australia's Past, ed. George Shaw (St Lucia, Qld.: UQP, 1988) 55, 72.

⁶⁶ Jill Julius Matthews discusses the representation of women and history in the Australian Bicentennial Authority publications programme in "A Female of All Things": Women and the Bicentenary,' *Making the Bicentenary*, ed. Susan Janson and Stuart MacIntyre, spec. issue of *Australian Historical Studies* 23.91 (1988): 90-102.

sensitivity to the interrelationship between craft object and story, or image and written text. Later writers, of both books and magazine articles on quilts, would also display this sensitivity.

In 1988 was the launch of the first commercially-produced Australian magazine for quilters: *Down Under Quilts (DUQ)*. Its editorial content represents an amalgam of newsletters and books for Australian quilters to the 1980s: it reports news, events and other matters relevant to quilting, provides instructions and patterns, and includes narratives of quilts and quilters. It can also be seen as a local version of well-established American titles such as *Quilt*, *Quilt World* and *Quilter's Newsletter Magazine*. Seen in this light, *DUQ* seems a logical outcome of local and overseas publishing trends. Early issues of *DUQ* are characterised, however, by a personal, enthusiastic and confessional tone that gives the impression that founding editors Cathie Nutt and Yvonne Rein regarded the magazine first and foremost as a venture worthy but fraught with peril. The rhetorical implications will be discussed in Chapter 6 ('The Editor as Rhetor, The Reader as Friend'), but here some contextual, industry information is instructive in terms of *DUQ* as a publication of its time and place.

DUQ was indicative of an industry increasingly moving towards specialisation and segmentation. As with producers of news in the twenty-first century, magazine producers in the 1980s could exploit new technologies and, potentially, new types of readerships formed around those technologies.⁶⁷ Australian magazine publishing in the early 1980s was described by Trevor Sykes, then Editor of *The Bulletin*, as 'a tough and highly competitive industry with titles constantly being launched, merged and killed' and 'as constant and ruthless as any Darwinian struggle for life ...'⁶⁸ The industry was dominated by a few mass-market titles that reconfigured themselves to accommodate discerning consumers, and economic and corporate shifts, but it also offered opportunities: small or freelance publishers could exploit new desktop publishing

⁶⁷ Commentary on moves away from print to online news production, and Rupert Murdoch's decision to charge online news consumers for content, suggests 'that the production of news is moving away from national mainstream outlets into a more global patchwork of niches' or, in effect, special-interest audiences. James Harkin, 'News Does Not Yearn to Be Free,' *Guardian Weekly* 14 Aug. 2009: 24.

⁶⁸ Trevor Sykes, 'Magazine Publishing in Australia Today,' *Media Information Australia* 29 (1983): 6.

technologies and launch their own titles, although the risk of failure was high.⁶⁹ Later that decade, Richard Walsh, director and publisher of Australian Consolidated Press, contrarily perceived an ‘extraordinarily buoyant, evolving business’ with a promising future at a time when other enterprises, including book and newspaper publishing, were under threat.⁷⁰ Australia produced around 1400 magazine titles and imported some 1800, and because of consumer demand and the relative ease with which newcomers could enter the market, the industry was marked by dynamism and diversity. Titles could prosper by limiting themselves to specialised subjects rather than the broad range covered by mass-market titles, and by appealing to small, dispersed audiences between 10,000 and 20,000.⁷¹ They could ‘speak to special audiences … in a voice that is recognisably their own,’ as Walsh commented.⁷²

Even before it began, *DUQ* spoke to quilters as friends and equals. In an advertisement for their forthcoming magazine, editors Nutt and Rein introduce themselves as ‘enterprising young women, mothers and quilters’ who, like others, had asked why Australia lacked its own quilting magazine. Conversational mixing of the personal and professional characterises their communication:

We both have three children and have two wonderfully encouraging husbands and the magazine fills in the ‘gap’ while said are at kindy, school and work. Cathie has been quilting for 10 years and I did a class with her four years ago and have been quilting ever since. My partner now teaches at ‘That Patchwork Place’ at Underwood and is finding more time to quilt now than she has done in a long time!!! I, myself, have made a few quilts, large and small, and we have both more recently been working with some patchwork friends on a historical quilt which has been accepted for the Bicentennial Quilt Show.⁷³

Also notable is an expression of dependence upon, and affinity with, readers:

⁶⁹ Sykes 6-9.

⁷⁰ Richard Walsh, ‘Magazines of Tomorrow: Cheap Niches in a World of Mass-Speak,’ *Fremantle Arts Review: Monthly Arts Digest* 4.11 (1989): 8, 6.

⁷¹ Walsh 6-8.

⁷² Walsh 7.

⁷³ Yvonne Rein, ‘News from Members,’ *Material Facts* 4.10 (1987): n. pag.

This Magazine can only be as good as YOU help us to make it, we are all ordinary people who enjoy seeing and hearing about other people's work, other people who are 'ordinary' too but don't fool yourself, you are all extremely talented and we only want to bring you all together in a common unity which is an unseen bond that quilters seem to have.⁷⁴

In another advertisement, Rein and Nutt invite reader contributions, including letters and quilt 'stories' ('for which a modest remuneration would apply'),⁷⁵ calling to mind editorial eliciting of active reader participation in *The Bulletin* that would characterise that title's production processes and content in its early years, as described by Lawson.⁷⁶ From the beginning, then, *DUQ* perceived its community of readers as homogenous and cohesive, and was aware of its reliance upon them.

Despite the editors' idealism and enthusiasm, their community was not entirely encouraging. An editorial comment in *The Quilters Patch* in response to notices about *DUQ* and a possible second magazine remarked that 'Australian quilters certainly feel the need for such a publication and would support one – in theory – depending on quality and price. But are our total numbers sufficient enough to make one magazine viable, let alone two[?].'⁷⁷ *DUQ* did, however, attract an increasingly large following, as figures cited in the magazine proved to readers (in March 1988, 400 subscriptions and 500 copies to shops; in September 1988, 1,700 subscriptions and copies to over 100 shops; in June 1990, 6,000 readers).⁷⁸ Yet also embedded in content during the 1980s and 1990s, most notably editors' letters, which will be discussed in a later chapter, are references to difficulties faced; for example, on book reviewing, '[i]t took letters of introduction and encouragement to assure publishers that what [reviewer June Oliver] would write would actually benefit their sales.'⁷⁹ That all had not gone smoothly was confirmed upon Yvonne Rein's departure as editor in 1995, when a *DUQ* article reflected upon the magazine's history. Author Chris Hillier recalled that 'for the first few months

⁷⁴ Rein n. pag.

⁷⁵ 'Open Letter,' *Newsletter of the Canberra Quilters Inc.* Nov. 1987: 15.

⁷⁶ Sylvia Lawson, *The Archibald Paradox: A Strange Case of Authorship* (Ringwood, Vic.: Allen Lane, 1983).

⁷⁷ 'Quilters Magazines,' *The Quilters Patch* Sept. 1987: 12.

⁷⁸ Figures are cited in Cathie Nutt, 'Merry Christmas Quilt Lovers,' *DUQ* Dec. 1988: 2 and 'From the Editor,' *DUQ* June 1990: 2.

⁷⁹ Yvonne Rein, 'June Oliver,' *DUQ* Autumn 1997: 11.

everywhere they [the editors] turned they were told it could not be done. How could two young housewives with small children possibly expect to compete successfully with the known media of the day[?].⁸⁰ Hillier describes and illustrates chaotic and daunting circumstances of production and distribution and refers to *DUQ*'s 'humble beginnings,' but she goes on to applaud the magazine's success, which she attributes to the fact that the founding editors 'never tried to compete, but rather, gave the quilting fraternity in Australia what [it] needed, and was sadly lacking at that time.' She also mentions editor Yvonne Rein's ability to transfer skills from a former occupation and extend them to suit her new career, especially in the field of technology.⁸¹ Shaped by Hillier is a 'rags to riches' narrative in which the founding editors overcome overwhelming odds.

The expansion of quilt publishing

Jenny Springett's *The Art of Selling Craft in Australia* of 1990 observes an apparent increase in reading matter on craft as a leisure pastime, some emanating from Australia, and outlines opportunities for writing about craft professionally. Springett advises that writing for magazines requires 'merely [being] able to present your knowledge of the subject in a concise, readable and interesting manner and deliver[ing] it to the editor in a form that is suitable for publication, in time for the appropriate edition.'⁸² Setting aside that the word 'merely' misrepresents the competence demanded of writers, her comment does reflect that craft magazines had become an established genre by that time.

Confirming this is her listing of the 'angles' that craft writers can take: history; innovations; profiles; visits to shops and exhibitions; hints, instructions and designs; travel; annual events (such as Christmas); and children. Springett also recommends that prospective craft writers 'add a little "flavour" (a little anecdote sometimes works) and be positive and encouraging in style' as a means of keeping readers' attention.⁸³ Fifteen years on, in a later edition of the book, Springett's advice remains unchanged,⁸⁴ which suggests a high degree of generic consistency in craft writing over time. Her references to

⁸⁰ Chris Hillier, 'A Quiet Achiever,' *DUQ* Spring 1995: 6.

⁸¹ Hillier 6.

⁸² Jenny Springett, *The Art of Selling Craft in Australia* (Frenchs Forest, NSW: Child, 1990) 58.

⁸³ Springett 59.

⁸⁴ Jenny Springett, *Make Money Selling Craft* (Rozelle, NSW: Pride, 2005) 110-11.

‘little anecdote[s]’ and an uplifting style also point to narrative and stylistic dimensions of *DUQ*, *AP&Q* and *QC* that would be dominant in their rhetorical responses to readers, as later chapters will demonstrate.

The 1990s was a time of ‘consolidation and professionalisation’ in quiltmaking⁸⁵ as well as writing about quilts. *Australian Quilt Review*, initiated and edited by prominent quilter and author Deborah Brearley in 1991, was organised thematically and now gives an insight into what were considered quilters’ main areas of interest: ‘connecting threads’ (historical), ‘inspiration’ (design influences), ‘interpretation and innovation’ (quilts that extend traditional designs); ‘techniques and special effects’ (fabrics and other materials); ‘counterparts and crosscurrents’ (links between quilts and other cultural objects); and ‘quiltmakers’ (work by those considered prominent).⁸⁶ Also beginning in 1991 was Barbara Macey’s *OZQuilt Network Newsletter*, which caters to ‘the self-defined elite of Australian quiltmaking, who experience themselves as “serious.”’⁸⁷ Both illustrate a perceived demand for specialised periodicals, and while *Australian Quilt Review* was short-lived (only one issue was forthcoming), *OZQuilt* continues.

Also attesting to the increasing popularity of and specialisation in quiltmaking was an expansion of newsstand magazines. Patchwork and quilting are among other crafts associated with the lifestyle depicted in *Australian Country Craft & Decorating*, which began in 1991 and remains in print. *Australian Patchwork & Quilting (AP&Q)* began in 1994 with established magazine publisher Express Publications and promised to

... introduce exciting new techniques, products and books, inspirational projects, historical tales, old favourite designs, informative news items, helpful hints and problem solving tips ... profiles of individual quilters and of groups, their exhibitions, work and community projects ... presented in full colour through photography of the highest professional standard.⁸⁸

⁸⁵ Grahame, “‘Making Something for Myself’” 38.

⁸⁶ Deborah Brearley, ed., *Australian Quilt Review 1* (Flemington, Vic.: Aird, 1990) n. pag.

⁸⁷ Grahame, “‘Making Something for Myself’” 79.

⁸⁸ Sue Aiken and Robyn Wilson, ‘Editors’ Note,’ *AP&Q* Sept. 1994: 3.

By this time, *DUQ*'s circulation had risen to 11,000 and the magazine had changed ownership and editorship, expanded content and improved presentation,⁸⁹ and from Winter 1997, published details of overseas distributors and a website. Production of quilters' magazines had begun to resemble mainstream rather than cottage industry processes.

Quilt books as a publishing subgenre also strengthened during the 1990s. Craft fell outside of the dominant adult non-fiction genres, but overall demand for Australian non-fiction was solid, and larger publishers moved toward small print runs of Australian titles, especially in paperback.⁹⁰ Reflecting this trend was J. B. Fairfax Press's move into quilt publishing. Prominent quilter Karen Fail, who published *Celebrating the Traditions: Quiltmakers of Australia* with Fairfax in 1995, was employed as an editor with the company, which was described as 'one of Australia's newest quilt book publishers,' and said of her work: 'I am involved with quilters worldwide on a daily basis. I am responsible for introducing quilters to the publishers and act as a consultant on technical matters. Not a day goes by when there isn't some quilt or quilter to be discussed.'⁹¹ Margaret Rolfe's second history of Australian quilts, *Australian Quilt Heritage*, was published by Fairfax as was The Quilters' Guild's *Colours of Australia: Directions in Quiltmaking*, a discursive record of a travelling guild exhibition that combines elements by now familiar to quilters as readers: images of exemplary quilts, first-person expositional text written by makers, and patterns for selected quilts. It also integrates an historical dimension through an extended introduction that reflects upon the part played by books and magazines in advancing Australian quiltmaking, including books that document national exhibitions, which are considered to be more important than the events themselves.⁹² Another specialist Australian quilt-book publisher of the 1990s was Pride Publishing, which was established in October 1999 with the purchase of *DUQ*⁹³ and

⁸⁹ Circulations are cited in Yvonne Rein, 'Editorial,' *DUQ* Winter 1994: 2.

⁹⁰ Emma Hegarty, 'Beyond Bestsellers,' Munro and Sheahan-Bright 236.

⁹¹ Karen Fail qtd. in 'Ten Years of Change in Australian Quilting,' *DUQ* Spring 1998: 26.

⁹² Margaret Wright in The Quilters' Guild, *Colours of Australia: Directions in Quiltmaking* (Rushcutters Bay, NSW: J. B. Fairfax, 1995) 8-9, 15.

⁹³ Sykes predicted that in the 1990s, successful small-circulation magazines developed by freelancers would be taken over by established publishing houses. *DUQ*'s sale to Pride Publishing in 1999 reflects a transition from an individual to a corporate production context.

went on to produce ‘how to’ books and Springett’s book on selling craft. The company claimed to be Australia’s only specialist publisher of craft titles.⁹⁴

Others produced quilt books during the 1990s, three of which demonstrate an abiding sensitivity to the link between quilts and stories through their titles, content and presentation. Robyn Ginn’s *That Quilt Has a Story* features photographs of quilts made by Ginn accompanied by discrete written narratives that together constitute a selective and illustrated autobiography of a life defined by creativity and family. In her preface, Ginn echoes Benjamin’s lament about the demise of storytelling and refers to the didactic function of stories:

Over the last ten years I have met many people as I have worked with quilters ... In all of this there has been a recurring question, ‘We love your quilts, but why do they always have a story?’ The simple answer is that I learn ideas and lessons for life best through stories. Our grandparents and their predecessors seemed to understand that abstract rational instruction was neither the best nor the only way to equip their children for life. They told stories, lots of them, over and over again. Somehow, in our rush through life many of us have lost that art and the belief of its power to teach.⁹⁵

Material Women ’99: Quilts that Tell Stories: Celebrating 100 Years of Women’s Suffrage celebrates the achievements of forty-eight Western Australian women, or groups of women, through biographical or autobiographical narratives printed alongside pictured quilts.⁹⁶ *A Quilter’s Journey: Inspiration to Culmination* features Cynthia Morgan’s works accompanied by quilt stories, the primary objective of which is to narrate each quilt’s genesis, design and construction. The title of Morgan’s book foregrounds the

⁹⁴ *Pride Publishing*, 19 Apr. 2006 <<http://www.pridepublishing.com.au/>>. Pride Publishing has since been subsumed by Creative Living Media, which describes itself as a ‘portfolio of award winning magazines [with] a broad range of exciting and successful titles from scrapbooking, paper crafts, quilting, machine embroidery, beading and other general crafts.’ *Creative Living Media*, 15 Oct. 2007 <<http://www.pridepublishing.com.au/>>.

⁹⁵ Robyn Ginn with Alan Ginn, *That Quilt Has a Story* (Bowen Hills, Qld.: Boolarong, 1994) v. Later chapters will discuss the recurrence of particular types of story in *DUQ*, *AP&Q* and *QC*, and their didactic function of establishing communal norms for readers.

⁹⁶ Katie Hill and Margaret Ross, eds., *Material Women ’99: Quilts That Tell Stories: Celebrating 100 Years of Women’s Suffrage* (Perth, WA: Curtin University of Technology, 1999).

journey, a metaphor also used by Ginn that,⁹⁷ as will be demonstrated in later chapters, is favoured by quilters and those who write about them. In each of these books, images of quilts and written text are given at least equal amounts of space to convey visually their equal value and interdependence.

Traditional quiltmaking constructs from unremarkable remnants an object both comforting and beautiful. The story of the quilt is, literally, one of ‘rags to riches,’ and books of the 1990s show that quilt writers sometimes conceive of quilters’ work in this way: the introduction to Morgan’s *A Quilter’s Journey* comments that her ‘story is a rags to riches classic,’ with ‘rags’ meaning ‘the ordinary stuff of fabrics’ from which she makes ‘true wonders of rich personal expression’;⁹⁸ Fail, in *Celebrating the Traditions*, similarly uses the phrase when she names a chapter about a quilter who uses recycled fabrics ‘Rags to Riches.’ Quilt writers also conceive of *lives* as ‘rags to riches’ stories. Telling is the introduction to *Celebrating the Traditions*, with its homiletic note:

As you read about their journeys and absorb the details of how they work, remember that each one started by simply learning the basic traditional skills of quiltmaking. The constant quest for exemplary workmanship and the ability to grasp every opportunity has enabled them to become the leading exponents of traditional quiltmaking in Australia.⁹⁹

The ‘journeys’ are told as biographical narratives of creative and professional development, one for each of the book’s thirteen chapters, sprinkled with extended first-person quotations from quilters printed in contrasting font for emphasis. ‘Rags to riches’ narratives permeate feature articles on quilters in magazines, and will be discussed in Chapter 8 (‘Moving On: The Rhetorical Formation of Quilting as Professional Practice’).

However applied to quiltmaking, ‘rags to riches’ narratives involve progression from at least implied states of disarray or want to ones of completeness or fulfilment. As professional quilter Ruth Stoneley remarks of her work, ‘It’s a bit of a parallel to my life I

⁹⁷ Ginn 33.

⁹⁸ John H. Massy, Introduction, *A Quilter’s Journey: Inspiration to Culmination*, Cynthia Morgan (Kenthurst, NSW: Kangaroo, 1995) 6.

⁹⁹ Fail 9.

guess. Out of chaos and bits and pieces come whole objects that one puts together with love and care and integrity and somehow they get to work.¹⁰⁰ Here, ‘riches’ can be manifest in wellbeing other than physical. This is particularly so in ‘triumph over tragedy’ narratives in which quilts are critical to transcending and making sense of tragic circumstances. Distinguishing these narratives is pathos. Ginn’s *That Quilt Has A Story* is in this vein; through individual quilts and their stories, she constructs an autobiographical narrative of coping with a disabling physical condition and achieving contentment, much as she would piece together a quilt top to make a pleasing whole. To take a different example, Ponch Hawkes’ *Unfolding: The Story of the Australian and New Zealand AIDS Quilt Projects* records images and stories of forty-one panels made for the quilt by HIV/AIDS sufferers and is intended to be a collective ‘autobiographical narrative.’ Drawing on Jill Ker Conway’s view of the function of autobiography, both the making of the quilt and the recording of its images and stories are summed up by the words, ‘the quilt narrative – a craving for coherence.’¹⁰¹ The individual stories

... are narrated in the heroic form. Like the heroic tales, they describe a difficult and painful journey, a need for life-sustaining truth, courage and moral strength, and a love that eventually triumphs over evil. This time, the evil ... is fear, prejudice and life-threatening ignorance, and sometimes the paralysing weight of grief. The stories describe a relationship with a central figure – a comrade in arms and someone who becomes the inspiration to continue the broader struggle to the end.¹⁰²

Written components of these books narrate the achieving of coherence, or closure, in relation to the quilt as either a material object or an embodiment of experience, or both.

The connection between artefact and story is deliberate and pronounced in the National Quilt Register (NQR), an online museum launched as a Centenary of Federation project in 1995 and sponsored by Australian Museums Online (later, Collections Australia Network). Through the register, ‘women tell their own stories, some for the first

¹⁰⁰ Qtd. in Moult 112.

¹⁰¹ Ponch Hawkes, *Unfolding: The Story of the Australian and New Zealand AIDS Quilt Projects* (Ringwood, Vic.: McPhee Gribble, 1994) 3.

¹⁰² Hawkes 4-5.

time, about love, despair, managing, surviving, adversity, friendship, endurance. The quilts stay where they are and the stories are shared.¹⁰³ Project director Wendy Hucker said of the NQR: “‘We’re trying to get more history … Part of it is to encourage people to record stories and put them with their quilts. It’s no good just knowing that Mrs Smith of Boorowa made a quilt … You want to know about her.’”¹⁰⁴ By 2006, the NQR displayed some 1,415 quilt images and stories through its ‘Stories from the Register’ page on its website, arranged in categories that reflect recurring themes (for example, raising money, personal life events, women’s community organisations, war, land settlement). Additional to images of quilts and stories in some cases are family or other photographs that strengthen the biographical or autobiographical dimension of the NQR.¹⁰⁵

Overt awareness of the link between quilts and stories, and their complementarity in processes of understanding, organising and recording experience, continues to be seen in books of the 2000s. A record of the National Museum of Australia’s patchwork and quilting collection states that each quilt ‘tells a story of Australia in the 20th century’ with ‘many different themes,’ including ‘the “make do and mend” ethos close to the heart of Australian country life’ and personal or nationalistic pride.¹⁰⁶ *Sewing Our Stories: Quilts that Tell Stories about Violence against Women and Children* comprises narratives of individual quilts that represent collective experience. The introduction places the book’s subject matter within a tradition of quilts as objects both communicative and encouraging of communication, and comments on the book as a substitute for physical experience of quilts:

¹⁰³ ‘About the National Quilt Register,’ *National Quilt Register*, 3 Aug. 2009 <<http://www.collectionsaustralia.net/nqr/about.php>> This aspect of the NQR was discussed by Rosemary Williamson in relation to the application of new technology to autobiographical and biographical writing, in a jointly delivered paper, Donna Lee Brien and Rosemary Williamson, “‘Angels of the Home’ in Cyberspace: New Technologies and Biographies of Domestic Production,’ Biography and Technology Conference, Humanities Research Centre, Australian National University, 14 Sept. 2006.

¹⁰⁴ Qtd. in Frances A. Kenneley, ‘Australia’s Quilt Heritage,’ *AP&Q* June 1998: 42.

¹⁰⁵ Brien and Williamson.

¹⁰⁶ Margaret Rolfe, *Patchwork and Quilting in the National Museum of Australia* (Canberra: National Museum of Australia, 2003) 2.

... looking through these pages, you will not get the full effect of walking into a room and seeing the original quilt stretched out. You will not be able to run your fingers over the material of the quilt and meet the women who sewed their stories into the squares. But we hope you can still see the stories that the powerful images of these quilts have to tell.¹⁰⁷

Pe-ac-ed with Love: Transgenerational Quilts and Stories resulted from and records an exhibition of quilts made in response to an invitation to families of war veterans to ‘record their life journeys in textiles through the design and creation of individual quilts and an accompanying written story.’¹⁰⁸ Aspects of publications from previous decades – deliberate foregrounding of stories, use of quilts to construct collective experience and narrative, and advocacy – can be seen in these examples.

Niche publications with ‘how to’ angles also continued into the new millennium, with Pride Publishing actively seeking new titles. *DUQ* printed a notice imploring readers to ‘have your ideas published by an Australian book publisher’ and offering to ‘help you to create a best-selling Australian publication’ through ‘winning design and excellent circulation.’¹⁰⁹ In April 2005, Pride Publishing through *DUQ* announced that it had ten craft books to its credit and had begun a division dedicated to book publishing, headed by Lorraine Moran. The notice ‘encourage[s] all Australian artisans to have their work published locally with us,’ citing as incentives the company’s ability to produce Australian books of high standard at low cost relative to overseas titles and offer wide exposure and distribution. The notice gives broad guidance on topics (‘new concepts or techniques or new presentations of favourite ideas and methods ... topics that are insufficiently covered by books currently on the market’) and directs readers to online authors’ guidelines; it also states that Moran ‘will be delighted to meet any enthusiastic would-be authors and explain how you can see your idea in print for the world market’ and ends with, ‘We look forward to receiving your proposal and hearing more about you

¹⁰⁷ *Sewing Our Stories: Quilts that Tell Stories about Violence against Women and Children* (Sydney: Violence against Women Specialist Unit, Attorney General’s Dept., 2002) 3.

¹⁰⁸ ‘War Veteran Partners’ Quilts “Pe-ac-ed” with Love,’ *The Partners of Veterans Association of Australia*, 21 Feb. 2007 <<http://www.pva.org.au/cgi-bin/engine.pl?Page=page.html&Rec=109>>.

¹⁰⁹ ‘Pride Publishing,’ *DUQ* Summer 1999-2000: 75.

and the contents of your book.¹¹⁰ The optimistic and welcoming tone belie accepted wisdom about the difficulty of becoming a published author during the 2000s.

Pride Publishing, with *DUQ*, and Express Publications, with *AP&Q*, dominated national quilters' magazines until 2000, when Universal Magazines introduced *Australian Homespun: Patchwork, Quilting, Stitching*, which covers a range of sewing crafts, followed by *Quilters Companion (QC)* in 2001, which covers only quilting. Around this time was a flurry of new titles for Australian quilters, some confined to popular styles. Express Publications launched *Naïve & Country Quilting* in 2000; *Patchwork & Stitching*, *Country Patchwork & Stitching*, *Naïve & Country Quilts* and *Applique Quilts* in 2001; and *Country Quilter* and *Country Patchwork & Craft* in 2002. Some were short-lived or represent only title changes but overall illustrate narrowing foci. The newsagency industry website 'More Magazines,' which lists all magazine titles sold if not necessarily produced in Australia, conveys the breadth of choice available to Australian quilters: at the end of 2005, the final year of magazine issues covered in this study, listed under 'craft' on the website were 167 titles, 31 of which specified 'patchwork' or 'quilting,' or both.¹¹¹

Lacking in the first issue of *Quilters Companion* is an editorial explanation of the magazine's purpose and scope, which suggests that *QC* fitted recognisably into an established publishing genre. Rolfe stated in 2000 that there were 'thousands upon thousands' of quilters in Australia, an inaccurate estimate but one that confirms the widespread popularity of the craft by somebody at its centre since the 1970s. Rolfe divided quilters into two groups: the 'thousands' of active guild members, and the 'many thousands' of former members and others who have attended quilting classes and continue to make quilts and attend exhibitions, and for whom '[q]UILTS are sort of part of their vocabulary, part of something that they do, that they can do.'¹¹² In information for prospective *DUQ* advertisers, Creative Living Media (formerly Pride Publishing) states

¹¹⁰ 'Publishing Books with Pride,' *DUQ* Apr. 2005: 7.

¹¹¹ 'Craft and Hobbies,' *More Magazines*, 20 Apr. 2006 <moremagazines.com.au>.

¹¹² Rolfe interview.

that ‘[q]ilters of Australia number somewhere in the tens of thousands.’¹¹³ These views of the popularity of quilting, each supplied in different contexts, are far removed from the past exoticism of the craft.

In terms of their subject matter, *DUQ*, *AP&Q* and *QC* appear, then, to have remained on safe ground, yet commercially, each must remain viable in challenging circumstances. Australians are repeatedly recognised as voracious magazine consumers but in a market dynamic and fluid,¹¹⁴ and analyses of the industry, notably the widely cited surveys conducted by the Audit Bureau of Circulations, draw attention to the segmentation and competitiveness of the market.¹¹⁵ Special-interest readers are more prone than their general-interest counterparts to become strongly attached and loyal to their magazines and perceived communities,¹¹⁶ which accentuates the need for properly defined readerships and attractive products.

Communities represented by special-interest titles during the 2000s vary in size, which is suggested by published data on circulations and print runs, although these do not calculate the total number of readers. Circulations of craft titles tracked by the Audit Bureau of Circulations average 15,000, with single titles during 2004 ranging from 11,987 for *Creative Knitting* to 25,777 for *AP&Q*,¹¹⁷ the latter of which has since fluctuated only slightly.¹¹⁸ Titles of Universal Magazines, which describes itself as ‘Australia’s premier niche magazine publisher,’ have print runs ranging from 12,000 for *Complete Wedding* to 122,000 for *WellBeing*. Universal Magazines’ craft titles

¹¹³ ‘Down Under Quilts,’ *Creative Living Media*, 4 Feb. 2008 <<http://www.creativelivingmedia.com.au/>>.

¹¹⁴ See, for example, overviews provided by Frances Bonner, ‘Magazines,’ *The Media and Communications in Australia*, 2nd ed., ed. Stuart Cunningham and Graeme Turner (Crows Nest, NSW: Allen & Unwin, 2006) 193-95 and Matthew Ricketson, *Writing Feature Stories: How to Research and Write Newspaper and Magazine Articles* (Crows Nest, NSW: Allen & Unwin, 2004) 7-9.

¹¹⁵ See, for example, ‘Circulation,’ Magazine Publishers of Australia, 5 Jan. 2007 and 11 Dec. 2008 <<http://www.magazines.org.au/default.asp?page=facts+26+figures/circulation>>. See also, for example, Bonner 195, 199-202.

¹¹⁶ Laura Davidson, Lisa McNeill and Shelagh Ferguson, ‘Magazine Communities: Brand Community Formation in Magazine Consumption,’ *International Journal of Sociology and Social Policy* 27.5/6 (2007): 208-20.

¹¹⁷ ‘Australians Love Their Craft,’ *B & T Weekly* 5 Mar. 2004 and ‘Rank Title Publisher Circulation,’ *B & T Weekly* 25 Oct. 2004, 14 Feb. 2006 <<http://www.bandt.com.au/>>.

¹¹⁸ 28,057 for July to Dec. 2006. Audit Bureau of Circulations (Australia), ‘Magazines,’ *ABC Newsletter* 8.1 (2006): 44.

(*Homespun*, *Quilters Companion* and *Scrapbook Creations*) each have print runs of 30,000 and target female audiences, with *Quilters Companion*'s core group being 50 to 70 years of age.¹¹⁹

Against this background, changes to the frequency of publication, price, size and presentation of *DUQ*, *AP&Q* and *QC* can be seen as attempts to remain competitive and viable and are, therefore, notable within the history of the magazines as a publishing phenomenon. These aspects of the magazines also function persuasively in attempts to capture and retain reader loyalty, albeit in very pragmatic ways, and, therefore, have rhetorical dimensions.

As Bonner points out, citing the case of *Australian Women's Weekly*'s shift from weekly to monthly publication, frequency of issues is partly determined by revenue obtained from advertisers.¹²⁰ *DUQ* and *AP&Q* began with four and five regular issues per year respectively. *AP&Q* moved to monthly issues in 1999; *DUQ* to bi-monthly in 2000 and to monthly in 2004. Both introduced annual, yearbook or other special volumes. In contrast, *QC* has always been bi-monthly although has supplemented regular issues with others thematically based (*Traditional Quilts*, *Applique Quilts*, *Country Quilts* and *Great Australian Quilts*). More frequent issues, from four in the early years of *DUQ* to 13 and over for *AP&Q* in the 2000s, and special volumes, point to an expanding commercial basis for quiltmaking since 1988.

The other source of income is cover price. Each magazine has risen in price over time, as would be expected, but become bigger too. *DUQ* began in 1988 with only 33 pages (\$4.20), but by the mid 1990s comprised up to 50 pages (\$5.95), at which time *AP&Q* offered almost twice the number of pages for the same price. The first issue of *QC* in 2001 contained 112 pages for \$7.70, pitching it favourably against *DUQ*, which had

¹¹⁹ 'Company Profile' and 'Our Magazines,' *Universal Magazines*, 31 July 2009 <http://www.universalmagazines.com.au/company_profile?>. *QC*'s core demographic is consistent with the typical American 'dedicated quilter,' who is female and 59 years old, as reported in 'Quilting in America 2006,' *Quilter's Newsletter Magazine and International Quilt Market & Festival*, 23 Aug. 2007 <<http://www.quiltersvillage.com/>>.

¹²⁰ Bonner 197.

grown to 82 pages (\$7.85), and on par with *AP&Q*, which had grown to 114 (\$7.65). By December 2005, *QC* had become more expensive (\$9.95) than *DUQ* and *AP&Q* (\$8.95). While some fluctuations in size occur between issues, overall *AP&Q* and *QC* offer approximately thirty pages more than *DUQ*, although *QC* publishes less frequently. Striking during the 2000s is that quilters' magazines, like other titles, supplement issues with 'extras' to attract readers (for example, gifts and back issues) and offer incentives to subscribe (for example, gifts and lower cover prices). Moreover, they have moved into multi-media presentation or extension of content. *DUQ*, *AP&Q* and *QC* each have a web presence, which is now the norm for contemporary magazines with 'significant circulations'¹²¹ as publishers increasingly engage their readers – both with the magazine and each other – through the Internet.¹²² Two (*DUQ* and *QC*) have begun to include with copies instructional DVDs featuring expert quilters. Overall, the magazines have attempted to tangibly offer more to readers.

Changes to the appearances of the magazines over time reflect changes to production contexts, including advances in desktop publishing that resulted in increasingly sophisticated visual appeals to readers. Early *DUQ* issues are notable now for their sparing use of colour, poor quality of paper and images, and unambitious layout. Added to these was a degree of inconsistency and inaccuracy in content. From the mid 1990s, production values improved as content settled into patterns broadly similar to those of *AP&Q* and later *QC*. By then, *DUQ* had gradually introduced more colour and sophisticated layout to both advertising and editorial content, including breakout material to enhance feature articles. Paper quality had improved, and staple binding replaced with the perfect binding used for higher-pagination magazines and those with high production values. The magazine had also introduced removable inserts: pattern sheets of durable paper that could be used or stored. *AP&Q* and *QC* production values remained more static over time, which reflects their later and more assured entry into the market.

¹²¹ Bonner 207.

¹²² *Australian Entertainment and Media Outlook 2007-2010* (PricewaterhouseCoopers: Sydney, 2007) 115, 122.

Conclusion

The greater attention given in this chapter to *DUQ* reflects both the magazine's longevity and its unique place in Australian print culture around quilts. Beginning as it did in 1988, *DUQ* was groundbreaking; even though it exploited aspects of writing about craft generally, and quilts more specifically, established in other writing genres both at home and abroad, it was novel in its timely response to an unmet and growing demand for a periodic, affordable and accessible newsstand magazine for Australian quilters. As documentary records, *DUQ* and predecessor newsletters offer an insight into the vicissitudes of a special-interest magazine that progressed from cottage industry to more mainstream production contexts. *DUQ* across two decades in effect tells its own 'rags to riches' story through anecdotes and information periodically embedded in its content as well as through its physical characteristics. By the mid 1990s, *DUQ* had established a generic foundation upon which newcomers, including *AP&Q* and then *QC*, could build, and had set standards against which they could compete.

DUQ, *AP&Q* and *QC* together reflect trends within and conventions of the magazine industry; they can also be situated within other contexts relevant to writing and publishing. These include the re-appraisal since the 1970s of women's contributions to national culture, including domestic craft traditionally associated with the home, and the growth in quilting as a leisure and professional activity, particularly after the Bicentenary. Also in the magazines can be discerned the longstanding and acknowledged connection between craft production and storytelling. Striking in both the magazines and other publications about quilting is the appreciation and recording of stories of quilts, whether about their construction, provenance or significance, or of quiltmakers, whether about their creative and professional development or other aspects of their lives. The nature and rhetorical significance of narrative elements of certain types of content in *DUQ*, *AP&Q* and *QC* will be discussed in later chapters.

In tracing the magazines' history and placing it within wider print culture, this chapter has identified two strands of writing about quilts that form broad generic

similarities between *DUQ*, *AP&Q* and *QC* content: instruction and other practically-based information, and stories about quilters and quilts. Chapter 5 ('Magazine Content Categories: A Template for Quilting Life') discusses at a more refined level those characteristics shared by the magazines in their responses to quilters as readers. Prior to that, however, Chapter 4 discusses covers. As already observed, some aspects of magazines other than what is presented on their pages function persuasively in relation to readers; covers are exceptionally forceful.

CHAPTER 4

ETHOS, PATHOS, LOGOS AND CHOOSING THE RIGHT MAGAZINE: RHETORICAL DIMENSIONS OF THE COVER

Introduction

The previous chapter shows that publishers increasingly exploited the potential of magazines to form around distinctive reading communities. The initial and most powerful appeal to prospective members of these communities is made by the magazines as physical objects displayed in retail outlets; covers are the most immediate and striking way of attracting attention.

This chapter considers the rhetorical functions of *DUQ*, *AP&Q* and *QC* covers by drawing on the principles of traditional rhetoric. It makes no attempt, however, to exhaustively apply Aristotle's *The Art of Rhetoric* or later treatises, which would be an unduly restrictive and artificial exercise. As rhetorical artefacts, magazine covers are far removed from the speeches constructed in classical times around the five canons of Ciceronian rhetoric (invention, arrangement, style, memory and delivery) and presented orally to audiences for singular purposes. Yet the classical canons usefully offer a broad critical framework, as explained in Chapter 2 ('Disciplinary Location, Scope and Methodology'). The first part of this chapter identifies and discusses the most prominent visual and verbal appeals extended by the magazines to prospective readers; the second part connects these appeals with the traditional canons of rhetoric. Appendix C reproduces representative covers to illustrate key findings of this chapter.

The Australian Government *Style Manual* sums up the fundamentally utilitarian purpose of the cover: 'A cover is not the place for telling the full story: it is the place for

establishing interest in the publication and its relevance to the reader.¹ Even though this definition is not directed at newsstand magazines, its use of the words ‘interest’ and ‘relevance’ are apt. In addition to inciting interest and demonstrating relevance, the magazine cover is the place for depicting, visually and verbally, salient features of the magazine’s community, and for persuading viewers to enter it.

The persuasive force of the magazine cover has long been recognized, whether by those who instruct on magazine production or analyse magazines as cultural products.² As a rhetorical device, the cover seeks to instantly establish common ground with viewers by depicting images and text that encapsulate their interests, aspirations or values. At one level, the cover may persuade viewers to become buyers; at another level, it seeks to create the ‘sense of belonging to a wider group’ critical to the magazine’s success.³ It is the first step in forming what Larson calls ‘communities of identification.’⁴

The persuasive dimensions of covers have become more important with changes to retail practices. From the 1980s, supermarkets began to sell mass-market women’s magazines that previously had been confined to newsagents, and the styles of covers and use of celebrity images became instrumental to sales.⁵ A glance at newsstands today shows that in the case of special-interest magazines, as opposed to mass-market titles, it is the object or activity upon which the readership is based that dominates the cover visually. Celebrity appeal can occur, but it tends to be more subtly integrated within a range of rhetorical strategies; it typically appears in references to those lauded within discrete fields (for example, Kaffe Fassett for knitting) rather than through the use of full-

¹ Commonwealth of Australia, *Style Manual for Authors, Editors and Printers*, rev. Snooks & Co. (2002; Milton, Qld.: Wiley, 2003) 304.

² In books on magazine production such as Ruari McLean, *Magazine Design* (London: OUP, 1969); John Morrish, *Magazine Editing: How to Develop and Manage a Successful Publication*, 2nd ed. (2003; London: Routledge, 2005); Jenny McKay, *The Magazines Handbook*, 2nd ed. (London: Routledge, 2006). In books on magazines as cultural products such as Janice Winship, *Inside Women’s Magazines* (London: Pandora, 1987); Robert Holden, *Cover Up: The Art of Magazine Covers in Australia* (Rydalmere, NSW: Hodder & Stoughton, 1995); Graeme Turner, Frances Bonner and P. David Marshall, *Fame Games: The Production of Celebrity in Australia* (Cambridge: Cambridge UP, 2000).

³ McKay 3.

⁴ Charles U. Larson, *Persuasion: Reception and Responsibility*, 10th ed. (Belmont, CA: Thomson Wadsworth, 2004) 64.

⁵ Turner, Bonner and Marshall 137-38.

cover images of popular culture celebrities that is rampant in higher circulation, general-interest titles. Quilters' magazines are a case in point, as will be shown.

DUQ, AP&Q and QC covers

Images

Images on the covers of *DUQ*, *AP&Q* and *QC* send an unequivocal message that the magazines are about quilts. Each of the early *DUQ* covers (1988 to 1989) is filled largely with a coloured photograph of a quilt on a single-colour background. Different styles of quilts are featured, which exposes readers to the gamut of aesthetic approaches available to them. So, while the *DUQ* covers articulate the quilt-centric nature of the community to which they address themselves, the covers over time also reveal something of the complexity of that community and the intention of magazine to be inclusive.

DUQ occasionally deviates from its standard cover format between 1989 and 1992. The first time was in June 1989, when the cover photograph features a quilt in a domestic setting: a quilt covers a bed that, like the furnishings in the room, alludes to Australia's rural past and, as a consequence, establishes common ground with a more delineated readership than that implied by previous covers. Similar images appear on covers in the early 1990s,⁶ with interiors featuring a wall laden with framed pictures and folk art objects, vases of flowers, a fringed decorative lampshade and, of course, the quilt, the most prominent signifier of a carefully tended domestic life of comfort, relaxation and plenty. Whereas other covers had intentionally removed the quilt from its homely, functional setting and displayed it as an aesthetic object, these covers promote a lifestyle of which the quilt is a part, and for which it is a symbol, but they are aberrations and do not reappear after 1992.

In contrast, *AP&Q* covers from the start display quilts in domestic contexts. Images are typically bucolic: a quilt on a rocking chair, over a wooden gate, against a

⁶ Covers of *DUQ* Dec. 1991, June and Sept. 1992.

weathered fence, alongside wagon wheels and beside a fruit-laden tree, for example. Quilts themselves often integrate country themes in designs; blocks (basic units of design) depict stylised farm animals, flowers, trees and other icons of country life. The intended community of readers, therefore, is one for which the quilt is an accoutrement of a rural idyll, but behind the images can be discerned the ‘plain-folks technique’ of rhetoric that ‘stresses humble origins and modest backgrounds.’⁷ *AP&Q* covers since then continue to picture quilts displayed (usually draped) in interior or exterior settings with a country flavour, although from 1999, the image tends to be dominated by the quilt to such an extent that the setting is almost indiscernible, or gives a general impression only.

After ten years, *DUQ* introduced small, secondary images onto covers. To celebrate the magazine’s tenth birthday, the Autumn 1998 cover featured an image of a llama, no less, which adds an element of frivolity and intimates a range of content broader than quiltmaking. Another intentionally endearing animal image followed in Winter 1998 in a photograph of a woman feeding a young wallaby by bottle and captioned ‘Roger the roo goes to patchwork class.’ Again, these are aberrations, though, and reflect *DUQ*’s experimental leanings. More significant is that the secondary image on the Summer 1998-99 cover is of a quilter and captioned ‘Caryl Breyer Fallett to visit.’ Even though it is visually much less prominent than the quilt image and falls well short of the celebrity covers of mass-market titles, *DUQ*’s cover for the first time pictures somebody of standing within the quilting community. In April 2005, the secondary image is of a quilter featured in the magazine and is supplemented by an invitation to ‘meet’ her. The image is black and white from May 2005, in contrast to the full-colour quilt image upon which it is superimposed. The appeal to ‘meet’ the quilter attempts to translate the face-to-face contact of traditional communities into the medium of the magazine. By extending a personal invitation to the reader to form a new acquaintance, it is the first step in a socialisation process within the community. The magazine ‘act[s] as a substitute or extension of the reader’s own social circle of like-minded people,’⁸ as McKay comments.

⁷ Larson 47.

⁸ McKay 2.

Secondary images are absent from *AP&Q* and *QC* covers. Another similarity between the two is their visual linking of quilts with lifestyle. Like *AP&Q*, *QC* covers have unfailingly shown quilts in domestic settings, although not necessarily with country connotations. *QC*'s first cover (2001) is dominated by a photograph of a bedroom: a rumpled quilt over an unmade bed faces the viewer. Again, the quilt connotes domestic comfort, but here the quality of furnishings surrounding it, which are clearly visible, imply affluence. *QC* covers follow this theme consistently, with interiors including dining rooms, display walls, bedrooms, living rooms and even a kitchen. All issues included in this study feature interiors, except for one (July 2005), which shows a quilt set against a well-maintained formal garden. For *QC* readers, who are assumedly expected to at least aspire to material prosperity and high standards of living, the quilt signifies a life of tastefully orchestrated comfort.

Titles and typography

The name of the magazine is presented in the titlepiece (or masthead) on the cover, which has a mnemonic function because '[i]t is a repeating symbol, like a trade-mark ...'⁹ Questions of visibility, legibility and distinctiveness determine its appearance and placement, and handbooks on magazine production offer tips on how to use it to best advantage.¹⁰ From the perspective of community formation, several aspects of *DUQ*, *AP&Q* and *QC* titlepieces are noteworthy.

The titles of *Down Under Quilts* and *Australian Patchwork & Quilting* are structurally parallel: the colloquial, adjectival *Down Under* matches *Australian*, and the noun *Quilts* matches the more specific *Patchwork & Quilting*. In terms of their presentation, or delivery, both magazines have always given less typographical prominence to *Down Under* and *Australian*, to the extent that these qualifiers can easily be overlooked. This is consistent with the typographical presentation of other magazine

⁹ McLean 6.

¹⁰ For example, McKay 165-66.

titles, notably *The Australian Women's Weekly*. In the case of *DUQ*, *AP&Q* and *QC*, it invites the interpretation that while the magazines are primarily for the Australian market, their national location is secondary to the craft itself. The idea that quiltmaking celebrates but extends beyond national affiliation is reinforced by the magazines in other ways, and will be discussed later in this chapter and elsewhere.

The title of *Australian Quilters Companion* differs structurally from those of its competitors but resembles them in other ways. Emphasis is placed upon quilters rather than quilts, and the magazine is defined according to its relationship with quilters. ‘Companion’ alludes to reference books that serve as guides or handbooks, but also to the nineteenth-century lady’s companion who was paid to provide company to a woman of social status. Precedents for magazines being regarded in this way reach back to *The Lady’s Magazine: Or Entertaining Companion for the Fair Sex, Appropriate Solely to Their Use and Entertainment*, published in England from 1770 to 1837, and *Women’s Home Companion*, published in America from 1883 to 1900. Through its title, *QC* continues this tradition, but a gendered audience is only implied; like predecessors *DUQ* and *AP&Q*, *QC* also acknowledges but downplays its national remit by giving more typographical prominence to *Quilters* than other words in the title, despite some changes to detail.¹¹

Of the three magazines, only *DUQ* has experimented with the appearance of its titlepiece beyond the use of different colours. From the Autumn 1993 cover, *Quilts* is patterned, like a fabric, with a stitch-like outline that replicates appliquéd, but this was replaced from Summer 1999-2000 with solid-colour letters, and another alteration was made from October 2003. That *AP&Q* and *QC* did not similarly make changes suggests

¹¹ When *QC* began, *Australian Homespun* was placed, insignificantly (particularly *Australian*, in tiny font), to the left of the main title of *Quilters Companion*; the magazine was ‘[i]ntended to accompany but not replace *Homespun* [magazine], it’s [sic] sister publication, it’s [sic] format is familiar to readers yet it has an identity all its own.’ ‘*Quilters Companion*,’ *Universal Magazines*, 17 Aug. 2006 <http://www.universalmagazines.com.au/home/quilters_companion>. In Apr. 2003, *Australian* was added to the main title, so that the magazine became *Australian Quilters Companion* but retained the almost marginal *Australian Homespun* on the cover.

that they entered the market with firmer models of design, but it also suggests that *DUQ* was attempting to remain distinctive in the face of competition from newcomer titles.

Typography can be regarded within two canons of traditional rhetoric: delivery and style. A guide to magazine production is illustrative: ‘Type has many faces, and it can be said that it speaks with many voices. Type can speak boldly, delicately, quickly, or slowly. It can be high-pitched or well modulated and deep. It can be old-fashioned or modern, active or passive.’¹² Typefaces of *DUQ*, *AP&Q* and *QC* titlepieces, in common with magazines generally, are dominant because of their contrast with what they are superimposed upon, which, apart from the practical purpose of being eye catching, imparts confidence and command. The font used in early *DUQ* titlepieces to late 1992 now appears dated because of its stylistic association with the 1970s and 1980s, but notable is its curvilinearity and fullness, which connote softness and comfort in keeping with the traditional purpose of quilts, and which can be seen as conventionally gendered. Apart from that, each of the magazines uses serif fonts in titlepieces, which tempers severity and lends a sense of tradition to them. Those of *AP&Q* and *QC* use maximal capitalisation, unlike *DUQ*’s, which adds a further element of informality by using simulated handwritten font for *Down Under* from October 2003. Each magazine colours fonts differently each issue, according to the quilt image, in another (if indirect) message about the importance of quilts.

Banners, subtitles and cover lines

Complementing titlepieces and cover images are words, phrases or pithy sentences that selectively draw attention to aspects of content or the magazine’s ‘character.’ Through them, magazine producers attempt to establish contact with readers, more firmly than is possible from the cover image alone, by establishing common ground and creating an impression of value.

¹² J. William Click and Russell N. Baird, *Magazine Editing and Production*, 6th ed. (Madison, WI: Brown & Benchmark, 1994) 176.

Banners and subtitles

A banner is a headline or heading that reaches across the cover and comprises several words set off by size or typeface. Wherever they appear, banners express selling points.

A subtitle, used here to mean those words appearing directly beneath a titlepiece,¹³ function similarly but tend to be more constant between issues than banner lines.

DUQ, *AP&Q* and *QC* banners are generally of two types and in two positions. The first type defines the magazine according to its community ('Australia's first patchwork and quilting magazine' and 'your favourite patchwork and quilting' magazine' are examples). Such banners usually appear above the titlepiece in a single-colour text box and are hereafter called 'upper banners.' The second type announces something about the issue itself, such as an opportunity to win prizes, and may appear as an upper banner or on the lower edge of the cover (the latter are hereafter called 'lower banners'). *DUQ* and *AP&Q* covers use both types but lower banners less commonly, which reflects newsstand display conventions that favour upper portions of covers. *QC* does not use upper banners at all. Each during the 2000s promotes its website by printing the URL on lower edges of covers.

The analysis begins with words that do not quite constitute a banner but prefigure a key rhetorical strategy of *DUQ* for two decades. *DUQ* initially printed beneath cover images of quilts 'Australia's No. 1 Patchwork & Quilting Magazine' in capital letters but of indistinctive size. The phrase potentially has two interpretations: the magazine is the best of its kind, and it is the first of its kind. The former is overly obvious up until 1994 when *DUQ* was Australia's only quilting magazine. The latter, however, exploits *DUQ*'s pioneer status and its 'Australianness' in establishing reputation. From Autumn 1993, just before *AP&Q* began, the phrase was repositioned to directly beneath the titlepiece and presented more distinctively. By this time, *DUQ* covers begin to trade on the magazine's pioneer status and longevity.

¹³ This definition is adopted for the purpose of this chapter in the absence of clear guidance from publications such as McKay on correct industry terminology.

Covers did so inconsistently or intermittently at first. Three, for instance, include the upper banner ‘patchwork and quilting down under,’ something of a rewording of the titlepiece, which was replaced shortly after with ‘Australian patchwork and quilting,’ an exact match with *AP&Q*’s title.¹⁴ From Autumn 1996, ‘Australia’s no. 1 patchwork and quilting magazine’ disappears from beneath the titlepiece, and the banner becomes ‘Australia’s first patchwork & quilting magazine’ up to Autumn 1998. ‘Established in 1988’ is added beneath the title (Winter 1996 to Summer 1997). What is of interest here is that by replacing ‘No 1’ with ‘first,’ the magazine consciously bases its credibility on history and status. ‘Established in 1988’ recalls the use of such phrases by businesses to boast of longevity and a tradition of reliability. Yet it, too, was abandoned. What has endured the longest is the phrase ‘Australia’s 1st Patchwork & Quilting Magazine,’ in either upper banners or subtitles with only four exceptions from 1998 to the end of 2005.

Appeals based on emotional state and common sense appear on *DUQ* covers from the late 1990s. Covers from Winter 1998 to Spring 1999 suggestively link quiltmaking with a state of heightened emotional intensity: upper banners read ‘if quilting is your passion . . .,’ the ellipsis offering tantalising and unspoken pleasures. Between 1999 and 2001, banners foreground the economic sense of buying the magazine by pointing to novelty and value for money (for example, ‘new design and more pages,’ ‘free pattern sheet’) and offering substantial prizes (for example, ‘win one of five sewing machines,’ ‘win a solid 9ct gold thimble,’ ‘win over \$2750 of fabric’).¹⁵ The upper banner ‘traditional, innovative & contemporary quiltmaking’ promises something for quilters of all ilks, and the lower banner ‘the only magazine for beginner, intermediate & advanced quilters’ similarly promotes inclusiveness but of skill levels rather than aesthetic inclination, and draws attention to the magazine’s uniqueness.¹⁶ From September 2004, a new upper banner – ‘your favourite patchwork and quilting magazine now monthly!’ – addresses the reader directly and through the use of ‘favourite’ adds a subjectively qualitative element. *DUQ* still situates itself nationally (through the ‘Australia’s 1st

¹⁴ See covers of *DUQ* Summer 1994 to Spring 1995, Summer 1995-96.

¹⁵ Covers of *DUQ* Summer 1999-2000, Apr. 2001, Mar. 2000, Aug. 2000, Dec. 2000.

¹⁶ Covers of *DUQ* Aug. 2001, Oct. 2003 to May 2005.

patchwork and quilting magazine' subtitle), but its cover is more personalised. Banners, therefore, variously tap into the depth of the quilter's emotional attachment to her craft (and her magazine) and to her pragmatism.

Whereas *DUQ*'s banners tend to describe the magazine's eminence, those of *AP&Q* are more varied. At first, they highlight either instructional content (for example, 'step by step instructions [,] full size patterns') or lure readers with impressive prizes, including cars and overseas holidays.¹⁷ The first *AP&Q* banner to describe the magazine itself is 'Australia's largest selling quilting magazine' in June 1997, an appeal firmly grounded in the present and commercial superiority that contrasts with *DUQ*'s contemporaneous drawcard of tradition and longevity. Behind the boast of being the best-seller is the implication of being quilters' favourite and the best value for money, both of which are made explicit in banners during 1998 and the early 2000s. Overall, *AP&Q* has favoured five banners that position the magazine in relation to competitors: 'Australia's largest selling quilting magazine,' 'Australia's favourite quilting magazine,' 'Australia's best value patchwork magazine,' 'Australia's no 1 quilting magazine' and 'your no 1 quilting magazine.' From late 2002, *AP&Q* shows a preference for 'your no 1 quilting magazine,' the second person 'your' anticipating *DUQ*'s equivalent attempt to address readers directly and personally.

QC assures 'excellence in patchwork and quilting' in a subtitle that may apply to both the magazine and its practitioner-reader. 'Excellence' is absolute and suggests a commitment to exemplary standards that transcends the competitiveness connoted by *DUQ*'s and *AP&Q*'s claims of being 'No 1' or 'first,' and reflects that as a latecomer *QC* could make neither boast. 'Excellence' was also widely used during the 1990s and 2000s in discourses of self-help, health care, business and education, among others. *QC* aligns itself with a discursive trend shaped by the attainment of ideals.

¹⁷ See, for example, covers of *AP&Q* Sept. 1994, Dec. 1994, June 1995.

Cover lines

Other words, phrases and sentences on covers are variously described as ‘cover lines,’ ‘barkers,’ ‘screamers’ and ‘teasers.’¹⁸ Composing effective cover lines ‘is a craft in its own right.’¹⁹ Their tone and wording can be much debated by editorial staff,²⁰ which attests to their rhetorical power. Morrish states that ‘[t]hey are there to tempt the reader, to intrigue and invite closer scrutiny. They should be positive and enthusiastic … Above all they need to be short, colloquial and absolutely straightforward … Readers should be able to glance at the line and understand what it means.’²¹ In this sense, cover lines have a declarative function toward prospective readers. They must establish, as quickly and convincingly as possible, points of common ground.

AP&Q used cover lines from its beginning in 1994, *DUQ* after six years in 1996 and *QC* from its beginning in 2001. The number varies between and within magazines: *AP&Q* covers have up to ten until 1999, only one in 1999, and from 2000 up to five; *DUQ* has always had up to five; and *QC* uses between three and eight, but they are much wordier, which compensates for the lesser use of banners by the magazine. The placement of cover lines varies, too. As with other aspects of the magazine, *DUQ* shows the most marked changes to cover line placement over time, especially when they are moved from the bottom of the cover to the left-hand side with the Autumn 1998 issue, which fits with industry wisdom that information in this position attracts more attention.²² Generally, all cluster around the outer edges of cover images of quilts and verbally complement images without dominating them.

Because they home in on what are considered to be readers’ main interests (and, by extension, attributes and values), cover lines progressively build a composite picture

¹⁸ Terminology varies. ‘Cover lines’ are used by, for example, McKay 166; ‘teasers’ are used by Frances Bonner, ‘Magazines,’ *The Media and Communications in Australia*, 2nd ed., ed. Stuart Cunningham and Graeme Turner (Crows Nest, NSW: Allen & Unwin, 2006) 199. This chapter uses ‘cover lines.’

¹⁹ McKay 166.

²⁰ McKay 142.

²¹ Morrish 174.

²² McKay 166.

of the community formed by the magazine. *AP&Q*'s early issues illustrate this well. The first cover lines suggest that while readers are primarily occupied with making quilts ('make a delicate sampler quilt[,] a clever fan shaped quilt[,] a stylish floral tartan quilt[,] helpful hints'), they also want to be informed about events and other quilters ('news[,] profiles[,] events').²³ The December 1994 cover offers 'a state-by-state listing of quilting guilds and courses' and 'books,' suggesting quilters' involvement in formal organizations and education, and in self-education. That of June 1995 promises details of an 'international competition,' implying that quilters are ambitious, confident and part of a global network. Cover lines, therefore, sketch more fully the archetypal quilter's life than is possible from images alone.

Setting aside inevitable differences in detail, *DUQ* and *QC* cover lines also indicate that content juxtaposes instruction with many other quilt-related matters. Up to and during the mid-1990s, *DUQ* cover lines draw attention to content on exhibitions, projects, quilt history, techniques and other topics, after which they become less predictable for a time. During 1998 and 1999, for instance, cover lines replicate feature article titles intended to incite curiosity ('having a bit of a puddle ...,' 'the next horizon,' 'a quiet fascination') rather than convey subject matter with clarity. Puns and wit are seen, too: 'first public hanging,' 'quilting in the fast lane' and 'dyeing to dye,' for example.²⁴ *QC* cover lines similarly focus on the practical dimension of content ('begin a traditional sampler') but build a more complex picture of the quilting community: quilters are part of a global network ('special features[:] the World Quilt Carnival in Nagoya[,] a Dutch odyssey'), support charitable enterprises ('blocks for breasts fabric giveaway') and are keen to be apprised of and participate in events ('see Australian Quilt Show 2003 winners').²⁵

In summary, cover lines of the three magazines up to the end of 2005 draw attention to several topics: projects; exhibitions, shows and other events; profiles of other quilters; competitions or special reader offers; winners of prizes in quiltmaking

²³ Cover of *AP&Q* Sept. 1994.

²⁴ Covers of *DUQ* Summer 1998, Autumn 1999, Spring 1999, Summer 1999-2000.

²⁵ Covers of *QC* Oct. 2001, July 2002, Apr. 2005, July 2003.

competitions; techniques or hints; quilters' stories; listings (for example, of quilting guilds and courses); books; products; and history. They may also indirectly induct readers into the meaning of quilts (for example, 'friendship quilts to make and give,' 'today's quilts, tomorrow's heirlooms,' 'for all quilters, for keeps ... wonderful quilts to make and treasure').²⁶ While not pervasive, such cover lines reflect social and familial aspects of quiltmaking, including the role of the quilt in connecting friends and generations in tangible ways.

During the 2000s, references to new technologies become more frequent in cover lines. Some relate to machinery (for example, 'the versatility of longarm machines') and associated services (for example, 'quick commercial machine quilting').²⁷ Increasingly common are those that promote computer technology, with topics including designing quilts by computer, printing onto fabric using a computer and transferring digital photographs onto fabric.²⁸ Some refer to using the Internet to shop or to receive online instruction in quiltmaking.²⁹ Among these cover lines are some referring to older technologies, such as photography and postal services,³⁰ and occasionally, older and newer technologies mix in intriguing ways ('learn how to hand dye wool in the microwave').³¹ As a group, these cover lines show quilters to be technologically literate, open to change and able to mobilise a range of resources and technologies.

Cover lines during the 2000s also introduce new, specialised topics. Acronyms meaningful only to the initiated ('AQIPP quilts preview,' 'IUD quilt') imply familiarity with specialised organisations or events,³² and legal matters becoming a recurring theme ('your designs & copyright,' 'special report: lost and stolen quilts,' 'exclusive: insuring your quilts').³³ Cover lines also depict the quilter as keen to participate actively in her community: she helps to set standards ('DUQ Bernina excellence in patchwork awards:

²⁶ Covers of *AP&Q* Dec. 1997, June 1998; *QC* Oct. 2001.

²⁷ Covers of *DUQ* May 2000; *AP&Q* June 2000.

²⁸ See, for example, covers of *DUQ* Oct. 2002, June and Dec. 2003, Sept. 2005; *AP&Q* May 2003.

²⁹ See, for example, covers of *DUQ* June 2004; *AP&Q* Jan. 2004.

³⁰ See, for example, covers of *AP&Q* Dec. 2003; *DUQ* Dec. 2003.

³¹ Cover of *QC* Oct. 2005.

³² Cover of *DUQ* Apr. 2001.

³³ Covers of *DUQ* Apr. 2001; *AP&Q* June 2004, Aug. 2004.

your verdict'), she works at achieving productive interpersonal relations ('workshop etiquette'), and she has access to educational opportunities ('Churchill fellowship study tour').³⁴ Overall, these create an impression of a well-informed and well-educated practitioner who is actively committed to maintaining standards within her community.

The most common cover lines for *AP&Q* and *QC* announce the number and type of projects in each issue. From May 1996, *AP&Q* superimposed 'original projects' on cover images, which verbally signals that creative practice is the most salient characteristic of the magazine readership and also the value placed upon originality. Projects are then quantified and qualified ('11 exciting projects,' '12 original projects')³⁵ and well into 1999 with occasional exceptions. Adjectives to describe projects include 'exciting,' 'original,' 'great,' 'fabulous,' 'superb,' 'beautiful,' 'inspirational' and 'fantastic.' *QC* cover lines also tend to quantify projects and use similar adjectives: 'exciting,' 'new,' 'great,' 'beautiful,' 'sensational,' 'inspiring' and, most frequently, 'great.' While mostly unimaginative choices because of their pervasiveness across magazine covers generally, these words either impart the positive emotional responses that readers will enjoy from instructional content or emphasise its novelty or quality. They seek to generate a sense of abundance, value and enthusiasm; they also extend a populist appeal.

In contrast, *DUQ* covers rarely quantify and qualify projects. Cover lines from Spring 1996 mention projects but more neutrally (for example, 'quilts to make,' 'kids project').³⁶ Cover lines first quantify and describe projects in March 2000 ('make four beautiful quilts') and then not each issue; subsequent covers tend to promote, instead, particular quilts or styles. However, from June 2003, *DUQ* begins to quantify content with a vengeance ('over 40 inspirational quilts,' 'over 60 quilts inside'),³⁷ although these numbers relate to the number of quilts pictured or described in the magazine rather than the number of projects.

³⁴ Covers of *DUQ* Dec. 2005, Oct. 2003, Feb. 2003.

³⁵ Covers of *AP&Q* Sept. and Nov. 1996.

³⁶ Covers of *DUQ* Spring 1996, Spring 1997.

³⁷ Covers of *DUQ* June 2003, Oct. 2003.

Cover lines that quantify and qualify in these ways succinctly promise plenty, or value, and, by extension, satisfaction. A sense of abundance, or good value, is also generated by cover lines that appeal to a sense of economy, as do some banners that advertise prizes, extra pages and bonus items, such as pattern sheets. This is especially seen in cover lines that promise ‘more!’ or ‘much more!’ and those that draw attention to competitions and prizes, and sometimes use distinctive font or graphics for emphasis. Such tactics to persuade prospective readers of value for money are typical of newsstand magazines overall.

DUQ, *AP&Q* and *QC* each seeks at different times to strengthen its credibility by aligning content with expert quilters.³⁸ *AP&Q* was the first to do so in the mid-1990s with cover lines such as ‘machine quilting with Lee Cleland,’ ‘Jinny Beyer profile and project’ and ‘meet international quilt artist Nancy Crow.’³⁹ Later, ‘exclusive’ is used as in the mass media to convey the uniqueness of content and the magazine’s status as a trusted confidant (‘exclusive colour story by Narelle Grieve,’ ‘exclusive Robyn Ginn project’).⁴⁰ Prominent quilters may be referred to collectively (‘featuring Australia’s leading quiltmakers,’ ‘latest quilts by Australia’s leading quiltmakers’),⁴¹ the use of ‘leading’ and ‘latest’ affirming the standing and currency of the magazine. *DUQ* began to associate itself with experts from the late 1990s (for example, ‘Julie Woods’ three sons,’ ‘quilters workshop with Lyn Inall,’ ‘facts on foundation with Margaret Rolfe’).⁴² *QC* on its April 2002 cover offers a special feature: ‘international quilt teacher for 2002 – Pam Holland,’ and later covers mention prominent quilters.⁴³ These expert quilters, whose names are assumedly familiar to readers or whose status is briefly summarised, possess something akin to celebrity status within the quilting community. This is reinforced by *DUQ*’s recent addition of secondary images of experts on its cover, observed earlier in this

³⁸ In total, *DUQ* cover lines have named 35 quilters; *AP&Q*, 36; and *QC*, 12, with only seven names appearing on covers of two or more of the magazines (although some have appeared on more than one cover of a particular magazine).

³⁹ Covers of *AP&Q* June 1995, Sept. 1996, Dec. 1997.

⁴⁰ Covers of *AP&Q* July 2002, July 2003.

⁴¹ Covers of *AP&Q* Dec. 2004, May 2005.

⁴² Covers of *DUQ* Spring 1997, Aug. 2000, Apr. 2001.

⁴³ See, for example, covers of *QC* Oct. 2002, Oct. 2003, Apr. 2005.

chapter, which resembles to an extent the use of celebrity images on mass-market magazine covers. Even though some covers do not feature quilter ‘celebrities’ at all, over time their presence affirms the good reputation of the magazine.

Cover lines such as these also personalise instructional content by linking projects, techniques or skills with teachers or guides. The magazine is not only a ‘how-to’ publication; it is also a conduit through which professional quilters pass knowledge to others. Cover lines make clear to readers, then, that the magazine strives to connect more and lesser experienced members of the quilting community. Covers may employ a courteous language to this end (for example, Judith Baker Montano is a ‘special guest quilter’)⁴⁴ or simulate face-to-face encounters (‘meet show judges,’ ‘meet the *AP&Q* team,’ ‘DUQ Quilt Indulgence: meet the tutors’),⁴⁵ especially through the word ‘meet,’ as discussed previously. While such cover lines appear intermittently across the magazines, they make a polite, social invitation to the reader to engage in her wider community of quiltmakers that introduces an element of sociability developed more fully in content itself, as will be explained in later chapters.

Intensifying this sociability is an increasingly conversational tone in *DUQ* and *AP&Q* cover lines, particularly during the 2000s, if not for *QC*. ‘We’ and ‘us’ deliberately place magazine and readers together (‘we trial batting,’ ‘kids show us how’),⁴⁶ and ‘you’ and ‘your’ address readers directly (‘we show you how to calculate quilt sizes’).⁴⁷ Occasionally, *DUQ* poses provocative questions that invite response (‘quilt valuations – are they worth it?’)⁴⁸ and offers intimate spaces within which to engage with expert quilters (‘muse over Jenny Bowker’s thoughts in Talking Point,’ ‘exclusive[:] Pam Holland talks quilts & life’).⁴⁹ Along with invitations to ‘meet’ other quilters, these cover lines represent an attempt to simulate physical exchanges between readers and other community members.

⁴⁴ Cover of *AP&Q* May 2002.

⁴⁵ Covers of *AP&Q* Apr.-May 2000, Sept. 2004; *DUQ* Apr. 2005.

⁴⁶ Covers of *AP&Q* Feb. 2002, Oct. 2002.

⁴⁷ Cover of *DUQ* July 2004.

⁴⁸ Cover of *DUQ* Aug. 2004.

⁴⁹ Covers of *DUQ* Dec. 2003, June 2004.

Imperative mood also simulates closeness between magazine and readers, particularly for *DUQ*. When used, it highlights the possibilities of gain or benefit to readers in three ways: economic, educational or social. Economic benefits are shown typically by ‘win’ or, to a lesser extent, ‘enter.’ Most uses of imperative mood relate to creative practice, in sentences beginning with ‘make,’ ‘learn,’ ‘solve,’ ‘see,’ ‘begin’ or ‘try.’ Imperatives connoting social interaction usually begin with ‘meet.’ As well as generating a casual, conversational tone, cover lines that use imperative mood convey advantage (to the reader) through the initial verb and express content (and the reader’s relation to it) in a pithy way.

The analysis of banners and cover lines so far has discerned recurring appeals to readers and made some comparisons between magazines. One other appeal is significant – that of ‘Australianness’ – although it is understated overall, which reflects the typographical downplaying of ‘Australian’ in titlepieces. Cover lines do advertise Australian content from time to time, but blatantly patriotic sentiments are absent until *DUQ*’s February 2001 cover announces that ‘AUSSIES win gold!’ Here, the capital letters simulate a shout, and the phrase recalls popular press headlines during the Olympic Games held in Sydney in the previous year (2000). *AP&Q* covers print three similar statements of national pride incorporating the colloquial ‘Aussie’ (‘advancing Australia: Aussies flood USA,’ ‘Australia wins Best of World,’ ‘Aussies win at International Quilt Festival’).⁵⁰ In these cases, ‘Aussies’ triumph on the world stage, even overpowering the behemoth of quiltmaking (the USA) with the force of an unstoppable natural event. *DUQ* draws explicitly on patriotic sentiments when it invites readers to ‘meet Caroline Sharkey – a proud Aussie quilter.’⁵¹ *QC*, on the other hand, has abstained from expressing patriotic sentiments on its covers.

Cover lines do promote projects with an Australian flavour although, once again, infrequently and only in *DUQ* and *AP&Q*. Between 1998 and 2005, *DUQ* covers

⁵⁰ Covers of *AP&Q* Nov. 2002, Dec. 2002-Jan. 2003, Jan.-Feb. 2004.

⁵¹ Cover of *DUQ* Aug. 2004.

highlight only five articles relating to national quilt heritage (for example, ‘in search of Australia’s patchwork past,’ ‘quilts from the Australian gold rushes’).⁵² Only two projects with an Australian slant (native flora and birds) are promoted on *AP&Q* covers and then quite late (2004 and 2005). Similarly, *AP&Q* cover lines between 1996 and 2005 draw attention to few (four) Australian projects or products.

By far the most frequent mentions of ‘Australianness’ are in cover lines referring to local events and competitions: fifteen for *DUQ* between 1988 and 2005, fourteen for *AP&Q* between 1994 and 2005 and four for *QC* between 2001 and 2005. Nevertheless, this represents a small number of the 228 issues included in this study. While these findings do not reflect the amount of content in the magazines that is generated within Australia, they do suggest that the magazines, through their covers, choose not to rely on ‘Australianness’ in forming initial bonds with readers. Through covers, the magazines acknowledge but transcend national boundaries.

Magazine covers and the classical canons

Invention

Invention concerns the main arguments advanced by the speaker. As persuasive artefacts, *DUQ*, *AP&Q* and *QC* covers collectively advocate quilting life; individually, each magazine argues, if implicitly, the superiority of the community formed by it and within which that quilting life can be conducted. Of the two proofs that comprise the canon of invention – inartistic (proofs external to the speaker) and artistic (proofs created by the speaker) – covers employ the latter. The three types of artistic proof – ethos, pathos and logos – appear to varying degrees.

Ethos emerges as the strongest verbal appeal on covers. Put simply, ethos is the credibility or character of the speaker upon which the audience relies in reaching a decision based on the argument presented by the speaker. McCroskey notes that the

⁵² Covers of *DUQ* Winter 1998, Sept. 2005.

primacy of ethos in rhetorical communication has largely been accepted since antiquity and is confirmed by contemporary research. He notes, too, that theoretical understanding of ethos until the 1960s revolved around the idea of ‘source credibility,’ or the believability of the speaker as perceived by the audience; since then, ethos has also come to encompass such matters as homophily and personality, although these align closely with the principle of source credibility.⁵³ *DUQ*, *AP&Q* and *QC* covers represent, at a fundamental level, a contemporary manifestation of the traditional concept of source credibility.

Given the competitive nature of magazine publishing, and the proliferation of titles for quilters from the 1990s outlined in the previous chapter, it is predictable that each magazine strives to prove through its cover the integrity and superiority of its ‘character’ over others. To transfer a general principle of Aristotle’s *Rhetoric* from its original, legal context, ‘since the objective of rhetoric is judgement,’ critical is ‘establishing the speaker himself as of a certain type and bringing the giver of judgement into a certain condition,’⁵⁴ here adapting ‘judgement’ to the decisions made by prospective readers (and members of the magazine’s community) and ‘speaker’ to the magazine. Broadly speaking, *DUQ* most consistently lauds its standing as Australia’s first quilting magazine and, by extension, most experienced; *AP&Q* boasts of being the best-selling and, therefore, favourite; and *QC* promotes its commitment to excellence. The central claims of *DUQ* and *QC*, which transcend commercial success, resemble the quality of integrity, or virtue (*arête*), considered in classical rhetoric to be one of three factors critical to establishing credibility.

Related to *arête* but also to the classical idea of *eunoia* (goodwill) in establishing ethos is the printing of experts’ names, especially on later covers. This is generally done without blatant inter-magazine rivalry – certain quiltmakers do tend to be associated with certain magazines (for example, Margaret Rolfe with *DUQ*), whereas others (for example, Pam Holland) appear on covers of each – with the exception of the use of

⁵³ James C. McCroskey, *An Introduction to Rhetorical Communication: A Western Rhetorical Perspective*, 9th ed. (Boston: Pearson, 2006) 82-84.

⁵⁴ Aristotle, *The Art of Rhetoric*, trans. H. C. Lawson-Tancred (London: Penguin, 1991) 140.

‘exclusives’ associated with individual quilters, which implies allegiance to one magazine over others. Such implied endorsement by prominent quilters is the closest the magazines come to the fixation with celebrity seen in contemporary mass-market magazines. ‘Celebrity’ quilters shown on covers are never, however, linked with gossip or sensationalism as so often occurs on mass-market magazine covers; they are always associated with skills and achievement. Occasionally, readers are offered stories of untoward behaviour (‘Michelle Marvig “I’ve learnt to break the rules”’), outrage (‘new! quilting myths exposed!’) or adventure (‘mystery quilt adventure inside!’).⁵⁵ Such cover lines resemble their more salacious mass-media counterparts, and one of those cited mentions a celebrity quilter, but they are essentially benign because they never entice readers with stories of human relations, privations or scandal and pertain always to creative practice. Overall, the magazines connect experts with readers in ways not necessarily possible otherwise, the effect of which is to personalise covers and signal community-mindedness. This expresses to readers the magazines’ role as social intermediaries keen to develop networks within their communities that may or may not take physical form. From this emanates a sense of *eunoia*, or goodwill, towards readers.

Another quality upon which ethos is based in traditional rhetoric is intelligence (*phronesis*, or practical wisdom), which embraces good sense, taste and topical knowledge and interests.⁵⁶ Through covers, the magazines visually, verbally and unfailingly place quilts at the fore of readers’ interests, but they also impart a broad and informed understanding of the complexity of quilting life, which during the 2000s extends to keeping abreast of technological and other developments pertinent to quilters. Admittedly, emphases on certain products or technologies on covers might reflect the symbiotic relationship between magazine and advertisers, particularly on covers of *QC*, which sometimes display manufacturers’ logos alongside cover lines, although this pecuniary reality of magazine production does not detract from the breadth of topics encompassed by covers overall.

⁵⁵ Covers of *AP&Q* Dec. 2002, July 2005; *DUQ* Sept. 2004.

⁵⁶ As defined by Sonja K. Foss, *Rhetorical Criticism: Exploration and Practice*, 3rd ed. (Long Grove, IL: Waveland, 2004) 31.

Through pathos, certain emotional states are produced in the audience for persuasive ends. Pathos can also be discerned on *DUQ*, *AP&Q* and *QC* covers. In verbal elements, especially cover lines, pathos is mostly confined to the production of a consistently positive, enthusiastic and energetic mood through word choice and punctuation, as will be noted in relation to style. The visual elements of covers, which are more dominant, seek to arouse certain emotions or evoke moods through depiction of lifestyles – whether of comfort, beauty, simplicity, affluence or leisure – that are conducive to affiliation with the magazines, as discussed earlier in the chapter in relation to cover images of quilts. So, the cover image may inspire admiration or enthusiasm based on aesthetic qualities, or it may invoke positive feelings associated with aspects of domestic life. Whatever form they take, emotional appeals on covers stem from the benefits of quilting life.

Aristotle defines ‘species of friendship’ as ‘companionship, intimacy, consanguinity and so on ...’⁵⁷ Covers seek to establish emotional bonds with readers as friends through personal pronouns that convey an intimate, personal tone. Higonnet observes that women’s magazines ‘consistently address their readers as individuals and solicit personal participation,’ and that they employ personal pronouns to ‘suggest the possibility of reciprocity.’⁵⁸ *DUQ*, *AP&Q* and *QC* covers seek to establish rapport in this way and increasingly commonly during the 2000s. Intensifying this effect are verbs or other words that replicate social interaction (for example, ‘meet’ and ‘guest’). The use of imperative mood also creates a sense of immediacy and informality. Imperative mood can be evidence of the rhetorical practice of exhortation, which strives to seek an emotional response to achieve drastic persuasive objectives.⁵⁹

⁵⁷ Aristotle 152.

⁵⁸ Anne Higonnet, ‘Women, Images, and Representation,’ *A History of Women in the West: Toward a Cultural Identity in the Twentieth Century*, ed. Françoise Thébaud (Cambridge, MA: Belknap Harvard, 1994) 375.

⁵⁹ James Jasinski, *Sourcebook on Rhetoric: Key Concepts in Contemporary Rhetorical Studies* (Thousand Oaks: Sage, 2001) 236-37.

‘Logos’ broadly means rational appeals or arguments as opposed to those based on emotion or character, although the classical meaning of logos is more complex.⁶⁰ Logos on covers usually takes the form of statements that depict the magazine as good value for money or superior to its competitors. Cover lines that highlight the number and quality of projects contained in an issue, offer prizes or other incentives, or alert readers to changes (for example, an increase in the number of pages) are in this category. Covers strive to convince readers of value through incontrovertible proof of abundance and economy.

Arrangement

The organisation of visual and verbal elements of covers does not, of course, follow structural devices for speeches advocated in classical rhetoric because of the covers’ largely non-discursive nature and different context. Cover designs for *DUQ*, *AP&Q* and *QC* generally follow magazine industry norms, such as those outlined by McKay that stipulate that covers should feature strong images, identifiable titlepieces and legible cover lines linked to contents pages,⁶¹ but they are as a consequence formulaic arrangements of material with persuasive objectives. Of the three, *DUQ* has experimented with cover design most markedly, including by changing the size of central images; introducing smaller, complementary images; relocating words between banner and subtitle positions; and shifting cover lines. *AP&Q* has made changes to a lesser extent, but *QC* covers have remained largely static. Nevertheless, all three place the quilt in the central dominant position, include a titlepiece that emphasises the craft and integrates (but minimises) ‘Australian,’ and from the mid-1990s, place cover lines around the central image. In this sense, covers are formally consistent and conservative, but within broadly consistent parameters each communicates messages suited to the magazine’s own persuasive objectives. Together, *DUQ*, *AP&Q* and *QC* covers constitute a distinctive rhetorical genre, if not in a classical sense.

⁶⁰ Jasinski 350.

⁶¹ McKay 165-67.

‘Arrangement’ is also relevant to what is pictured in photographs on covers. The first part of this chapter discussed the artfully contrived and suggestive interior scenes displayed by *AP&Q* and *QC* in particular. Design is extended beyond quilts themselves to the environments within which they are viewed and experienced. Persuasion here relies upon affect produced instantly as a result of association of images with states of wellbeing, as noted in relation to pathos.

‘Arrangement’ may also apply to covers temporally. Some cover lines indicate the chronological progression of content, usually in relation to serialised projects that are couched as mysteries or adventures that lead to points of revelation (for instance, ‘mystery quilt adventure inside’ followed by ‘mystery quilt revealed!’ or ‘mystery quilt to make’ followed by ‘mystery quilt unveiled’).⁶² Cover lines may also alert readers to special events, such as competitions, and their outcomes. Covers may also link content to seasons or times of year (most often Christmas). *AP&Q* also has specially named issues to mark the new year (yearbooks), summarise the past year (annuals) and collect outstanding examples of the craft (showcases). ‘Birthday’ editions are also marked. *AP&Q* tends to label such issues as collector’s editions. For regular readers, covers show the magazines moving through annual cycles punctuated by milestones or events.

Style

Magazine covers are verbally declarative and paratactic because of their objective of achieving instantaneous affinity with readers. Important for readers, therefore, are stylistic clarity and resonance or, to once again transport Aristotle to special-interest magazines, ‘the virtue of style is to be clear ... and to be neither mean nor above the prestige of the subject, but appropriate ...’⁶³ He goes on to say that ‘it is the main nouns and verbs that make the style clear, and this is made not mean but ornate by the other words ...’⁶⁴ Word choice is one means of achieving stylistic appropriateness.

⁶² Covers of *DUQ* Sept. and Nov. 2004; *AP&Q* Oct. 2000, July-Aug. 2001.

⁶³ Aristotle 218.

⁶⁴ Aristotle 218.

Word choice has already been explored in parts of this chapter that comment upon the use of adjectives, personal pronouns and verbs (in relation to imperative mood). This chapter has also discussed the use by *DUQ* of puns and cover lines not obviously related to quiltmaking to incite curiosity, which, in terms of style, introduces an element of obscurity apparently counterproductive to the clarity required of covers⁶⁵ but represent attempts at levity through wit. In addition to these are other notable stylistic characteristics, including alliteration (for example, ‘profiles, products, projects,’ ‘patchwork for pleasure,’ ‘colourwash crazy,’ ‘magnificent medallion,’ ‘fantastic festival of flowers’),⁶⁶ word-play (‘purr-fectly fabulous cat quilts’), rhyme (‘razzle dazzle with Judy Hooworth’) and assonance (‘applique addicts’).⁶⁷ Alliteration is most common. Coupled with imperatives using commonly understood verbs, adjectives so widely used as to be clichés, and personal pronouns, these devices constitute a style marked by clarity, informality and populist appeal.

Memory

Memory tends to be less important in contemporary analyses of rhetorical artefacts that apply the classical canons in part because it received little attention from Aristotle and in part because of its superfluity to rhetorical acts in which memorisation is not needed.⁶⁸ The production of rhetorical artefacts such as magazines, however, relies on offering novel reading material each issue but within established frameworks; these frameworks, or formats, function mnemonically in that they ensure the delivery of selected information in certain ways and, as a consequence, achieve rhetorical integrity. Formats for covers ensure both novelty and consistency between issues, and enable readers to easily identify what have become familiar ‘trademarks’ with characteristics that they have come to expect and trust. On the whole, each magazine has projected a consistent

⁶⁵ Morrish, 174, states that puns and other forms of wordplay are improper on covers, which should be unequivocally clear in their messages.

⁶⁶ Covers of *AP&Q* Sept. 1995; *DUQ* Winter 1998 to Spring 1999; *QC* July 2002; *AP&Q* July 2005; *DUQ* Aug. 2005.

⁶⁷ *DUQ* Nov. 2004, June 2001; *QC* Oct. 2002.

⁶⁸ Foss 32.

and, therefore, memorable ‘image,’ even allowing for the inevitable refinements over periods of time that are marked in *DUQ* and, to an extent, *AP&Q*.

Delivery

Delivery concerns the appearance and mode of presentation of the rhetor and when applied to magazine covers resembles style. According to Aristotle, delivery involves the control of dynamics, harmony and rhythm:

The skill consists in the manner of employing the voice for each emotion, such as when one should use a loud voice, when a small, and when a middling one, and in the manner of using the accents, such as sharp and heavy and intermediate, and what speech rhythms should be used for each subject-matter.⁶⁹

Visual and verbal aspects of magazine covers simulate ‘voice’ through typography, graphic devices and punctuation marks, some examples of which have already been given in this chapter. In addition to them, distinctive colours, typography and graphics imitate vocal inflection through the visual emphasis placed upon certain words, which can imitate volume (for example, loudness is suggested by capitalisation, contrasting font and star-shaped borders around ‘WIN!’) or mood (for example, through cursive font that connotes intimacy and reflection because of its similarity to handwriting). Typography can also alter the rhythm of text; for instance, contrasting typeface for adjectives included in cover lines emphasises or inflects certain words and elicits subjective responses to content (for example, ‘*Twinkling STAR QUILTS*’),⁷⁰ and cover lines that use larger font for the number of projects contained in an issue can similarly disrupt flow. Punctuation, including dashes and ellipses, also emphasises or regulates the flow of text (for example, ‘for all quilters, for keeps ... wonderful quilts to make and treasure’).⁷¹ By far used most often is the exclamation mark, which generates a sense of energetic enthusiasm and

⁶⁹ Aristotle 216.

⁷⁰ Cover of *DUQ* Dec. 2005, reproduced in Appendix C.

⁷¹ Cover of *QC* Jan. 2002.

proclamatory emphasis. Each of the magazines draws on these strategies on its covers, although more so during the 2000s.

Sensory dimensions of covers as physical objects are also pertinent to the canon of delivery. The previous chapter notes improvements over time to production values, and that by the 2000s heavier weight glossy covers and higher quality colour reproduction were used by *DUQ*, *AP&Q* and *QC*. These visual and tactile qualities augment the connotations of prosperity and satisfaction conveyed by cover images and verbal text, and may incline prospective readers favourably towards the magazines and, by extension, the communities they represent. The previous chapter also notes, however, the practice of ‘bagging’ (placing magazines along with gifts in plastic bags for newsstand display). Here, the sensory impact of the cover is diminished because of the distance placed between artefact (or speaker) and reader (or audience). As McKay notes, bagging is practically motivated: plastic prevents reading before buying, and it protects gifts.⁷² It also alters profoundly the presentation and appearance of the cover and, therefore, its role in persuasion: attention is drawn from the cover itself, which remains visible yet veiled, to the tangible rewards of buying the magazine.

Conclusion

In applying the classical canons to rhetorical artefacts vastly different from those to which the canons were originally applied, this chapter has made points of connection between old and new. Apart from discerning the traditional canons at work on *DUQ*, *AP&Q* and *QC* covers, the chapter reveals some parallels between advice given to speakers in antiquity on the one hand and magazine producers on the other; for instance, Aristotle’s pronouncement on contrasting voices resonates with Click and Baird’s comment on the ‘voices’ of typeface, and Aristotle’s remarks on stylistic clarity are echoed in Morrish’s comments on unequivocalness in cover lines, all of which have been cited previously. Guides to magazine production can be seen as contemporary treatises on

⁷² McKay 252.

persuasion that respond to identifiable and recurring situations, and represent the continuing adaptation and application of principles of traditional rhetoric.

Some differences emerge between the rhetorical strategies employed on covers between and within magazines, but more prevalent are similarities that suggest generic belonging. Differences, seen in cover images and banner lines or subtitles, relate to the magazines' views of themselves and their intended niche audiences. Similarities stem from the magazines' overriding concern with quiltmaking as a distinctive type of creative practice, which is evident from the visual dominance of quilts in both cover images and titlepieces, and references to instructional and associated content in cover lines. Beyond this, covers draw on a variety of rhetorical appeals to demonstrate each magazine's understanding of quilters, establish rapport with them and encourage communal identification. Also uniting covers is a pervasive optimism. Reinforcing this optimism is a complete absence on covers of any suggestion that quiltmaking may be detrimental; cover lines never hint, for example, that some women suffer physical strain and damage from long periods of sewing. The quilters' world, on the contrary, is one of creative prolificacy, achievement and reward. The next chapter will consider further the generic characteristics of the magazines by moving on to content categories.

CHAPTER 5

MAGAZINE CONTENT CATEGORIES: A TEMPLATE FOR QUILTING LIFE

Introduction

At a glance, the pages of *DUQ*, *AP&Q* and *QC* follow conventions of commercial magazine publishing and offer what consumers expect, including editorials, readers' letters, news, profiles and regular columns. Despite the unique circumstances in which Australian quilters' magazines began, described in Chapter 3 ('Writing about Quilts'), how *DUQ* and its successors have evolved reflects that 'every genre echoes previous genres in some ways; no genre responds to a unique situation, with no previously recurring participants or subjects or forums; no genre develops in what was previously a contextual void.'¹ Yet genres change and adapt to the contexts from which they arise;² quilters' magazines rest within and draw upon the broader magazine genre but fashion it for their specialist audience.

This chapter confirms the generic belonging of *DUQ*, *AP&Q* and *QC* by identifying the types of content shared by them. In doing so, the chapter acknowledges that these content categories share formal and other traits found in 'standard' magazine content,³ but it does not attempt to classify content to that end; rather, it seeks primarily to identify across the magazines patterns relating to subject matter, intent and distinctive

¹ Amy J. Devitt, *Writing Genres* (Carbondale: Southern Illinois UP, 2004) 92.

² Devitt 88-90.

³ The number and nomenclature of these categories vary between texts on magazine writing and production; for example, Vin Maskell and Gina Perry, *Write to Publish: Writing Feature Articles for Magazines, Newspapers and Corporate and Community Publications* (St Leonards, NSW: Allen & Unwin, 1999) identify ten types of magazine article (profiles, travel profiles, as-told-to stories, instructional articles, list articles, news feature stories, promotional articles, first-person articles, comment pieces and reviews); Matthew Ricketson, *Writing Feature Stories: How to Research and Write Newspaper and Magazine Articles* (Crows Nest, NSW: Allen & Unwin, 2004) identifies twelve (colour story, human interest story, news feature, backgrounder, lifestyle feature, travel stories, general feature, interview piece, profile, investigative feature, columns, reviews).

characteristics. In conclusion, the chapter relates these findings to how the magazines respond rhetorically to readers as quilters. The chapter provides a basis for later, detailed analysis of certain types of content in light of the research question.

The rhetorical function of contents pages

Chapter 2 ('Disciplinary Location, Scope and Methodology') notes Devitt's assertion that when devising classificatory schemes, rhetorical genre scholars should respect how users of genres label those genres.⁴ Quilters' magazines are produced by quilters, for quilters.⁵ Cover lines, as discussed in Chapter 4 ('Ethos, Pathos, Logos and Choosing the Right Magazine'), declare summarily those types of content deemed most attractive to readers and give an impression of their interests, aspirations and values. Moving beyond the cover, a finer-grained picture of the community's attributes emerges from the magazine's own classification of content.

Rhetorically, the magazine's contents page, or table of contents, is important to readers, producers and critics. While the page gives an overview of the magazine, it does not necessarily list content from first to last page; instead, it groups and foregrounds content in ways likely to captivate readers. It 'is more than just a guide to the page numbers; it represents yet another opportunity for the magazine to entice readers to buy – and spend time with – the magazine.'⁶ For the critic, the contents page summarises the intended points of engagement with the audience and the priority afforded to them. The arrangement of these topics follows principles applied widely in magazine publishing, which include delineating 'regular' and 'special' features, and splitting long lists into content groups with sub-headings meaningful to readers.⁷ How magazines apply and adapt these principles reflects both their response to and shaping of their audiences.

⁴ Devitt 8.

⁵ The significance of this is explored further in Chapter 6, 'The Editor as Rhetor, The Reader as Friend.'

⁶ Michael Robert Evans, *The Layers of Magazine Editing* (New York: Columbia UP, 2004) 294.

⁷ John Morrish, *Magazine Editing: How to Develop and Manage a Successful Publication*, 2nd ed. (2003; London: Routledge, 2005) 141-42.

The organisation and presentation of material on the contents page recall the classical rhetorical canons of arrangement and delivery. Principles applied here include positioning the page early in the magazine, using brief descriptions and striking images, and ensuring consistency between the list and other pages.⁸ Until Autumn 1996, *DUQ* contents pages are lists unadorned by images and marred by occasional errors, after which they better comply with these general principles and with contents pages of *AP&Q* and *QC*. Each magazine's contents page from this time displays images of quilts aplenty: *QC* quilts are in domestic settings, which is in keeping with the traditional use of quilts for comfort within the home; some of *AP&Q*'s are shown similarly but others are presented flat against a white background, as are all of *DUQ*'s, which shows that quilts can be considered for their aesthetic merit alone rather than in a utilitarian context. Both *AP&Q* and *DUQ* occasionally add images of quilters featured in that issue. As with covers, images of quilts dominate these pages visually.

'Regular features,' or 'departments,' represent content 'intended to be reassuringly similar' between issues and may be as appealing to readers as novel features.⁹ *DUQ* introduced regular and special categories in June 1992, thereby suggesting that its producers and readers had reached certain expectations of the magazine. These categories were augmented and adjusted up until 2003 by the addition at different times of Patchwork for Pleasure (subtitled 'Projects for You to Have Fun With'), Projects, Articles, Exhibition News, Promotions, Competitions, Shop News, Services, Advertorials, Challenges and Directories. Since 2003, five have been standard (Projects, Regular Features, Articles, Services and Special Features). *AP&Q* contents pages also initially list articles sequentially but from 1997 organise them into Regular Features, Projects and Profiles. Except for a temporary variation in 1999 (Special Features, Techniques and Reader Offers were added), these remained. *QC* contents pages have four categories: Projects, Special Features, Regular Features and Resources. Each magazine (*DUQ* from December 1999) adds brief descriptions under titles listed on contents pages, with *DUQ*'s being most expansive and *AP&Q*'s, which are essentially

⁸ Jenny McKay, *The Magazines Handbook*, 2nd ed. (London: Routledge, 2006) 133, 166; Morrish 141-42; McKay 133.

⁹ Morrish 139.

sub-headings or author names, least so. While an essentially pragmatic means of organising a large and diverse amount of reading matter, contents pages of *DUQ*, *AP&Q* and *QC*, as with magazines generally, signal the magazine's priorities and view of readers' interests and expectations.

By the end of 2005, regular features and project categories are well established and common to the three magazines. What is designated 'regular' differs between each magazine and even between issues of one title. As with magazines overall, regular features comprise such items as editors' and readers' letters, listings (for example, of retailers), news, book reviews, and columns by writers who routinely offer perspectives on topics associated with the magazine's subject. It is the projects category that distinguishes *DUQ*, *AP&Q* and *QC* from mass-market titles and forms the cornerstone around which other content is configured.

Instructional and associated features

The instructional feature article, or project, is a step-by-step lesson on quilt construction. Complementing projects are other articles that teach techniques and develop skills, and provide information on products, resources and services available to quilters. This content is experientially based and utilitarian.

Projects

Projects show many superficial similarities. Their number varies, with *DUQ* generally having fewer per issue, but their volume exceeds that of any other specific content category. They may appear throughout the magazine but on contents pages achieve prominence by being placed first, with the exception of *DUQ*'s and *AP&Q*'s earlier years. Like cover lines, project titles employ such devices as alliteration, pun and cliché to attract readers' attention. Project descriptions on later *DUQ* contents pages regularly use verbs denoting teaching, such as 'explain' and 'explore,' link projects with prominent quilters and mimic congenial social interaction by invitations to, for example, 'join' and

‘meet’ the named quilter. *AP&Q* and *QC* similarly associate projects with quilters, although less extensively. As on covers, project descriptions liberally use commonplace adjectives to denote aesthetic quality and effect, such as ‘beautiful’ and ‘enchanting.’ They may entice readers with promises of facility. An example from *QC*’s January 2004 contents page combines several of these traits: ‘Tania Jobson’s dazzling dimensional wall quilt, Jungle Fever, featuring curves you never need to cut.’

The instructional features themselves are generically constant, particularly from the mid 1990s. Their immediate appeal is visual. Typically, preceding or inserted early into instructions is a large photograph of the finished quilt either against a plain background or in a domestic setting as on covers, although initially *AP&Q* favours atmospheric rather than representative images. Like cover images in which quilts are artfully displayed, behind images in instructional features of quilts in domestic settings are highly contrived arrangements of objects chosen with care, as admitted by *AP&Q* in an article that applauds the skills of ‘photographic stylist’ Jeanette Thompson and refers to ‘those interesting background props that you see in the pictures in *AP&Q*.¹⁰ Photographs, therefore, incite curiosity, but they also evoke lifestyles associated with making quilts. Beneath the main title of instructional features is brief expositional information on, for example, the inspiration or processes behind the quilt. The remainder of the feature comprises step-by-step instructions arranged in sub-headed sections and complemented by ‘how-to’ diagrams or illustrative photographs.

Skills development

Quilters can acquire and develop skills by attending classes, in the form of regular and ongoing group tuition or special workshops. Each magazine offers alternatives to these physical learning environments in content that teaches such techniques and skills as accurate cutting and joining of fabric shapes and binding of quilt edges. Like projects, skills development articles instruct step-by-step. They also attempt to simulate the personable atmosphere of workshops that characteristically employ ‘a particular informal

¹⁰ Rosemary Hyde, ‘Quilter’s Profile: Jeanette Thompson,’ *AP&Q* Apr. 2003: 30.

pedagogical style ... based on an inclusive you-can-do-it approach.¹¹ How this is done, and the extent, varies between the magazines and over time.

This is illustrated by longer-running regular skills development features in each magazine. *DUQ*'s 'Join Jan,' by Jan T. Urquhart, runs from September 1991 to Autumn 1996. Further personalising the invitation to 'join' Jan are comments on her own work ('I always put much more quilting on a quilt nowadays ...'), generalisations about others ('Many quilters make their quilt by ...'), direct questions ('Do you have some more 5 x 5 grids ready?') and musings, such as on colour, nature and quilts.¹² *AP&Q* also has a regular skills-based feature associated with a quilter and alliteratively titled: Narelle Grieve's 'Quilter's Quandary' (to May 1999). Each column begins with a brief, anonymous 'Dear Narelle' letter seeking help with a technical problem and concludes by asking readers for more quandaries. Beyond that, it makes little attempt at socialisation. An index of all sixty-seven quandaries tackled over eleven years appears in July 2005, so that readers 'can stop searching through your magazine pile or calling your quilting buddies in a panic' and find what they need.¹³ This positions the magazine as a skills-based compendium collected and referred to periodically. *QC* publishes three regular skills development features. 'QC Stitchery' is a diagrammatic guide to stitches used in instructional features. 'QC Basics' explains elementary quiltmaking skills in sections such as 'Tools of the Trade' complemented by diagrams and, apart from informal second person address ('Before you embark on any quilting project and especially if this is your first quilt ...'),¹⁴ is impersonal in tone. Some sense of community is conveyed through 'Quilters Cues' from 2005, which publishes tips from readers and prominent quilters.

Other, less regular skills development features are essentially pedagogical in purpose but simulate a social tone to greater or lesser degrees. These include *DUQ*'s

¹¹ Emma Grahame, "'Making Something for Myself': Women, Quilts, Culture and Feminism,' PhD thesis, U of Technology Sydney, 1998, 74.

¹² Jan T. Urquhart, 'Join Jan: Where Do the Designs Come From?' *DUQ* Autumn 1996: 36; 'Join Jan: How Else Can You Do It?' *DUQ* Summer 1993-94: 20; 'Join Jan: Striking A Harmonious Chord,' *DUQ* Spring 1994: 22.

¹³ Narelle Grieve, 'Quilter's Quandary Index,' *AP&Q* July 2005: 74.

¹⁴ 'QC Basics,' *QC* Jan. 2005: 117.

‘Basic Patchwork’ (1993 and 1994) and ‘Master a Technique’ (August 2000 to August 2002), and *AP&Q*’s ‘Machine Quilting’ (to 1996) and ‘Expert How-To’ (September 2000 to January 2004), the last of which associates a technique with a prominent quilter.

Special features also from time to time address certain skill areas, the most enduring example of which is pieces on hand-dyeing fabric.¹⁵

Consistent with covers, *DUQ* content illustrates the gaining of technological momentum in quiltmaking, especially in relation to the Internet. In 1994, the magazine, reporting a US survey, stated that ‘[q]uitling, traditionally considered an old-fashioned handmade art, has made a graceful transition into the high-tech age, with up to 44 percent of the quilters surveyed saying they have purchased or plan to purchase computer software and/or personal computers to help with designing quilts.’¹⁶ From this time are regular instructional and skills development features on the advantages of new media. ‘Computer Quilts,’ which describes quiltmaking software, appears frequently between Spring 1994 and Summer 1999-2000, as does ‘Quilting on the Net,’ which explains the usefulness of the Internet for quilters, between Summer 1996-97 and April 2001. Articles sometimes assertively promote the Internet, such as one that opens with anaphoric reminiscence of the technologically limited past: ‘I can remember the days before faxes were common. I can remember when there was no internet. I can remember when there was no email – and life was much less interesting.’¹⁷ How quilters benefit commercially, practically and socially is explained: ‘The internet keeps changing, as we all find new ways to communicate, to shop and to swap. The more quilters that use the internet, the more online quilt galleries there are to visit, more shops, easier ordering, and more quilting friends to meet.’¹⁸ Replacing ‘Quilting on the Net’ from April 2001 is ‘Web Directory,’ a list of URLs, which suggests that while the Internet remains relevant, the need to explain its capacities has passed.

¹⁵ See, for example, ‘Why Not Dye Your Own Quilting Fabrics?’ *DUQ* June 1990: 14-15; Tina Sutton, ‘Reveal Your True Colours – Dye Your Own Fabrics,’ *DUQ* Summer 1994: 14; ‘Dyeing to Quilt,’ *QC* Jan. 2003: 50-57.

¹⁶ ‘America’s in Stitches! First National Survey Uncovers Quilting as \$1.5 Billion Industry,’ *DUQ* Summer 1994: 6.

¹⁷ Wendy Pang, ‘Quilting on the Net: You’ve Got More Mail,’ *DUQ* Oct. 2000: 56.

¹⁸ ‘Quilting on the Net: So Long, and Thanks for All the Fish,’ *DUQ* Apr. 2001: 49.

AP&Q and *QC* also persuade readers to move online. *QC*'s regular 'Net Fishing' column, which lists and comments on online resources around a chosen topic each issue, resembles *DUQ*'s Internet features in its breadth of subject matter and use of personal appeals to readers; for example, in introductory paragraphs, 'Net Fishing' draws variously upon pathos ('You've put your heart and soul – not to mention your time and energy – into making your quilt top. Don't disappoint yourself by lowering your standards when you reach the borders and binding'), ethos ('Research has shown that ...') and logos ('If you're looking for something a bit different ...; if you have a store of fabrics ...; if you've fallen in love with embellishing; or if you're looking for some take-along handwork, then crazy patchwork is for you').¹⁹ From 2004, *AP&Q* intermittently publishes articles comprising introductory paragraphs on the advantages of Internet shopping followed by advertisements for retailers with online services. Again, readers are addressed directly, but the driving interest here is patently commercial ('Where would we be without the Internet? Just think, at the click of a finger we can be travelling the world, reading newspapers, paying bills and even shopping! And what better kind of shopping than craft shopping?').²⁰ *DUQ* and *QC* take a broader, more informative approach in inducting quilters into Internet use.

Another form of 'how-to' content, most common in *DUQ*, concerns proper conduct. Occasional articles advise on, for example, the valuation, display and documentation of quilts,²¹ and originality and copyright.²² Others guide the organisation and holding of public events (workshops, exhibitions, competitions and open days) and

¹⁹ Megan Fisher, 'Net Fishing: A Quiltmaker's Guide to the Internet: Borders and Binding,' *QC* Jan. 2005: 18; 'Net Fishing: A Quiltmaker's Guide to the Internet,' *QC* Oct. 2002: 12; 'Net Fishing: A Quiltmaker's Guide to the Internet: Crazy Patchwork and Quilting,' *QC* July 2005: 16.

²⁰ 'Craft Shopping on the Internet,' *AP&Q* June 2004: 85.

²¹ See, for example, Fiona Murray, 'The Value of Valuations,' *DUQ* Aug. 2003: 82; 'Quilt Valuations – Are They Worth It?' *DUQ* Aug. 2004: 62-63; Justyna Lupa, 'Quilter's Story: Quilt Backs and Labels,' *AP&Q* June 2001: 86-90; Johan Palsson, 'How to Photograph Your Quilt,' *AP&Q* Dec. 2003: 46-49; Faye Cunningham, 'Document Your Quilt!' *DUQ* May 2005: 64-65.

²² See, for example, Fiona Gaven, 'What Is Original?' *DUQ* Summer 1993-94: 26-27; Jenny Rofe, 'Copycat or Parallel Thinking?' *DUQ* Autumn 1998: 8, 53; Sarah Macklin, 'Quilter's Story: The Rights and Wrongs of Copying Quilts,' *AP&Q* Mar. 2000: 56-57; Dianne Ceval, 'Copyright and Quilters,' *DUQ* Apr. 2001: 36-37.

the transformation of hobby into business.²³ Apart from their practical usefulness, these pieces serve to set and improve standards of behaviour and achievement within the quiltmaking community and provide a form of mentorship for those moving into professional spheres.

Supplementing skills-based content in *DUQ* and *AP&Q*, but not *QC*, are notices of organisations and educational activities. *DUQ* from September 1991 regularly prints ‘State Guild Information,’ ‘Guild Info’ or ‘Guilds.’ *AP&Q* from December 1994 publishes information on quilters’ guilds but less consistently over time, and from November 1999 to February 2004 routinely includes class listings. By doing so, the magazines connect readers with networks of practitioners of different localities and levels of formality.

Products, resources and services

Each magazine encourages active commercial consumption, to different degrees of obviousness, by including information on products, resources and services available to quilters. To generalise, *AP&Q* appears more commercially oriented from its start or, to apply Grahame’s observation, ‘populist’ in its appeal to readers and indicative of ‘the perceptions of commercial publishers that quiltmaking is now a big money making pastime for them to tap into.’²⁴ Visually forceful two-page promotional spreads convey this strongly in early issues of *AP&Q*. Closer reading of the magazines demonstrates, however, that boundaries between the commercial and informational may be less easily discernible.

²³ Examples on workshops are Hetty van Boven, ‘What You May Need for Your Next Workshop,’ *DUQ* June 1989: 25; Erica Spinks, ‘Workshop Etiquette,’ *DUQ* Oct. 2003: 24-25. Examples on exhibitions and competitions are Jenny Riley, ‘Organising a Quilt Exhibition,’ *DUQ* Dec. 1992: 32-33; Vicky Tailor, ‘Judging Accreditation,’ *DUQ* Oct. 2002: 22-23; Sarah Macklin, ‘Quilter’s Story: Here Comes the Judge,’ *AP&Q* May 2000: 48-50; Linda Douglas, ‘Holding an Open Day,’ *DUQ* Apr. 2003: 82-83. On establishing a business, see Erica Spinks, ‘Turning Your Hobby into a Business,’ *DUQ* Feb. 2002: 30-31.

²⁴ Grahame, “‘Making Something for Myself” 77n64.

Unambiguously commercial objectives are reflected on contents pages in such titles as ‘Promotions’ (*DUQ* April 2001 to April 2002), ‘Special Advertorials’ (*DUQ* August to December 2002), ‘Exclusive Value Coupons’ (*AP&Q* April 1999) and ‘Reader Offer’ (*AP&Q* 1999 to 2000), some of which reflect ‘value for money’ messages imparted on covers. Similar purposes are also conveyed in titles of regular features such as ‘Classifieds’ (*DUQ* to March 2000), ‘Quilt Store’ (*AP&Q* from March 2000) and ‘Stockists’ (*AP&Q* and *QC*), but less so in ‘Quilter’s Market’ (*DUQ* March 2000 to December 2005), ‘Quilters’ Basket’ (*AP&Q*) and ‘In the Market’ (*QC*), which connote traditional, community-based trade. *QC* emphasises creativity and design in the title of product guide ‘Creative Review: The Latest Offerings from Leading Australian Textile Designers’ (October 2001 to July 2002). Also downplaying the fiscal basis of content is the title of *DUQ*’s ‘Creating Your World’ (March 2000 to February 2001), a column sponsored by sewing machine manufacturer Bernina to promote their products. Tempering commercialism in some cases are words connoting cottage industry as opposed to mass production and consumption.

Advertising content generated externally to the magazines attempts, of course, to sell products and represents the fiscal dependence of the magazines on the commercial context of quiltmaking. In quilters’ magazines, however, advertisements differ qualitatively from those of mass-market titles by confining themselves to products and services associated with sewing and ignoring product categories such as beauty, food and health. Their subject matter is sewing machines, fabrics, tools, threads, patterns and the like. While they may draw on conventions of mass-market magazine advertisements, especially those from large corporations (for example, sewing machine manufacturers), which are visually and verbally sophisticated and lavishly presented, their central concern is creative practice. Chapter 7 (‘The Rhetoric of Creativity’) discusses sewing advertisements in this respect.

Other content in *DUQ* and *AP&Q* courts readers as consumers. Some prepares them to be discerning. Examples are articles on buying fabrics and sewing machines, and

special-purpose online shopping,²⁵ and *AP&Q*'s regular 'Trial a Product' column. Some invokes sociability. Scattered throughout the magazines are pieces on retail outlets, which in *DUQ* are 'Shop News' from Summer 1994. Equivalents in *AP&Q* are marked 'Profiles' (from June 1998), which implies a human-interest rather than promotional basis, but the articles themselves may be headed 'Advertising Promotion.' Further softening commercial connotations at times is the use of social language on contents pages; for example, on *AP&Q*'s June 2001 contents page, under 'Business Profiles,' is an invitation to '[m]eet new shops from around the country.' Strengthening social interpretations are photographs in articles of shop owners. In 2003, *DUQ* conducted its inaugural Best Patchwork Shops in Australia award, 'to honour the hard work and faithful service these shops offer,'²⁶ which epitomises the blurring of social and commercial boundaries.

Added to *DUQ* (from December 2001) and *AP&Q* (from December 2002) are directories of machine quilting services. Businesses offering these services complete the final stage of the quilt – the decorative sewing together of its layers – which is done by machine more quickly and accurately than is possible by hand. Like content that promotes computer technology, these directories take craft beyond the realm of hand-made.

As Chapter 3 ('Writing about Quilts') shows, Australians from the 1980s have enjoyed access to local as well as imported books on making quilts. Book reviews, which are standard fare in magazines generally and typically perform a 'news' function in their summary reporting of recently-released titles, appear regularly across *DUQ*, *AP&Q* and *QC*. Generically, reviews tend to uniformity of content and presentation, but early *DUQ* examples occasionally attempt to draw readers into the reviewing process.

Accompanying reviews in one issue, for example, is a reflection by June Oliver on her

²⁵ See, for example, Dianne Neumann, 'Purchasing Patchwork Fabrics,' *DUQ* Winter 1994: 29; 'Buying the Right Sewing Machine,' *DUQ* Dec. 2001: 16-21; Marianne Roberts, 'Sewing Machines from a Quilter's Perspective,' *AP&Q* Jan. 2005: 58-61; Suzy Atkins, 'How to Buy a Quilt on the Internet – Part 1,' *DUQ* June 2004: 38-40.

²⁶ 'Inaugural Awards: The 2003 Down Under Quilts Best Patchwork Shops in Australia,' *DUQ* Dec. 2002: 34.

approach to reviewing, in which she comments on the importance of being positive and apprising readers of value for money.²⁷ Another reports the magazine's attempts to make American publications more accessible to readers.²⁸ *DUQ* reviews change notably during the early 2000s: the more colloquial title 'Good Books' replaces 'Book Reviews,' review authors become anonymous, and presentation improves through extensive use of colour, images and graphic devices. Reviews in *AP&Q*'s regular 'Bookshelf' feature are consistently anonymous and brief, and emphasise visual presentation. Some are sales oriented; for example, from October 2000 'Craftworld Books' includes an order form. From August 2002, each review page designates one book 'Editor's Choice,' as does *DUQ* from March 2005, but asks readers to visit the magazine's online store and 'save huge \$\$\$'s [sic] on this and other selected titles.' *QC* includes books in its 'In the Market' feature before introducing separate reviews ('QC Books') in 2003. These, too, are anonymous and rate presentation above comprehensiveness (some comprise only two sentences). Overall, reviews are essentially informative but illustrate the potential to cross into commercial domains.

Another example of regular content that is ostensibly informative but has an essentially promotional purpose is *AP&Q*'s 'Magazine Rack.' It summarises forthcoming issues of other craft titles by Express Publications. As seen elsewhere, the magazine's choice of title, associated as it is with a domestic object, downplays promotional intent.

Quiltmaking in context

Content categories identified so far are primarily utilitarian: they teach readers how to make quilts and inform them of products, resources and services to that end. They also situate the magazines, and quiltmaking itself, within an industry around domestic craft that is multifariously commercial and technologically current. Yet each magazine attempts, albeit in different ways and to varying degrees, to add to even the most

²⁷ June Oliver, 'A Reviewer's Overview,' *DUQ* Sept. 1989: 14.

²⁸ Editor's note, *DUQ* Autumn 1993: 7.

pragmatic content a social dimension. Other types of content more comprehensively place quiltmaking within social and other contexts relating to cultural production.

National and historical

As noted in Chapter 4 ('Ethos, Pathos, Logos and Choosing the Right Magazine'), each magazine's cover image gives primacy to quilts, and title-pieces and cover lines introduce an Australian flavour. Of the three, only *AP&Q* has a regular feature that sets the magazine on a patriotic mission: 'Advancing Australia,' published until July 2004, addresses topics ranging from Australian quilt history to Australian prize-winners in international quilt competitions. This is not to say that the other magazines lack Australian content; on the contrary, references to Australians' success in international events, and Australian landscapes, flora and fauna, and towns and regions occur across a range of articles, with titles often reflecting an Australian slant or even expressing strong patriotism.²⁹

Common to the magazines is content that is historically oriented and places the reader's own creative practice within ongoing traditions, either within an Australian context or more widely. To take illustrative examples from *DUQ*'s early period, articles by quilt historians Margaret Rolfe and Annette Gero report their own research into Australian quilt heritage,³⁰ whereas others tackle more general themes, such as the significance of quilts to women.³¹ Regular feature 'Patchwork History' (Summer 1995-96 to Summer 1997) teaches how to make a quilt inspired by the past, and other, later features address a range of historical topics, such as the use of thimbles.³² During the 2000s, extended historical features precede and contextualise the project placed first in each magazine. Some articles lack a strong historical bias but nevertheless build the quilter's general knowledge; for example, one covers types and uses of beads, and includes examples of contemporary quilts that incorporate beading, and comments from

²⁹ For example, 'Aussie Quilters Invade the USA,' *DUQ* Summer 1995-96: 22-23.

³⁰ Margaret Rolfe, 'Patchwork Quilts in Australia,' *DUQ* June 1988: 6; Annette Gero, 'Documenting Old Australia [sic] Quilts,' *DUQ* Sept. 1988: 18, 24 and 'A Passion for Old Quilts,' *DUQ* Mar. 1991: 9.

³¹ For example, 'Quilts in Women's Lives: The Australian Post-War Revival,' *DUQ* Sept. 1989: 10.

³² Tracey Mayo, 'Thimbles – Companions through the Ages,' *DUQ* Aug. 2002: 32-35.

their makers.³³ Concluding articles with historical components may be sources for further information.

From its first issue, *AP&Q* regularly prints ‘Historical Tales.’ These explore such topics as sewing equipment used in the past and from 2003 are serialised, with the longest, ‘A History of Quilting through Time,’ spanning eleven issues. Many draw on research on American quilting or supplement it with Australian material, such as one that discusses quilts as repositories of memories or life stories and includes Australian examples.³⁴ Additional to ‘Historical Tales’ are other pieces on Australian subjects, such as quilts made by prisoners in World War II, and the National Quilt Register.³⁵ Patriotic sentiments appear from time to time; for instance, one article begins, “[f]rom a scrap cut out of a pioneering squatter’s old neck tie to the development of embroidery techniques that did justice to wattle, Australian quilting is a tale of improvisation and the awakening of national pride.”³⁶ Following some ‘Historical Tales’ are projects related to them.

QC similarly links historical content with instructional features. Typically preceding each project is a half-page piece that ponders an historical or other aspect of the quilt secondary to its construction. An illustrative example is ‘An Artist’s Palette.’³⁷ It opens by quoting Henri Matisse (‘When I choose a colour, it is not because of any scientific theory. It comes from observation, from feeling, from the innermost nature of the experience in question’), after which is a lesson on the production of colours, from ochres of ancient cave paintings to synthetic pigments. Register and word choice imply an educated audience (‘Pigments used by the well-established dyeing industry were precipitated or fixed into an inert base such as aluminium hydroxide’). However, tempering such statements, which may potentially alienate readers who do not meet the standard of communal knowledge implied, are other statements that are colloquial and sociable; the piece finally segues to the project (‘Carolyn Sullivan of Jannali, NSW, is

³³ ‘Beaded Bliss,’ *DUQ* Nov. 2005: 10-17.

³⁴ Jan Stretton, ‘People in Quilts,’ *AP&Q* Sept. 1999: 87-89.

³⁵ Margaret Rolfe, ‘The Changi Quilts,’ *AP&Q* Oct. 1997: 40-42; Frances A. Kenneley, ‘Australia’s Quilt Heritage,’ *AP&Q* June 1998: 42-44.

³⁶ Margaret Rolfe, ‘Australian Quilters a Century Ago,’ *AP&Q* July 1999: 100-01.

³⁷ ‘An Artist’s Palette,’ *QC* Oct. 2003: 19.

known for her clever use of colour ... Carolyn encourages everyone to get beyond their comfort zone with colour and ... create their own dazzling *Stars in Your Eyes*'). Other historical pieces include introductory and thought-provoking quotations from prominent people or other sources (such as folklore) and feature topics that may clearly be related to quilting (for example, the history of fabric-printing equipment) or not (for example, the history of the circus). All are informative preludes to projects and imply a practitioner who is intellectually curious.

Historical content that takes readers into scientific or cultural fields contributes to each magazine's ethos; it enhances the magazine's credibility as an authoritative source and adds a 'serious' dimension to the magazine's 'character.' Each magazine typically places historical information before at least one project each issue, thereby linking creative practice of past and present. Before embarking on a project, the quilter may learn something of the tradition within which her work fits; the quilt becomes an object informed, and perhaps justified, by tradition. Historical content, therefore, also constitutes a form of proof that contributes to the magazines' advocacy of quilting life.

Social

Chapter 3 ('Writing about Quilts') reveals that print culture around domestic craft records and disseminates life stories associated with quilts as well as images of quilts. In the case of pictorial or symbolic quilts, stories in print form may supplement verbally what is represented on the quilt itself; in other cases, stories record the creative impetuses, contexts and processes behind the quilt. Because of their periodicity, magazines create ongoing social spaces in which these and other stories can be told.

Clear examples of these social spaces are letters between editors and readers. Each magazine opens with an editor's letter,³⁸ under titles ranging from the straightforward 'Editorial' (*DUQ*), 'Editor's Note' and 'From the Editor' (*DUQ* and *AP&Q*) to the more personal 'From My Pen' (*DUQ*, Spring 1995 to Summer 1999-2000)

³⁸ Referred to as 'editorial' in this thesis.

and the slightly sensationalist pun ‘The Inside Story’ (*DUQ* from June 2004). *QC*’s ‘Editor’s Journal’ connotes the sharing of private thoughts between editor and reader and, consequently, intimacy and trust. Each ‘journal’ has a sub-title that conveys the editorial’s central theme. Readers’ letters, in each magazine but in *DUQ* only until 1997, similarly appear under titles ranging from the impersonal ‘Letters to the Editor’ (*DUQ* and *AP&Q*) to ‘Letterbox’ (*DUQ* from 1995 and *QC*) and ‘All Your Own Work’ (*AP&Q* from 2004). The number, presentation and length of letters varies between and within magazines. *DUQ* prints the longest letters but rarely photographs sent in by readers; *AP&Q* and *QC* typically publish readers’ photographs of their quilts, themselves or others associated with the quilts. Because of their strong rhetorical function, editorials and letters are discussed fully in Chapter 6 (‘The Editor as Rhetor, The Reader as Friend’).

Extending readers’ letters is ‘show and tell’ content. ‘Show and tell’ is a phrase used by quilters for occasions when they show others their work and talk about it. These can occur frequently and at varying levels of formality, as Cerny finds in her ethnographic study of a US quilters’ guild, and produce insights into the quilter’s life and worldview, creative and otherwise.³⁹ Such occasions are important to Australian quilting groups.⁴⁰

First-person ‘show and tell’ contributions from readers appear abundantly in *DUQ* up until 2000, more sparingly in *AP&Q* until 1996, and not at all in *QC*. *DUQ* at different times has ‘Readers’ Quilts,’ ‘Readers’ Projects,’ ‘Readers’ News’ and, from Spring 1995, ‘Show and Tell.’ ‘Kids Corner’ (1988 to 2000) invites photographs of quilts made or designed by children because they ‘bring a fresh approach, a vibrancy of colour that many of our own creations lack.’⁴¹ *AP&Q*’s equivalents are ‘Share a Quilt’ (from the first issue) and ‘Quilter’s Story’ (from June 1999). ‘Share a Quilt’ initially is described as ‘a regular section where readers are invited to share their quilts with other quilters. There

³⁹ Catherine A. Cerny, ‘A Quilt Guild: Its Role in the Elaboration of Female Identity,’ *Uncoverings* 12 (1991): 41-45.

⁴⁰ As demonstrated by Grahame, “‘Making Something for Myself” 42-61.

⁴¹ ‘Kids’ Corner,’ *DUQ* June 1988: 35.

are lots of wonderful quilts out there that we would all love to see and share in the story of their creation.⁴² Some ‘show and tell’ pieces resemble letters to the editor illustrated with images of quilts and possibly makers. Their publication as regular features gives them thematic unity and prominence; it also simulates the holding of ‘show and tell’ sessions at quilters’ meetings.

Uniting first-person ‘show and tell’ pieces generically is a primary focus on the object rather than its maker. They tend, however, to integrate details of her life relevant to the purpose and construction of the quilt. This occurs in other regular features in *DUQ* and *AP&Q* in third-person narrations of the creative impetuses and processes of established quilters, many of whom have attained public recognition of their work, sometimes competitively. The first column to do so is Adina Sullivan’s ‘Edgewise’ in *DUQ* (Summer 1995-96 to December 1998), which is sub-titled ‘The Cutting Edge of Australian Quiltmaking.’ Sullivan states her purpose as:

I sometimes see quilts that have an emotional pull, that seem to have a message for me, and I often wonder if the message that I seem to be receiving is the one which the quilter intended to send. In the past I have often thought (as I am sure many of you have), ‘I would love to ask ...’ Through this column I am able to do just that, and to share with you the thoughts and feelings of the quilters ...⁴³

Other examples are *DUQ*’s ‘The Creative Process’ (August 2000 to October 2005) and *AP&Q*’s ‘Showcase a Quilt’ (or ‘Quilt Showcase’), the title of which connotes the display, protection and preservation of valuable objects. All emphasise artistry and execution of design by giving prominence to photographs of featured quilts. They also integrate many quotations from the quilter that offer direct and sometimes personal insights into her life, and make exemplars of creative achievement accessible to readers.

A variation on the ‘show and tell’ theme is *DUQ*’s ‘Made to Wear,’ published regularly between Autumn 1996 and Winter 1999 and initially described as ‘[a]n

⁴² ‘Share a Quilt,’ *AP&Q* Sept. 1994: 92.

⁴³ Adina Sullivan, ‘Edgewise,’ *DUQ* Summer 1995-96 to Summer 1996-97: 12.

occasional column by Margaret Wright – on clothes to be seen in.⁴⁴ Instead of quilts, each ‘Made to Wear’ reports commendable achievement by sewers of ‘art wear,’ or unique garments of sophisticated design and construction that are often elaborately decorated. Illustrated with photographs of sewers modelling their creations, these articles reflect the practice among quilters of wearing clothes that publicly declare their dedication to their craft.⁴⁵ They also implicitly promote the synthesis of traditional sewing (for utilitarian ends) and art (for aesthetic ends), and place designer fashion within the control of women themselves.

QC lacks equivalent and regular ‘show and tell’ features. Articles that precede projects and are usually historically oriented often conclude with comments on the quilt featured in the project, and its maker, but only very summarily. Among *QC*’s special features, however, are some that record the genesis and making of exceptional quilts, such as Pam Holland’s *Heartache, Heritage and Happiness* and Maree Gebhart’s *Forgotten Heroes*.⁴⁶ Published in 2003 and 2004 respectively, each integrates a great deal of autobiographical, biographical or historical information relevant to the quilt, which assumes that readers continue to need and expect the discursive presentation of quilts that has been seen in publications about Australian quilts since the 1980s. To illustrate, in the Gebhart example is a relatively long, chronological account of the military activities of the quilt’s subject, Vietnam veteran John Gebhart, and later events in his life. The Gebhart example also draws attention to psychological problems suffered by veterans and a national project to tell of their experiences. The story of the quilt itself is situated within larger stories.

Articles beyond *QC* about quilts that represent aspects of lives tend, not surprisingly, to incorporate a significant amount of autobiographical or biographical material. From the first issue of *DUQ* in 1988, they may give at least equal attention to

⁴⁴ Margaret Wright, ‘Made to Wear by Alysoun Reeves,’ *DUQ* Autumn 1996: 10.

⁴⁵ This is observed in Jane Przybysz, ‘Quilts and Women’s Bodies: Dis-Eased and Desiring,’ *Bodylore*, ed. Katharine Young (Knoxville: U of Tennessee P, 1993) 177-78. It is also acknowledged early in *DUQ*: see Janet Strauss’ description of ‘Patchwork Outfitted Haute-Culture Momma!’ in ‘Janets [sic] Cottage Column: The Names People Play,’ *DUQ* June 1988: 4.

⁴⁶ Pam Holland, ‘The 1776 Quilt Story,’ *QC* Oct. 2003: 56-58; ‘Forgotten Heroes,’ *QC* July 2004: 66-67.

family history as the quilt itself.⁴⁷ The magazines, then, record and disseminate biographical information that could otherwise have remained in impermanent or fragmented form within families. Such content both confirms the magazines' commitment to the historical contexts within which quiltmaking occurs and the life stories associated with quilts.

The Gebhardt example also points to another distinct type of content found across the magazines: articles that narrate the efforts of quilters, either individually or jointly, to better their world by sewing. Australian women have a tradition of making quilts for charity, which is shown by the activities of the Country Women's Association (CWA) and others during the Great Depression and war-time,⁴⁸ and more recently by quilters who have responded to crises at home, such as bushfires, and abroad, such as the September 11 terrorist attacks, by making and donating quilts to help victims.⁴⁹ Charitable quiltmaking enterprises by both individuals and groups are recorded in each of the magazines and cover such events as quilt drives to aid Kosovo refugees, and overseas orphanages and schools.⁵⁰

Narratives of quilt construction may raise awareness of social issues without having a strongly charitable element. To give illustrative examples from across the magazines, articles on specific quiltmaking activities publicise Australia's Decade of Landcare, violence against women, breast cancer and the exploitation of sewers of sportswear garments in developing countries.⁵¹ A *DUQ* article describes quilts made to

⁴⁷ See, for example, 'A Voice from the Past,' *DUQ* Mar. 1988: 5; Joanne Bevan, 'Share a Quilt: The Golden Years,' *AP&Q* Oct. 1999: 92-93.

⁴⁸ 'New Age Waggas,' *QC* Apr. 2004: 84.

⁴⁹ Mary-Anne Rooney, interview with Graham Dodsworth, 25 Oct. 2003, National Library of Austral.

⁵⁰ For Kosovo refugee quilts see Gillian Hamilton, 'Kosovo Quilt Drive,' *DUQ* Winter 1999: 5, 31; Joanne Bevan, 'Share a Quilt: Quilting for Kosovo,' *AP&Q* Sept. 1999: 98-99. For quilts made for orphanages see Karen Fail, 'Love in Action,' *QC* July 2005: 90-91. For help given by quilters to burns victim Safari Kimathi and his school in Africa see 'A Journey of Love,' *DUQ* Feb. 2002: 50-51; Rosemary Hyde, 'Quilts for Safari's School,' *AP&Q* May 2003: 55-60; Justyna Lupa, 'Quilts for Safari's School,' *AP&Q* Jan. 2005: 86-88.

⁵¹ Sue Longmore, 'The Telecom Landcare Quilt Project,' *DUQ* Winter 1994: 42; Robyn Cary, 'The Victorious Quilt Connection – Threading Together Women's Experience of Family Violence,' *DUQ* Feb. 2002: 66-68; Justyna Lupa, 'Quilter's Story: The BreastScreen Quilt,' *AP&Q* Feb. 2005: 54-55; Megan Fisher, 'Quilters Play Fair,' *QC* Jan. 2005: 70-71.

publicise unpalatable issues and their potentially confrontational nature.⁵² Here, quiltmaking can be advocacy; magazines can voice and extend that advocacy.

Women from the nineteenth century have collectively written local history, which in Australia was facilitated by the CWA.⁵³ A variation of this tradition is the collective making of quilts to represent the history and attributes of a town, city or region, often prompted by a landmark event, and the description of these quilts and their meanings in magazines. Because of the popularity of making commemorative quilts during the Bicentenary,⁵⁴ such reports are frequent early on in *DUQ*, many of which are contributed by quiltmaking groups as ‘show and tell’ items. Later examples are scattered throughout *DUQ* and *AP&Q*, if not *QC*. All of these reports, such as those on the Deniliquin Heritage Quilt and Westbury Community Quilt,⁵⁵ not only inform readers of other quilters’ achievements, but also record and preserve stories about the execution of complex and communally significant projects that may otherwise have been confined to their immediate environments.⁵⁶

Whatever their guise, articles about the construction of quilts are favoured by each magazine. They traverse two broad topics: motivation, whether relating to self, family or community; and processes, whether relating to the design, execution, display or dissemination of quilts. Articles may be about quilts made by either individuals or groups. Unless contributed by readers, these articles generally employ third person narration within which are many direct quotations from quilters to illustrate aspects of creative production. They may incorporate technical terminology and thereby assume certain specialised knowledge. Also recorded may be such details as the number of hours

⁵² Karen Fail, ‘Quilts That Confront,’ *DUQ* Apr. 2001: 64-66.

⁵³ Susan Marsden, ‘Collective and Collaborative Writing,’ *Companion to Women’s Historical Writing*, ed. Mary Spongberg, Ann Curthoys and Barbara Caine (Basingstoke: Palgrave Macmillan, 2005) 102-03.

⁵⁴ As documented in Emma Grahame, ‘Quiltmaking in Australia and the 1988 Bicentennial Celebrations,’ *Uncoverings* 14 (1993): 169-87.

⁵⁵ Kaye Bendle, ‘Share a Quilt: Deniliquin Heritage Quilt,’ *AP&Q* Mar. 1998: 76-77; ‘Show and Tell: Westbury Community Quilt,’ *DUQ* Sept. 2004: 52-55.

⁵⁶ Rosemary Williamson, ‘Stitching up the Past: Community Engagement through Quilt-Making,’ *Engaging Histories: Regional Conference of the Australian Historical Association*, University of New England, Armidale, 25 Sept. 2007. The Westbury Community quilt is described in Fran Williams, ‘Westbury Community Quilt,’ *DUQ* Sept. 2004: 52-55.

or years spent on the quilt, value, prizes won and place of display, which contributes to the ethos of the quilt as being representative of the best of its kind. The ways in which this content shapes creativity is considered more fully in Chapter 7 ('The Rhetoric of Creativity').

Profiles

The profile is a mainstay of feature writing that demands advanced skills of the writer because of its negotiation of much information and many perspectives.⁵⁷ The profile, which always has a biographical dimension, ranges in scope, content and purpose. Two types occur in quilters' magazines: the first, and more common, explores the creative and professional maturation of an accomplished quilter, and her approaches to and attitudes towards her work. These are relatively long pieces primarily about the quilter and her oeuvre. The second type narrates the formation, growth and achievements of a quilters' group and is seen in *DUQ*'s early 'Show and Tell' contributions and *AP&Q*'s regular 'Profile a Group,' both of which summarise group histories and activities. Information on individual quilters and groups appears elsewhere but is embedded within content with other primary foci (for example, *AP&Q*'s 'Quilt Showcase' and *QC* articles preceding projects). Biographical elements are, however, most pervasive in profiles of individual quilters.

Profiles have a social basis – they assume an interest in other people – but the magazines draw out the social dimension of profiles differently. As on covers, *DUQ* on contents pages employs social language in profile titles beginning with 'Talking to a Quilter' (between September 1990 and March 1992) and 'Meet' (from June 1991), and the title of the regular 'Meet a Quilter' feature (from June 2003). The social dimension of profiles is also signalled on contents pages from August 2000 in brief descriptions of articles, some of which present 'rags-to-riches' narratives (for example, 'Lynn Hewitt has come from the humble beginnings of making purses out of the green tissue paper that was wrapped around the green grocers' apples, to inspiring people around the world to pursue

⁵⁷ Ricketson 24-25; Morrish 136.

a pleasure in craft, particularly quilting').⁵⁸ Equivalent content in *AP&Q* is listed on contents pages under 'Profile' or 'Quilter's Profile,' whereas that in *QC* is not designated at all.

The placement of profiles in relation to other content is also significant. Each of *DUQ*'s regular 'Quilter's Workshop' features (August 2000 to May 2005) is essentially a quilter's profile, despite the title. Following each workshop is a project associated with or designed by the quilter. *AP&Q* profiles similarly precede projects. Those of *QC*, which are much briefer than their counterparts, are part of a 'suite' of articles: first is a piece that contextualises an instructional feature (usually by providing historical information); second is the profile of the quilter; third is the instructional feature designed by the profiled quilter. This arrangement personalises instructional content and implies the social context in which quilts may be made. Like historical features that precede projects, it may also lend credibility to the creative practice represented by the instructional feature by linking it with an acclaimed practitioner.

As in magazines generally, quilters' profiles strive to engage readers with the subject, and develop the subject fully and credibly. Obvious means of doing so are the inclusion of photographs of quilters and their work, direct quotations and personal anecdotes. Yet this information is gathered, selected and presented in contrived ways. The magazines give a shape to the quilter's professional life that recurs over time, albeit with many variations, and from it emerges what may be considered the archetypal professional quilter. Because of their continuing prominence across the magazines and their relevance to the research question for the thesis, profiles of individual quiltmakers are considered fully in Chapter 8 ('Moving On: The Rhetorical Formation of Quilting as Professional Practice').

⁵⁸ 'DUQ Contents,' Aug. 2003: 4.

Events, news and getting around

Other parts of the magazines encourage and facilitate physical involvement in the quilting community, or simulate that involvement. These are regular features that are found in other magazines: diary dates, news of people and events, and travel features.

Magazines typically include listings, or diaries, of events relevant to readers,⁵⁹ as do most issues of *DUQ*, *AP&Q* and *QC*. Titles are self-explanatory, such as ‘Down Under Diary’ (*DUQ*), ‘Diary Dates’ (*AP&Q*) and ‘QC Dates’ (*QC*). The lists themselves comprise summary information on exhibitions or other events, arranged chronologically. Listed are mostly activities occurring nationally, which, from a rhetorical perspective, imply that the quilter is keen and able to participate in quiltmaking beyond the home, or at least interested in doing so. *AP&Q* states this expressly: ‘Exhibitions, workshops and quilt camps play an important part in the life of every quilter. Diary Dates is designed to keep you up to date with forthcoming events.’⁶⁰ Their general placement toward the back of the magazine shows that they are prosaic, rather than drawcard, features.

The magazines report on past exhibitions or other events. *DUQ* presents summaries under ‘News around the Quilting World’ (Spring 1997 to December 1998) and ‘Patches’ (from Winter 1999), the title of which alludes to news through its connotations of brevity and variety. *DUQ*’s placement of these reports early in the magazine implies a commitment to keeping readers well informed. *QC* from 2004 includes a regular ‘News Patch’ feature, usually described on contents pages as ‘[q]uitling news from across the nation and around the world’ and placed near the front of the magazine. *AP&Q* does not include news in the form of announcements, but rather takes newsworthy events as material for feature articles in their own right either as recurring content (for example, in its ‘Winners up Close’ reports on prize-winning quilts) or one-off articles. As with diary listings, all assume the reader’s interest in events within her community.

⁵⁹ Morrise 143.

⁶⁰ ‘Diary Dates,’ *AP&Q* Aug. 1997: 72.

Some articles fit within the broad travel genre because they give prominence to journey and place. These are found in *DUQ* intermittently (for example, an account of travel to and attendance at a quilters' symposium)⁶¹ but not as a named, regular travel feature. *AP&Q* contents pages misleadingly imply a strong travel component in 'Visiting' features, each of which explores an Australian state or New Zealand but primarily to introduce and contextualise information on retail outlets (from March 1999 they are marked 'Advertising Feature'). Occasionally, *AP&Q* articles about quilts incorporate quilters' recollections of travel experiences related to their work.⁶² Strongest for travel stories is *QC*, with its regular 'Bush Telegraph' feature, which is described on contents pages as 'quilting news from around Australia' or a 'visit' to a place or group of quilters. *QC* also includes heavily illustrated special features on the magazine's annual organised tour of quilt-related sites in the USA. In each magazine, observations of journey and place are filtered through quilt-related objectives and experiences.

Exhibitions

DUQ's continual inclusion of reviews and reports on events involving the public display of quilts affirms that '[e]xhibitions are a crucial element in the maintenance of the quiltmaking subculture, and are important sites for recruitment, reinforcement, social contact, charity work, and all the elements of quiltmaking self-definition.'⁶³ In 1988, *DUQ* voices widespread appreciation of exhibitions on behalf of Australian quilters:

There have been many quilt exhibitions across Australia over the latter half of the year and *DUQ* has been inundated with hundreds of photographs taken at these shows by our reporters and ourselves and other visitors to these quilt shows who were just overwhelmed by the number of quilts, and the quality of both design and workmanship displayed. The

⁶¹ Cathie Nutt, 'Armidale – A Quilter's Dream Come True!' *DUQ* June 1988: 12.

⁶² See, for example, Kristy Mills, 'Quilter's Story: Pacific Pleasures – All at Sea! Express Publications' Inaugural Craft Cruise on the P&O Pacific Sky,' *AP&Q* Feb.-Mar. 2002: 63-65; Justyna Lupa, 'Quilter's Story: Travelling with Gloria,' *AP&Q* Dec. 2002-Jan. 2003: 76-77; Justyna Lupa, 'Showcase a Quilt: China Montage by Jan Rowe,' *AP&Q* Mar. 2003: 116-17.

⁶³ Grahame, "‘Making Something for Myself’" 65.

general consensus seems to be that the quality of work has become more uniformly excellent and designs have become more sophisticated in a relatively short time. Australian quilters have much to be proud of!⁶⁴

Early reviews cover such events as the quilt section of the Sydney Royal Easter Show and the national Quilt Australia '88 exhibition. They are marked by eclecticism of form, length and presentation, and include poetry and a pictorial review resembling social pages because of its emphasis on exhibition attendees rather than quilts.⁶⁵ From Summer 1993-94, exhibition reports are grouped on contents pages under regular titles such as 'Exhibitions' or 'Exhibition News,' and lavishly illustrated prose reviews become the norm.

Exhibition reviews are also constant in *AP&Q* and *QC* and are generically consistent with those of *DUQ* from the mid-1990s. They are shown on contents pages by titles that denote the public display of exemplary objects: 'Showcase Gallery,' 'Exhibition Showcase' and 'Exhibition Review' (*AP&Q*), and 'Quilt Show Circuit' (*QC*). Like those of *DUQ*, they report major events and are dominated by several photographs of quilts. Prose components tend to state the purpose of the exhibition, venue, number of quilts displayed, and other noteworthy information, such as comments made by organisers or attendees, and names of judges and winners in major categories in the case of exhibitions associated with competitions.

These articles simulate museum display conventions to varying degrees. The typical format of *QC*'s 'Quilt Show Circuit' provides the best example. Opening it is a brief description of the exhibition, which resembles explanatory text placed at the entrance to a museum display. Each photograph of a quilt is set against a white background; underneath is a caption providing such information as the quilter's name, title and dimensions of the quilt, materials used and prizes awarded. Even though some sensory experiences of museum display are obviously missing (those relating to

⁶⁴ Di Mansfield, 'Exhibitions ... Exhibitions ...' *DUQ* Dec. 1988: 15.

⁶⁵ Exhibition review poems are Edna Saunders, 'Quilt Experience 1993,' *DUQ* Autumn 1994: 41; Heather Jones, 'A Visit to a Quilt Show,' *DUQ* Autumn-Winter 1995: 29. The pictorial review is 'We Visit the Quilters' Guild Inc. 1995 Quilt Festival at Darling Harbour,' *DUQ* Spring 1995: 27-30.

size, detail and texture), these articles simulate physical exhibition attendance by their visual emphasis on the objects displayed against a neutrally-coloured background, and the fact that the reader moves across the pages of the magazine to view them. This is especially so in longer articles, such as *DUQ*'s October 2002 review of the Sydney Quilt Show, which covers six pages, four of which feature only one quilt per page accompanied by a small caption. Here, white backgrounds not only simulate museum display but also function rhetorically, especially in relation to the classical canon of delivery. As Murray notes, white space can, like silence in oral communication, draw attention to something and invite the viewer to ponder meaning; it can control the pace or rhythm with which images are viewed.⁶⁶ While referring to electronic texts, Murray's comments are applicable to exhibition reports in *DUQ*, *AP&Q* and *QC* in which white space both mimics museum display and invites readers to dwell upon the aesthetic qualities of each quilt pictured.

Displaying quilts in this way positions them as art-works appreciated from a distance for their aesthetic qualities. In the US in the late 1960s, long-forgotten quilts were removed from homes and placed in fine arts museums, which demanded that viewers apply aesthetic standards that elevate the quilt to an art-form.⁶⁷ Contributing to this shifting of perspective were display strategies relating to museum architecture, including the use of discrete spaces, white walls and labels, all of which 'decontextualize' the art-work.⁶⁸ The quilt, then, metamorphosed from an expendable and utilitarian domestic object into one of artistic and cultural value. Evidence of the pervasiveness of this move occurs throughout the magazines in the use of 'art' or 'artist' in relation to quilts and their makers (this will be discussed further in later chapters). In exhibition reviews, quilters' magazines similarly position quilts as art not only verbally, but also by simulating museum display conventions.

⁶⁶ Joddy Murray, 'White Space as Rhetorical Space: Usability and Image in Electronic Texts,' *Rhetorical Agendas: Political, Ethical, Spiritual*, ed. Patricia Bizzell (Mahwah, NJ: Lawrence Erlbaum, 2006) 145-47.

⁶⁷ See Karin Elizabeth Peterson, 'Discourse and Display: The Modern Eye, Entrepreneurship, and the Cultural Transformation of the Patchwork Quilt,' *Sociological Perspectives* 46.4 (2003): 461-90.

⁶⁸ Peterson 463.

By doing so, the magazines extend museum experiences to readers who otherwise might be precluded from them as visitors or face limitations as exhibitors. Sociologist Pierre Bourdieu found that visitors to galleries and museums possess a high level of ‘cultural capital’ derived from relatively privileged social circumstances,⁶⁹ and research in the early 1990s confirmed that this was true in Australia.⁷⁰ Particularly for quilters outside metropolitan areas, magazines offer a convenient and inexpensive alternative to attendance at major quilt shows. Moreover, magazines can extend the quilter’s audience should she exhibit her work in regional or rural venues that are accessed by relatively few. As well as elevating the status of the quilt, exhibition pages promote an egalitarian and participatory view of quiltmaking as art.

The quilter as writer, reader and poet

Reading the magazines engenders a sense that quilting life is reflective, and consciously so. Quilters communicate publicly their creative experiences and thoughts about them. That quilters are encouraged (perhaps expected) to write about creative practice is shown by *DUQ*’s publication in 2002 of a special feature that explains why and how quilters should ‘journal.’ It begins:

More and more quilters are choosing to document their quilting in quilt journals. They record the story of each quilt and what went into its making. Not everyone records the same information, but each quilter records the things that she feels are uniquely important. The record is usually made for their own benefit, but they are also contributing to a much wider body of literature about women’s activities in the late 20th and early 21st centuries.⁷¹

It goes on to give several examples of commercially produced journals custom-designed for quilters to complete. On one level, this phenomenon represents the commodification of domestic craft as a leisure pursuit. On another, however, it implies respect for

⁶⁹ Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, trans. Richard Nice (London: Routledge & Kegan Paul, 1984).

⁷⁰ John Barrett-Lennard, ‘Museum Space: Audience Space,’ *Craft and Contemporary Theory*, ed. Sue Rowley (St Leonards, NSW: Allen & Unwin, 1997) 48.

⁷¹ Nola Archer, ‘Journalling for Quilters,’ *DUQ* June 2002: 30.

women's creativity and experiences, and active encouragement and support of women as writers, whether in private or public spheres.

That quilters reflect on creative life and express their thoughts is modelled by the magazines, beginning with *DUQ* in 1988. Published are columns and other prose pieces, poetry and cartoons, all of which are by writers with direct experience of quilting life and throw aspects of it into sharp relief. Reading widely is also encouraged as a way of enriching quilters' appreciation of their craft.

Columns

DUQ, and to a lesser extent *AP&Q*, create spaces for reflection on creative life, in the form of regular columns and additionally, in earlier *DUQ* issues, occasional columns from readers. Titles of regular columns convey thoughtfulness (*DUQ*'s 'Editor's Reflections,' June 2004 to December 2005, by Erica Spinks), conversation (*DUQ*'s 'Talking Point,' June 2004 to December 2005, by Jenny Bowker), lifestyle (*DUQ*'s 'This Quilting Life,' August 2003 to April 2004, by Erica Spinks) and personal viewpoint (*DUQ*'s 'Janet's Column,' March 1988 to March 1990, by Janet Strauss, and 'From My Patch,' Autumn 1993 to Autumn 1999, by Margaret Rolfe; *AP&Q*'s 'Popser's Piece,' April 2003 to August 2005, by A. B. Silver). 'Talking Point' promotes reader interactivity by publishing selected responses to columns. *QC* does not reflect on quilting life as overtly, although the editorial suggests ongoing contemplation through its title ('Editor's Journal'). Personalising some columns are the writer's photograph ('Janet's Column,' 'Editor's Reflections' and, in the case of 'Popser's Piece,' the writer and his quiltmaker wife) and signature ('Editor's Reflections').

These columns are brief personal essays, the purpose of which 'is to stir a common understanding, or at least invite deliberation on a common question.'⁷² The question asked, at varying levels of obviousness and seriousness, is what it means to be a

⁷² Susie Eisenhuth and Willa McDonald, *The Writer's Reader: Understanding Journalism and Non-Fiction* (Port Melbourne, Vic.: Cambridge UP, 2007) 129.

quilter. Topics include the meaningfulness of making and giving quilts, sources of inspiration, obstacles to starting or completing projects, interactions between quilters and significance of fabric. Two columnists (Rolfe and Spinks) discuss their professional development as writers.⁷³ All show ongoing and deep engagement with quiltmaking and draw on life experiences to introduce and develop topics and themes associated with creative practice. By leading by example, all encourage readers to be thoughtful practitioners. Because of their deliberate, critical observation of creative practice, columns are considered more fully in Chapter 7 ('The Rhetoric of Creativity').

Literature

DUQ and *QC* urge readers to engage in literature beyond craft books. As such, they fit within a tradition of magazines as promoters of literature and arbiters of literary taste that is seen in Australia's most prominent women's magazine, *Australian Women's Weekly*, during the 1940s and 1950s, when '[g]ood literature was becoming ever more closely intertwined with the good life for the *Weekly* and its readers ...'⁷⁴ This took various forms in the *Weekly*, including the quotation of literary giants within pieces on, or alongside photographs of, contemporary issues or events and, from 1947 until 1963, Dorothy Drain's 'It Seems to Me' column, which explored aspects of literary and popular writing.⁷⁵ Efforts made by *DUQ* and *QC* to expose readers to literature are less prominent, and they occur intermittently in different forms.

Earlier *DUQ* examples more deliberately promote engagement with literature. Alison Halliday's 'Bits and Pieces' column (June 1988 to March 1990) alerts readers to literature in which quilts or related topics are mentioned and is unique among the three magazines. Margaret Rolfe's 'From My Patch' in *DUQ* occasionally draws upon her wider reading to introduce and contextualise musings on women's relation to sewing, past and present. *QC*'s frequent inclusion of quotations from literature at the beginning of

⁷³ Margaret Rolfe, 'From My Patch: Quilts in Women's Lives,' *DUQ* Spring 1995: 17; Erica Spinks, 'Editor's Reflections,' *DUQ* June 2004: 8.

⁷⁴ Patrick Buckridge, 'The *Women's Weekly* and "Good Reading,"' *Paper Empires: A History of the Book in Australia 1946-2005*, ed. Craig Munro and Robyn Sheahan-Bright (St Lucia, Qld.: UQP, 2006) 363.

⁷⁵ Buckridge 362-68.

historical pieces preceding projects also places quiltmaking within wider cultural fields. To varying degrees, each seeks to expand the reading horizons of quilters; they also contribute to the ethos of the craft by drawing attention to its significance, either directly or tangentially, to human experience.

Poetry

Another aspect of the *Australian Women's Weekly* during the 1950s that encouraged the literary aspirations of readers, and that is reflected in *DUQ* most notably, was the publication of readers' favourite poetry. For its first eleven years, *DUQ* printed poetry written by quilters. Poetry is often allocated one half-page and is differentiated visually from other content by typeface and borders, both of which, added to the relatively long period of publication, demonstrate the status given to it. Neither *AP&Q* nor *QC* publish poetry to this extent, but they do occasionally print poems under readers' letters, which suggests a widespread acknowledgment among quilters of poetry as a means of expressing their relation to their craft.

Quilters' poems are usually cheery verse that touches lightly upon the vexations or satisfactions of quilting life. Most in *DUQ* is by quilter Jenny Riley. Guilt is a favourite theme in, for example, complaints about her 'little habit' of spending too much on sewing, and neglect of home and family ('My home lacks care, my garden wilts, / I'll have to give up making quilts').⁷⁶ Riley's poems often narrate her own creative efforts and may conclude with an unexpected and calamitous event (for example, fabric dyeing that goes badly wrong).⁷⁷ Themes of guilt and domestic neglect occur in poems by others, such as a rare example from a boy who suffers because of his mother's addiction to quiltmaking ('My mother is a quilter / Her brain is out of kilter') and her consequent neglect of family ('You must feed yourself / From the kitchen shelf').⁷⁸ The idea of addiction is made explicit by a *DUQ* reader ('I sound like a junkie – or a quilting

⁷⁶ Jenny Riley, 'The Quilter's Compromise,' *DUQ* Sept. 1988: 13; J. J. Riley, 'Right! Let's Get Organised around Here!' *DUQ* Mar. 1990: 8.

⁷⁷ J. J. Riley, 'Singing the Blues,' *DUQ* June 1990: 17.

⁷⁸ Nigel Butcher, 'Quilting Son's Lament,' *DUQ* Mar. 1992: 21.

addict')⁷⁹ and in later examples in *AP&Q* ('I have an affliction / Or is it an addiction? / It really is hard to say').⁸⁰ Interspersed among these poems are less frivolous ones, such as those, for example, by readers who express love for daughters and mothers.⁸¹ Riley pays homage to the fellowship of quilters and narrates how she resolved feelings of guilt for neglecting her daughter's aspirations to become a quilter and, as a result, strengthened their relationship.⁸² Whereas poems about guilt and addiction are characterised by rollicking jollity, those about quiltmaking as emotionally profound tend to exude sentimentality (for example, a quilt is 'No antique treasure or work of art / Just the simple gift of a Mother's heart').⁸³

As with other content, poems are mostly by women, but between 1990 and 1996, regular *DUQ* poet 'Norm' gives voice to a marginalised group: the quilter's husband. In the expositional 'The Present Problem,'⁸⁴ Norm reminisces about the sad course of his married life since his children left home and his wife commenced quiltmaking (her 'compulsion fuelled by guilt') and, as a consequence, fails to pay him the attention that is his due. The next poem similarly expresses feelings of abandonment.⁸⁵ Following it are two that narrate landmark events – buying a new home, becoming redundant and buying a quilt-shop – that lead to Norm becoming a fabric designer and quilter. Over time, his poems present a transformative narrative culminating in acceptance of what had previously been alienating; once this point is reached, Norm's poems cease. Yet the marginalised husband occasionally makes his presence felt elsewhere, as in a later poem in *AP&Q* by the husband of a quilter, which similarly bemoans his lowly status.⁸⁶

⁷⁹ Terri A. Breen, 'A Fix for a Quiltie,' *DUQ* June 1991: 18.

⁸⁰ Virginia Leacy, letter, *AP&Q* Nov. 1996: 13. See also Susan Shepherd, 'Fabric Addiction,' *AP&Q* Sept. 1999: 129.

⁸¹ Diane Akenhead, 'A Gift of Love,' *DUQ* June 1988: 37; Cheryl Dodds, 'Patchwork and Poetry,' *DUQ* Dec. 1992: 35.

⁸² Jenny Riley, 'Thank You,' *DUQ* Autumn 1994: 5; J. J. Riley, 'The Quilters,' *DUQ* Mar. 1991: 17.

⁸³ Akenhead, 'A Gift of Love.'

⁸⁴ Norm, 'The Present Problem,' *DUQ* Sept. 1990: 23.

⁸⁵ Norm, 'Husband's Choice,' *DUQ* Sept. 1991: 7.

⁸⁶ Alex Copeland, 'A Quilter's Husband's Lament,' *AP&Q* Sept. 2004: 129.

Cartoons

Men who are inferior to quilts are mocked in cartoons unique to *DUQ* and published intermittently between 1990 and 1999. A recurring character is the hapless husband who suffers because of his wife's compulsion to sew: he wears patched clothes, clutches a large quilt that threatens to smother him and devours snacks at a bar.⁸⁷ He may be dejected in contrast to his lively and assertive wife.⁸⁸ Men other than husbands may be wretched (for example, a quilter's son undertakes a well-meant but disastrous attempt to machine wash an antique quilt).⁸⁹ Here, men are lampooned and belittled. They confirm that '[i]n this world inhabited, owned and understood best by women, men are seen as interlopers, nervous, ignorant, and irrelevant, at least while the "quilt space" lasts.'⁹⁰ To an extent, the cartoons reverse the sexism against women identified in Australian print media in the mid-1970s, at which time there were few female cartoonists who made jibes against men equivalent to those against women by male cartoonists,⁹¹ and they hint at the misandry in popular culture identified by Nathanson and Young.⁹² Another interpretation is that, like post-war comics in the US, they signal a preoccupation with the erosion of men's authority.⁹³ Quilters' magazines, however, celebrate and advocate men's subjection for specific reasons. While they articulate and reinforce the traditional role of women by aligning her with such responsibilities as the provision of warmth, clothing and food, they portray women's rejection or subversion of these responsibilities in pursuit of creative fulfilment and the camaraderie of like-minded women.

Not all cartoons feature men. Some concern relations to children who, for example, see their mother's sewing as 'playing' or identify her club badges as 'heavy

⁸⁷ Cartoons, *DUQ* Dec. 1992: 21; Summer 1993-94: 43.

⁸⁸ In, for example, cartoon, *DUQ* Autumn 1994: 5.

⁸⁹ Cartoon, *DUQ* Sept. 1992: 39.

⁹⁰ Grahame, "‘Making Something for Myself’" 88.

⁹¹ As observed in Patricia Edgar and Hilary McPhee, *Media She* (Melbourne: Heinemann, 1974) 20.

⁹² Paul Nathanson and Katherine K. Young, *Spreading Misandry: The Teaching of Contempt for Men in Popular Culture* (Montreal: McGill-Queen's UP, 2001).

⁹³ This phenomenon is outlined in Luisa Passerini, 'The Ambivalent Image of Woman in Mass Culture,' trans. Joan Bond Sax, *A History of Women in the West: Toward a Cultural Identity in the Twentieth Century*, ed. Françoise Thébaud (Cambridge, MA: Belknap Harvard, 1994) 326.

metal.⁹⁴ Many cartoons make wry comments on interactions between quilters themselves at such gatherings as quilt shows and workshops;⁹⁵ for instance, one addresses the vexed issue of originality: ‘Of course **mine** is original! It’s the blue one, whilst Joan’s is pink. Although we used Millie’s green one as a guide and Millie had borrowed Ethel’s yellow one to see how it was done and Ethel had used her friend’s notes from a workshop last year.’⁹⁶ Compulsion and addiction are depicted in extreme ways: a cat is stitched into a quilt; an exhausted quilter walks in the rain, oblivious to the weather; and a woman abandons one addiction (smoking) so that she can indulge another (buying fabric).⁹⁷ All take a light-hearted view of quiltmaking and, like poetry, are intended to lend humour and contrast to magazine content; by repeating themes such as addiction, they are also formative of a collective view of what constitutes quilting life.

Conclusion

Until the mid-1990s, *DUQ* content was much more eclectic in subject matter and presentation than in later years. This reflects the magazine’s circumstances of production; like other special-interest titles of the 1980s, it was experimental, drew on individual effort rather than corporate backing and relied on a small readership. Considerable flexibility in the magazine’s response to its community was later replaced by greater consistency of what appeared within and between issues. Content distinctive in earlier years, such as poetry, cartoons and numerous ‘show and tell’ reports from readers, gradually gave way to more uniform, recurring features. Even so, later *DUQ* columns such as ‘Editor’s Reflections,’ ‘Talking Point’ and ‘This Quilting Life’ indicate a consciously meditative element either missing or less obvious in *AP&Q* and *QC*, and continue the magazine’s tradition of reflecting on quilting life, whether seriously or otherwise.

⁹⁴ Cartoons, *DUQ* Mar. 1991: 19, 17.

⁹⁵ For example, cartoons, *DUQ* Sept. 1990: 4; Dec. 1990: 19.

⁹⁶ Cartoon, *DUQ* June 1991: 7.

⁹⁷ Cartoons, *DUQ* June 1992: 35; Sept. 1992: 39; Summer 1994: 39.

Contained in early issues of *DUQ* are the precursors of the content staples shared by the three magazines and identified in this chapter. Many are found in magazines generally; it is their mix and adaptation to a specialist readership that produces generic distinctiveness and coherence. Central to each magazine is the instructional feature, around which is diverse content related in some way to producing quilts. From an industry view, such variety captures the widest possible readership within a subject area. For the rhetorical critic, it points to the existence of genre as defined by Campbell and Jamieson: ‘a group of acts unified by a constellation of forms that recurs in each of its members. These forms, *in isolation*, appear in other discourses. What is distinctive about the acts in a genre is the recurrence of the forms *together* in constellation’ (emphasis in original).⁹⁸ Even though they contrast in some ways, *DUQ*, *AP&Q* and *QC* constitute ‘a group of acts’ in their shared configuration of content categories around the instructional feature.

The selection of, and prominence given to, content categories portray the interests and preoccupations of ‘the quilter’ at a broad level. Even from some contents pages, particularly those of *DUQ* during the 2000s, which are relatively expansive, emerges a quilter who is an active practitioner committed to ongoing skills development and open to opportunities presented by new technologies. She keeps abreast of Australian and overseas events in the quilting world, some of which are motivated by charitable and political action, and is aware of legal and other contexts in which forms of cultural production occur. She may teach, design, exhibit, win awards, travel and manage people and events, or aspire to doing so. Her work may transcend its domestic origins and be appreciated as art. She is reflective and places her creative practice within wider social, historical and artistic contexts. Above all, she is personable and social.

This chapter has considered the broad content categories of the magazines, which, while they vary in detail between and within magazines over time, present a ‘template’ for quilting life as creative, informed, social and reflective. Chapter 6 (‘The Editor as

⁹⁸ Karlyn Kohrs Campbell and Kathleen Hall Jamieson, ‘Form and Genre in Rhetorical Criticism: An Introduction,’ *Form and Genre: Shaping Rhetorical Action*, ed. Campbell and Jamieson (Falls Church, VA: The Speech Communication Assn., 1979) 20.

Rhetor, The Reader as Friend') delves more deeply into the defining attributes of the quilter by analysing two types of content – editorials and readers' letters – that respond directly and rhetorically to readers as quilters.

CHAPTER 6

THE EDITOR AS RHETOR, THE READER AS FRIEND

Introduction

The editor is critical to the magazine's rhetorical effect. As well as influencing the selection, arrangement and presentation of magazine content, the editor may be the 'voice' and 'face' of the magazine. From the 1970s, editors of mass-market women's magazines became more prominent identities, and midway through that decade the phenomenon of the celebrity editor was born with *Australian Women's Weekly* editor Ita Buttrose, whose editorials helped construct a national celebrity that personalised and advanced her magazine.¹ In the late 1980s, publisher Richard Walsh remarked that the hallmark of a successful magazine is 'its intimacy'; readers see it 'as a relatively small operation in which the editor is identifiable and pivotal.'² One means of achieving this is the editor's letter, or editorial.

Should an editor opt to include a letter (and not all do), the reasons for doing so are social and pragmatic. The editorial 'makes the magazine more personal, more homey, more friendly. It's a chance for the editor to speak directly to readers – an opportunity not found elsewhere in the magazine.'³ As Morrish puts it, this immediacy can even lead to a 'relationship' between readers, editor and magazine staff.⁴ It also 'lets the editor explain some of the thinking behind the editorial decisions represented in the issue.'⁵ The editorial may alert readers to content that they might otherwise overlook,⁶ reinforce or complement information printed on the cover or contents page, or announce, explain and

¹ Graeme Turner, Frances Bonner and P. David Marshall, *Fame Games: The Production of Celebrity in Australia* (Cambridge: Cambridge UP, 2000) 122-23.

² Richard Walsh, 'Magazines of Tomorrow: Cheap Niches in a World of Mass-Speak,' *Fremantle Arts Review: Monthly Arts Digest* 4.11 (1989): 7.

³ Michael Robert Evans, *The Layers of Magazine Editing* (New York: Columbia UP, 2004) 289-90.

⁴ John Morrish, *Magazine Editing: How to Develop and Manage a Successful Publication*, 2nd ed. (2003; London: Routledge, 2005) 139.

⁵ Evans 289-90.

⁶ Morrish 139.

justify changes to the magazine's physical form, price, distribution and frequency of publication. In some cases, it may put forward a well-researched point of view or be a 'leader column' that comments critically on the industry with which the magazine is concerned.⁷ Given its broad scope and potential to 'reach' readers, the editorial may be a potent rhetorical overture to the audience of a magazine.

The rhetorical weight of the editorial rests with its placement within the magazine, its delivery and its intent. A convention is to print the editorial in the opening pages, typically along with the editor's photograph and signature. Doing so simulates the editor's physical presence: she 'greets' readers at the entrance to the magazine and is an advocate for the magazine in such ways that readers, whether new or returning, will choose to engage more fully with it. Seen in this way, the editorial is a ritualistic response to a recurring situation that has definable rhetorical intent.

Letters from readers to the editor, which may appear either close to the editorial or on later pages and with brief responses from the editor, also simulate the editor's physical presence. They prove that the editor, and by extension the magazine, is accessible and responsive to readers and willing to engage in conversation or even debate. Further, as Evans remarks, they 'bring fresh voices and perspectives into the magazine,' enable readers to have 'the last word' and 'offer solid proof that the magazine is being read and that it is provoking thought and initiating discussions.'⁸ Readers' letters verify the editor's praise of the magazine by providing first-hand evidence, or testimonials, of use, relevance and quality. Evans's phrase 'solid proof' recalls the classical rhetorical canon of invention, under which the rhetor may offer inartistic proof or evidence, such as letters or witness testimonials, for persuasive ends.

Only selected readers' letters are printed, however, and they are normally edited. Periodically cropping up in *DUQ*, *AP&Q* and *QC* editorials are phrases describing the number of letters received, such as 'enormously enthusiastic response,' 'overwhelming

⁷ Morrish 139.

⁸ Evans 290.

response,’ ‘a flood of “congratulations,”’ ‘by the thousands,’ ‘[s]o many letters’ and ‘[l]etters continue to pour in,’⁹ all of which function emotively in their generation of an atmosphere of lively enthusiasm. Whether hyperbolic or not, the large, keen and active readerships implied here are never quantified (with the exception of occasional early *DUQ* editorials that cite circulation numbers to celebrate the magazine’s success), and are not reflected in either the number or variety of letters printed (again, with the possible exception of early issues of *DUQ*). Internet-based interaction with magazines, such as the blog introduced by *AP&Q* in 2003, may supplement proof of the extent and nature of reader interaction; however, readers’ letters pages in paper-based magazines, with which this study is concerned, represent an artfully controlled public conversation between reader and magazine.

This chapter explores the rhetorical dimensions of editors’ and readers’ letters in *DUQ*, *AP&Q* and *QC*.¹⁰ The first part considers editorials and the second part letters. The chapter identifies rhetorical patterns within and between the magazines, particularly in relation to the establishment of common ground, selection of topics, use of artistic proofs and integration of narrative in the portrayal of the quilter as a creative practitioner, and it integrates illustrative examples from each of the magazines.¹¹ Style, too, is considered.

Establishing a social space through editorials

DUQ, *AP&Q* and *QC* editorials are printed in the opening pages of each issue, but beyond that differences in length and presentation occur between and within the magazines. Up until 1995, *DUQ* editorials contain between 100 and 1100 words, after which Jan T. Urquahrt’s are generally around 400 words and Deborah Segaelt’s between 300 and 500, covering an entire page or sharing it with publication details. All are

⁹ Cathie Nutt, ‘Editorial,’ *DUQ* June 1988: 2; Deborah Segaelt, ‘From the Editor,’ *DUQ* Mar. 2000: 3; Segaelt, ‘Editor’s Note,’ *DUQ* June 2001: 3; Pauline Kirton and Gillian Hamilton, ‘From the Editors,’ *AP&Q* May 1998: 4; Karen Fail, ‘Editor’s Journal: Treasured Times,’ *QC* Apr. 2003: 6; Fail, ‘Editor’s Journal: Quilting All Over,’ *QC* Apr. 2004: 6.

¹⁰ Editors of each magazine are listed in Appendix D. In this chapter, editors are initially referred to by first and last names, after which surnames only are used for the sake of brevity.

¹¹ As noted in Chapter 5 (‘Magazine Content Categories’), *DUQ* ceased printing readers’ letters after 1997. Otherwise, editorials and readers’ letters appear across all issues.

personalised, by the printing of editors' signatures (Cathie Nutt, Yvonne Rein), photographs (Urquhart, Segert) or both (Segert). *AP&Q* editorials are generally around 200 and 300 words. Up to 1998, they cover one page bordered by coloured fabric, the design of which resembles a traditional quilt top, after which each is an unadorned half-page column alongside the table of contents. Most conclude with the editor's signature. Only one (December 2002), under Lorraine Moran's editorship, displays a photograph, of the editorial team to mark the seventy-fifth issue. *QC* editorials are between approximately 400 and 800 words long, cover one page and feature a photograph of the editor (or editors, in 2005), with many including other images, such as quilts, and the editor's signature. Despite these differences, through their presentation, or delivery, to use the equivalent term from traditional rhetoric, editorials are a prominent and personalised introduction to the magazine.

Editorials on the whole imitate informal letters to friends or family, especially those that print the editor's signature. *DUQ* even includes salutations up until 1995, most of which vary themes of quilting and friendship (for example, 'Dear Quilting Friends').¹² In each magazine, the editorial concludes with a positive and uplifting farewell, consistent with the tendency for magazine editorials generically to be 'informal, conversational, and cheerful.'¹³ Some in earlier issues of *DUQ* are idiosyncratic ('May your eyes stay sharp and your needles never go blunt'),¹⁴ but across the three titles most are brief, colloquial wishes for happiness, friendship and enjoyment (typical phrases include 'happy quilt-making' and 'enjoy your stitching'). Some refer also to reading,¹⁵ which confirms the observation in Chapter 2 ('Disciplinary Location, Scope and Methodology') that audiences are viewed as readers as well as quilters. All indicate amicable and pleasurable social relations.

¹² Nutt, 'Editorial,' *DUQ* Sept. 1988: 3.

¹³ Evans 290.

¹⁴ Yvonne Rein, 'Editorial,' *DUQ* Sept. 1992: 2.

¹⁵ For example: 'Happy quilting – and reading...' in Segert, 'The Inside Story,' *DUQ* Nov. 2005: 3; 'So, happy reading and quilting!' in Lorraine Moran and Joanne Bevan, 'From the Editors,' *AP&Q* May 2000: 5; 'Enjoy the many more stories and tips and – of course – all the fine projects!' in Moran, 'From the Editor,' *AP&Q* Mar. 2002: 4.

Grahame remarks on the ‘cheery and inclusive’ tone of quilters’ magazines,¹⁶ which is an apt generalisation for *DUQ*, *AP&Q* and *QC* editorials. Even segments of editorials that draw on pathos (to be discussed later) are flanked by sentences that show relish for quilting life. All editors use second person address and, particularly those of longstanding from the late 1990s, denote sociable interaction through verbs (such as ‘meet,’ ‘introduce,’ ‘share,’ ‘talk’ and ‘catch up’) and phrases (for example, ‘Come along when we visit’).¹⁷ When drawing attention to instructional features, editors commonly link them with prominent quilters and use verbs of instruction (‘Kerry Gadd shows us ... Kerrie Taylor presents ...’),¹⁸ strategies used also on covers and contents pages, as noted in previous chapters. Editors choose verbs of emotion, such as ‘love’ and ‘adore,’ when describing their own reactions to aspects of quilting, or readers’ expected reactions. *AP&Q*’s Lorraine Moran and Joanne Bevan show a novel application of romance genre clichés when promising that articles will induce ‘a frenzy of delight’ and ‘fulfil all your quilting desires.’¹⁹ Also used liberally are colloquial adjectives favoured on covers and contents pages, including ‘gorgeous,’ ‘wonderful,’ ‘stunning,’ ‘delightful’ and ‘irresistible.’ These become clichéd through repetition but do, nevertheless, serve to sustain a positive tone, convey communal optimism and sociability, and extend wide, populist appeal.

Editors ask questions and make exclamations to simulate conversations with readers. Questions may link content with the reader’s sewing (‘As we put the cool days of winter behind us there would seem no better time for new starts – and why not make that new start a quilt? So with that decided, let’s now help you decide what to make’; ‘... why not try your hand at continuous quilting with Kaye Brown’s *In Love with Redwork?*’), establish common ground (‘Have you run out of beds to display your quilts on (or do you have three or four quilts on one bed like me)?’) and be thought-provoking (‘Do you think quilting should enhance the quilt, not just hold the three layers together? Or do you think

¹⁶ Emma Grahame, “‘Making Something for Myself’: Women, Quilts, Culture and Feminism,’ PhD thesis, U of Technology Sydney, 1998, 46.

¹⁷ Kirton, ‘From the Editor,’ *AP&Q* Mar. 1999: 5.

¹⁸ Sue Aiken and Robyn Wilson, ‘Editors’ Note,’ *AP&Q* July 1996: 3.

¹⁹ Moran and Bevan, ‘From the Editors,’ *AP&Q* May 2000: 5, *AP&Q* Sept.-Oct. 2000: 5.

the piecing is the most important part of a quilt?’’).²⁰ Many editorials use exclamation marks to simulate conversation that is brief, honest, enthusiastic and spontaneous.²¹ Punctuation adds to the ‘cheery and inclusive’ tone noted by Grahame a sense that conversation with readers is unconstrained, as between close friends.

As well as setting a communal mood, editorials articulate the values and aims of the magazine and, by extension, its readers. *AP&Q*’s fixation with rural lifestyle, evident on covers, is elaborated upon in the first editorial, which states as the magazine’s priority ‘the traditional concepts of home making, handiwork, recycling and home-based comforts.’²² The next editorial hopes ‘to unite quilters around Australia, informing them of all that is innovative, challenging and inspirational in the world of quilting,’ to attract ‘new recruits to this exciting world’ and to sustain the creative drive of established quilters.²³ The idea of the magazine as a source of national inspiration is extended to the international sphere,²⁴ and later *AP&Q* and *QC* editorials similarly describe their magazines’ potential to connect quilters globally.²⁵ Several *DUQ* editorials profess a commitment to encouraging readers to extend their skills, achieve excellence and have fun, and some also express strong support for the quilting industry.²⁶ Recurring themes are inspiration, growth and unification. Such statements reinforce that creative practice grounds the quilter’s life, but they also depict a community of practitioners who look beyond their immediate boundaries and who derive ambition and social cohesion from their magazines. Creativity, manifest in quiltmaking, is invoked as a universal value; it unites Australian quilters but because of its cross-cultural appeal also links them with others globally.

²⁰ Denice Rice, *AP&Q* Nov. 1996: 3; Fail, ‘Editor’s Journal: Stitch through Summer,’ *QC* Jan. 2002: 5; Seggaert, ‘The Inside Story,’ *DUQ* Nov. 2004: 3; Jan T. Urquhart, *DUQ* Summer 1995-96: 2.

²¹ This is particularly marked in, for example, Urquhart, ‘From My Pen,’ *DUQ* Summer 1996-97: 2; Moran, ‘From the Editor,’ *AP&Q* Nov. 2004: 4.

²² Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* Sept. 1994: 3.

²³ Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* Dec. 1994: 3.

²⁴ See, for example, Moran, ‘From the Editor,’ *AP&Q* Sept. 2001: 5.

²⁵ Moran, ‘From the Editor,’ *AP&Q* Jan. 2004: 5; Fail, ‘Editor’s Journal: Creativity Everywhere,’ *QC* Jan. 2003: 5.

²⁶ For example, Seggaert, ‘From the Editor,’ *DUQ* Aug. 2000: 3, Oct. 2000: 3 and Oct. 2001: 3; Rein, ‘Editorial,’ *DUQ* Autumn 1995: 2; Seggaert, ‘The Inside Story,’ *DUQ* June 2004: 3.

Grand statements inciting the quilter to strive for international communalities are, however, made sparingly. Typically, a large part of each editorial is taken up by descriptions of content and other information that is essentially prosaic, no matter how adjectivally embellished. Most editorials highlight instructional content; some, such as those of *AP&Q* during 1997, do little else. Editorials regularly draw attention to other content, such as profiles and special promotions; events, especially exhibitions; competitions and awards; and, from time to time, copyright or other matters relevant to creative practice. From the late 1990s, they also promote new technology, beginning with *DUQ*'s announcement of its online companion publication and followed by *AP&Q*'s and *QC*'s encouragement of readers to interact with them online.²⁷ While much of this at first glance appears mundane, it is consistent with both covers and tables of contents in conveying the range of activities and interests stemming from quilts, and the movement of the quilter into the electronic domain. Editorials help to construct what Grahame terms the ‘complete “leisure world”’ or ‘creative community’ of the quilter.²⁸

Editorials place Australia at their centre. As well as drawing attention to feature articles with an Australian flavour (such as one on quilts inspired by Aboriginal designs)²⁹ and local events, they pay tribute to the accomplishments of Australians, either collectively (‘Quilting in Australia has grown dynamically in the last decade to become one of our most popular handcrafts, and the skills of Australian quilters … are now respected throughout the world’; I felt very proud to see Australia represented by such outstanding quilts’)³⁰ or individually, by naming prize-winners at such events as the International Quilt Market. These references may be intermittent, but because of them, over time each editor’s voice emanates national pride, to greater or lesser degrees. *DUQ*'s Segaert is the most obvious. She narrates, for example, an event that equates quilters' patriotism with that experienced during the 2000 Olympic Games:

²⁷ Urquhart, ‘From My Pen,’ *DUQ* Winter 1997: 2; Moran, ‘From the Editor,’ *AP&Q* Apr. 2003: 4, May 2003: 4 and July 2003: 4; Fail, ‘Editor’s Journal: Loving Sewing,’ *QC* Oct. 2002: 5; Clare Mooney, ‘Editor’s Journal: A Special Issue for a Worthy Cause,’ *QC* Oct. 2005: 6.

²⁸ Grahame, “‘Making Something for Myself’” 1, 15.

²⁹ Kirton, ‘Editor’s Note,’ *AP&Q* Apr. 1997: 3.

³⁰ Aiken and Wilson, ‘Editor’s Note,’ *AP&Q* Sept. 1994: 3; Fail, ‘Editor’s Journal: Creativity Everywhere,’ *QC* Jan. 2003: 5.

Enthusiastic yet restrained applause had been greeting the announcement of each winner until the first Australian name was read out. But when Mariya's name was read out, the Aussie presence just couldn't keep quiet. Led by Victoian [sic] quilter Mary Hitchins, 'Aussie! Aussie! Aussie! Oi! Oi! Oi!', resounded throughout the hall. The national pride, at its peak during the Olympics, bubbled over every time an Australian won an award.³¹

In her first editorial, Segaert addresses readers as 'quiltmakers of Australia.' *DUQ* is 'this great icon of Australian quiltmaking' and 'this esteemed magazine, the first Australian patchwork and quilting magazine'; she later states that editing *DUQ* is '[t]he opportunity to share quiltmaking as a national pursuit – particularly that of talented fellow Australians.'³² Phrases such as 'quiltmakers of Australia' and 'fellow Australians' echo those used by politicians and position Segaert as a confident leader of a national community. While other editors' patriotism is less intense, all nevertheless position their magazines, and their implied primary audiences, as proudly Australian.

Editorials also portray a world populated largely by women. This emerges from early *DUQ* editorials that employ metaphors of motherhood: the magazine is a 'baby,' becoming accustomed to sole rather than shared editorship is 'like a difficult weaning,' and a new layout is adopted because 'it was time for a rebirth.'³³ Some editors, such as *DUQ*'s Rein and *QC*'s Fail, refer to quilters as 'girls' or 'ladies,' as some excerpts reproduced later in this chapter show, but others do not. While not, therefore, a marked characteristic of all editorials, such references could be seen as a rejection or unawareness of their possible offensiveness to proponents of non-discriminatory language, and as support for Grahame's finding that Australian quilters tend to be conservative.³⁴ Alternatively, they may be viewed as an intentional and preferred form of address within the quilter's vernacular used by the editor.

³¹ Segaert, 'From the Editor,' *DUQ* Feb. 2001: 3.

³² Segaert, 'From the Publisher,' Summer 1999-2000: 3 and 'From the Editor,' *DUQ* Aug 2000: 3.

³³ Nutt, 'Merry Christmas Quilt Lovers!' *DUQ* Dec. 1988: 2; Rein, 'Editorial,' *DUQ* Dec. 1990: 2 and Autumn 1993: 2.

³⁴ Grahame, "“Making Something for Myself” 85-86.

Women are mostly the producers or subjects of content highlighted in editorials but not exclusively so. In one editorial, Rein addresses readers as ‘ladies and gentlemen’ and in another tells them they ‘will meet a few very interesting women and men alike.’³⁵ Editors of *AP&Q* and *DUQ* draw readers’ attention to men prominent in craft and feature articles on male quilters.³⁶ Husbands are mentioned generically and dismissively in *DUQ*’s early days (‘Bromide is not something you put in your husband’s coffee so you can get on with the quilt’; ‘By now we should have … packed husbands back off to work …’), and one early *AP&Q* editorial draws attention to an article, ‘Diary of a Quilter, the story of how a man went to pieces.’³⁷ Yet some editors mention contributions to quilting made by their husbands: Rein, who discusses her magazine’s production problems with her husband; Urquhart, who holds a joint exhibition with her photographer husband; and Fail, whose husband helps preserve her collection of quilts.³⁸ On the whole, however, men are secondary and only occasional participants in the world depicted by the editorials.

Editors at times tell the reader-quilter who and what she is, or ought to be. Quilters are caring, friendly and generous, and enjoy sharing their work with other quilters and working together.³⁹ Between May 2000 and February 2001, *DUQ*’s editorials extend an invitation to quilters ‘to share’ their work. Quilters should, and do, welcome challenges and chances to develop creatively, and they like attending quilt-related events.⁴⁰ They are interested in the history of quilting and make quilts to mark significant

³⁵ Rein, ‘Editorial,’ *DUQ* Dec. 1990: 2 and June 1992: 2.

³⁶ Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* Dec. 1995: 3; Kirton, ‘Editor’s Note,’ *AP&Q* June 1997: 3 and Aug. 1997: 3; Moran and Bevan, ‘From the Editors,’ *AP&Q* Jan. 2000: 6; Seggaert, ‘From the Editor,’ *DUQ* May 2000: 3.

³⁷ Nutt, ‘Editorial,’ *DUQ* June 1988: 2; Rein, ‘Editorial,’ *DUQ* Mar. 1992: 2; Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* June 1995: 3.

³⁸ Rein, ‘Editorial,’ *DUQ* Summer 1994: 2; Urquhart, ‘From My Pen,’ *DUQ* Autumn 1998: 2; Fail, ‘Editor’s Journal: Treasured Times,’ *QC* Jan. 2004: 6.

³⁹ See, for example, Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* Sept. 1994: 3; Urquhart, ‘From My Pen,’ *DUQ* Autumn 1999: 2; Seggaert, ‘Editor’s Note,’ *DUQ* Dec. 2001: 3 and Feb. 2003: 3, and ‘The Inside Story,’ *DUQ* July 2004: 3 and Feb. 2005: 3.

⁴⁰ See, for example, Seggaert, ‘From the Editor,’ *DUQ* Aug. 2000: 3; Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* Sept. 1994: 3; Moran, ‘From the Editor,’ *AP&Q* Jan.-Feb. 2001: 5 and Feb. 2004: 4; Fail, ‘Editor’s Journal: Stitch through Summer,’ *QC* Jan. 2002: 5.

events.⁴¹ Many are gardeners and seem fond of cats.⁴² Explicit comments on the archetypal quilter's personality, preferences and practices reinforce but flesh out the summary messages conveyed on covers and contents pages.

This essentially female world is generally harmonious, and editors strive to keep it that way. Some editorials allude to, or caution quilters to guard against, such problems as copyright infringement or theft of quilts.⁴³ Urquhart, after reporting derogatory remarks about machine as opposed to hand quilting, implores quilters to avoid snobbery.⁴⁴ Some editors also acknowledge reader discontent about the magazine itself. The most extended example is Rein's confronting of disgruntled *DUQ* readers, which will be discussed later in this chapter. Urquhart notes a reader's complaint about her privacy being invaded after she published in *DUQ* and asks that readers be sensitive to this problem.⁴⁵ Segaert comments that 'constructive suggestions' from readers, possibly a euphemism for criticism, have been taken on board.⁴⁶ She later notes criticism of *DUQ*'s inclusion of 'heartwarming' stories, which are considered inappropriate in a quiltmaking publication, but she transforms it into an opportunity to converse with readers: 'we are perplexed as to whether this is a common feeling ... we would be glad for other feedback on this subject.'⁴⁷ *AP&Q*'s Aiken and Wilson claim that they 'listen seriously to [readers'] criticisms,' and Moran and Bevan are 'hearten[ed] to receive so much feedback ... requesting more challenging and longer-term projects.'⁴⁸ Generally, any criticism is expressed euphemistically in such statements about improvements to the magazine made in collaboration with readers. References in editorials to untoward behaviour or reader discontent are uncommon, but they do occur, and they enable the editor to portray herself as a mediator open to conversation and change.

⁴¹ Moran and Bevan, 'From the Editors,' *AP&Q* Dec. 1999: 5; Urquhart, 'From My Pen,' *DUQ* Summer 1997: 2.

⁴² Segaert, 'The Inside Story,' *DUQ* Sept. 2004: 3 and Nov. 2004: 3.

⁴³ On copyright, for instance, see Rein, 'Editorial,' *DUQ* Summer 1993-94: 2 and Autumn 1994: 2; on theft of quilts see Moran, 'From the Editor,' *AP&Q* Dec. 2003: 4 and June 2004: 4.

⁴⁴ Urquhart, 'From My Pen,' *DUQ* Summer 1995-96: 2.

⁴⁵ Urquhart, 'From My Pen,' *DUQ* Winter 1996: 2.

⁴⁶ Segaert, 'Editor's Note,' *DUQ* June 2001: 3.

⁴⁷ Segaert, 'Editor's Note,' *DUQ* Apr. 2002: 3.

⁴⁸ Aiken and Wilson, 'Editors' Note,' *AP&Q* Sept. 1995: 3; Moran and Bevan, 'From the Editors,' *AP&Q* May 2000: 5.

Overall, editorials create a social space in which the Australian quilter is depicted as being creative, energetic, enthusiastic and personable. But editorials also reveal vexations for the quilter. Interspersed among informative aspects of editorials are observations, narratives and comments that, while often jovial in tone, reveal a darker side to quilting life.⁴⁹ Through the filter of their own experience, editors induct readers into the ambiguities and complexities of that life.

Editorial ethos and common ground with readers

I am a quilter too

To convincingly portray these complexities, and by extension those of the reader as quilter, the editor must secure readers' trust by establishing her credibility, or ethos. Given the specialised nature of the magazines, it is paramount that the editor proves her engagement with quilting. The use of 'we,' 'our' and 'us' in editorials assumes common ground between editor and reader-quilter. An ebullient tone communicates her feelings towards the craft, the appropriate use of technical terminology attests to her knowledge, and her reporting of attendance at quilt-related events, such as exhibitions or workshops, evinces her active participation in quilting life. Editors from time to time refer to their own sewing, as several examples later in this chapter illustrate, or include their own quilts in the magazine.⁵⁰ All depict the editor as a committed and active quilter.

Some editors also intentionally proffer their quiltmaking credentials. Beneath her first *DUQ* editorial, Nutt is presented as a '[q]uilter for ten years, quilting teacher, would-be writer, and writer of countless letters lately. Committed to uniting the quilters of Australia, and providing them with a meeting place through [DUQ].'⁵¹ *AP&Q*'s Kirton is

⁴⁹ This argument is put forward in Rosemary Williamson, 'Obsession, Guilt, Subterfuge and Penury: The Rhetoric of Addiction and the Construction of Creativity Identity in Australian Quilters' Magazines,' *International Journal of the Humanities* 5.11 (2008): 163-70. The article contains parts of this chapter.

⁵⁰ For example, Segaert, 'Editor's Note,' *DUQ* Dec. 2002: 3; Moran, 'From the Editor,' *AP&Q* Nov. 2002: 4.

⁵¹ Nutt, 'Editorial,' *DUQ* Mar. 1988: 2.

‘a journalist and quilter … dedicated to … bringing you the best from Australia’s top quilt makers,’ and Roberts is ‘a fellow quilter who lives and breathes patchwork and quilting’ and who has made 130 quilts over nine years.⁵² *QC*’s Mooney introduces herself and Managing Editor Donna Macpherson. Both ‘share a huge love of patchwork and quilting,’ but Mooney, who admits to being a novice alongside Macpherson, maintains that her ‘enthusiasm’ compensates for her inexperience. Mooney adds information related to her married life that personalises her first contact with readers.⁵³ Not all editors supply these brief, autobiographical summaries of experience, most notably Moran (*AP&Q*) and Fail (*QC*), both of whom have achieved something of ‘celebrity’ status in Australian quilting. While Moran’s predecessor lauds her achievements as ‘a patchwork shop owner, teacher and tireless promoter of patchwork and quilting,’⁵⁴ upon becoming editor Moran is simply ‘a familiar name to many in the quilting world.’⁵⁵ She emphasises her production team rather than herself (by, for example signing editorials as ‘Lorraine Moran and the team’). In the course of her editorials, Fail mentions her professional activities, such as teaching during the 1980s, which attest to her experience, but only tangentially. For other editors, however, articulating their commitment to quilting and quantifying their experience characterise their introductory editorials.

Editorial ethos also derives from the editor’s description of her relation to the magazine. Moran refers to her ‘dream job’ and ‘feel[s] it was the luckiest day in [her] life when [she] was told that [she] was going to be the editor of *AP&Q*.’⁵⁶ Rein describes *DUQ* as ‘a large part of [her] life!, second only to [her] family.’⁵⁷ For Segaert, assuming the editorship of *DUQ* was ‘one of the highlights of [her] adult life’; she later adds that ‘[a]nother highlight … was the recent birth of [her] son …’⁵⁸ Placing the editorship within a family perspective confirms the female-centred nature of the magazines and points to the significance of family within editorials, to be discussed later in this chapter.

⁵² Kirton, ‘Editor’s Note,’ *AP&Q* Feb. 1997: 3; Marianne Roberts, ‘From the Editor,’ *AP&Q* July 2005: 4.

⁵³ Mooney, ‘Editor’s Journal: A Shared Passion,’ *QC* Jan. 2005: 6.

⁵⁴ Kirton, ‘From the Editor,’ *AP&Q* Mar. 1999: 5.

⁵⁵ Moran and Bevan, ‘From the Editors,’ *AP&Q* June 1999: 5.

⁵⁶ Moran, ‘From the Editor,’ *AP&Q* Dec. 2002: 4.

⁵⁷ Rein, ‘Editorial,’ *DUQ* Autumn 1993: 2.

⁵⁸ Segaert, ‘From the Editor,’ *DUQ* Aug. 2000: 3.

Other editors express pleasure in their job, as excerpts from the magazines reproduced at various points in this chapter show, albeit with lesser intensity.

Another aspect of editorial ethos is competence in publishing. *DUQ*'s founding editors admit inexperience: Nutt is a self-confessed 'would-be writer,'⁵⁹ and Rein, when assuming sole editorship, hopes for her family's 'loyal support' and readers' 'kindness and consideration,' and says, 'without my mentor and soul mate [former editor Nutt] I will feel awkward and unsure for a little while so please bear with me.'⁶⁰ In contrast, a statement by later *DUQ* editor Segaert resembles a job application: '**Being a quilter myself** and having been an editor of craft magazines for most of the past ten years and in the printing industry itself before that, I feel that the skills I can bring to [*DUQ*] will be of value, and we have a goal to be bigger, brighter and better in 2000' (emphasis in original).⁶¹ Rice (*AP&Q*) mentions that she has spent one year as Assistant Editor, and Mooney (*QC*) states that she and the Managing Editor have worked for several craft magazines.⁶² These pithy statements assert competence and inspire confidence, whereas Rein uses pathos to elicit sympathy from readers. In all cases, editorial ethos derives from assumedly honest acknowledgment of skill levels.

As well as commenting on their own experience, some editors introduce new staff members. This is most marked in *AP&Q*, particularly under the editorship of Moran who, as noted, accentuates the *AP&Q* team rather than herself. Reports on staffing movements provide evidence of competence, such as one that welcomes Moira Daniels, 'a keen stitcher [who] has just completed her studies' and announces the transfer of one staff member to 'sister publications' and the promotion of another.⁶³ Moran welcomes a technical editor as 'a passionate quilter [who] loves maths' and congratulates a designer on her impending marriage.⁶⁴ She describes co-editor Bevan's departure as 'sad news'

⁵⁹ Nutt, 'Editorial,' *DUQ* Mar. 1988: 2.

⁶⁰ Rein, 'From the Editors,' *DUQ* Sept. 1990: 5.

⁶¹ Segaert, 'From the Publisher,' *DUQ* Summer 1999-2000: 3.

⁶² Rice, 'Editor's Note,' *AP&Q* Sept. 1996: 3; Mooney, 'Editor's Journal: A Shared Passion,' *QC* Jan. 2005: 6.

⁶³ Moran, 'From the Editor,' *AP&Q* June 2002: 4.

⁶⁴ Moran, 'From the Editor,' *AP&Q* Oct. 2002: 4.

because they ‘have formed a great partnership and more importantly a wonderful friendship.’⁶⁵ Admissions that staff lack quilting experience are unusual and justified: Rein, in introducing non-quilting *DUQ* staff member Clare, notes that ‘she is still one of us, for she knows how to juggle two very small children and a career as well,’ and Moran, when asking readers ‘to remember that we too are quilters,’ notes that Editorial Assistant Clare is the exception, ‘but we are working on that.’⁶⁶ As well as providing opportunities to confirm that the magazine is by and for quilters, reports of staffing changes impart that the production team enjoy congenial personal relations; they also engender a sense of closeness between reader and magazine by vicariously involving readers in professional lives, and sometimes their social dimensions, that would otherwise be invisible to them.

Time: passing and gone wrong

Given her devotion to her craft and its practitioners, the editor who abandons her post has some explaining to do; it is in some of these explanations that signs appear of utopia gone awry. In one *AP&Q* editorial, Urquhart acknowledges her ‘amazing quilting friends’ who have written and sent quilt blocks to her ‘and the girls after Paul was killed.’⁶⁷ Two issues later, she farewells readers: ‘I have decided to move to East Maitland where Angela (previously Editor of Subscribers Extra) lives and start a special retreat place – a quilter’s retirement home – called Jan T’s Utopia. Paul and I were going to embark on this about two years ago, but decided to wait until he had finished playing with the truck.’⁶⁸ Diligent readers would know from earlier editorials that Urquhart refers here to husband Paul and daughter Angela.⁶⁹ Editorials over time tell a tale of familial closeness and loss.

For Urquhart, untimely life events alter her relation to *DUQ*. Other editors bemoan a lack of time that causes personal sacrifice and, ultimately, relinquishing of editorships. Karen Fail’s resignation from *QC* will restore creativity that has atrophied:

⁶⁵ Moran, ‘From the Editor,’ *AP&Q* May 2001: 5.

⁶⁶ Rein, ‘Editorial,’ *DUQ* Autumn-Winter 1995: 2; Moran, ‘From the Editor,’ *AP&Q* Sept. 2001: 5.

⁶⁷ Urquhart, ‘From My Pen,’ *DUQ* Winter 1999: 2.

⁶⁸ Urquhart, ‘From My Pen,’ *DUQ* Summer 1999-2000: 3.

⁶⁹ Urquhart, ‘From My Pen,’ *DUQ* Autumn 1998: 2 and Summer 1996-97: 2.

I always feel that I have little time to stitch. Once, I would have spent every moment I could with a needle and thread in my hands, but lately I have felt compelled to get on with some research for [QC] or finish just one more article before preparing dinner. So now I have resigned my role as editor and I am looking forward to having more time to dream, extra moments to sew, days to attend workshops and maybe even time to dye some cloth.⁷⁰

Fail continues with a meditation on time and priorities: ‘Time is always the problem when we are engrossed in what we are doing. There never seems to be enough time to do everything that is “on the list”. But, it seems, we can always do the things that really matter to us, no matter how busy we are or we think we are.’ She narrates as an illustrative example how she made a quilt for somebody in need while juggling other commitments, and concludes with, ‘It felt good to know that I had found time to do what seemed impossible at the beginning of the week.’⁷¹ The editorial has a sermon-like quality; its central theme is the setting of personal priorities, and the construction of the quilt is a metaphor for overcoming the seemingly impossible.

Rein’s parting editorial similarly shows a grappling with time and, exacerbating that, her readers’ demands. Sole editor from 1991 to 1995, Rein looks forward to a more relaxed life after coping with *DUQ*’s demands upon herself and her family. She expects to miss her supporters, who ‘kept [her] going,’ but not her detractors, the ‘minority ... who felt life was not complete unless they wrote, phoned or grumbled about when and how an editors [sic] life should revolve around their demands.’ Rein predicts that ‘given time, after we have settled in, we all will unashamedly admit, it was the right decision.’⁷² The conflict expressed here is not between magazine and creativity but between editor and those readers who occupy inordinate amounts of time.

Editorials in each magazine disclose unease with a lack of time and time passing quickly; this is most pronounced in those of *DUQ* between 1990 and 1995. In them, Rein

⁷⁰ Fail, ‘Editor’s Journal: Moving Right Along,’ *QC* Oct. 2004: 6.

⁷¹ Fail, ‘Moving Right Along’ 6.

⁷² Rein, ‘Editorial,’ *DUQ* Autumn-Winter 1995: 2.

involves the reader vicariously in the vicissitudes of magazine production. The longest resembles a lecture, a prelude to which euphemistically tells readers that ‘[i]t is perhaps time to have a small chat about how this office is run’ because of ‘definite uneasiness from some readers.’ Rein states that her husband and children have unalterable priority over the magazine before she offers a glimpse into life as editor:

I am the person who collates this **entire** magazine. I am the editor, typesetter, compositor, advertising agent, secretary, accountant, designer, etc. I admit I have (much appreciated) help from my regular contributors and four dedicated helpers. The latter include two workers that come to ‘the office’ one or sometimes two days a week and the third ‘fits in’ the computer records when she comes home after a long and stressful day at her 9 to 5 job. The other is my roving sales lady ...

We all squeeze into one room off the side of my home, fighting for the computer and shuffling the siamese off the seats. I have school hours to fit in ... Take into account school holidays, sports days, sick children, guild meetings and tuckshops, that is not a lot of time and housework? What’s that?

After receiving all the advertising and editorial material, a (now) 44 page magazine takes a minimum of 4 weeks to collate and prepare. Once it is complete and proof-read, it goes to the printer. His production can then take up to two weeks to finish ...

Please be considerate of the process many of you do not understand ...

For those 1% of readers who are dissatisfied, please be patient, I do my best to get the magazine out on time but unfortunately there aren’t 8 days in a week. If there was; just one extra day which didn’t exist for anyone but me, maybe I’d be able to perform to **everyone’s** satisfaction!

To the other 99%, thankyou for being so patient and understanding
...⁷³

A pattern appears over subsequent editorials – Rein thanks readers for their support then apologises for the issue’s lateness – and continues up until her last.⁷⁴ Thanks to readers are effusive; explanations for lateness involve narration of life events, such as one that tells of a family member’s fatal illness and the effect on those close to her, and concludes with an appeal for sympathy that *DUQ* was suspended temporarily.⁷⁵ In another example, Rein declares that, ‘alas,’ she is a person with ‘a conscience’ rather than a machine and

⁷³ Rein, ‘Editorial,’ *DUQ* Spring 1993: 2.

⁷⁴ See Rein, ‘Editorial,’ *DUQ* Summer 1993-94: 2, Autumn 1994: 2, Winter 1994: 2 and Summer 1994: 2.

⁷⁵ Rein, ‘Editorial,’ *DUQ* Autumn 1994: 2.

must ‘yet again [explain] away [her] life’s dilemma’s [sic],’ after which she narrates how she made decisions about improving publication deadlines.⁷⁶ The editorial becomes a serialised commentary on her job, addressed to readers and sometimes acknowledging their responses to it. Those parts of editorials that elicit readers’ sympathy are, however, balanced by parts that are more positive and celebratory of quilting.

Rein’s difficulties are consistent with the depiction of *DUQ* from its first issue as a publishing venture of epic proportions that is tied to its Australianness. The first editorial explains that *DUQ* ‘began with a simple question: “Why isn’t there an Australian Quilting Magazine?”’:

By the time we worked out why it was too late to turn back. Too many people knew about us and were waiting anxiously for our first issue, so we had no choice but to soldier on!

Your letters kept us going. We heard from quilters in city and country areas, on cattle stations out the back of beyond, a very busy lot in Tasmania and an enthusiastic group in Alice Springs, expert crafts people in N.Z. and Sydney women involved in Quilt 88. We have been buoyed up by them all and more! Each time we were overwhelmed by the enormity of our project, and the fear of approaching people for advertising and taking care of the business end of things, a letter would arrive from some quilter, cheering us on and we knew we had to keep going. Thanks to all who wrote ... Without you we could easily have retreated to our safe little families and our own quilting and given up the whole idea.⁷⁷

Embodied in this journey that traverses the nation is the Australian idea of the ‘battler’ and the ideal of ‘having a go,’ and these continue to be implied in Rein’s editorials that, over time, record her perseverance as editor.

Having too much to do and too little time bothers other editors, but their responses to the problem differ. Contemporaneous with Rein were *AP&Q*’s Aiken and Wilson, for whom busyness is admitted as a pleasure (for instance, ‘It’s been extra busy, with this our first bi-monthly edition, but ... it’s been a lot of fun ...’).⁷⁸ *DUQ*’s Segaert

⁷⁶ Rein, ‘Editorial,’ *DUQ* Summer 1994: 2.

⁷⁷ Nutt, ‘Editorial,’ *DUQ* Mar. 1988: 2.

⁷⁸ Aiken and Wilson, ‘Editors’ Note,’ *AP&Q* Dec. 1995: 3.

later voices the same sentiment: ‘What! Half the year gone already? Oh dear! They do say time flies when you are having fun, and I must confess that being the editor of [DUQ] is loads of fun.’⁷⁹ Like *QC*’s Fail, Segaert acknowledges that her ‘own quilt-making journey’ suffers from being an editor, but she finds solace in ‘the joys of spending so many of [her] waking hours creating artistic magazines that encourage craftspeople of many disciplines to explore what is within them.’⁸⁰ This echoes a comment made by Rein about being heartened by the similarities between completing a magazine and making a quilt, an analogy made also by Urquhart.⁸¹ *AP&Q*’s Roberts finds comfort similarly:

And there’s so much to do and so little time! I have lots of projects vying for my attention in the sewing room. Ideally, I’d like to spend every day there – say 8.30am to 5pm Monday to Friday with a visit each Thursday from someone with a clipboard ‘Just sign here,’ they’ll say. When I do, they’ll hand over a substantial wad of cash and I’ll head straight back to the sewing room to continue stitching – content and doing what I love best: quiltmaking, supporting the family and paying for my fabric habit.

Now, getting back to reality, I’m very happy to say I spend five days a week doing the next best thing – working on Australia’s number one quilting magazine.⁸²

In all cases, the committed editor-quilter acknowledges her battle with time but exploits it as evidence of her dedication to the magazine and even her contribution to the wider quilting world.

The above description of Roberts’ quilting utopia points to a conflict between quiltmaking and family commitments that is either expressed or implied in other editorials as a point of communal common ground. The implied primary reader is, like the editor, plagued by conflicting demands on her time. One of the most direct acknowledgements of this comes from *DUQ*’s Nutt: ‘Time spent [sic] quilting frees our minds to wander where they will, in privacy, thinking our own thoughts, living our own secret lives amid the sometimes frantic world of being a wife, mother, teacher, nurse or

⁷⁹ Segaert, ‘Editor’s Note,’ *DUQ* June 2003: 3.

⁸⁰ Segaert, ‘The Inside Story,’ *DUQ* Mar. 2005: 3.

⁸¹ Rein, ‘Editorial,’ *DUQ* Sept. 1992: 2; Urquhart, ‘From My Pen,’ *DUQ* Spring 1995: 2.

⁸² Roberts, ‘From the Editor,’ *AP&Q* July 2005: 4.

general dogsbody.⁸³ Rein comments that '[b]y now we should have put away the Christmas decorations, waved the children off to school with their books named and covered, packed husbands back off to work and finally found that special time to yourself again,' and Segaert says that '[b]y now the children and grandchildren should be back at school and our thoughts can turn to pursuits for our pleasure too ... amongst those pursuits would be patchwork and quilting.'⁸⁴ *AP&Q*'s Moran similarly remarks that '[w]ith the holiday season well and truly over and the kids thankfully back at school, it's now time to get back to those neglected stitching projects.'⁸⁵ *QC*'s Mooney suggests that '[a] turning point for some young women getting involved in patchwork is having a baby. Perhaps it's our primeval instincts ... I'm sure that it couldn't be a time factor. How could a new mother with a young baby have time to stitch? I suppose this is something I am yet to discover.'⁸⁶ These are traditional views of the role of women, although Segaert later implies that readers are in paid employment by imploring them to 'plan some time off work' to attend a quilting event, and Mooney suggests that 'many of us' have raised awareness of quilting among 'work colleagues' and others.⁸⁷ Over time, however, the idea that the quilter is a woman free to quilt only when released from other commitments, typically family commitments, persists.

That time is problematic for quilters has been demonstrated by ethnographic studies. Grahame observes that discomfort with time is a recurring topic of conversation among Australian quilters, and Stalp discusses the phenomenon of quilter's guilt and the consequent accommodation of sewing around family demands.⁸⁸ Time as an unpalatable reality of quilting life is acknowledged in editorials of *DUQ*, *AP&Q* and *QC* but becomes a rhetorical strategy. Editorials confirm that time is too scarce and does not always unfold well, yet this is a point of common ground within the community formed around the magazine and emerges as a defining characteristic of quilters.

⁸³ Nutt, 'From the Editor,' *DUQ* June 1989: 2.

⁸⁴ Rein, 'Editorial,' *DUQ* Mar. 1992: 2; Segaert, 'Editor's Note,' *DUQ* Feb. 2003: 3.

⁸⁵ Moran, 'From the Editor,' *AP&Q* Apr. 2001: 5.

⁸⁶ Mooney, 'Editor's Journal: Spread the Word,' *QC* July 2005: 6.

⁸⁷ Segaert, 'The Inside Story,' *DUQ* Jan. 2005: 3; Mooney, 'Spread the Word' 6.

⁸⁸ Grahame, "‘Making Something for Myself’" 105-08; Marybeth C. Stalp, *Quilting: The Fabric of Everyday Life* (Oxford: Berg, 2007) 95-109.

Regulating struggles with time is the immutable cycle of the seasons. References to seasons, which convey a sense of time passing, sometimes begin an editorial. They establish common conversational ground in which weather is a ‘safe’ opening topic. The seasons are usually linked to quiltmaking: autumn is the time for planning winter quilts; winter means staying indoors to sew; spring demands lighter quilts appropriate in mood to the new season; and summer calls for hand-made Christmas gifts and completing what remains unfinished from the year. These ideas are replayed across the magazines. Aligning sewing with the seasons places the craft within a natural cycle linked to primary human needs, such as that for warmth in winter, and, therefore, justifies it. Editorials induct and direct the quilter into this cycle.

Editorials by Segaeert over five years reveal a more personal sensitivity to time passing because of Segaeert’s relationship with her mother as a quilter. In various editorials, Segaeert mentions her initiation into quilting by her mother, to whom her gratitude is undisguised (‘amongst all the things I owe thanks to mother for, quilting is one of the lovely gifts she has afforded me – and her love. Thanks Mum’).⁸⁹ Given that the implied primary audience comprises women with families, Segaeert’s homage to her mother adds another dimension to her ethos: as well as an accomplished quilter and magazine editor, she is a dutiful daughter.

Segaeert’s heartfelt thanks culminate, however, in a confession that shows time having been lost. She announces that her mother, Lorraine Moran, has joined the *DUQ* staff:

For five years we endured a ‘quilt-vacuum’ of discussions, as she was the editor of a competitor magazine [AP&Q] – long story. Now, we have resumed our ardent dialogues of all our hopes and dreams for quilting – for Australia in general and ourselves in particular. What a joy it has been for us both and I am grateful to her wonderful guidance on all levels. As it was my mother who ‘forced’ me to learn to quilt over 20 years ago, it is

⁸⁹ Segaeert, ‘Editor’s Note,’ *DUQ* Apr. 2003: 3.

apt that she shares the ramifications of the passion she unwittingly flamed!⁹⁰

The possible depth of the conflict Segaert is overcoming is played down by the colloquial and dismissive ‘long story.’ Moran’s corresponding editorial when she departs *AP&Q* offers less enlightenment: ‘Quilting has inspired so many of my life’s journeys and six years ago it led me here to *AP&Q*. It has been an absolute pleasure ... however it’s time for me to say goodbye.’⁹¹ Segaert’s editorials intimate a long-standing professional tension within her family, a sense of time frozen for mother and daughter as quilters. They also appear to be a personal and public compensation for that conflict and an announcement of its resolution.

Family matters

Segaert’s dwelling on maternal bonds is symptomatic of a preoccupation across editorials with familial relationships, especially mother-daughter ones. Moran, pondering the appeal of quilting, wonders whether it derives from a sensed ‘connection’ with ‘foremothers.’⁹² More typically, references to familial relationships occur in anecdotes of family life – holidays, visits, birthdays, births and weddings – and sometimes the quilts associated with them. Examples are Rein telling readers of her gift of a quilt to her mother on her sixty-fifth birthday, Moran mentioning her wedding gift to one of her daughters, and Fail’s narration of visits to and from her daughters.⁹³ As well as indicating an essentially female world, such references, which are far more prevalent than mention of mother-son relationships, suggest that quilting is matrilineal.

Narratives of family events are typically brief and serve different purposes. *AP&Q*’s Marianne Roberts, for example, tells the tale of the delivery of her mother’s new sewing machine in 1960, the excitement of which prompted Marianne to sing the national

⁹⁰ Segaert, ‘The Inside Story,’ *DUQ* Apr. 2005: 3.

⁹¹ Moran, ‘From the Editor,’ *AP&Q* Apr. 2005: 4.

⁹² Moran, ‘From the Editor,’ *AP&Q* July-Aug. 2001: 5.

⁹³ Rein, ‘Editorial,’ *DUQ* Spring 1994: 2; Moran, ‘From the Editor,’ *AP&Q* July 2004: 4; Fail, ‘Editor’s Journal: Loving Sewing,’ *QC* Oct. 2002: 5 and ‘Editor’s Journal: Treasured Times,’ *QC* Apr. 2003: 6.

anthem,⁹⁴ which adds humour and contrast to an otherwise expositional editorial. *QC*'s Mooney briefly narrates her husband's reaction to the placement of a hand-made quilt on their bed on their wedding night,⁹⁵ which similarly adds contrast to the editorial and also shares a private moment with readers. They resemble the 'news' that might be included in letters between friends or family members; the setting, whether implied or explicit, is the domestic sphere, and the characters are the editor and family members.

Some family narratives are longer. They are notable in the editorial voice of *QC*'s Fail, whose stories of family and friends precede observations on quilting or her life. In one example, Fail narrates making preparations for a Christmas visit from her daughters and receiving hand-made gifts from them, including an apron: 'I could not bring myself to wear the apron for fear of marking it, so much so that my daughter asked if I really liked it. I guess it's because of this need to preserve treasured handiwork that we have so many wonderful antique quilts in pristine condition.'⁹⁶ In another example, Fail recounts replacing a quilt on her bed, to her husband's dismay, and then reflects on the association of quilts with memories.⁹⁷ *AP&Q*'s Roberts narrates a social visit by the mother of her daughter's school friend, and in so doing sketches the archetypal quilter's habitat:

When I invited her to the sewing room, without hesitation she asked excitedly about the 'works in progress', so I described them to her one by one – from the stacks of fabrics that were sorted ready for pressing, cutting and stitching, to the blocks, quilt tops and half-quilted-in-the-hoop projects. Then the assorted patchwork tools, bags of batting bought at bargain prices and other notions were explained. An hour into the discussion, she inquired whether all quilters' homes were like mine. I reluctantly admitted that from my experience and the state of my patchworking friends' sewing rooms, the answer was yes! But I explained that there was a necessity to have as much material and equipment at hand as possible so that the moment you're inspired, you can get started.⁹⁸

⁹⁴ Roberts, 'From the Editor,' *AP&Q* Nov. 2005: 4.

⁹⁵ Mooney, 'Editor's Journal: Quilting Season is Approaching,' *QC* Apr. 2005: 6.

⁹⁶ Fail, 'Editor's Journal: Treasured Times' 6.

⁹⁷ Fail, 'Editor's Journal: Old Quilts, New Quilts,' *QC* July 2004: 6.

⁹⁸ Roberts, 'From the Editor,' *AP&Q* Dec. 2005: 5.

Narratives of family, friends and domestic life may convey truths and prompt reflection about quilting life; they may impart principles and standards of behaviour to be emulated by readers.

Do unto others

Editorials portray quilters as altruistic and encourage readers to look beyond the home and be sensitive to others' needs, which is consistent with Grahame's comment that leisure cultures tend to align themselves with charitable causes.⁹⁹ This is not distinctive in each editorial voice but does recur, as three examples illustrate. *DUQ*'s Segaert repeatedly comments on the generosity of quilters, and in one editorial narrates her sister's diagnosis of kidney disease, her family's reaction and the coincidental launching at the time of a national campaign to address kidney disease, before referring readers to a page of the magazine for more information.¹⁰⁰ *AP&Q*'s Moran devotes almost a whole editorial to charitable quiltmaking: she declares that 'quilters have the biggest hearts' before describing feature articles on charitable quilting and inviting readers to participate in an event organised by the magazine to help people in need.¹⁰¹ For Moran, 'good causes' contribute to her magazine's ethos: '... it's part of our job to help anyone we can here at *AP&Q* and we are forever on the lookout for a good cause that we can promote.'¹⁰² Mooney announces *QC*'s entry into a promotion to support breast cancer research in which readers can participate.¹⁰³ Two editors show that the quilter's altruism has limits when they advise on how to deflect requests for quilts,¹⁰⁴ but they refer to exploitation of quilters by those close to them rather than charitable quiltmaking. On the whole, each magazine encourages readers to sew for good causes and demonstrates its own involvement in charitable efforts.

⁹⁹ Grahame, "‘Making Something for Myself’" 1.

¹⁰⁰ Segaert, 'The Inside Story,' *DUQ* June 2005: 3.

¹⁰¹ Moran, 'From the Editor,' *AP&Q* Aug. 2002: 4.

¹⁰² Moran, 'From the Editor,' *AP&Q* Mar. 2003: 4.

¹⁰³ Mooney, 'Editor’s Journal: A Special Issue for a Worthy Cause,' *QC* Oct. 2005: 6.

¹⁰⁴ Moran, 'From the Editor,' *AP&Q* Jan. 2003: 4; Segaert, 'The Inside Story,' *DUQ* July 2005: 3.

While these examples come from the 2000s, early *DUQ* editorials also refer to charitable quilting, which, according to Nutt, may alleviate guilt. For Nutt, guilt arises from not having made quilts for all family members, not having used up fabrics, not having kept pace with the members of her quilting group and not having enough time for housework, family and quiltmaking. She wonders if guilt is the lot of mothers, who, she believes, never seem able to achieve balance between their responsibilities to others and their own needs. She goes on, however, to suggest that charitable quiltmaking provides an opportunity for creativity and social engagement, and she illustrates this by narrating how a group made quilts for the homeless.¹⁰⁵ Charitable quiltmaking, then, is a salve for guilt.

Addiction

Another possible justification for making quilts is that the quilter cannot help herself. Editors of *DUQ* and *AP&Q* at times employ a discourse of addiction to describe creative selves; they are either addicts themselves or refer to their readers as such: Rein mentions readers' 'acquired quilt deficiency addiction'; Urquhart, who has little time for quiltmaking, gets her 'fix' from seeing readers' quilts; Aiken and Wilson aim at '[e]ncouraging new recruits to this exciting world [quilting] and to keep the "already-hooked" motivated and inspired'; Moran wonders why she is 'so hooked' on quilting and Roberts talks about 'paying for [her] fabric habit'.¹⁰⁶ As I have pointed out elsewhere,¹⁰⁷ 'addiction' and related words borrowed from the language of drug dependency, such as 'hooked,' 'habit' and 'fix,' are used colloquially and in popular culture, particularly for women, to denote a strong liking for something that may be considered shameful (chocolate is an obvious example), and they are used by quilters' magazines in this way. The discourse of addiction is not new among quilters, as shown in work by Przybysz and

¹⁰⁵ Nutt, 'From the Editor,' *DUQ* June 1990: 2.

¹⁰⁶ Rein, 'From the Editor,' *DUQ* June 1992: 2; Urquhart, 'From My Pen,' *DUQ* Autumn 1996: 2; Aiken and Wilson, 'Editors' Note,' *AP&Q* Dec. 1994: 3; Moran, 'From the Editor,' *AP&Q* July-Aug. 2001: 5; Roberts, 'From the Editor,' *AP&Q* July 2005: 4.

¹⁰⁷ Williamson, 'Obsession, Guilt, Subterfuge and Penury.'

Stalp.¹⁰⁸ For the editor as rhetor it is, however, optional. *QC* editorials avoid mentioning addiction, but in those of *DUQ* and *AP&Q*, addiction, along with lack of time, is a malady suffered by the quilter in common with her fellows.

Addiction is a metaphor for commitment to quiltmaking, but some editors choose other metaphors. *QC*'s Mooney draws on the language of religious transformation by talking about 'spreading the word' and trying 'to convert' her mother to the craft. Disease is another metaphor. A reader of *AP&Q* thanks the magazine for 'opening a door' that will lead to 'many happy hours,' but the editor responds to this positive imagery with words of disease and debilitation: 'we love to hear how we've added to someone's life by infecting them with the quilting bug. We must warn you that it's a particularly virulent strain of bug, so don't expect ever to recover!' In a subsequent issue, the editor responds to another letter with, 'We always like to hear from newly-bitten quilters ...'¹⁰⁹ All connote succumbing rather than deliberate choice.

A symptom, or object, of the quilter's addiction may be her 'stash,' her hoard of fabrics for making quilts. To quote Moran, '[a] quilter's stash is almost as great a pride and joy as her quilts. Like an old faithful friend, it is always at hand to share lovely memories of old quilts and fabric shopping sprees. It is also full of inspiration for new quilting projects.'¹¹⁰ Segaert assumes readers share her own view of the primacy of the stash: 'when it comes to choosing whether to spend your hard-earned dollars on an expensive book or more fabric for your stash – you're probably just like me – give me the fabric! (I do NEED it you know!).'¹¹¹ Roberts asks readers to remember that when supplementing the stash, 'it's not spending, it's investing' and cites as her motto '[t]he more you spend, the more you save.'¹¹² In her first editorial, Fail mentions the reader's stash, and on leaving the magazine, says that she will replenish her own, which she

¹⁰⁸ Jane Przybysz, 'Quilts and Women's Bodies: Dis-eased and Desiring,' *Bodylore*, ed. Katharine Young (Knoxville: U of Tennessee P, 1993) 165-84; Stalp, *Quilting* 77-93.

¹⁰⁹ Mooney, 'Editor's Journal: Spread the Word,' *QC* July 2005: 6; Aiken and Wilson in response to Patricia Gladstones, letter, *AP&Q* Jan. 1996: 14 and in response to Vera Pickford, letter, *AP&Q* May 1996: 3.

¹¹⁰ Moran and Bevan, 'From the Editors,' *AP&Q* Jan. 2000: 6.

¹¹¹ Segaert, 'Editor's Note,' *DUQ* Aug. 2002: 4.

¹¹² Roberts, 'From the Editor,' *AP&Q* July 2005: 4.

believes ‘is feeling sadly neglected.’¹¹³ Moran, Segaeert and Roberts link the stash with commercial consumption; Moran and Fail humanise it.

In none of these examples does the editor explain what the stash actually is, which suggests that it is well established within the quilter’s lexicon, or ‘words that are unique to a group or individual and that have special rhetorical power.’¹¹⁴ Stalp, however, points out that other craft groups, such as those who knit, weave or crochet, also use the word,¹¹⁵ so ‘stash’ occurs in a wider lexicon relating to craft practised largely by women. Other terms appear in *DUQ*, *AP&Q* and *QC* editorials that function as code words that may be meaningless for those outside of this community. Three are acronyms, their shortened forms emphasising their meaningfulness to the initiated. They relate to the progress of the quilter’s work: the UFO, the ‘unfinished object’ (quilt); the FO, the ‘finished object’; and the WIP, the ‘work in progress.’ Like the stash, these may be associated with compulsive behaviour, although typically in the form of an inability or unwillingness to finish a quilt before beginning a new one.

Of the editors, *DUQ*’s Segaeert is most preoccupied with finishing UFOs (‘Like many of you I have reassessed my UFO and WIP situation and pledged to turn more into FOs ...’).¹¹⁶ She (and, by implication, her readers) fails to complete quilts because of technical difficulties (‘How many of us put quilts in progress in the UFO box to avoid a certain technique ...’) or lack of time.¹¹⁷ She nominates herself as ‘the queen of UFOs’ and challenges readers to better her UFO of seventeen years (‘write in and tell me about it – I’d love to know I’m not the only one!’).¹¹⁸ Towards mid-year, Segaeert asks readers if they have completed as many UFOs as they had planned at the start of the year, and asks whether moving some towards completion counts.¹¹⁹ While planning to finish quilts, she

¹¹³ Fail, ‘Editor’s Journal: Welcome to Quilters Companion,’ *QC* Oct. 2001: 5 and ‘Editor’s Journal: Moving Right Along,’ *QC* Oct. 2004: 6.

¹¹⁴ Roderick P. Hart and Suzanne Daughton, *Modern Rhetorical Criticism*, 3rd ed. (Boston: Pearson Education, 2005) 152.

¹¹⁵ Stalp, *Quilting* 79.

¹¹⁶ Segaeert, ‘Editor’s Note,’ *DUQ* Feb. 2003: 3.

¹¹⁷ Segaeert, ‘From the Editor,’ *DUQ* Mar. 2000: 3.

¹¹⁸ Segaeert, ‘Editor’s Note,’ *DUQ* June 2002: 3.

¹¹⁹ Segaeert, ‘Editor’s Note,’ *DUQ* Apr. 2004: 3.

understands the attractions of beginning new projects, and she cites one quilter's view that 'finishing quilts is over-rated.'¹²⁰ Her confessions of inefficiency, procrastination and even incompetence both extend an emotional appeal through her admission of failure and set an acceptable standard of communal behaviour. She also introduces the idea that the quilter needs to create afresh, and in doing so validates and emphasises the quilter's creative drive.

Others mention UFOs. *AP&Q* editors relate them to seasons: New Year is the time for resolving to complete UFOs, autumn is for finishing summer UFOs, and end-of-year holidays are another chance to complete unfinished work.¹²¹ Roberts, unusually for an editor, explains the meaning of the acronym; she opines that UFOs indicate 'high achievement' before describing her own.¹²² *QC* editors refrain from mentioning UFOs, which fits with the absence of a discourse of addiction in their editorials. For most editors, however, the UFO is presented as an accepted, expected and perpetual concern of the quilter.

Letters

Letters from readers reflect editors' difficulties with time, although more so in *DUQ* and *AP&Q* than in *QC*. Children and paid employment are commonly given as reasons for limited application to quilting, and some readers see retirement or children reaching adulthood as the solution.¹²³ An exchange between an *AP&Q* reader and editor Pauline Kirton is illustrative:

Being a new first time mother the only projects I have been able to complete have been wall-hangings, but I have lots of ideas on paper. If I only had the time!

¹²⁰ Segaert, 'Editor's Note,' *DUQ* Feb. 2003: 3 and 'The Inside Story,' *DUQ* Nov. 2005: 3.

¹²¹ For example, Rice, 'Editor's Note,' *AP&Q* Jan. 1997: 3; Kirton, 'From the Editor,' *AP&Q* Apr. 1999: 5; Moran, 'From the Editor,' *AP&Q* Nov. 2000: 5.

¹²² Roberts, 'From the Editor,' *AP&Q* Aug. 2005: 4.

¹²³ See, for example, Joan Lock, letter, *AP&Q* Sept. 1996: 13; Gillian Louther, letter, *AP&Q* June 2000: 113. Readers who have retired or whose children have left home confirm that they have been able to spend more time on quilting. See, for example, Jan Tregoweth, letter, *DUQ* Mar. 1988: 3; Marion Retschlag, letter, *DUQ* Winter 1993: 4; Jean Webster, letter, *AP&Q* June 1995: 16.

Being a mother, I can relate to your wishful thinking. But babies do grow up and we will eventually get time to do more quilting!¹²⁴

Letters reveal how quilters accommodate quilting around other demands; for example, a teacher quilts during school holidays, a mother sews when her children sleep and another reads her magazine at work ‘between ultrasound patients.’¹²⁵ For some, magazines and quilting offer respite from busy working lives.¹²⁶ Laments that sewing time is restricted vary from pensiveness (‘... if only we had more time to make them all’) to resignation (one reader wished to become a quilter but because of successive pregnancies and a declining rural economy came to ‘the end of any life of [her] own’).¹²⁷ These letters show that readers, like editors, are women who face conflicting priorities that jeopardise creative aspiration. That this is the reality of many is confirmed by a teacher of quilting who observes that ‘so many women today are increasingly busy with family and careers’ and a professional quilter who refers to ‘so many women in the paid workforce’ whose ‘time is limited.’¹²⁸

The discourse of addiction present in *DUQ* and *AP&Q* editorials is also found on letters pages in *DUQ*, *AP&Q* and *QC* across all years of publication. Here, addiction is a metaphor for readers’ devotion to quilting as well as magazine. Like editors, readers employ the language of drug dependency: many are ‘hooked.’ In examples from *AP&Q*, one reader experiences ‘withdrawal symptoms’ if she does not do patchwork daily, one says the magazine ‘constantly feeds [her] habit’ and another that when an issue arrives ‘everything stops while [she] get[s] her fix.’¹²⁹ Adjectives may impart the intensity of addiction (for example, ‘seriously addicted,’ ‘hopelessly hooked’ and ‘dreadfully

¹²⁴ Krishna Ellis, letter, and editorial response, *AP&Q* Feb. 1997: 10.

¹²⁵ Debbie Wayne, letter, *AP&Q* Mar. 2001: 129; Meredith Kawamura, letter, *AP&Q* June-July 2002: 145; Francoise Gould, letter, *AP&Q* Mar. 2005: 128.

¹²⁶ See, for example, Lauren B. Silfen, letter, *DUQ* Spring 1995: 26; Sally Cassidy, letter, *QC* July 2003: 8; Dianne Orr, ‘All Your Own Work,’ *AP&Q* Jan. 1999: 115.

¹²⁷ Genevieve Godwin, letter, *QC* Jan. 2005: 13; Carol Glasgow, letter, *DUQ* Dec. 1992: 3.

¹²⁸ Virginia Koster, letter, *DUQ* Autumn 1997: 27; Joanne Knott, letter, *AP&Q* Dec. 1997: 13.

¹²⁹ Jean Webster, letter, *AP&Q* June 1995: 16; Raynor Thomas, letter, *AP&Q* Apr. 2004: 129; Anne Ogda, letter, *AP&Q* June 2004: 129.

addicted).¹³⁰ Addiction may link generations: one reader becomes ‘hooked’ after inheriting her mother’s hexagonal fabric pieces; another helps to make a quilt for her mother, who is a life-long ‘fabricaholic.’¹³¹ Daughters blame mothers for addiction, mothers tell of school-age daughters who are addicted, and young quilters confess addiction.¹³²

Readers, like editors, sometimes prefer the metaphor of disease. One *DUQ* reader combines metaphors by referring to ‘the very addictive patchwork and quilting disease.’¹³³ Women describe being ‘bitten’ or resisting but finally succumbing to ‘the bug’,¹³⁴ and transmission between family members, such as the grand-daughter who ‘has caught the bug’ from her grandmother, the teenager who finds her mother’s ‘passion’ for quilting ‘infectious’ and the mother whose daughters have ‘caught the quilting “bug.”’¹³⁵ One reader talks of quilters being ‘infected with enthusiasm,’ and a mother and daughter ‘have caught the quilting bug’ from the magazine.¹³⁶ Metaphors of disease recur in later *AP&Q* and *QC* letters in particular.

The frequency of these metaphors, and research that shows that addiction and affliction are expressed in quilters’ views of themselves,¹³⁷ suggests that they are well established within the quilter’s lexicon. References to addiction and disease are brief and playful, and do not constitute serious, extended reflections on creative life. They are colloquial, jocular code words that communicate not only dedication to quilting but also belonging to, or membership of, a community of like-minded practitioners. Implied by them, though, is lack of agency. Reinforcing this is the use, in descriptions of

¹³⁰ Norne Cerven, letter, *DUQ* Dec. 1990: 3; Mandy Olszewski, letter, *DUQ* Spring 1994: 3; Donna-Lee Warren, letter, *QC* July 2002: 112.

¹³¹ Jo Heaven, letter, *AP&Q* Sept. 1998: 113; Marg Collins, letter, *AP&Q* Dec. 1999: 113.

¹³² Cathryn Galvin, letter, *AP&Q* May 2001: 129; Leanne MacDonald, ‘All Your Own Work,’ *AP&Q* Dec. 2000: 113; Penny Stemp, letter, *QC* July 2003: 10; Teagan McCarthy, ‘All Your Own Work,’ *AP&Q* Feb. 2002: 115.

¹³³ Joy Bentley, letter, *DUQ* Summer 1996-97: 26.

¹³⁴ See, for example, Sharon Sutton, letter, *QC* Oct. 2004: 11; Lisa Gardoll, ‘All Your Own Work,’ *AP&Q* Aug. 2005: 128.

¹³⁵ Beverley Clements, ‘All Your Own Work,’ *AP&Q* June 2005: 129; Leanna Gibbs, letter, *QC* July 2004: 12; Denise McMillan, letter, *QC* Oct. 2005: 12.

¹³⁶ Glenda Wise, letter, *QC* Oct. 2005: 13; Genevieve Godwin, letter, *QC* Jan. 2005: 13.

¹³⁷ This is confirmed by Stalp, *Quilting* 80-82; Przybysz 165-84.

quiltmaking, of other words or phrases that denote being overpowered – ‘obsession’ is one, as are the less common ‘took a hold,’ and being ‘mesmerised’ and ‘caught in the web of quilting’,¹³⁸ – and that point to unresolved conflict between creative impulses and daily responsibilities. Moreover, it is not only readers and editors who perpetuate the discourse of addiction; Chapter 8 discusses its use by professional quilters and the rhetorical implications.

Letters and the social network

Letters pages, as is shown by concern about time and the discourse of addiction, represent selective reiteration and confirmation of themes from editorials. They serve other purposes, some of which are clearly social as those of *DUQ* show, particularly up until 1995. Printed are notices from quilters who seek penfriends, want to exchange materials or obtain advice. Some attempt to improve quilting networks by, for example, setting up registers of groups or shops. Letters from quilt historians elicit help in advancing Australia’s quilt heritage.¹³⁹ Letters report quilting events in Australia or overseas, activities of groups, quiltmaking for charity and quilt-related travel. Some acknowledge the help of other quilters, suggest improvements to the magazine or challenge information contained in past issues. Overall, letters create an impression of a vibrant community supported by a magazine open to different perspectives.

Like editorials, the eclecticism of *DUQ* letters in the late 1980s and early 1990s is sustained in neither later issues nor the other two magazines. *DUQ* letters of this period are also marred by grammatical and typographical errors indicative of minimal editing, and retain sentences not intended for public airing (‘Please find enclosed money order for \$18.00, renewing my subscription ...’).¹⁴⁰ Writing styles vary widely. *AP&Q* and *QC* demonstrate a more rigorous and consistent approach to editing, although *AP&Q* in its earlier years tends, like *DUQ*, to print letters traversing a wide range of topics.

¹³⁸ Eleanore Beyer, letter, *DUQ* Mar. 1989: 2; Carol Glasgow, letter, *DUQ* Dec. 1992: 3; Alessandra Costa, letter, *AP&Q* May 1989: 105.

¹³⁹ Margaret Rolfe, letter, *DUQ* Spring 1996: 26; Annette Gero, letter, *DUQ* Summer 1996-97: 26.

¹⁴⁰ Joan Ellard, letter, *DUQ* Sept. 1989: 2.

Particularly during the 2000s, however, *AP&Q* and *QC* letters pages display homogeneity of topic and tone; many letters praise the magazine and share creative accomplishment, mirror the positive tone of editorials, and use simple sentences and plain English. While perhaps less interesting than early *DUQ* letters pages, those of *AP&Q* and *QC* in the 2000s speak in a clear and homophilous voice.

Each editor emphasises the social dimension of her magazine by repeatedly imploring readers to contribute letters. From its start, *DUQ* admits dependence on reader contributions, including letters, and even shouts typographically that readers are responsible for ethical standing: ‘consider making a contribution to this YOUR magazine. Only your efforts ... will help it remain: A GOOD HONEST PUBLICATION.’¹⁴¹ Here is another echo of the fruitful interaction between editor and readers that shaped the early years of *The Bulletin* and is noted in Chapter 3 (‘Writing about Quilts’). Editors commonly ask readers for letters that share their work and opinions of the magazine. Some conduct surveys of reader opinion.¹⁴² Sometimes editors set up conversations with readers by asking direct questions (‘We would love to hear your feedback on these photos, as we are considering including more in the future – would you be pleased with that? Let us know.’)¹⁴³ Consistent effort is made to convince readers that their contributions are welcome, read and valued.

Letters confirm that readerships, and by implication quilters, are largely female. Only two *DUQ* and three *AP&Q* letters are clearly from men.¹⁴⁴ Reader Peter Hazel confronts readers’ assumed astonishment that quilters are not exclusively female (‘Yes, there are some male quilters around’), and Mark Donald asks ‘if there are other men who design and make their own quilts.’¹⁴⁵ Occasionally, the work of male quilters is featured

¹⁴¹ Rein, ‘Editorial,’ *DUQ* June 1992: 2.

¹⁴² For example, *DUQ* in 1997 and 2002, and *AP&Q* in 1998.

¹⁴³ Segaeert, ‘Editor’s Note,’ *DUQ* Dec. 2003: 3.

¹⁴⁴ Peter Hazel, letter, *DUQ* Sept. 1991: 3; Norm, letter, *DUQ* Dec. 1992: 3; Mark Donald, letter, *AP&Q* June 1999: 113; Christopher White, ‘All Your Own Work,’ *AP&Q* Oct. 2003: 129; Alex Copeland, ‘A Quilter’s Husband’s Lament,’ *AP&Q* Sept. 2004: 129. A small number of authors’ names, such as those shown by initials only, are ambiguous.

¹⁴⁵ Hazel; Donald.

or mentioned.¹⁴⁶ Men as quilters or magazine readers are not mentioned in *QC* letters, nor are letters printed that are obviously from men.

As with editorials, letters do not definitively exclude men from the quilter's milieu. Letters in *DUQ* and *AP&Q* admit that quilters' husbands read the magazines too, although these are rare.¹⁴⁷ More common are references to husbands, who may or may not be named, as aides; for instance, a *DUQ* reader passes on her husband's tip for viewing quilts and another narrates how her husband built her a quilting frame that improved her handwork ('aren't quilters' husbands wonderful people?'); an *AP&Q* reader narrates how her husband helped prepare templates and a widow reminisces about her husband because of a quilt she makes. *QC* readers do not mention husbands and *DUQ* and *AP&Q* readers only infrequently.

A strong theme across letters pages is the value of the magazines to women who are isolated. Many live in rural Australia and lament the vast distances between themselves and quilting retailers, groups and events, and they thank the magazines for keeping them 'in touch.' The magazines simulate social contact: 'Receiving the magazine out here is like having a good friend call in for coffee with all the news – I love it'; 'Bush Telegraph lets me "travel" to towns and meet unique people with the same love as me.'¹⁴⁸ They are likened to having a patchwork teacher at home.¹⁴⁹ They also alleviate social isolation caused by physical disability, illness or family responsibilities.¹⁵⁰ A reader who is agoraphobic finds that reading about quilters in *DUQ* lifts her spirits and aids her recovery.¹⁵¹ Plenty of similar examples prove that the magazines are alternatives to physical engagement in the quilting community.

¹⁴⁶ For example, in 'All Your Own Work,' *AP&Q* Oct. 2003: 129; Marion Cox, letter, *DUQ* Sept. 1992: 4.

¹⁴⁷ Shirley Nicholas, letter, *DUQ* Mar. 1992: 4; Arlene Vrooman, letter, *AP&Q* June 1998: 104.

¹⁴⁸ Judy Caskey, letter, *DUQ* June 1990: 3; Alison Petersen, letter, *QC* Apr. 2003: 10.

¹⁴⁹ See, for example, Anne Riddle, letter, *QC* Jan. 2004: 10.

¹⁵⁰ Examples are Val Archer, letter, *AP&Q* June-July 2001: 129 and [name withheld], letter, *QC* Oct. 2004: 11 (disability); Val Archer, 'All Your Own Work,' *AP&Q* June 2002: 121 and Joy L. Wise, letter, *AP&Q* Dec. 2002: 129 (illness); Tracey Kinger, letter, *QC* Oct. 2002: 6 (family responsibilities).

¹⁵¹ Dawa Lhamo, letter, *DUQ* Spring 1995: 26.

Readers' letters inform readers of, and involve them in, matters important to their community. Examples appear in *DUQ* and *AP&Q* but not *QC*. An early example in *DUQ* is an exchange between a UK reader, other readers and the editor about the apparent absence of fabrics featuring Australian flora and fauna, which concludes with a letter from the UK reader who likens the exchange to 'a pleasant talk with friends' that lifted her mood.¹⁵² Other topics raised on letters pages include originality and copyright, and the exploitation of quiltmaking tutors. By far the most contentious concerns the merits of polyester blend as opposed to pure cotton fabrics. The initial letter, of 750 words, accuses an article in a previous issue of being 'snobby and condescending' and justifies the reader's use of polyester blends, largely in terms of her desire to make quilts for others while negotiating financial difficulties. A 1,500 word retort by the author of the article concludes, 'if, because of the strength of my convictions, I have to be called a condescending snob and my opinions are regarded as tasteless and insensitive, then so be it,' and briefer, conciliatory letters from other readers, including an expert on textile conservation.¹⁵³ *AP&Q* letters, too, raise potentially controversial topics but are less heated. Topics include copyright and originality, the possible link between quilts and Sudden Infant Death Syndrome, lost or stolen quilts, and the danger of rotary cutters.¹⁵⁴ Overall, regardless of topic and tone, printing these letters demonstrates a willingness to raise and debate issues that may be unpalatable or controversial.

Letters as testimonials

This chapter previously asserted that readers' letters constitute a contemporary form of inartistic proof under the classical rhetorical canon of invention. The letters page not only proves that the magazine is being read, as noted by Evans, but also provides reliable 'witnesses' – readers – who can attest to its usefulness and standard.

¹⁵² Mary Hewson, letter, *DUQ* Mar. 1991: 3.

¹⁵³ Merle Wong, letter, *DUQ* Autumn 1993: 3; Margaret Svenson, letter, *DUQ* Winter 1993: 3; Jenny Riley, letter, *DUQ* Winter 1993: 4; Glennda Susan Marsh, letter, and Lynda Jeffrey, letter, *DUQ* Spring 1993: 4.

¹⁵⁴ On copyright, see Gita Barlow, letter, *AP&Q* June 2000: 112. On Sudden Infant Death Syndrome, see Jill Jones, letter, *AP&Q* May 1998: 105. On lost or stolen quilts, see Helen Howe, letter, *AP&Q* Sept.-Oct. 2000: 128; Deb Green, letter, *AP&Q* Dec. 2003-Jan. 2004: 129; Di Bruce, letter, *AP&Q* Nov. 2004: 120. On rotary cutters see Debbie Farmer, letter, *AP&Q* Oct. 1999: 113; Susan M. Pierce, letter, *AP&Q* Jan. 2000: 113.

Each magazine prints letters that state superiority over competitor publications either nationally or internationally. Explicit praise for *DUQ* initially highlights that it is Australia's first quilting magazine, a selling point used to advantage on covers, as noted in Chapter 4. This is seen in the first *DUQ* letter printed ('Good on you girls! I hope lots of people feel like me and are so proud to think that there is going to be an Aussie magazine')¹⁵⁵ and recurs, with some readers commenting favourably on *DUQ* as opposed to American counterparts on which Australian quilters had previously relied ('It is so wonderful to not only have our own Aussie magazine but also the quality of it ranks highly with any of the American publications we have been able to purchase').¹⁵⁶ *AP&Q* prints letters that make similar claims and makes no effort to correct erroneous assumptions that it lacks a predecessor ('I am so glad that at last we have our own quilt magazine here in Australia').¹⁵⁷ *AP&Q* also prints letters that can be read as criticisms of *DUQ*, such as one that enthuses that it is 'wonderful to finally have a **regular** Australian patchwork and quilting magazine ... I have wondered for a long time why we didn't have a **regular** publication ...' (emphasis added),¹⁵⁸ even though *AP&Q*'s reliability had hardly been established when this letter was printed in its second issue. Others indirectly censure *DUQ* for neglecting quilters outside of Sydney ('there is a perception held by many Victorian quilters that if it doesn't happen on the Eastern Coast, craft magazines are not interested').¹⁵⁹ A later, similar letter prompts an editorial response: 'I agree it has often been difficult up until now for other States, apart from NSW, to get a look in! But we didn't name our magazine [*AP&Q*] without reason and our intention has always been to make the magazine as relevant and as informative as we can for quilters Australia-wide.'¹⁶⁰ Further dialogue appears in a subsequent issue, when a reader praises *AP&Q* for recognising 'that there is intelligent life outside a 20km radius of Sydney' and the editor repeats the aim of inclusiveness.¹⁶¹ Readerships depicted here are active and discerning.

¹⁵⁵ Elaine Goddard, letter, *DUQ* Mar. 1988: 3.

¹⁵⁶ Helen Howe, letter, *DUQ* Dec. 1990: 3.

¹⁵⁷ Muriel Orr, letter, *AP&Q* Jan. 1998: 12.

¹⁵⁸ Patricia Rudelic, letter, *AP&Q* Dec. 1994: 14.

¹⁵⁹ Beverley Jordan, letter, *AP&Q* Dec. 1994: 14.

¹⁶⁰ Editorial response to Doris Varty, letter, *AP&Q* June 1995: 16.

¹⁶¹ Helen Evans, letter, *AP&Q* Sept. 1995: 14 and editor's response.

Inter-magazine rivalry is tempered in later years and confined to less potentially inflammatory and more generalised statements of superiority ('I have been buying Australian and New Zealand patchwork magazines for 20 years and [QC] is the best I have seen')¹⁶² that suggest, nevertheless, that the writer is in an authoritative position to evaluate worth. Each magazine also includes letters of praise from overseas readers, which demonstrates international reach and confirms standing, especially in statements that the magazine exceeds the quality of their local publications.

Recognition of the power of reader testimonials is seen also in *DUQ*'s inclusion in 1993 and 1994 of its 'Patchpourri' column, 'a soapbox for the grapes and gripes of ... readers.'¹⁶³ It usually includes around twenty brief (two- or three-sentence) affirmations of *DUQ*'s quality and suggestions for future content, by readers identified by initials and state. The first column concludes with a plea from the editor: 'HELP WANTED! Many wonderful suggestions and ideas like these come in but time does not permit me to personally follow them up so, to you talented people out there ... if you think you can solve a problem or write an article on a requested subject we'd love to hear from you.'¹⁶⁴ Comments in 'Patchpourri,' added to letters, strengthen the sense of *DUQ* being popular with, and responsive to, readers and once again recall the lively interaction between magazine and readers played out on the pages of *The Bulletin*'s early years.

Letters describe the effects of magazines upon readers. Readers affirm, often through phrases that use 'inspire' and 'inspiration,' that the magazines spark creativity. Some readers, particularly of *AP&Q* and *QC*, express their bond with the magazines in physical terms. They confess to awaiting their arrival in various states of anticipation ranging from eagerness to 'agony' or even 'pure agony.'¹⁶⁵ Others admit to harassing newsagents or hovering around mailboxes,¹⁶⁶ and members of one quilting group 'nearly

¹⁶² Sister Regis Dunne, letter, *QC* Oct. 2002: 6.

¹⁶³ Rein, 'Patchpourri,' *DUQ* Summer 1993-94: 4.

¹⁶⁴ Rein, 'Patchpourri,' *DUQ* Summer 1993-94: 4.

¹⁶⁵ For example, Juliet Dixon, letter, *QC* Apr. 2004: 10; Mrs F. Carter, letter, *AP&Q* May 1996: 11.

¹⁶⁶ For example, Anne Davies, letter, *AP&Q* May-June 2001: 129; Mandy Haldane, letter, *AP&Q* June 2002: 121; Susanne Nixon, letter, *QC* July 2002: 112.

fight for the magazine when it comes!'¹⁶⁷ For one reader, receiving *QC* is a 'joy' and 'wonderful'; she has 'recently managed to read the magazine slowly and gently, whereas before, [she] would almost rip it apart' in her enthusiasm, and another likens seeing *QC* to the thrill experienced by a child at Christmas.¹⁶⁸ Letters pages present quilters who read, or even 'devour,' the magazine from 'cover to cover' and repeatedly. Behind many of these examples are suggestions of need and dependency or, to apply the metaphor used by some editors, addiction, and some readers do articulate their relation to the magazine in this way, as has been noted previously. However couched, descriptions of pronounced physical and emotional reactions attest to the magazines' profound influence on creative life.

Editors also select for publication letters that praise certain types of content. This is most marked in *QC*, with most issues containing at least one remark upon the distinctiveness of certain regular features. 'Net Fishing' is mentioned repeatedly, which marks the magazine as technologically minded, but so, too, are the historical pieces preceding projects. Historical content prompts one reader to describe *QC* as 'a magazine for the thinking quilter';¹⁶⁹ another states that '[n]ot only does [QC] provide endless inspiration but it also credits the quilters with the intelligence and interest we deserve. I don't only want to sew; I am interested in learning more about the history and stories behind our special craft ... I'm not just indulging my passion; I'm exercising my brain and learning.'¹⁷⁰ As noted in Chapter 5 ('Magazine Content Categories'), *QC*'s historical content is a distinguishing feature of the magazine; letters confirm that it meets the needs of readers' who are intelligent and discerning.

Narratives of creative achievement and altruism

Embedded in many letters, as in some editorials, are narratives. Editorials, however, are largely expositional because they summarise the content of an issue or draw attention to

¹⁶⁷ Arlette Delalande, letter, *AP&Q* Jan. 2004: 129.

¹⁶⁸ Marla Vinnicombe, letter, *QC* Jan. 2003: 6, 8 and letter, *QC* Apr. 2003: 7; Alison Petersen, letter, *QC* Apr. 2003: 10.

¹⁶⁹ Alison Mills, letter, *QC* July 2003: 8.

¹⁷⁰ Kathryn Veness, letter, *QC* Apr. 2004: 10.

aspects of it, and narrative occurs in that context; readers' letters, on the other hand, constitute community 'news,' and narrative elements are more pervasive. From them can be seen recurring patterns.

Here, 'narrative' is used in its elemental sense to mean the telling of an event, although some, as Abbott notes, would consider this overly simplistic;¹⁷¹ for example, in her framework for narrative criticism, Foss stipulates that a narrative must constitute at least two events that are causally related, unified by subject and organised by time.¹⁷² This chapter takes a broad view of narrative as 'the representation of an event or a series of events,'¹⁷³ although many readers' narratives in *DUQ*, *AP&Q* and *QC* do, in fact, meet Foss's more prescriptive definition. From them can be discerned recurring topics and structures that demonstrate over time a degree of coherence and fidelity that, to apply Fisher's narrative paradigm, function rhetorically in relation to the portrayal of 'the quilter.'

Given the eclecticism of early issues of *DUQ* demonstrated in this thesis, it is hardly surprising that readers' narratives traverse many topics. Many concern quilting groups, events or travel. Narratives typically nestle within letters that may also praise the magazine, provide information on events or reflect on aspects of the quilter's life and craft. Occasionally, their link with quilting may be tenuous, as in the case of one reader who tells of finding her pin cushion empty, discovering pins hidden within its filling and spending time removing them and placing them elsewhere.¹⁷⁴ Most, however, relate more obviously to quiltmaking and may have a didactic element; for example, one reader narrates collecting unused blocks that were made into quilts for orphanages in India, after which she comments on the experience as personally enriching and indicative of quilters' generosity and thoughtfulness.¹⁷⁵

¹⁷¹ H. Porter Abbott, *The Cambridge Introduction to Narrative*, 2nd ed. (Cambridge: Cambridge UP, 2008) 13.

¹⁷² Sonja K. Foss, *Rhetorical Criticism: Exploration & Practice*, 3rd ed. (Long Grove, IL: Waveland, 2004) 334.

¹⁷³ Abbott 13.

¹⁷⁴ Jean Weaver, letter, *DUQ* June 1991: 2.

¹⁷⁵ Gaye Watson, letter, *DUQ* Summer 1993-94: 3.

Narratives of quilt construction recur throughout *AP&Q* and *QC* and to a lesser extent *DUQ* up until 1997. An early *DUQ* example, however, establishes a lasting narrative framework. The writer begins with a situation that called for a quilt: ‘One of our group … and family recently moved from a farm in the southwest of W.A. to a station at Yalgoo about 250 kms east of Geraldton. Our group decided to make a “heart” quilt in secret as a parting gift.’ She narrates how the group made the quilt, which was happily received, and concludes with a comment on the group’s pride at its efforts. Details of construction are included (‘The colours … were chosen and a 12” finished block decided upon and any measurement that could be joined to make a 12” square’), as is an obstacle to be overcome (‘One of the finished blocks had a lot of blue marking pen lines on it so I washed it and hung it out to dry while we started work. An hour later with the blocks beautifully arranged I decided to make a cup of tea and spotted the block – so back to the drawing board!’).¹⁷⁶ Her story contains three key narrative events, or kernels: the event that calls for the quilt (which is biographical or autobiographical), the making of the quilt, and the reception of the quilt. Details of the construction and the obstacle expand upon, or are satellites to, these kernels.

This narrative structure recurs on *AP&Q* and *QC* letters pages. Commonly added to or framing the narrative is praise for the magazine, either implicit or explicit, and a statement that making the quilt was inspired or aided by the magazine, as in the following:

My daughter left home last year to study for her Bachelor of Music (Piano) degree and is boarding at a residential college. She wanted a colourful quilt to hang on the wall to make her room feel more inviting, so I started collecting fabrics that had any sort of musical print on them. Having absolutely no idea what to do with them I turned to my trusty stash of *AP&Q* magazines for inspiration, and found what I was looking for in the 1997 Yearbook. I adapted the centre of each block (originally a nine-patch) to suit the music prints and appliquéd a Grand Piano in the centre (enlarged from a birthday card). My daughter loves it and it does make her room feel cosy. I called the quilt ‘Jazzin’ Around’. I look forward to

¹⁷⁶ Vivienne Lee Steere, letter, *DUQ* Sept. 1988: 2.

reading your magazine every month because not only is it full of great projects, but I have learnt so much about the history of patchwork and quilting together with all the latest tips, techniques and equipment available. For country women unable to attend workshops on a regular basis it is an invaluable resource.¹⁷⁷

Like the *DUQ* example given previously, supplementing the narrative kernels are an obstacle overcome ('having absolutely no idea') and decisions made. Other narratives of quilt construction omit story satellites or integrate other elements, such as expressing inspiration from the magazine as a 'light bulb' or 'falling in love' moment:

As soon as I ... saw the front cover, I knew it was the quilt I would make my mum for her 70th birthday. I made a variation of Bev Darby's Jewel Box over approximately 2 years. Mum knew I was making her a quilt but she had no idea on the pattern or the colours. She absolutely loves it. I made the quilt wider than Bev's by adding an extra row of blocks.¹⁷⁸

or incorporating the idea of addiction:

Since receiving your first issue, I have been hooked on quilting and your wonderful magazine with its easy instructions and wonderful patterns. I have now completed five quilts and eagerly await my subscription. My eight-year-old son was begging me to make him a quilt of his own so when we saw *Aliens* in QC#7 ... I thought that would be the ideal one. I made it larger to fit his single bed and enjoyed every minute making it. My son has not had it off his bed since it was completed. He loves it.¹⁷⁹

All are first-person narratives, the characters are the quilter and family or friends, and the implied narrative world is social, familial and domestic, wherein landmark events, such as anniversaries and birthdays, are celebrated and close personal relations are cherished.

The patterns in characterisation and story apparent from these narratives bring to mind Ernest Bormann's symbolic convergence theory, which, like Walter Fisher's narrative paradigm, places story at the centre of human communication and considers its

¹⁷⁷ Marian Baker, letter, *AP&Q* Sept. 2002: 129.

¹⁷⁸ Lea Pearson, letter, *AP&Q* June-July 2001: 129.

¹⁷⁹ Jenny Barrington, letter, *QC* July 2004: 10.

rhetorical function. Bormann's concepts of group fantasy sharing (the telling of true stories within a community), fantasy themes (story content) and fantasy types (story patterns) are relevant. According to Bormann, storytelling causes fantasy themes to 'chain out' or spread within the community so that rhetorical visions, or worldviews, form among and bind members.¹⁸⁰ Readers' letters are in part story patterns that are selected by the magazines to comply with, replicate and evince the worldview advocated by them.

Narratives of quilt construction in which the event prompting the quilt is a landmark one for a family member and perhaps the quilter herself confirm that through quilts, women '[maintain] memories symbolically' and 'bookmark their lives.'¹⁸¹ Inclusion of these narratives in letters suggests that, as Dehaan maintains, letters between members of defined communities may be a rare opportunity 'to celebrate epideictic occasions such as births, weddings, illnesses, and deaths,'¹⁸² in this case tangentially to the quilts made for these occasions. Remembering or recording the circumstances of a quilt's production, such as for whom it was made and the process by which it was made, is important for quilters, either privately or through groups such as guilds.¹⁸³ Magazines such as those covered in this study enable women to share these private events and processes publicly and permanently through the letter, 'an intermediary forum in which the writer can bridge the private audience of the self and the public audience of the world,'¹⁸⁴ in this case, the world formed around the magazine.

The story of quilt construction in which the magazine has played a part proves that the magazine inspires and respects creative production that meets a need and is satisfying. Making the quilt and, by implication, engaging with the magazine, betters lives by improving a sense of wellbeing derived from family bonds, social relations or

¹⁸⁰ Timothy A. Borchers, *Rhetorical Theory: An Introduction* (Belmont, CA: Thomson Wadsworth, 2006) 163-64.

¹⁸¹ Stalp, *Quilting* 111, 112.

¹⁸² Kathleen A. Dehaan, "'Wooden Shoes and Mantle Clocks': Letter Writing as a Rhetorical Forum for the Transforming Immigrant Identity,' *Alternative Rhetorics: Challenges to the Rhetorical Tradition*, ed. Laura Gray-Rosendale and Sibylle Gruber (Albany: State U of New York P, 2001) 53.

¹⁸³ Stalp, *Quilting* 112-13.

¹⁸⁴ Dehaan 54.

physical comfort. However, as Abbott notes, ‘supplementary events can be very important for the meaning and overall impact of the narrative.’¹⁸⁵ For the quilter, her narration of the way in which she constructed the quilt, which may involve adaptation and originality, attests to her creativity and her prowess as a designer rather than somebody who merely reproduces the work of others. Overcoming obstacles may evince her determination and resourcefulness. Both kernel and satellite events may set examples for other quilters to follow and, through their repetition across letters pages, promote behavioural norms for quilters.

Letters may also contain narratives of creative development. These are also more common in *AP&Q* and *QC*, although the longest and most detailed example is a letter in *DUQ* of some 650 words supplemented by a postscript of 114 in which the reader tells how she first became interested in quilting, attended classes and as a consequence resolved to become a quilter, collected resources, worked in response to changing family fortunes and at different times was thwarted in attaining her objective.¹⁸⁶ This, though, like other letters in *DUQ*, is idiosyncratic. Later examples, mainly in *AP&Q* and *QC*, are much briefer. In them, the magazine may be critical to the reader’s journey toward quiltmaking and may be praised overtly:

I bought a sewing machine for \$20 at a garage sale two years ago and attended sewing classes for beginners so I could use it. I saw your magazine ... in the mobile library here in the village of Tyalgum about a year ago. I admired the picture of Chris Timmins’ Bargello quilt and thought to myself, ‘I reckon I could make one like that.’ I made a trial quilt about 1m square which worked out well. Then, after lots of thinking time, I constructed the Bargello quilt in about 10 days. The staff at Sew What in Murwillumbah were helpful with advice and fabric selection. I was delighted with the result and I took one of Chris Timmins’ classes in nearby Lismore. Thanks to your magazine, I now have a beautiful wall-hanging in the house.¹⁸⁷

¹⁸⁵ Abbott 23.

¹⁸⁶ Carol Glasgow, letter, *DUQ* Dec. 1992: 3.

¹⁸⁷ Christopher White, ‘All Your Own Work,’ *AP&Q* Oct. 2003: 129.

Some narrate both the quilter's development and the construction of a quilt.¹⁸⁸ Narratives of the reader's maturation as a quilter present her credentials and introduce her to her fellow practitioners.

As well as introducing themselves as quilters, letters pages enable readers to introduce others to the quilting community. Some such letters are largely expositional; others include narrative, such as one showing a quilt made by a reader's five-year-old granddaughter who began sewing at four:

At that time I used to draw pencil lines on a sheet of paper for her to sew over until one day, she said she had done enough and wanted material to sew on. Mikaela then decided she wanted to make a quilt – and she made the top in three days! I made the templates and cut them out, and at first drew sewing lines on the material, but after two squares she didn't need them anymore. I would sometimes help to hold the material straight but Mikaela would say, 'Go away Nanna – I know what to do.' I kept telling her how proud of her I was and she would say, 'Nanna don't keep on saying that, you're giving me a headache!' She is now planning the quilt she is going to make next.¹⁸⁹

That *AP&Q* encourages such letters is shown by their regular placement in the prizewinning 'All Your Own Work' section on the letters page. Here, women introduce as quilters their mothers, daughters and granddaughters, as above. *QC* also prints letters from grandmothers who introduce their granddaughters.¹⁹⁰ These letters enact a social ritual of initiation into the community; through them, new quilters make their formal debut.

¹⁸⁸ See, for example, Judith Thomson, letter, *QC* Apr. 2005: 14.

¹⁸⁹ Joyce Smith, 'All Your Own Work,' *AP&Q* June 2001: 129.

¹⁹⁰ Mothers are introduced in Helen Chapman, letter, *AP&Q* Dec. 1998: 112; Joan Cross, 'All Your Own Work,' *AP&Q* Nov. 2004: 121. Daughters are introduced in Kerrie Rand, letter, *AP&Q* Apr.-May 2000: 113; Leanne MacDonald, 'All Your Own Work,' *AP&Q* Dec. 2000: 113; Margaret Mengel, 'All Your Own Work,' *AP&Q* Jan. 2003: 145. Granddaughters are introduced in Jane Irwin, letter, *QC* Jan. 2004: 10; Jenny Walker, letter, *QC* July 2004: 10.

Conclusion

This chapter shows that rhetorically, editorials and letters of *DUQ*, *AP&Q* and *QC* respond to readers in several ways. They provide social spaces that personalise the magazines and simulate physical involvement in the quilting community. By articulating the interests, priorities, activities and concerns of readers, both collectively and individually, the magazines build a generic picture of ‘the quilter’ for readers to identify with and emulate. Editorials enable the editor to prove her credibility and that of her staff (and, by extension, her magazine) and convince her audience of the superiority of her publication. Letters from readers testify to the magazines’ standing, with the exception of *DUQ* from 1997, when letters were no longer printed. Editorials and letters may function in at least some of these ways in a single issue, but it is their interplay over longer periods of time that produces their full rhetorical effect.

Editorials in isolation from readers’ letters can be seen as a form of epideictic rhetoric, one of the three categories of oratory defined by Aristotle and traditionally associated with ceremonial situations, especially around praise or blame. In them, the editor welcomes community members ritualistically. Praise for the community – both the magazine and the pastime on which it is based – characterises her address.

Late twentieth-century shifts in the definitional and theoretical bases of epideictic rhetoric are pertinent to consideration of editorials as epideictic discourse. Epideictic rhetoric has retained its original association with ceremony and ritual, and also enduring is the view of epideictic ‘as a rhetoric of identification and conformity whose function is to confirm and promote adherence to the commonly held values of a community with the goal of sustaining that community ...’¹⁹¹ However, modes of public communication additional to speeches, such as sewn banners and quilts, are now regarded as epideictic,¹⁹²

¹⁹¹ Cynthia Miecznikowski Sheard, ‘The Public Value of Epideictic Rhetoric,’ *College English* 58.7 (1996): 766.

¹⁹² See Sue Carter, ‘Using the Needle as a Sword: Needlework as Epideictic Rhetoric in the Woman’s Christian Temperance Union,’ *Rhetorical Agendas: Political, Ethical, Spiritual*, ed. Patricia Bizzell (Mahwah, NJ: Lawrence Erlbaum, 2006) 325–34.

as are many situations that respond to communities of different sizes and levels of formality:

Epideictic discourse today operates in contexts civic, professional or occupational, pedagogical, and so on that invite individuals to evaluate the communities or institutions to which they belong, their own roles within them, and the roles and responsibilities of their fellow constituents, including their leaders. We see examples of such discourse on the op-ed pages of our newspapers, on our televisions, in our classrooms, at conferences, in professional journals as well as in places of worship and other sites at which communal and institutional goals, practices, and values are reaffirmed, reevaluated, or revised and where specific kinds of behaviors are urged.¹⁹³

Reconceptualising rhetoric in the late twentieth century, Condit draws attention to the role of epideictic rhetoric in shaping communities; people hold epideictic events to ‘[express] and [reformulate] our shared heritage,’ either periodically or at times of change.¹⁹⁴ Sheard sees epideictic as ‘a rhetorical gesture that moves its audience toward a process of critical reflection that goes beyond evaluation toward envisioning and *actualizing* alternative realities, possible worlds’ (emphasis in original).¹⁹⁵ Editorials of *DUQ*, *AP&Q* and *QC* construct discrete worlds premised upon certain values, beliefs and practices, and encourage reader-quilters, either implicitly or explicitly, to participate actively in quilting life and reflect upon it. The ways in which this occurs varies between editorials and magazines; nevertheless, all editorials welcome and invite readers into worlds that are utopian in their dedication to quiltmaking yet acknowledge the practical barriers to creative fulfilment; editorials continually offer the possibility of reaching this utopian state.

Generically, editorials and letters taken together can be considered within Fisher’s narrative paradigm. As noted in Chapter 2 (‘Disciplinary Location, Scope and Methodology’), underpinning Fisher’s paradigm is the principle that human beings

¹⁹³ Sheard 771.

¹⁹⁴ Celeste Michelle Condit, ‘The Functions of Epideictic: The Boston Massacre Orations as Exemplar,’ *Communication Quarterly* 33.4 (1985): 289.

¹⁹⁵ Sheard 787.

perceive life as narration, and evaluate and interpret all communication according to their sense of narrative coherence and truthfulness, regardless of the structure applied to that communication.¹⁹⁶ Editorials and letters pages are contrived by each editor as a periodic and continuing story of the community that has the magazine at its centre; it is a story told collectively by the editor and members of that community chosen by her to represent it. This narration achieves coherence partly through its temporality; it is an ongoing conversation that consciously marks the passing of time through references to seasons and events, either forthcoming or passed. Coherence is also achieved through references to past and future issues, and explanations of changes, such as new editors or staff, all of which imply continuity within the magazine itself. With regard to their truthfulness, editorials and letters are familiar to readers not only because of their widespread use in magazine publishing, but also because they simulate letters between family members and friends that are written regularly and, as with most editorials and letters in *DUQ*, *AP&Q* and *QC*, with informality and familiarity. Editorials are personalised. For readers' letters, names, addresses of writers are usually supplied, and sometimes photographs of them, a convention in magazines that implies that letters are genuine and that personalises the letters page. Fisher's principle of 'rhetorical logic' – narrative rationality based on coherence and fidelity¹⁹⁷ – are evident in these aspects of editorials and letters.

Editorials and letters also display consistency of content, in terms of the topics raised and themes developed, both between and across the three magazines. Emerging from them is a world largely populated by women, but not exclusively so, who are creative, enthusiastic and energetic. It is proudly Australian but keen to forge links with quilters internationally. The quilter values the fulfilment of creative potential and the attainment of excellence, but she also continually looks beyond herself to family, friends and community. These attributes, which are articulated repeatedly across editorials and letters, are 'good reasons,' to use Fisher's phrase,¹⁹⁸ to self-identify as a quilter.

¹⁹⁶ Walter R. Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (U of South Carolina P, 1987).

¹⁹⁷ Fisher 47.

¹⁹⁸ Fisher 5, 47-49.

Despite the potential for creative fulfilment and camaraderie in this world, the quilter, who characteristically places the needs of others before her own, is plagued by friction between her creative drive and demands upon her time. Ethnographically-based research by Stalp, on US quilters, and Grahame, on Australian quilters, discusses from sociological and feminist viewpoints respectively how women acknowledge and negotiate this problem, and it adds valuable insights into how self-identifying quilters perceive their relation to their craft. From a rhetorical viewpoint and in connection with the three magazines analysed in this study, articulating concerns about time establishes common ground with other quilters that signals dedication to quiltmaking and belonging to its community of practitioners. Metaphors of sewing as addiction, disease or other afflictions, with their connotations of being overpowered, express this dedication in an extreme way.

Leading the community by example is the editor, the public representative of the magazine. As the work of the longer-standing editors shows, editorial voices differ between and within the magazines. Rein, for example, is committed to *DUQ* and quilting in the face of conflicting demands between magazine and family, and employs pathos when seeking much-needed support from readers, upon whom she openly depends. Urquhart and Segaert give the impression of better controlling their circumstances, although Urquhart shares her story of family tragedy and Segaert also reveals herself as family-oriented and dwells on her relationship with her mother. Generally, *AP&Q* editors take a more distant stance by focussing on magazine content in editorials. The longest-serving of them, Moran, is team-oriented and mentions her family infrequently, although she does draw on pathos when affected by the theft of her quilts. Karen Fail, in contrast, includes extended autobiographical narratives in *QC* editorials. All editors, however, through the tone and style of their writing, demonstrate a consistent enthusiasm for quiltmaking.

Within the overarching narration provided by editorials and letters appear brief and discrete narratives. Many from readers in later years are autobiographical and about creative accomplishments, as illustrated in this chapter. Here, narrative coherence is

achieved through the logical progression of distinct kernels linked causally, often around the making of a quilt or the development of skills to attain competence in quilting, and temporally, typically chronologically. Narrative fidelity is achieved in several ways. Some editors not only lead by example by telling similar stories in editorials, but also expressly draw readers' attention to stories about quilters in the magazines and invite readers to contribute their own, which provides a context of authenticity for readers' stories. Beyond that, narratives of creative production in response to the needs and wants of others (family especially) are believable in the wider context of writing about women's domestic craft. As shown in Chapter 3 ('Writing About Quilts'), from 1988 events and publications in Australia celebrated not only women's domestic sewing but also the stories surrounding craft objects. Letters from *AP&Q* and *QC* readers in particular show an absorption of this general trend.

Narratives of quilt construction that are confined to the domain of home and family fit with traditional, gendered views of the role of women. Through their narrative satellites, however, these stories additionally convey the quilter's capacity to be innovative and resourceful, and achieve excellence. These narratives also occur alongside other writing that takes readers from domestic to professional realms. The ways in which the magazines model and promote professional, as opposed to amateur, quiltmaking will be explored more fully in Chapter 8 ('Moving On: The Rhetorical Formation of Quilting as Professional Practice').

CHAPTER 7

THE RHETORIC OF CREATIVITY: ADVERTISING AND EDITORIAL CONTENT

Introduction

Previous chapters show how *DUQ*, *AP&Q* and *QC* build incrementally a picture of their communities as essentially social and creative, despite there being impediments to, or limitations on, creative expression for some members. This chapter considers further the nature of creativity constructed rhetorically by the magazines through three types of content: advertisements that present a forceful and arresting comment on the quilter's creativity, pieces by regular columnists who reflect on the nature of quilting in a more extended and focussed way than occurs in editors' letters, and feature articles on non-technical subjects that shed light on creative impetuses and processes. The chapter considers how these parts of the magazines, which contrast in form and purpose, reinforce or extend the messages and themes revealed in previous chapters.

Preparatory to doing so, the chapter considers two questions. The first is contextual and concerns meanings of 'creativity' in relation to the magazines and their subject. The second concerns the differentiation within spheres of cultural production between 'craft' and 'art.' The ways in which magazines acknowledge and exploit the craft versus art dichotomy, in both advertising and editorial content, shape their rhetorical response to the quilter.

On creativity, craft and art

'Creativity' commonly means the human capacity to make something imaginatively and with originality. Antecedent to this contemporary notion of 'creativity' and 'creative' was

a tradition of thought about human cultural production as opposed to divine creation. Belief in God as creator, common to Judeo-Christian and Islamic traditions, provided the guiding principle for the making of cultural objects from antiquity, such as those decorated with pattern depicting flora and fauna rather than human forms because the latter would impinge upon the province of the divine. Conceptualisations of poetry during classical antiquity, however, established principles from which would evolve contemporary, Western notions of creativity. In their summary histories of creativity, Raymond Williams and, more recently, Paul Dawson,¹ reach back to Plato and Aristotle, for whom imitation (*mimesis*) was the controlling principle; both conceived of poetry as imitation of existing reality, although Aristotle asserted that poetry could reveal universal truths about reality.

These themes were replayed with variation in later Western thinking about cultural production, imagination and the divine. During the Renaissance, human processes of making were seen to function as revelatory of the divine, and it was not until the mid-eighteenth century that ‘creative’ assumed general usage in English and attention shifted towards the notion of human originality. From then, the figure of the ‘original genius’ arose from ‘a gradual conflation of the classical theories of the source of poetry: divine inspiration and natural talent’; the poet’s ‘creative power,’ which generates the new rather than reproduces the existing, resembles that of God.² Originality thus was aligned with rare genius and creativity perceived as an innate human attribute. In the Romantic period, superior imagination and passion fused within the figure of the gifted creative genius; the imagination ‘is recast as a creative faculty, associated with passion and divinity, and superior to that of reason.’³ Added to these movements are what Dawson calls ‘a democratisation of creative power,’⁴ a secular and egalitarian view of creativity as accessible to all, which he traces to mid-nineteenth century America, and scientific explorations of creativity from the twentieth century.

¹ Raymond Williams, *The Long Revolution* (1961; Harmondsworth: Penguin, 1965) 19-56; Paul Dawson, *Creative Writing and the New Humanities* (London: Routledge, 2005) 21-32.

² Dawson 28.

³ Dawson 29.

⁴ Dawson 32.

Perhaps because of this rich history, creativity came to be a word both meaningful and meaningless. As Raymond Williams wrote in the early 1960s,

No word in English carries a more consistently positive reference than ‘creative’, and obviously we should be glad of this, when we think of the values it seeks to express and the activities it offers to describe. Yet, clearly, the very width of the reference involves not only difficulties of meaning, but also, through habit, a kind of unthinking repetition which at times makes the word seem useless.⁵

Since then, creativity as a concept ‘has reclaimed currency in the private and public sphere,’⁶ to the extent that ‘creative’ and ‘creativity’ can assume the status of what Weaver calls ‘god’ or ‘ultimate’ terms.⁷ This is well illustrated by the Australian government’s 1994 cultural policy statement *Creative Nation*, which displays the characteristics of ‘god terms’:⁸ an abstract idea, denoted by a word easily understood and with clear connotations, is placed high in the hierarchy of social values, and, through its use, defines rhetorical boundaries, but its meaning depends on context and time. In and beyond Australia, the late twentieth and early twenty-first centuries have seen a reconceptualising of the creative arts and cultural industries as the ‘creative industries,’ which removes traditional delineations between arts and market-driven enterprises,⁹ and the coining of the term ‘creative class’ to define a sector of society on the basis of its economically productive exploitation of creativity rather than on the basis of prescribed areas of knowledge.¹⁰ Despite differing definitions and nomenclature in Australia and elsewhere, these industries are bound by an appreciation of the human attribute of creativity.¹¹ Creativity retains its association with forms of cultural production, in both popular and other forms, but has extended its reach into social and economic domains.

⁵ Williams 19.

⁶ Kelly Ritter and Stephanie Vanderslice, ‘From the Guest Editors,’ *College English* 71.3 (2009): 215.

⁷ Richard Weaver, *The Ethos of Rhetoric* (Chicago: Henry Regnery, 1953).

⁸ As summarised in Roderick P. Hart and Suzanne Daughton, *Modern Rhetorical Criticism*, 3rd ed. (Boston: Pearson Education, 2005) 155-56.

⁹ John Hartley, ‘Creative Industries,’ *Creative Industries*, ed. Hartley (Malden, MA: Blackwell, 2005) 5-6.

¹⁰ This term is used in Richard Florida, *The Rise of the Creative Class: And How It’s Transforming Work, Leisure, Community and Everyday Life* (2002; North Melbourne, Vic.: Pluto, 2003) xv.

¹¹ An overview of these definitions and meanings is given in Dawn Bennett, ‘Creative Artists or Cultural Practitioners? Holistic Practice in Australia’s Cultural Industries,’ *JAS, Australia’s Public Intellectual Forum* 90 (2007): 133-51.

In quilters' magazines, creativity has a literal meaning in relation to subject matter but also connotes an assumed ideal state for readers. Editorials include phrases such as 'creative visions,' 'the act of creation,' 'great creativity released,' 'creative processes,' 'creative concepts,' 'creative freedom,' 'creative juices,' 'creative outlet,' 'the creativity of fabric painting' and 'spark[ing] your creativity.'¹² Others phrases, such 'her artistic journey with fabric' and 'their quilting adventure,'¹³ imply creative ideals rather than state them explicitly. These phrases are, however, used in passing; the nature, meaning and meaningfulness of creativity are developed more fully elsewhere in the magazines.

Skimming the pages of *DUQ*, *AP&Q* and *QC* reveals that quilters work at many levels, aesthetically, conceptually and technically. At one extreme, the predominance of instructional content suggests creativity limited by prescription, reactivity and derivation, or what is colloquially called 'craft' undertaken as leisure or hobby pastime. Instructional content may limit the quilter's originality to her own choice of fabrics when following a traditional pattern. At the other extreme, exhibition reports that reproduce photographs of prize-winning quilts by accomplished, competitive quilters, who may work in dedicated studio environments, represent high levels of originality in sophisticated designs that use materials innovatively and invite different levels of interpretation. These simple but apt generalisations reflect a continuum of creative practice, from hobby craft to professional art, embraced by the magazines. By representing the craft-art continuum on their pages, the magazines not only pitch themselves at the widest possible audience but also transcend a potentially divisive question relating to nomenclature – and, by extension, their readership – whether quiltmaking is craft or art.

Behind this question is the more general one of what constitutes craft as opposed to art. The question is historically situated and, as Risatti's summary of craft and aesthetic theory demonstrates, arises from perceptions of 'making' as inferior because of its physicality, in contrast to activities associated with the mind, including science and

¹² See editorials in *DUQ* Dec. 1988, Dec. 1989, Aug. and Dec. 2000, Oct. 2003, Nov. 2005; *AP&Q* Sept. 1999, Apr. 2001.

¹³ See editorials in *DUQ* Aug. 2005; *QC* Oct. 2001.

literature.¹⁴ The answer may not trouble those hobbyists for whom ‘craft’ has unambiguous colloquial meaning; however, it has long vexed practitioners and theorists active in professional spheres of cultural production and commentary. ‘Art,’ through long-standing connotations in Western culture of superior achievement by the aesthetically gifted, is, to once again draw on Weaver, a ‘god term,’ whereas ‘craft’ enjoys lesser status, connoting as it does the artisanal and practical (and, as Parker observes in relation to embroidery, the female).¹⁵ Delineations between craft and art are culturally determined and have been contested and subverted, as Chapter 5 (‘Magazine Content Categories’) notes in relation to quilt display. This thesis is not the place to revisit the craft-art debate at length,¹⁶ but some views about contemporary professional craft practice are pertinent to quilters’ magazines as rhetorical texts. Particularly useful is the concept that craft and art are not mutually exclusive but are part of a continuum.¹⁷ Relevant, too, are that ‘craftsperson’ has been neither universally accepted nor understood among practitioners of studio crafts¹⁸ and that theorists have grappled with what ‘craft’ means. Dormer groups definitions, the more generalised of which he considers ‘pretty hopeless,’ into two types: one group focuses on medium (including textiles) and object (ranging from functional to abstract), the other on ‘a process over which a person has detailed control, control that is the consequence of craft knowledge.’¹⁹ Those definitions in the latter category reiterate the importance of skill, materiality, knowledge and aesthetic qualities beyond the traditional.²⁰ Complicating matters is the dichotomous question of whether craft can be art. Risatti, in *A Theory of Craft*, argues at

¹⁴ Howard Risatti, *A Theory of Craft: Function and Aesthetic Expression* (Chapel Hill: U of North Carolina P, 2007) 209-18.

¹⁵ Rozsika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine* (London: Women’s P, 1984) 4-5.

¹⁶ A well-informed summary of the debate with particular reference to Australia is given in Emma Grahame, “‘Making Something for Myself’: Women, Quilts, Culture and Feminism,’ PhD thesis, U of Technology Sydney, 1998, 147-54.

¹⁷ Acknowledging the craft-art continuum are Sue Rowley, ‘Warping the Loom: Theoretical Frameworks for Craft Writing,’ *Craft in Society: An Anthology of Perspectives*, ed. Noris Ioannou (South Fremantle, WA: Fremantle Arts Centre P, 1992) 166 and David S. Hults, ‘Australian Craft: Within a Folkloric Context,’ Ioannou 83.

¹⁸ Paul Greenhalgh, ‘The History of Craft,’ *The Culture of Craft: Status and Future*, ed. Peter Dormer (Manchester: Manchester UP, 1997) 20. See also Grace Cochrane, ‘Keeping Content: Craft, History and Curatorship,’ *Craft and Contemporary Theory*, ed. Sue Rowley (St Leonards, NSW: Allen & Unwin, 1997) 53-56.

¹⁹ Peter Dormer, ‘The Salon de Refuse?’ Dormer, *The Culture of Craft* 5, 7.

²⁰ See, for example, Glenn Adamson, *Thinking through Craft* (Oxford: Berg, 2007) 3-4; Cochrane 53.

length that it can; however, as the Foreword to his book warns, this ‘is a courageous undertaking’ because of ‘the lowly status craft holds vis-à-vis other visual arts.’²¹

Definitional questions have relevance for representations of quiltmaking as a creative pursuit, especially those with overtly persuasive objectives and in print form. Written texts, because of their ‘high cultural status,’ influence perceptions of work as either craft or art, although degrees of influence depend on the form of text and its circulation.²² As Lawrence points out, textile objects tend not to fit common notions of the ‘artistic’ because they are associated with domestic and social spheres, may be derivative in design, are hand-made (often with enjoyment) and may be made collaboratively.²³ Along with the growth of quiltmaking in Australia from the 1980s, however, quilters in this country, and writers about quilts, have actively claimed that quiltmaking can be, and is, art. In the mid-1980s, Australian periodical *Craft Arts* stated that ‘quilt-making is heading in many new directions. Its bounds are being extended as a recognised art form in its own right.’²⁴ Newsstand quilters’ magazines assume this standpoint and translate it for a populist audience in two ways.

First, they do so absolutely – quilts are art, quilters are artists – through rational argument and unambiguous terminology. In 1989, *DUQ* tackled the craft-art question with confidence: ‘Quilts ARE Art!’: ‘Art or Craft? That is the question. In the case of Ruth Stoneley[,] … the answer is most definitely [sic] art. Ruth’s highly individual quilts are an expression of her life’s experiences.’²⁵ *DUQ* provides an illustrative example of the craft-art continuum: ‘It’s not a quilt made to adorn a bed, or to keep you warm while reading or watching TV, but a work of art in fabric and embroidery, which can only enrich the lives of all who view it.’²⁶ Later examples across the magazines reconfirm that quilts are art (for instance, *QC* items are headed ‘Forests Are Certainly Art!’ and

²¹ Kenneth R. Trapp, Foreword, *A Theory of Craft: Function and Aesthetic Expression*, Howard Risatti (Chapel Hill: U of North Carolina P, 2007) xi.

²² Dormer, ‘The *Salon de Refuse?*’ 15.

²³ Kay Lawrence, ‘Gender and the Practice of Textiles,’ *Australian Art Education* 18.2 (1995): 38.

²⁴ Annette Gero and Wendy Holland, ‘The Quiltmakers’ Art,’ *Craft Arts* 6 (May-July 1986): 66.

²⁵ ‘Quilts ARE Art!: Ruth Stoneley – Quilt Artist,’ *DUQ* Dec. 1989: 6.

²⁶ ‘The Laidley Quilt – A Legacy of Friendship,’ *DUQ* Mar. 1990: 24.

‘Machine Quilting as Art’).²⁷ Scattered throughout *DUQ*, *AP&Q* and *QC* are words closely aligned with or variations on the ‘god term’ of ‘art’: ‘artist,’ ‘work of art’ and ‘masterpiece,’ to name the more common. These strategies might not widely affect the status of their subject within spheres of cultural production beyond the popular, but they do enhance its ethos within the community to which they are aimed and invite readers to view their own creative efforts accordingly.

Second, the magazines address the craft-art question relatively – quilts can be art and quilters can be artists – by depicting a community open to collaborative negotiation of individual identity. As observed earlier in this chapter, glancing through the magazines shows that they represent a range of aesthetic and technical competencies. The communities formed by them are egalitarian and comfortably place expert alongside novice. This was articulated by *DUQ* writer June Oliver in 1988, when she lauded quilting as a ‘fellowship’ providing ‘a niche ... for all those interested,’ including ‘creative artists working in the quilting medium ... and the plain old amateur enthusiasts.’²⁸ Such inclusiveness, whether explicitly expressed or not, reinforces the view of quiltmaking as companionable and social, which is promoted in editorials of *DUQ*, *AP&Q* and *QC*. Aspects of the magazines relating to tone and style also contrast with the depiction of ‘serious’ artistic venture. These include lightness of tone and references to quilters as ‘ladies’ and ‘girls,’ and the conscious linking of contemporary and historical practice, both of which were noted in previous chapters, and suggest a highly derivative craft amenable to those who choose not to perceive themselves as artists.

Addressing the craft-art question becomes a key rhetorical strategy in establishing both the ethos of the magazines’ subject matter and the community bound by it. Acknowledgment of the craft-art continuum suggests that the magazines respond to audiences united topically but diverse experientially; there are types or degrees of creativity from which readers may choose and between which they may move. The

²⁷ ‘News Patch,’ *QC* Oct. 2004: 9.

²⁸ June Oliver, ‘In Praise of Piecing, Patching and Quilting,’ *DUQ* June 1988: 11.

remainder of the chapter explores more fully the nature of that creativity as shaped by advertising and editorial content.

Selling creativity

After covers, advertisements may be the most visually striking parts of magazines and the most overtly persuasive in intent. This is especially true for those occupying full pages and prominent positions such as inside covers, to which this chapter confines itself.²⁹ Moreover, advertisements may be reproduced identically between magazines, unlike editorial content that is exclusive to one magazine even though it may share generic similarities with equivalent content in other titles. Rhetorically, therefore, advertisements can speak in a uniquely concerted way to readers across magazines. This is well illustrated by full-page, full-colour sewing machine advertisements published across all years of *DUQ*, *AP&Q* and *QC*. Of all advertisements, they present the most extended and fullest expression of the quilter's creativity.

Informing a discussion of sewing machine advertisements are conceptualisations of how technology and craft relate. One view is that machinery is anathema to traditional, hand-based crafts such as quiltmaking, even when it is disputable, as Pye asserts, that anything can be made in a technological void.³⁰ Another view is that textile crafts have 'been bolstered, rather than usurped, by advances in technology' that improve the quality and quantity of craft produced by amateurs.³¹ Dormer considers sewing machines as a form of 'distributed knowledge,'³² where craftspeople '[engage] in a practical activity where they are seen to be in control of their work ... by virtue of possessing personal know-how that allows them to be masters or mistresses of the available technology,' and he asserts that defining 'contemporary craftsmanship' is the idea of 'craft as knowledge

²⁹ To avoid excessive annotation, each footnote giving the source of an advertisement specifies only one issue of a magazine; however, from 1994, each advertisement may appear repeatedly within and between magazines. Sufficient information is given to identify each advertisement by brand and tag-line.

³⁰ David Pye cited in Peter Dormer, 'Craft and the Turing Test for Practical Thinking,' Dormer, *The Culture of Craft* 137-38. The question of the role of technology in creative practice extends into other fields, including those traditionally aligned with 'art' (for example, sculpture).

³¹ Dormer, 'Textiles and Technology,' Dormer, *The Culture of Craft* 173.

³² Dormer, 'Textiles and Technology' 173.

that empowers a maker to take charge of technology.³³ Predictably, given the fiscal basis of magazine publishing, sewing machine advertisements place technology at the heart of quiltmaking.

Many do so by aligning technology with creativity. From the earliest advertisements in *DUQ*, the sewer's creativity is released through a symbiotic and synergistic relationship with her machine, as the verbal content of a Pfaff example demonstrates (Appendix E reproduces the advertisement):

How creative could you be if sewing skill and sewing experience were no limit? What if you could create heirloom embroidery in an evening using a true cross stitch that looks hand done?

Pfaff presents creative computer power that frees your imagination.

The Pfaff Creative™ 1471 makes it quick and easy for you to program in stitch sequences.

Then this incredible machine takes over and turns your creative ideas into stunning reality. You can create your own stitches ... and store them in memory.

And you can choose from 100 built-in decorative, stretch and utility stitches, too.

There are two alphabets to let you monogram initials or even sew whole words and sentences.

Perfect for transforming ordinary garments into unique outfits.

Matching plaids and stripes is easy with Pfaff's exclusive Dual Feed. And Pfaff even gives you automatic needle threading and built-in buttonholing.

Your ... Pfaff dealer invites you to come in and try the machine that frees your imagination and unlocks the limits on your creativity ...³⁴

The machine offers technical facility and prolificacy but is also transformative of both sewer and object, as conveyed symbolically by the image of the flower and its sewn representation. These dual appeals – to common sense on the one hand and the attainment of personal fulfilment on the other – represent logos and pathos from traditional rhetoric and are replayed across sewing machine advertisements. Creativity and utility are embodied in the oxymoron that heads the page – ‘imagination machine’ – after which

³³ Dorner, ‘Craft and the Turing Test for Practical Thinking’ 140.

³⁴ Pfaff, ‘Imagination Machine,’ *DUQ* June 1988.

‘Pfaff invites you to experience creativity without limits,’ the contrast between machine and creativity reinforced by contrasting typefaces. Technology simultaneously offers infinite possibility (‘How creative could you be if sewing skill and sewing experience were no limit?’) and fulfils mundane objectives (‘What if you could create heirloom embroidery in an evening using a true cross stitch that looks hand done?’). Dominating the advertisement visually, as with many others, is the sewing machine and what it can achieve, which strengthens the simultaneous contrast and interrelationship between creativity and utility; machine and creativity are linked causally, but typically the machine’s rigid contours and neutral colour contrast with sewn objects distinguished by curvilinearity, vivid colour and intricacy of surface, as later examples will similarly illustrate. Also typical is the use of the primary colour red to accent the brand name against contrasting secondary colours, which, to apply the traditional rhetorical canon of delivery, simulates verbal emphasis.

Symbiosis between technology and creativity is a recurring theme in sewing machine advertisements that portray creativity as a force innate and even limitless. Photographs and prosaic descriptions of machines are supplemented by such phrases as ‘[f]eel the creative energy!’, ‘everything is possible,’ ‘unleash their creativity’ and ‘letting my creativity run wild.’³⁵ Bernina uses an elaborately embroidered butterfly as a visual and verbal metaphor for both the transience of creativity and the capacity of the machine to release it: ‘Like nature itself, creative ideas can be both beautiful and fleeting. If you don’t seize the moment, your inspiration could vanish forever. That’s why you need perfect harmony between you and your machine. Instead of confining your creative spirit, it should give it wings.’ Later, Bernina employs the metaphor of a window (‘Open to a world of imagination,’ ‘Your window to a world of imagination,’ ‘What’s inside of you, just waiting to be revealed?’), which is again represented by an image.³⁶ ‘Nothing

³⁵ Pfaff, ‘Feel the Creative Energy,’ *AP&Q* Jan. 2004; Brother, ‘The Super Galaxie 3000,’ *DUQ* Aug. 2002; Janome, ‘A Work of Art Everytime!’ *AP&Q* Mar. 2002.

³⁶ Bernina, ‘You Need a Delicate Touch ...’ *AP&Q* Sept. 2000; ‘Open to a World ...’ *DUQ* Dec. 2002; ‘Your Window to a World ...’ *QC* Jan. 2004.

else brings out your creativity' as does Brother machinery.³⁷ The message in all is that everybody can discover and give rein to their creativity with the help of technology.

One of Bernina's butterfly advertisements, reproduced in Appendix E, places richly embroidered butterflies against plants and visually equates sewing with nature, thereby elevating sewing to an indisputably high plane of beauty reached technologically. Other advertisements, some of which also appear in Appendix E, picture sewn landscapes or other natural phenomena as well as sewing machines. Read from these images is that through technology, the sewer not only mimics nature (Plato and Aristotle's *mimesis*) but also improves perceptions of the world interpretively. The Bernina example, through contrasting colour and the regularity of shape and pattern of sewn objects against a less controlled and more monochromatic natural background, suggests that the sewer offers an insight into the natural world that is not immediately apparent from it. Embodied here is the notion, echoing Aristotle, of the poet's revelation of universal truths about a pre-existing reality. Also alluded to is the notion of artist as creator.

While these advertisements taken together convey creativity and technology as symbiotic, those depicting technology as a means of releasing creativity suggest that creativity exists independently of technical adeptness. Pfaff users, for example, can 'create beyond [their] wildest dreams' with 'no experience necessary,' and Janome users need only 'you and your imagination.'³⁸ A caption in a Husqvarna Viking advertisement (reproduced in Appendix E) states:

Lee Cleland ... is a highly regarded freelance quilting teacher and award-winning quilter who delights in using the Husqvarna Viking Designer 1 ESS. Lee loves the Exclusive Sensor System on the Designer 1, with the sensor foot lift and pivot action which leaves her hands free to guide her work. Lee feels the machine takes care of the technical aspect of her quilting, while she concentrates on her creativity.³⁹

³⁷ Brother, 'We Wrote the Book on Embroidery,' *AP&Q* Dec. 1999.

³⁸ Pfaff, 'Now, Create beyond ...' *DUQ* Mar. 1990; Janome, 'Memory Craft 10000,' *AP&Q* Apr. 2001.

³⁹ Husqvarna Viking, 'OK, You're Not Monet ...,' *AP&Q* Sept. 2004.

Creativity is conceptualised here as ‘some sort of mental attribute … that precedes or can be divorced from a knowledge of how to make things’⁴⁰ and is represented visually by a sewn work characterised by impressionistic melding of colour, shape and texture (stitching). The Husqvarna Viking caption, which embodies the classical artistic proof of ethos by citing a ‘celebrity’ quilter (or the romantic artist-genius), downplays both knowledge and execution – the machine does it all – and sets creativity apart from and above them. This may well suit the archetypal time-poor but creatively inclined quilter who emerges from editorials and letters; however, it fails to acknowledge, as do all sewing machine advertisements that laud technical sophistication, the time and effort expended in learning how to operate the machines to their full potential. If anything, advertisements imply the converse, as does the extended Pfaff example given previously in this chapter.⁴¹ Janome obliquely admits the need for technical skills development (a quilter mentions ‘free lessons’ she took, ‘to get the most out of [her] new machine’),⁴² but on the whole, advertisements offer a simple and immediate alternative to the traditionally protracted acquisition of knowledge and skills by crafts practitioners.⁴³

Machines may even transform quilts into artworks. Bernina, for example, proclaims, ‘[a] masterpiece doesn’t just happen! A lot of time, effort and care go into creating a true work of art and nowhere is it more evident than in the works created on the new Bernina 1230’ and refers to ‘the art of embroidery’; Janome promises ‘a work of art everytime’ (reproduced in Appendix E) and Singer an ‘excellent work of art’; and Janome tells readers to ‘turn home decoration into an art form.’⁴⁴ Images of a framed sewn landscape and a framed sewing machine respectively, in the Janome and Singer examples, visually reinforce the transformation of sewing into art. Husqvarna Viking even place their machinery above Monet’s accomplishments – ‘OK, you’re not Monet,

⁴⁰ Peter Dormer, ‘The Status of Craft,’ Dormer, *The Culture of Craft* 18.

⁴¹ Other examples are Husqvarna Viking, ‘So Many Exclusive Features ...’ *DUQ* Dec. 2000; Bernina, ‘Activa Can,’ *AP&Q* Mar. 2002; Husqvarna Viking, ‘Creative Sewing Made Easy,’ *DUQ* Feb. 2003.

⁴² Janome, ‘Always in Fashion,’ *AP&Q* June 2002.

⁴³ As outlined in Rowly, ‘Introduction,’ *Craft & Contemporary Theory* xx-xxi.

⁴⁴ Bernina, ‘Impeccable,’ *DUQ* Mar. 1990; Bernina, ‘The Art of Embroidery,’ *DUQ* Sept. 1998; Janome, ‘A Work of Art Everytime!’ *AP&Q* Mar. 2002; Singer, ‘Excellent Work of Art,’ *AP&Q* Apr. 2003; Janome, ‘Turn Home Decoration ...’ *AP&Q* June 2005.

but could he create a quilt as beautiful as this?’⁴⁵ – and make a direct visual allusion to French impressionism, both of which present an assertive and incontestable argument supported by proof. As well as translating into popular form the view that quilts are art, which is collectively expressed by *DUQ*, *AP&Q* and *QC*, the magazines offer a technological means of progressing along the craft-art continuum.

As with the magazines overall, advertisements draw on the ethos of art to elevate the status of their subject, but they do not do so exclusively. Many equate quiltmaking with values and aspirations associated with living life well and fully. Some concern family. Pfaff, Brother and Janome, for instance, refer to fulfilling dreams related to both creativity and domestic ambitions (for example, ‘[c]reate the nursery you’ve always wanted with Janome,’ reproduced in Appendix E) and include dominant photographs of stereotypically happy home or family life that draw on pathos in their representations of wellbeing.⁴⁶ Images of children, children with adults, and adults of varying ages connote family-centred lives and intergenerational bonds. Some assume the desire for permanence and partnership. In a cluster of advertisements with images of Australian landscapes that include icons such as Uluru, Bernina equates timelessness with their machines (‘This land is timeless, just like my Bernina,’ reproduced in Appendix E; ‘Creativity is forever’) and, in separate advertisements, assure that their machines will produce quilts ‘passed on for many generations to come’ and ‘make lasting impressions well into the future.’ Images comprise sewn and photographic elements that blend colour and shape to produce believable and pleasing landscapes, in another allusion to the capacity of sewing to mimic and improve upon nature.⁴⁷ Some offer enduring relationships (taking home a Bernina is ‘just the beginning of a lifelong relationship’; Singer is ‘your sewing partner for life!'; Janome is ‘your partner in creativity').⁴⁸ They may allude to personal growth – machines,

⁴⁵ Husqvarna Viking, ‘OK, You’re Not Monet ...,’ *AP&Q* Sept. 2004. The advertisement is reproduced in Appendix E.

⁴⁶ Janome, ‘Create the Nursery You’ve Always Wanted,’ *QC* Oct. 2002. Other examples are Pfaff, ‘Dreams Come True with a Pfaff Creative 7550,’ *DUQ* Autumn 1994; Brother, ‘At Your Side,’ *AP&Q* Dec. 2003; Singer, ‘A Great Deal of Easy Sewing,’ *AP&Q* Dec. 2005.

⁴⁷ Bernina, ‘This Land is Timeless ...,’ *DUQ* Apr. 2001 and ‘I Need a Machine That Will Stand the Test of Time,’ *DUQ* Feb. 2001.

⁴⁸ Bernina, ‘Talk to Your Bernina Dealer Today,’ *QC* July 2004; Singer, ‘Your Sewing Partner for Life,’ *AP&Q* July 2003; Janome, ‘Your Partner in Creativity,’ *AP&Q* Jan. 2004.

for example, ‘grow and adapt as you explore new creative horizons’ and wait ‘[f]or when you’re ready to sew outside the square’ – or promise perfection.⁴⁹ Behind all are incontrovertibly positive values associated with late twentieth century and twenty-first century life and linked to family, stability and self-development. Some, especially those that refer to dreams, hint at unfulfilled longing.

Whereas these examples appeal to higher-order values often associated with others, some advertisements generate enthusiasm based on more individualistic and impermanent satisfactions. Sewing is variously described as ‘fun,’ ‘pleasure,’ ‘captivating’ and ‘exciting.’⁵⁰ In the manner of mass-market women’s magazines, some advertisements depict young women who display conventional notions of beauty, success and happiness, some of whom model garments made by the machines, and these may be supplemented with verbal messages about fashionableness and originality.⁵¹ Occasionally, a striking image, in its emphasis on style and evocation of mood, recalls fashion magazines such as *Vogue*, the best example of which is Pfaff’s ‘fascination sewing’ (see Appendix E), which transports home sewing into the realm of haute couture and makes no deference to quiltmaking. Such advertisements come closest to the preoccupations of mass-market titles in their assumed interest in beauty and fashion, and represent a differently inflected use of pathos to enthuse readers as sewers, if not necessarily quilters.

As well as appealing to readers’ creative and other aspirations, most sewing machine advertisements verbally and visually summarise technical merits. Some do little else and in their appeal to intelligence and good sense embody the artistic proof of logos of classical rhetoric. They highlight speed, compactness, weight and technical functions.

⁴⁹ Bernina, ‘This Land is Timeless ...,’ *DUQ* Apr. 2001; Janome, ‘For When You’re Ready ...’ *AP&Q* Mar. 2003; Elna, ‘The Reflection of Perfection,’ *AP&Q* Oct. 2000.

⁵⁰ See, for example, Husqvarna Viking, ‘Sew for the Fun of It!’ *DUQ* Mar. 2000 and ‘Designer IESS Gives You Sheer Sewing Pleasure,’ *AP&Q* July 2003; Singer, ‘A Captivating World of Sewing,’ *AP&Q* June 2002; Husqvarna Viking, ‘When Was the Last Time You Were This Excited about Sewing?’ *AP&Q* Dec. 2005.

⁵¹ See, for example, Pfaff, ‘Now, Create beyond Your Wildest Dreams,’ *DUQ* Mar. 1990; Pfaff, ‘I Only Wear Originals – Everything Else is So Expensive,’ *DUQ* Summer 1993-94; Husqvarna Viking, ‘Get a Personal Look,’ *QC* July 2002; Elna, ‘Smart Sewing is a Machine ...,’ *AP&Q* Nov. 2002; Pfaff, ‘Discover Your Quilting Style,’ *DUQ* Oct. 2003.

Accented are technological advances, including touch screens and compatibility with computers and software, which are drawcards for some. Technological precociousness is reflected in, for example, the name of Singer's Quantum Futura, which promises a 'smart link to worldwide embroidery,' and Husqvarna Viking's claim to offer '[a] world revolution in sewing technology.'⁵² These advertisements give the impression of factual representation of technological superiority.

The enduring message of sewing machine advertisements is that creativity is a superior human faculty aligned with artistic achievement, but it depends on technical efficiency (machinery) for full expression. Discernible from the advertisements are two juxtaposed figures – the gifted genius and the skilled technician – prominent in conceptualisations of Western cultural production historically. Even though to each has been attached different meaning, visibility and status at different times, these figures premise dominant cultural myths – creative genius as opposed to artisan – that inform the craft-art debate at its most generalised level. In sewing machine advertisements in *DUQ*, *AP&Q* and *QC*, creative genius and technical skill are causally linked rather than set in opposition. From them are extrapolated dual motivations for quilters: aestheticism and utility. Other full-page advertisements embody this duality in their typical combination of images and text that convey high aesthetic standards on the one hand and descriptions of product features and advantages on the other. Like sewing machine advertisements, some focus entirely on the aesthetic (most notable in fabric advertisements) and others on the practical (most notable in advertisements for tools), which is evident from contrived arrangements of colour and pattern in the former and images and information presented unadorned as in a display (or, to draw on traditional rhetoric, the generation of an emotional response, or pathos, in the former, and logos, or common sense, in the latter). Examples of each (Jinny Beyer fabrics and Carson magnifying tools) are given in Appendix E. It is, however, the contrast and interplay between aestheticism and utility that underpins most.

⁵² Singer, 'The Smart Link to Worldwide Embroidery,' *QC* Jan. 2005; Husqvarna Viking, 'A World Revolution in Sewing Technology,' *AP&Q* June 2005.

True stories, or creativity lived and told

Occasionally, sewing machine advertisements, like covers, feature prominent quilters, an example of which was cited previously in this chapter. By endorsing sewing machines, quilters testify to the interrelationship between creativity and technology. Apart from that, however, advertisements tend not to use ‘real’ quilters to either shape the ideal of creativity or to elaborate on creativity.

Editorial content is a different matter. Chapter 5 (‘Magazine Content Categories’) notes that *DUQ* includes regular columns that introduce and explore topics related to creative practice, and that each magazine includes ‘true stories’ of why and how quilts are made (from here, the latter are called ‘quilt stories’). Whereas advertisements provide ‘snapshots’ of creativity from a commercial angle, columns and quilt stories give first-hand and extended insights into the nature and meaning of creativity for practising quilters. They do so by narrating experiences and reflecting upon them. The creativity constructed by columns and quilt stories both resembles and differs from that constructed by advertisements.

Quilt stories seem formulaic and give the impression that when obtaining information on and from quilters whose work is featured, magazine writers take well-trodden paths. Many contain narrative kernels familiar from readers’ letters – motivation and inspiration, construction and reception – and biographical elements, but they differ by taking historical or other tangents and being more expansive in elaborating on such matters as the quilt’s inspiration, appearance and imagery, and processes of design and execution. Throughout quilt stories are comments on the maker’s approaches to, and views and negotiation of, creative projects. Here are articulated certain topics that, by their repetition and exploration over time, not only intimate to readers the guiding principles of quiltmaking as creative practice but also offer authentic insights into how accomplished quilters apply those principles.

What can seem formulaic can also be seen as rhetorical consistency or, to apply Walter Fisher's narrative paradigm, coherence, in the magazines' shaping of the worldview of readers as quilters. Those who write about quilts do so selectively and possibly euphemistically. An example beyond magazines is 'glossy' representations of the African-American quilts of Gee's Bend in Alabama, USA, which either omit or manipulate evidence of community disadvantage and hardship in praising quilts' aesthetic qualities.⁵³ The rhetorical challenge for quilters' magazines is to simultaneously acknowledge the barriers faced by readers who wish to commit to quiltmaking and facilitate their commitment. Chapter 6 ('The Editor as Rhetor, The Reader as Friend') shows how editorials negotiate this dilemma. A key strategy in quilt stories, along with columns, is to portray creativity as a superior faculty that binds a diverse community of readers and can be transformed and transformative.

Creativity as a journey

Creativity resides in all, according to contributors to each magazine, but may be unrecognised or neglected. *DUQ* columnists express this view most directly. Margaret Rolfe declares that confidence ('You ARE a creative person') will 'release' creativity; Erica Spinks implores readers 'to have faith that we are capable of being creative' and refers to her 'creative mind.'⁵⁴ References elsewhere to physiological processes – 'creative juices' start to 'flow,' quilters suffer 'the itch to be creative' – suggest a natural phenomenon, even if they do so frivolously.⁵⁵ For one quilter, creativity is divinely endowed: "I trust as you read about my banners, that you will discover your own creativity, for it is within us all in some form, because of the One who made us."⁵⁶ Embedded in quilt stories are anecdotes about discovering and exploiting latent talent and being surprised at receiving accolades for work,⁵⁷ which reinforce the idea of a faculty

⁵³ Glenda Wanigasekera, 'Transformations: Anthropology, Art and the Quilt,' MSocSc thesis, U of Waikato, 2006, 62-65.

⁵⁴ Margaret Rolfe, 'From My Patch: On Creativity,' *DUQ* Autumn 1993: 19; Erica Spinks, 'Editor's Reflections, *DUQ* July 2005: 8 and Feb. 2005: 8.

⁵⁵ See, for example, Louise Hogan, 'Quilt in a Box,' *QC* July 2004: 52.

⁵⁶ Nita Brown qtd. in 'Banner Makers,' *QC* Oct. 2004: 52.

⁵⁷ See, for example, Joanne Bevan, 'Showcase a Quilt: Wildflower Hues by Dianne Johnston,' *AP&Q* Dec. 1999: 84.

undetected or under-appreciated. Echoed here are messages in sewing machine advertisements that creativity is an innate force to be freed.

More explicitly and extensively conveyed by the magazines, however, is that creativity is a journey. This metaphor is used in two ways, as illustrative examples show. The first concerns life-long learning. Rolfe, in what resembles a motivational speech, implores readers to regard creativity as a journey, not as ‘a state.’⁵⁸ Quilt stories incorporate the metaphor when describing the optimism and confidence of accomplished quilters: Leslye O’Sullivan ‘is off on a journey, exploring her creativity,’ Lynette Ferguson’s life is an ‘inspiring quilt-making odyssey’ and Caroline Sharkey ‘look[s] forward to continuing [her] journey.’⁵⁹ Spinks values journey more than destination,⁶⁰ and she and other columnists encourage quilters to consider unfinished objects (UFOs) as evidence of learning and creative development rather than failure.⁶¹ The second type of journey is taken with discrete projects, and running parallel to it may be others. Occasionally, they are physical, as with Glennda Susan Marsh, who travels the world to explore pattern and undertakes a ‘journey of discovery’ in relation to both quilt design and Australian architectural heritage.⁶² More commonly, they are metaphorical (Lois French, for instance, completes a prolonged ‘journey of grief and growing’ when sewing a memorial quilt for her sister) or social, especially in the case of joint projects through which friendships along with quilts are made.⁶³ They may combine both (for example, collective making of autobiographical quilts strengthens participants’ appreciation of family history and is socially enriching).⁶⁴ As a metaphor, the journey is serviceable because of its flexibility and likely familiarity to readers from its use elsewhere in popular culture and discourses of self-help.

⁵⁸ Rolfe, ‘From My Patch: On Creativity.’

⁵⁹ Adina Sullivan, ‘Edgewise,’ *DUQ* Spring 1996: 13; Justyna Lupa, ‘Quilter’s Story: The Ralstan Quilts,’ *AP&Q* June 2005: 84; Becky A. Peters, ‘Bush Telegraph Visits Caroline Sharkey,’ *QC* Jan. 2005: 21.

⁶⁰ Erica Spinks, ‘Editor’s Reflections,’ *DUQ* Dec. 2005: 8.

⁶¹ Margaret Rolfe, ‘From My Patch: All Boxed Up,’ *DUQ* Autumn 1996: 17; Erica Spinks, ‘This Quilting Life: UFOs,’ *DUQ* Feb. 2004: 48; Jenny Bowker, ‘Talking Point: Quilters and the Un-Finished,’ *DUQ* Oct. 2004: 70.

⁶² Glennda Susan Marsh, ‘Tiles and Blocks,’ *DUQ* Spring 1993: 28-29.

⁶³ Kate French, ‘Violets for Wendy ... Walk into the Light,’ *DUQ* Summer 1997: 6. An example of an article on a joint project of this type is Fiona Murray, ‘Southern Forest Threads,’ *DUQ* June 2004: 74-75.

⁶⁴ ‘A Dutch Odyssey,’ *QC* July 2002: 62-63.

Often, quilters' paths are fraught with impediments and complications. This is expressed unequivocally in such statements that no quilt 'ever goes together smoothly' and that completing a quilt is a 'very long and frustrating journey,'⁶⁵ as well as illustrative and instructive anecdotes. Rolfe and Spinks tell of encountering and solving problems in their own work, and throughout quilt stories, quilters frankly (if cheerfully) admit design and technical setbacks. Some confess unmitigated disaster or describe work being discarded, unpicked, redone, abandoned, recommenced and adjusted.⁶⁶ Compensations sometimes must be made for physical disability.⁶⁷ Columns and quilt stories offer plenty of these narratives of perseverance and reward in which trying experiences are appreciably enriching.

Intuitive navigation of creative journeys is advocated by the magazines. Rolfe believes that whereas artists are adept at relying on intuition, most quilters must learn to recognise and respect it, and she gives practical advice on how to do so and produce 'unique and individual' objects. Spinks talks about making decisions about colour instinctively.⁶⁸ Articles attest to the worth of intuition by mentioning its role in the work of celebrated quilters: Gai Haines, for instance, '[l]ike so many successful quilters ... didn't start out with a set idea of how her quilt would look, she just let it develop over a number of years,' Caroline Sharkey can 'rely on her instinct' and because of that has 'natural ability to work with colour and design,' and Wendy Lugg finds that 'some serendipitous event' can fruitfully alter her creative direction.⁶⁹ Others similarly describe creative processes unplanned and haphazard, or fail to articulate precisely how they achieved results ('Jennifer admits to a "a great deal of fiddling" to achieve the right

⁶⁵ Christa Sanders qtd. in Adina Sullivan, 'Edgewise,' *DUQ* Summer 1997: 13; Justyna Lupa, 'Showcase a Quilt: Blue Mountains Postcard by Carolyn Swart,' *AP&Q* Apr. 2001: 76.

⁶⁶ Examples are Di Mansfield, 'Kate Rowley's "How Not to Make a Quilt, Quilt,"' *DUQ* June 1992: 13; Karin Dallas, 'A Quilt of My Own,' *DUQ* Autumn 1996: 14-15; Joanne Bevan, 'Cindy's Baltimore Album by Cindy McKenzie,' *AP&Q* Dec. 2000: 69.

⁶⁷ See, for example, Di Mansfield, 'Kate Rowley's "How Not to Make a Quilt, Quilt,"'; Joanne Bevan, 'Showcase a Quilt: Butterfly Dream by Jennie Leach,' *AP&Q* Dec. 1999: 82.

⁶⁸ Margaret Rolfe, 'From My Patch: Across a Crowed Room,' *DUQ* Winter 1998: 31; Erica Spinks, 'Editor's Reflections,' *DUQ* Feb. 2005: 8.

⁶⁹ Denice Rice, 'Showcase a Quilt: Country Baltimore by Gai Haines,' *AP&Q* Dec. 1995: 94; Becky A. Peters, 'Bush Telegraph Visits Caroline Sharkey,' *QC* Jan. 2005: 20; Karen Fail, 'The Creative Process,' *DUQ* Aug. 2000: 36.

“feel” for her quilt’).⁷⁰ Quilt can direct quilter: Michelle Breeze ‘mainly just went where the quilt took her’ and ‘intends to follow quilting as far as it will take her’; Olga Waters ‘let the chaos of the theme take hold’ and ‘lets the work dictate the techniques chosen.’⁷¹ The quilt may have its own mind, life or momentum.⁷² Expressions of reliance on intuition deny by omission the deliberate and reasoned decisions – whether relating to materials, design or execution – that enable and inform any creative act, and recall the romantic notion of the creative genius driven by powerful inner forces rather than reason.

From her ethnographic research, Grahame also finds evidence of the appreciation of intuition by Australian quilters, but interprets it differently by associating it with relatively unstructured and informal learning environments, and self-effacement. To consciously ‘follow the quilt’ allows, according to Grahame,

... a modest refusal of agency, of individualistic artistic decision-making *at the level of discourse*, but allows enormous scope for innovation or self-validation *at the level of action*. There is a subterranean narrative of cooperating with the quilt, bringing out its best, rather than heroically forcing materials into shape ... entirely in harmony with many of these women’s experience as nurturers and parents. They are definitely uncomfortable with stories of the artist-hero. Quilts, although complex and creative undertakings, demand no such stories.⁷³

This is true, but persistent inclusion of references to intuition in quilters’ magazines, as illustrated above, has rhetorical implications. On one level, these references may realistically reflect quilters’ discourse and affirm public humility and, therefore, enhance the magazine’s believability (ethos) in the eyes of reader-quilters; on another level, references to being guided by intuition may signal that certain quilters have moved beyond the derivative, or the faithful following of directions represented by instructional content, to become creatively independent and mature practitioners. Such statements can, in fact, represent acceptance and awareness of creative agency and model for readers a

⁷⁰ ‘Showcase a Quilt: Magic Flying Carpet,’ *AP&Q* July 1996: 77.

⁷¹ Justyna Lupa, ‘Cottage Garden by Michelle Breeze,’ *AP&Q* Apr.-May 2000: 46; ‘The Creative Process: “Oh, Alice” 1999 – Part of a Fairytale Journey [sic] for Olga Walters,’ *DUQ* Oct. 2002: 28.

⁷² Other examples are Adina Sullivan, ‘Edgewise,’ *DUQ* Spring 1997: 38; Kaye Bendle, ‘Showcase a Quilt: Arcadian by Diane Allen,’ *AP&Q* June 2001: 110; ‘Forgotten Heroes,’ *QC* July 2004: 67.

⁷³ Grahame, “‘Making Something for Myself’” 93-94.

certain type of ‘artist-hero,’ or creative genius, allowable within the quiltmaking community.

Reinforcing the sense of the creative genius is that once begun, the journey may be compulsively undertaken and the quilter propelled by uncontrollable forces. Addiction and obsession are occasional metaphors for singular dedication to projects: ‘my passion became an obsession that saw the last stitch placed on May 27th 2003, 9820 hours or 818 12-hour days later.’⁷⁴ Obsession appears from time to time in sewing machine advertisements as well, to denote manufacturers’ commitment to attaining excellence.⁷⁵ More commonly, the discourse of addiction appears in columns and quilt stories to denote creative awakening; words such as ‘hooked’ mark the point at which the quilter commits, at least in her mind, to creative practice,⁷⁶ the rhetorical implications of which will be discussed in the next chapter. In these instances, creativity is a proclivity taken to extreme, but in ‘real-life’ quilt stories it tends instead to assume the form of a path travelled, whether explicitly or implicitly. Quilt stories typically note durations of projects, which imply either the quilter’s swiftness or persistence, but many describe projects interrupted or circuitously undertaken rather than completed single-mindedly and compulsively.

In keeping with their promotion of intuition, the magazines advocate the extension of creativity by seeking out new experiences, particularly through ‘play’ and ‘experimentation’ (words used interchangeably) with colour and fabric. Again, this reflects Grahame’s findings in relation to Australian quilters, for whom play is a consciously appreciated part of the creative process.⁷⁷ *DUQ* columnists do so most overtly. Both Bowker and Spinks illustrate anecdotally the productivity of ‘playing’ with materials, which for Spinks releases ‘creative energy.’ Spinks, who believes facing the

⁷⁴ Pam Holland, ‘The 1776 Quilt Story,’ *QC* Oct. 2003: 58.

⁷⁵ Bernina, for example, refers to its ‘obsession with quality’ in ‘You Need a Delicate Touch to Sew Butterfly Wings,’ *AP&Q* Sept. 2000.

⁷⁶ See, for example, Margaret Rolfe, ‘From My Patch: Quilts in Women’s Lives,’ *DUQ* Spring 1995: 17; Joanne Bevan, ‘Picture Postcards by Jude Burgess,’ *AP&Q* July 1999: 96; ‘Audrey McMahon Remembered,’ *QC* Oct. 2002: 43.

⁷⁷ Grahame, “‘Making Something for Myself” 93.

unknown in quiltmaking reflects life generally, entreats readers ‘to start challenging the[ir] boundaries’ by, for example, using a disliked colour and ‘brainstorming.’⁷⁸

Moving to quilt stories, Judy Hooworth prefers designing by ‘playing with colour and pattern’:

The blocks completed, I started playing with the sashing ... A couple of days and heaps of experimenting later I realised that plan just did not look good. So I tried a violet sawtooth. Fat sawtooth. No. Short sawtooth. No. Wide, thin sawtooth? Yes, yes! Violet? Yes! Orange? Yes, but I didn’t have the right shade of orange ... Then came the big shopping search for orange – this was 1994, orange was hard to find. Eventually I decided to use two shades of orange. Things were starting to zing along.⁷⁹

As well as illustrating the suggestive nature of fabric, quilt stories may also point to the quilter’s relation to technology (fabric and technology will be discussed more fully later in the chapter), as well as progression from derivative or original work:

Her passion for colour and her instinctive ability to create beautiful colour schemes helped her to step outside the traditional and invent her own style. ‘I love to play with simple images that even beginners are capable of sewing,’ she says ...

June’s inspiration comes when she is bent over a sewing machine with a handful of fabrics ... She loves the process of playing with fabrics as she pieces her blocks and stitches the appliquéd, moving the blocks around until she knows the design is just right. ‘Follow your own instincts,’ says June. ‘Your eye will tell you when it is right or wrong.’⁸⁰

Other examples of experimentation with colour and fabric are plentiful.⁸¹

⁷⁸ Jenny Bowker, ‘Talking Point,’ *DUQ* June 2004: 80; Erica Spinks, ‘Editor’s Reflections,’ *DUQ* May 2005: 8 and June 2004: 8.

⁷⁹ Judy Hooworth qtd. in Adina Sullivan, ‘Edgewise,’ *DUQ* Summer 1996-97: 12.

⁸⁰ Tracey Mayo, ‘Share a Quilt: Country Lanes,’ *AP&Q* Apr. 2001: 112.

⁸¹ See, for example, ‘Showcase a Quilt: Plainspeaking by Judy Campbell,’ *AP&Q* June 1997: 71; Joanne Bevan, ‘Showcase a Quilt: Ablaze with Summer by Judy Hooworth,’ *AP&Q* Feb. 2000: 52-53; Karen Fail, ‘The Creative Process,’ *DUQ* Oct. 2000: 32-33; Kim Taranto, ‘Showcase a Quilt: Sunflowers by Beth Miller,’ *AP&Q* Dec. 2005: 57.

Travelling towards art

Quilt stories continually illustrate that creativity is a progressive and developmental journey, especially those that narrate memorable steps in paths culminating in exemplary achievement recognised by prizes and awards. Some of these steps, such as those relating to aesthetic sensibility, reinforce that creativity is innate and instinctive (notable is that many quilt stories observe that ‘art’ quilters derive inspiration by responding acutely and perceptively to the Australian environment). Other steps deal with the acquisition of knowledge and technical facility. Because creativity in these cases is linked to, or grounded in, knowledge and skill, both of which can be incrementally altered and improved, readers may infer that they, too, can move into higher creative realms through application and diligence.

Some content takes a more direct approach by explaining how readers may advance from craft to art. Degrees of creativity along the craft-art continuum are articulated in a generic, transformative narrative:

Many art quilters begin by learning the techniques and history of patchwork through making traditional patterns. For those of us who are very creative, these designs don’t satisfy the curiosity to produce a work that truly expresses one’s self and environment. Other quilters find that they are drawn to experimenting with different fibres and textures and so become fibre artists, creating not only art with their quilting but incredible texture.⁸²

Instrumental to being ‘very creative,’ or making art quilts, are individuality and moving beyond convention, and both *DUQ* and *QC* publish advice to that end.⁸³ *QC* presents a quilt block in three stylistic guises although, consistent with the magazines’ inclusivity, takes care not to discriminate (‘However you define traditional, innovative or contemporary … each quilt is the artistic expression of the maker and for this reason,

⁸² ‘Creating an Art Masterpiece,’ *QC* July 2005: 96.

⁸³ Barbara Macey, ‘So, You Want to Make an Art Quilt?’ *DUQ* Feb. 2004: 22-23 and ‘So, You Want to Make an Art Quilt? Part 2,’ *DUQ* Apr. 2004: 40-44; ‘Creating an Art Masterpiece.’

there is no answer to the question – Which form of quiltmaking has the most value?’).⁸⁴ Such content may boost readers’ confidence in their abilities and provide a pragmatic base for artistic aspiration.

Other editorial content states originality as a precept for quiltmaking as art. This essentially romantic principle – originality as the mark of the true artist (genius) – translates uneasily, however, into contemporary quiltmaking contexts in practical terms, as the magazines demonstrate through teasing out of what ‘original’ means in a field grounded in traditional pattern, collaboration, and gendered and domestic utility. Competition categories of such prominent events as the Sydney Quilt Show, represented in *DUQ*, *AP&Q* and *QC* exhibition reports, include among named sub-genres ‘traditional’ and ‘art quilt,’ the latter being ‘an original design with no similarity to the works of another artist.’⁸⁵ Quilters experience friction, unease and confusion over such classification.⁸⁶ As far back as 1989, *DUQ* columnist Strauss asks, albeit frivolously, whether fresh approaches are possible for quilters exposed to cyclical trends in fabrics and design,⁸⁷ here alluding to a more general question of whether all creative practice inevitably tends towards mannerism. Over a decade later, *DUQ* acknowledges the inevitability of derivativeness when defining art quilts as:

... linked to tradition, sometimes obviously, often obscurely, with an infinity of stages in between ... The particular techniques and materials used are not infallible indicators ... It’s the imagery and subject matter that count, the originality and individuality of expression. The defining characteristic of an art quilt is that it represents its maker’s own time and place rather than someone else’s.⁸⁸

Cerny asserts that quilters always apply, modify and personalise aesthetic standards and designs from the past; what distinguishes contemporary quilters from their predecessors is the greater number and range of options available to them, which may ‘expand the

⁸⁴ ‘Shifting Terminology,’ *QC* July 2003: 80.

⁸⁵ ‘Sydney Quilt Show 2009 Entry Form,’ insert in *The Template* 26.4 (2008).

⁸⁶ See Wanigasekera, 122, who comments on New Zealand quilters.

⁸⁷ Janet Strauss, ‘Trends ... Changes ... Revisions ... Revivals ...,’ *DUQ* June 1989: 19.

⁸⁸ Barbara Macey, ‘So, You Want to Make an Art Quilt?’ *DUQ* Feb. 2004: 22.

boundaries of the quiltmaking aesthetic as they explore broader artistic issues.⁸⁹ Implied are degrees or sub-genres of creativity that, in some circumstances, must be classified.

From time to time, the magazines caution against improper representation of derivative work as original. They do so in articles on copyright and originality (discussed in Chapter 5 ‘Magazine Content Categories’) and by providing guidance from knowledgeable practitioners. Professional quilter Judy Hooworth, for example, advocates public acknowledgment of teachers’ influence upon quilts exhibited: ‘Part of the problem is that quilting is promoted as a shared activity with a warm fuzzy feeling about doing something together, but a lot of people don’t think about the effort, time and years that go into teaching and developing techniques.’⁹⁰ A feature article on Wendy Lugg aims to help quilters who ‘struggle with the idea of creating an original design.’⁹¹ *DUQ* columnist Bowker acknowledges quilters’, and even judges’, confusion about competition categories such as ‘contemporary,’ ‘innovative,’ ‘original’ and ‘art quilt.’⁹² Such content introduces a tension, articulated by Spinks in relation to Australian quilters,⁹³ between the promotion of quilting as a form of creativity that on the one hand is inclusive, accepting and sociable and, on the other hand, occurs in domains of cultural production with frameworks of formal recognition based on competition.

Creativity and collaboration

Even though they acknowledge this tension intermittently, the magazines are saturated with evidence of, to again cite Hooworth, ‘a shared activity with a warm fuzzy feeling about doing something together.’ In this vein are the many *DUQ*, *AP&Q* and *QC* quilt stories involving collaboration in which are told tales of friendships forged and strengthened, examples of which will be given later in the chapter. This version of

⁸⁹ Catherine A. Cerny, ‘A Quilt Guild: Its Role in the Elaboration of Female Identity,’ *Uncoverings* 12 (1991): 41.

⁹⁰ Judy Hooworth qtd. in Sarah Macklin, ‘Quilter’s Story: The Rights and Wrongs of Copying Quilts,’ *AP&Q* Mar. 2000: 56.

⁹¹ Karen Fail, ‘The Creative Process,’ *DUQ* Aug. 2000: 36.

⁹² Jenny Bowker, ‘Judging Dilemmas,’ *DUQ* Nov. 2004: 63 and ‘Category Confusion,’ *DUQ* June 2005: 68.

⁹³ Erica Spinks, ‘Editor’s Reflections,’ *DUQ* Apr. 2005 and Oct. 2005: 8.

quiltmaking differs from that of the singular artist propelled by innate creative drive. It may resemble collaborative or community art projects in its joint production of objects for public display, or it may involve gatherings of quilters who facilitate each others' projects. In each case, the magazines foreground the social dimension of collaboration and appeal to readers' assumed appreciation of its emotional rewards.

Research shows that quilters' creativity may be socially incited and fostered through the provision of environments in which risks can be taken safely. Two ethnographic, US-based studies make this point clearly. Gabbert finds that interaction between group members stimulates ideas, encourages innovation and facilitates individual creativity.⁹⁴ Cerny observes that 'members understood inherently that a cooperative interpersonal style was the basis of the individual's creativity and that with nurturing, the individual was empowered. This awareness was revealed through the priority given to "inspiration" and "stimulation to try new things" in their identification as Minnesota quilters.'⁹⁵ Creativity as socially incited and supported, as illustrated in these studies, contrasts with stereotypical, romantic views of exemplary creative endeavour in which the artist thrives on solitude.

In 1989, *DUQ* reported an event, funded by the Australia Council, which acknowledged the fruitfulness of shared creative endeavour. Guilds and crafts councils brought together accomplished quilters and other 'artists/craftspeople' to produce textile objects. Admittedly, the relative formality of the event differs from the situations observed by Gabbert and Cerny, which were socially rather than institutionally based, but the premise – shared creative objectives and exchange of ideas – is the same. *DUQ*'s coverage of the project is instructive, highlighting as it does the synergies of combining different creative visions, knowledge and skill sets, in terms of both the completed product and the benefit to its participants: 'The whole exercise would surely have caused each individual to grow in some way and growth is not always comfortable.'⁹⁶ *DUQ* models here collaborative creative practice that is by no means unique to quiltmaking;

⁹⁴ Lisa Gabbert, "'Petting the Fabric': Medium and the Creative Process,' *Uncoverings* 21 (2000): 147-48.

⁹⁵ Cerny 37.

⁹⁶ 'Quilted Visions,' *DUQ* Mar. 1989: 17.

what is notable rhetorically, though, is the emphasis given to the personal development of participants, which is symptomatic of the priority given by the magazines overall to the socially beneficial dimension of quiltmaking.

DUQ, *AP&Q* and *QC* promote social interaction as a means of fostering creativity. First and foremost, they do so by mimicking personable social interaction for reader-practitioners, as Chapter 5 ('Magazine Content Categories') demonstrates, and in this sense, provide companionable (if simulated) guidance, inspiration and support for those undertaking creative journeys. They also encourage 'real' interaction with others. Of the three, *DUQ* does so most actively in columns by Spinks. Spinks, who uses the simile of women as 'sponges, soaking up inspiration,' talks about the productiveness of women meeting, interacting, exchanging and absorbing ideas.⁹⁷ Quilt stories implicitly advocate interaction with others as a means of enriching one's own work (for example, Gai Hines's 'many quilting friends' provide constructive 'advice and encouragement'; a friend helps Lee White overcomes design difficulties),⁹⁸ although infrequently, possibly because many featured quilts have won prizes based on originality and individual effort.

Quilt stories about group projects, on the other hand, repeatedly prove the social incitement and facilitation of creativity. Groups build confidence and fix practical problems:

As soon as 'quilter's block' set in, there was always someone with an inspirational idea, a willing hand and a ready needle to set you back on track. Plans changed along the way but with so many contributors, problems were never insurmountable ... Over dinner each night we celebrated the day's progress and brainstormed solutions to problems ...⁹⁹

They attend to skill deficiencies:

⁹⁷ Erica Spinks, 'This Quilting Life,' *DUQ* Apr. 2004: 76 and 'Editor's Reflections,' *DUQ* Aug. 2004: 8.

⁹⁸ Denice Rice, 'Showcase a Quilt: Country Baltimore by Gai Haines,' *AP&Q* Dec. 1995: 94; Gabrielle Baxter, 'Showcase a Quilt: Singing Birds by Lee White,' *AP&Q* Dec. 2004: 50.

⁹⁹ Chris O'Brien and Maureen Harper, 'Skip to the Loo My Darling,' *QC* Jan. 2003: 44.

Many of the ladies were traditional quilters ... New techniques such as painting on fabric were a little daunting for some of the ladies, but with the help of her good friend, Yvonne Chapman, Frances was able to encourage everyone to 'have a go'. Over the next six months the group became 'family' as they shared their lives and encouraged each other to finish the set 'homework'.¹⁰⁰

Groups can devise frameworks within which individuality and innovation are commended. This is illustrated repeatedly in narrations of 'challenges,' group activities in which each participant makes an object according to guidelines and which offer 'a wonderful way to learn new skills and push the boundaries.'¹⁰¹ *AP&Q*, for example, reports an 'ad hoc challenge' that spurred 'a burst of creativity':

The rules were simple – a centre of 4in squares inside a simple border followed by two rows of 2in squares encased in another border and then finished off with a border of more 4in squares. The only other condition was that all the fabric had to include floral prints.

... Isobel treated it as a way to get rid of all her floral scraps, not caring what matched and what did not. Jan and Jenny were more precise and took their time to coordinate their fabrics and Rae did 'her own thing', paying no heed to what the others were doing. The result was four quilts with striking similarities and as many differences.¹⁰²

Quilt stories report 'swaps' and 'round robins' in which quilters contribute to a collectively made quilt in ways which challenge and even confront. Magazine writers comment positively on the advantages of such collaboration, often by selectively quoting participants ("We never knew exactly what we were going to get, so we couldn't plan colour schemes or designs until the quilts arrived. The whole exercise really got our creative juices running into overdrive").¹⁰³ Conflict, should it occur, is represented as productive rather than combative ('During this time there was continual discussion, with ideas to-ing and fro-ing; there were often disagreements and compromises, but always laughter').¹⁰⁴ As shown in excerpts above, typically included in these articles are tales of

¹⁰⁰ 'A Dutch Odyssey,' *QC* July 2002: 63.

¹⁰¹ Becky A. Peters, 'Bush Telegraph Visits Caroline Sharkey,' *QC* Jan. 2005: 20.

¹⁰² Justyna Lupa, 'Quilters' Story: Floral Fabric Challenge,' *AP&Q* July 2000: 54.

¹⁰³ Jean McKenzie qtd. in Justyna Lupa, 'International Round Robin,' *AP&Q* May 2001: 57.

¹⁰⁴ 'Collective Colours,' *DUQ* July 2004: 74.

friendships forged or strengthened, which run parallel to, or frame, narratives of quilt construction.

Quilts lend themselves to collaborative effort because of their size and their composition from parts that can accommodate different skill types and levels.¹⁰⁵ Quilt stories take care to depict collaborative projects as being conducted equitably, although they vary in the amount of detail given on individual contributions and divisions of labour. Some emphasise a process in which contributions blend ('By this time of the evening we had eaten a wonderful meal and sampled a range of equally superb wines. Our brainstorming session grew more and more outrageous and thus was born the concept of the "dunny" quilt ... Finally all of the blocks were finished and trimmed to size') or processes are fluid, as in one case where each member modified the original design to represent herself.¹⁰⁶ Elsewhere, quilt stories explain more ordered approaches, including one involving the formation of a committee.¹⁰⁷ They may explain the ways in which practical considerations, including different talents, skills and preferences, are negotiated while allowing for recognisably individual contributions; for example, in the City of Perth community quilt, some women designed blocks that, because of physical disability, were sewn by others, and in the Murrurundi Shire banners, no guidelines were given, resulting in 'great freedom of artistic expression' in various media.¹⁰⁸ In these and similar cases, collaboration may necessitate practical approaches that contrast with, but incorporate nevertheless, individual capacities for fluid and intuitive creativity. This is a participatory and egalitarian representation of creativity.

¹⁰⁵ Emma Grahame comments on the practical aspects of collaborative quiltmaking in 'Quiltmaking in Australia and the 1988 Bicentennial Celebrations,' *Uncoverings* 14 (1993): 171.

¹⁰⁶ O'Brien and Harper, 'Skip to the Loo My Darling' 44; 'Memories of Loving and Living,' *DUQ* Autumn 1996: 7-9.

¹⁰⁷ See Joanne Bevan, 'For Marjorie: By Gerringong and Kiama Quilters,' *AP&Q* Nov. 2000: 48-49.

¹⁰⁸ Moira Daniels, 'Share a Quilt: City of Perth,' *AP&Q* Mar.-Apr. 2003: 126; Annabel Hoskins, 'Windows on a Community,' *DUQ* Aug. 2000: 23.

Men: Patronage, partnership and passivity

Another type of interaction relevant to quilters' creativity and acknowledged by *DUQ* and *AP&Q* is that with families, especially husbands. Quilt stories and other articles pay tribute to families that support those who commit to quiltmaking.¹⁰⁹ Men are mentioned positively in relation to practical advice and assistance, which may be substantial ('Now I know that most of our husbands are supportive of our quilting in one way or another, even if it's only paying the dreaded "card" at the end of the month ... but Wilf Ewers is much more than that').¹¹⁰ Quilt stories mention their construction of frames and wall mounts,¹¹¹ and help with design, fabric collection, and execution.¹¹² Men mostly appear infrequently and incidentally. Occasionally, they do so in the form of the hapless husband first seen in *DUQ* cartoons from 1988 ('What inspiration, what fun, what results! Never mind that I had to send my husband into a crocodile-infested creek for a bucket of water to rinse the fabric').¹¹³ Regardless of the extent and quality of their contribution, husbands in these cases actively support women's creative life, which is consistent with editorials and readers' letters.

In contrast, in early issues of *DUQ* and later issues of *AP&Q* are pieces by men who trivialise their partners' creativity under the guise of humour. It is mystifying and anarchic, as Benjamin Sharpe conveys:

My wife quilts. With these three little words my quandary is explained to all those thousands of men burdened with quilting wives ... I'll explain what turned me into a harried, harassed husband from a contented, domesticated married man ... Quilting, so my wife tells me, is an art as well as a craft. The art is the design ... Designing means that my normally neat and tidy lounge looks like the aftermath of an explosion in a paper factory. Sheets with partial and completed designs litter all available

¹⁰⁹ See, for example, Ruth Meier, 'Our Cover: Quilting Can Get You Everywhere,' *DUQ* Sept. 1990: 2; Becky A. Peters, 'Bush Telegraph Visits Caroline Sharkey,' *QC* Jan. 2005: 20.

¹¹⁰ Cynthia Baker, 'A Gem of a Husband,' *DUQ* Autumn 1993: 12.

¹¹¹ See, for example, 'The Hunters Hill Bicentennial Quilt,' *DUQ* June 1989: 37; Peters, 'Bush Telegraph Visits Caroline Sharkey' 20.

¹¹² See, for example, Sue Quayle, 'Share a Quilt,' *AP&Q* Aug. 1997: 82; Justyna Lupa, 'Showcase a Quilt: Sian's Underwater World by Jacky Hens,' *AP&Q* Aug. 2000: 48.

¹¹³ Gloria Loughman, 'Bush Telegraph: Darwin and Beyond,' *QC* Jan. 2002: 11.

surfaces, including the floor. No time for kids or husband, because my wife is in a creative frenzy.¹¹⁴

In a similar vein, appearing fourteen years after the above is regular column ‘Popser’s Piece,’ by A. B. Silver, who shares insights into domestic life with quiltmaker wife Joan. Each piece, which reproduces interactions between husband and wife, reiterates such familiar themes as addiction. At times Silver is the paternalistic voice of logic:

Now, normally I have to ration her consumption of quilting magazines. She just gets too many ... when she’s read all the magazines on hand, sometimes long before another issue ... she goes into a funk ... Deep depression. She needs her quilting-magazine ‘fix’. So I hide them from her when they come and ration them out to her when her depression begins to show, when her dismay begins to bring a desperate restlessness to her soul.¹¹⁵

To take a more charitable view of these writers, Sharpe’s piece concludes with appreciation of his wife’s occupation (but only when his domestic comfort is restored and enhanced by a quilt), and Silver regularly depicts Joan as determined and able to outsmart him, even if ingenuously, and is intimately involved in and unfailingly attentive to her pastime. Nevertheless, creativity is patronised within variations on the theme of quiltmaking as obsession.

Creativity as materially mediated

A prominent theme in Popser’s columns is his wife’s preoccupation with fabric. Research demonstrates that quilters covet and hoard fabric, and guiltily.¹¹⁶ Apprehension over fabric is perpetuated in *DUQ* columns. Bowker, in 2005, sketches the archetypal fabric addict who appeared in *DUQ* poetry and cartoon in the 1980s: ‘You have a stash, which frequently makes you feel guilty – especially when you realise that you are hiding new

¹¹⁴ Benjamin Sharpe, ‘A Quilting Tale,’ *DUQ* Dec. 1988: 4.

¹¹⁵ A. B. Silver, ‘Popser’s Piece: Down Under,’ *AP&Q* Apr. 2003: 122.

¹¹⁶ See, for example, Marybeth C. Stalp, *Quilting: The Fabric of Everyday Life* (Oxford: Berg, 2007) 77-93; Grahame, “‘Making Something for Myself’” 92-93.

purchases from your husband.’¹¹⁷ Columnists defend the acquisition of fabrics: Rolfe regards it as a hobby comparable to other types of collecting, Spinks voices pride in being a ‘fabricaholic’ and Bowker, noting the pervasiveness of cloth in human life, suggests that quilters are pleasant company because ‘they are regularly soothed by the comfort of cloth, the excitement of working with colours, and the tremendous power of making something creative.’¹¹⁸ *DUQ*, at least, reveals an uneasy relation to fabric.

A rhetorical strategy of the magazines is to remind readers that fabric constitutes the raw materials upon which quilters, as artists, depend. As one quilt story states, “‘Just like a painter, unless you’ve got the range of colours you can’t work ...’”¹¹⁹ Each of the four thousand components of one quilt ‘is like the creative stroke of an artist’s brush,’ sewing is ‘drawing with threads’ or ‘like painting with needle and thread,’ a quilter ‘sew[s] another layer, just as though [she] was painting,’ and another ‘found painterly expression within the warp and weft of her fabrics and the rhythm of her stitches.’¹²⁰ *QC* repeatedly refers to the quilter’s ‘palette’ of fabric.¹²¹ Such references validate the stash (nobody questions the painter’s need for paint) and elevate, by association, quiltmaking to art.

Unlike paint, however, fabric is not only a medium through which creative potential may be realised, but it is also a commercial commodity of multitudinous variety. Columns and quilt stories acknowledge the acquisitive reality of making quilts. Some do so only briefly (‘Then the girls went shopping! Each girl selected her own three

¹¹⁷ Jenny Bowker, ‘Talking Point: One for the Money,’ *DUQ* Jan. 2005: 86.

¹¹⁸ Margaret Rolfe, ‘From My Patch: Confessions of a Fabric Collector,’ *DUQ* Summer 1996-97: 17; Erica Spinks, ‘Editor’s Reflections,’ *DUQ* Aug. 2005: 8; Jenny Bowker, ‘Talking Point: Quilter’s Block,’ *DUQ* Oct. 2005: 76.

¹¹⁹ Joanne Bevan, ‘Showcase a Quilt: New York Beauty Sampler by Nerida Richmond Benson,’ *AP&Q* Apr.-May 2000: 83.

¹²⁰ Justyna Lupa, ‘Showcase a Quilt: Blue Mountains Postcard by Carolyn Swart,’ *AP&Q* Apr. 2001: 76; ‘Show & Tell: Natural Beauties,’ *DUQ* Dec. 2003: 63; Adina Sullivan, ‘Edgewise,’ *DUQ* Summer 1998-99: 28; Karen Fail, ‘The Creative Process: My Australia,’ *DUQ* Aug. 2001: 34; Joanne Bevan, ‘Winners up Close: Images of Time and Tide by Gloria Loughman,’ *AP&Q* Oct. 1999: 90.

¹²¹ See, for example, ‘In Country Style,’ *QC* Jan. 2003: 16; ‘An Artist’s Palette,’ *QC* Oct. 2003: 19; ‘Model Medallions,’ *QC* July 2004: 20.

fabrics ...'),¹²² whereas others more expansively illustrate the convergence of the creative and commercial:

First I think of a design, and gather all likely bits of fabric that I have already. Then I discover there is not enough of a particular fabric that is really perfect, so I must either buy more or a substitute. Or else I find that there is a gap in the pieces I have collected, so again I must buy more. Off to the shops and the mail order ... I buy extra pieces that might possibly go into the quilt ... As well, I collect fabrics for quilts I have just vague ideas on, or because I like the fabric, or because I don't have that particular colour or print. Sometimes a lovely fabric sets off a whole new quilt idea, and having bought it, six (or more) other fabrics need to be bought. And then there is the irresistible bargain ...¹²³

Fabrics displayed in retail outlets attract the quilter so acutely that they are personified ("The cream fabric begged me to buy the reds and green and they in turn demanded the charcoal")¹²⁴ or cause an emotional reaction couched in the language of popular romance fiction:

With her infatuation growing, Helen continued to fantasise about her dream quilt. But before she could start she had to find the right fabric. 'The main fabric is from the Patchook range we sell at Sewrite Burwood, where I work ... I fell in love with the design ...'

While gazing longingly at this beautiful fabric, inspiration struck
...¹²⁵

Creativity is, therefore, stimulated by fabric but also commercially situated because of it.

These excerpts show that fabric can direct design or at least suggest possibilities (as one quilter states, "Sometimes I just look at a fabric and I see a quilt").¹²⁶ Columns and quilt stories demonstrate the role of fabric in the creative process in two ways. First, they mention that fabrics evoke memories of places and people, and can be used in quilts

¹²² 'Quilts of Love,' *QC* Apr. 2002: 54.

¹²³ Margaret Rolfe, 'From My Patch: For the Love of Fabric,' *DUQ* Autumn 1994: 27.

¹²⁴ Nola Archer, 'The Creative Process: Piece of Persia,' *DUQ* Dec. 2003: 26.

¹²⁵ 'The Creative Process: Fantasy Quilt,' *DUQ* Feb. 2004: 46.

¹²⁶ Leigh Latimore qtd. in Jan Stretton, 'Showcase a Quilt: Baltimore in Winter by Leigh Latimore,' *AP&Q* July 2001: 80.

symbolically.¹²⁷ Second, they describe fabric as a source of sensory pleasure. Rolfe expresses this well: ‘I love the feel of fabric whether it is smooth or rough, soft or crisp, fine or coarse, heavy or light. I love the endless colours and patterns on fabrics … I love even the smell of fabric …’¹²⁸ Touch is particularly important, as conveyed in descriptions of quilters who ‘love to handle fabrics,’ ‘give them a little pat,’ ‘touch them gently’ and lament that ‘[i]n our busy lives, sewing often becomes almost a clandestine affair … We find ourselves sneaking out to the cupboard for a quick fabric fondle, because that’s as close as we’re going to get to sewing.’¹²⁹ Allusions to pleasures taken privately confirm Przybysz’s observation of an autoerotic dimension to working with fabric.¹³⁰ References to touching fabric, whether in the context of the ‘play’ and ‘experimentation’ advocated by the magazines or enjoyment of fabric for its own sake, also connote sensitivity and aesthetic sensibility.

Through such references to fabric, the magazines simultaneously reflect and draw attention to the inspirational role of fabric in quiltmaking that has been confirmed in ethnographic studies by both Gabbert and Grahame.¹³¹ Fabric can, on the other hand, be aesthetically restrictive, as the magazines repeatedly make clear. Commercially available products may not suit design objectives (‘it was really difficult to find colours that matched that in fabric, because the shops just have whatever happens to be in fashion for the season’),¹³² and quilt stories report sewers resorting to overseas and other sources because what they want is unavailable locally.¹³³ Quilt stories also tell of quilters who purchase fabrics well before they realise their use, build up ‘banks’ of resources

¹²⁷ For comments on, or evidence of, the meaningfulness of fabric, see, for example, Margaret Rolfe, ‘From My Patch: Treasures in My Trunk,’ *DUQ* Spring 1997: 17, 54; Carol Heath, ‘Women of Influence,’ *DUQ* Summer 1998-99: 14; Joanne Bevan, ‘Quilt Showcase: Old Winkle’s Seagulls by Jennifer Lewis,’ *AP&Q* Nov. 2000: 58; Ruth Buchanan, ‘The Creative Process: Memories are Made of This,’ *DUQ* Dec. 2000: 60-63.

¹²⁸ Rolfe, ‘From My Patch: For the Love of Fabric’ 27.

¹²⁹ Leslye O’Sullivan qtd. in Adina Sullivan, ‘Edgewise,’ *DUQ* Spring 1996: 12; Sharyn Hall qtd. in Adina Sullivan, ‘Edgewise,’ *DUQ* Summer 1998-99: 28; Erica Spinks, ‘Editor’s Reflections,’ July 2004: 8; Nola Archer, ‘Make the Most of Your Time,’ *DUQ* Apr. 2004: 58.

¹³⁰ Jane Przybysz, ‘Quilts and Women’s Bodies: Dis-eased and Desiring,’ *Bodylore*, ed. Katharine Young (Knoxville: U of Tennessee P, 1993) 181.

¹³¹ Gabbert 137-53; Grahame, ““Making Something for Myself”” 93.

¹³² Joanne Bevan, ‘Showcase a Quilt: Ghosts of Namatjira by Barbara Watson,’ *AP&Q* Dec. 2000: 70.

¹³³ Joanne Bevan, ‘Showcase a Quilt: Flowers and Moths by Penny Johanson,’ *AP&Q* July 1999: 94; Joanne Bevan, ‘Showcase a Quilt: The North Rose by Roslyn Pullen,’ *AP&Q* June 2000: 34.

independent of trends in colour and pattern, and acquire unwanted or surplus fabric through friends and relatives, garage sales or thrift shops.¹³⁴ Projects may combine materials from commercial and other sources.¹³⁵ Reports of sewers who bypass or modify the commercial foundations of quiltmaking place faithfulness to creative objectives above expediency; they also present an alternative to the stereotypical shopping-addicted quilter.

The magazines additionally suggest the possibility of subverting the commercial basis of quiltmaking through anecdotes of quilters manipulating fabric to achieve aesthetic ends. Quilters dye fabric themselves or have it custom dyed; paint, tear, fray or bleach it; stitch it to create texture; augment it with other substances or objects; print on it; and stain it with dirt.¹³⁶ Across quilt stories is first-hand evidence of quilters consciously and assertively controlling their medium: ‘We used our scrap bag and we didn’t stop there, we painted, we machined, we embroidered, in fact made the fabric to suit our needs ... No running to the shop ...’; “I always start with a range of basic fabrics and use other resources to make them mine ... By the time I’m finished with it, I can call the fabric my own because I have literally re-created it.”¹³⁷ Individual quilters are sometimes credited with techniques distinctive to their work, such as Cynthia Morgan’s ‘method of laying dyed strips directly onto a prepainted underlay [which] allows for a free unstructured method of working which is more “painterly” in effect.’¹³⁸ *QC* regularly publishes articles on the history of fabric that comment on the advantages of hand-dyeing and printing, and the rewards of making something unique and

¹³⁴ Examples include Di Mansfield, ‘Tulips for Mother,’ *DUQ* June 1988: 7; Joanne Bevan, ‘Quilt Showcase: Colourful Emotions by Sue Wademan,’ *AP&Q* Mar. 2000: 70; Justyna Lupa, ‘Blue Mountains Postcard by Carolyn Swart,’ *AP&Q* Apr. 2001: 76.

¹³⁵ See, for example, M. J. Bamping, ‘St Francis’ Banner,’ *DUQ* June 1992: 9.

¹³⁶ Several of these techniques are reported in, for example, Carol Heath, ‘Images of a Dry Land: The Tale of a Quilt,’ *DUQ* Winter 1993: 15; Carol Heath, ‘Women of Influence,’ *DUQ* Summer 1998-99: 14-15; Joanne Bevan, ‘Winners up Close: Images of Time and Tide by Gloria Loughman,’ *AP&Q* Oct. 1999: 90-91; Nancy Batenburg, ‘Bush Telegraph: East of Arnhem Land,’ *QC* Oct. 2001: 11.

¹³⁷ Dot Crane, ‘Sam’s Evolution,’ *DUQ* June 1992: 24; Caroline Sharkey qtd. in Kim Taranto, ‘Showcase a Quilt: On the Great Barrier Reef by Caroline Sharkey,’ *AP&Q* May 2005: 60.

¹³⁸ Adina Sullivan, ‘Edgewise,’ *DUQ* Winter 1998: 28.

‘control[ling] every aspect of the creative process.’¹³⁹ Creativity in these cases extends to the transformation of raw materials with which the quilter works.

Creativity as technologically mediated

The prevalence of sewing machine advertisements throughout *DUQ*, *AP&Q* and *QC* suggests that for Australian quilters, creativity is technologically mediated. Yet quilters express disquiet about sewing technology. *DUQ* columnist Strauss expresses frustration with people ignorant of the value of hand-made, as opposed to machine-made, quilts and warns that while there are good reasons for machine sewing, quilters are ‘obliged’ to maintain standards.¹⁴⁰ Her concern is with false authenticity and commercialism engendered by technology and it reflects, if not represents, a debate about whether quilting should remain a hand-based craft. Occasional columnist Julia Curran refers to ‘traditionalists’ hostile toward machine technology and calls for broad-mindedness (‘Patchwork is alive and bristling with innovation … let no one tell you that hand piecing or hand quilting is the only correct and traditional way to ply your craft’).¹⁴¹ Thirteen years later, *QC* stated that most quilts ‘can be successfully completed by either hand or machine, or even a mixture’ and listed advantages for each, but then admitted ‘that in some circles there continues to be debate about the virtues of hand quilting over machine quilting, and custom machine quilting over longarm machine quilting.’¹⁴² While sewing machine advertisements present a technologically utopian view of creativity, editorial content reveals opposition to it.

Later *DUQ* columnists are uneasy with technology. Rolfe confirms the meaningfulness to the quilter of her sewing machine but recalls a ‘disturbing’ sight: at a craft fair, a programmed machine sews independently of an operator:

¹³⁹ See, for example, ‘Coloured Cloth,’ *QC* Apr. 2003: 83; ‘Tea Time,’ *QC* July 2003: 19; ‘Netfishing,’ *QC* April 2003: 12.

¹⁴⁰ Janet Strauss, ‘Quickies or Quickeze?’ *DUQ* Dec. 1989: 4.

¹⁴¹ Julia Curran, ‘Standing on Tradition,’ *DUQ* June 1990: 6.

¹⁴² ‘The Basics Special,’ *QC* Jan. 2003: 94; ‘Speed Sewing,’ *QC* Oct. 2003: 38.

... I am the creative source of what these gadgets do. I create the designs, I create the combinations of colours and shapes, I create the quilts. This is why I love patchwork and quilting: it is an endless journey of discovery, a path of creativity where an answer is not pre-ordained, but comes into being as you work through from idea to finished quilt ...

Perhaps this is the reason why quilting has become such a beloved craft for so many women. So much of our life these days seems to be predetermined, with commitments that prescribe our lives ... But in our quilting, we are the ones in control, and we are free to explore our own creativity ...

Hooray for the good gadgets, but let them be our servants and not our masters.¹⁴³

Spinks admits shortcomings as a machinist ('probably because I don't allow myself any time to practise') and narrates her perseverance one day with machine quilting, which culminates in qualified success ('I need to believe it will be easier next time, and even easier the time after that ...'). She later complains that at times her 'sewing machine seems to have a mind of its own.'¹⁴⁴ Bowker acknowledges that technological advances have improved sewers' efficiency, accuracy and speed but at a cost: 'we are at risk of losing skills, and block patterns.' She later narrates a teaching experience that prompts speculation on why free motion machine sewing intimidates many: 'it is one of the few things in quilting where skill is necessary – for most other things you can hit a button on the machine and have it do the work ...'¹⁴⁵ In response, a reader summarises her misgivings – 'pressure to make all that expensive technology perform,' loss of 'make-do and mend' skills, stress caused by the noisiness and speed of machines, and excessive production of quilts – and asserts that 'perhaps it is time to reassess our technology and ask some questions.'¹⁴⁶ Uniting these comments is apprehension about the degree to which technology controls quilters and their achievements.

By raising this issue, *DUQ* columnists encourage readers to contemplate the role of technology in creative practice and, by implication, make informed choices. Quilt stories in *DUQ*, *AP&Q* and *QC* repeatedly demonstrate that accomplished quilters do just

¹⁴³ Margaret Rolfe, 'From My Patch: On Gadgets,' *DUQ* Winter 1998: 38.

¹⁴⁴ Erica Spinks, 'Editor's Reflections,' *DUQ* Sept. 2004: 8 and Nov. 2005: 8.

¹⁴⁵ Jenny Bowker, 'Talking Point,' *DUQ* June 2004: 80 and 'Dancing with the Feed Dogs Down,' *DUQ* July 2004: 82.

¹⁴⁶ Brenda Bowden, 'Response to Talking Point,' *DUQ* Sept. 2004: 49.

that. Aesthetic objectives determine, for example, whether to use hard-edged machine quilting as does Adina Sullivan, ‘softer’ effects, as does Jocelyne Leath, or both, as does Leslye O’Sullivan: ‘the tactile quality of a quilt is fundamental, and so the quilting becomes an integral part of the design process. I have no desire to hand stitch everything nor to machine stitch everything, I use whichever techniques give me the design effect I want, most often a combination ...’¹⁴⁷ Jan Irvine-Nealie hand sews because it offers greater control, whereas Caroline Sharkey, aided by a ‘wonderful machine,’ comes to enjoy machine quilting.¹⁴⁸ Quilt stories may cite practical considerations, such as the portability of hand-work or the speed of machines.¹⁴⁹ Occasionally, they overtly link superior technology with creativity (“I think the standard of machine quality makes a huge difference when it comes to ease, ability and creativite [sic] possibilities”),¹⁵⁰ confirm the merits of particular brand models (‘June took five months to make Kimberley Excitement, using a Pfaff Creative 1371 ...’) and resemble advertisements (‘Eileen used her new Husqvarna Viking Designer sewing machine complete the quilt. “It sews like a dream,” says Eileen’).¹⁵¹ Overall, however, quilters are depicted as informed and selective users of machinery that is mentioned only in passing. Quilt stories, especially those about work based on innovative design and technique, represent Dormer’s principle of contemporary craft, cited previously in this chapter, as knowledge that enables control of technology.

Quilters are also shown to use other technology selectively. Chapter 5 (‘Magazine Content Categories’) discusses the promotion of new technology for quilters, including design software, especially during the 2000s. The magazines provide proof that projects may be facilitated by technology by, for example, using design software, building

¹⁴⁷ Joanne Bevan, ‘Journey with a Mariner by Adina Sullivan,’ *AP&Q* Feb. 2000: 76; Kim Taranto, ‘Showcase a Quilt: Release from Darkness by Jocelyne Leath,’ *AP&Q* Dec. 2005: 61; Leslye O’Sullivan qtd. in Adina Sullivan, ‘Edgewise,’ *DUQ* Spring 1996: 12.

¹⁴⁸ Joanne Bevan, ‘Quilt Showcase: Scenic Stitchings by Jan Irvine-Nealie,’ *AP&Q* Dec. 1999: 79-80; Rosemary Hyde, ‘Showcase a Quilt: Under the Southern Cross in the Outback by Caroline Sharkey,’ *AP&Q* June 2002: 92.

¹⁴⁹ See, for example, Joanne Bevan, ‘Showcase a Quilt: Ring-a-Ring O’Pansies by Margaret Cormack,’ *AP&Q* Jan. 2000: 82; Karen Fail, ‘Love in Action,’ *QC* July 2005: 90-92.

¹⁵⁰ Kim Taranto, ‘Showcase a Quilt: Once upon a Time in Asia by Ellie Neil,’ *AP&Q* Dec. 2005: 69.

¹⁵¹ Gillian Hamilton, ‘Showcase a Quilt: Kimberley Excitement by June Brown,’ *AP&Q* Apr. 1997: 33; ‘The Centenary Quilt,’ *QC* Oct. 2003: 49.

databases and mobilising the Internet.¹⁵² They also provide ample evidence of quilters opting for ‘old’ technology, including pencils, rulers, plastic, cardboard and newspaper.¹⁵³ Again, quilters are depicted as discerning and knowledgeable users of a range of technology.

Making spaces for creativity

The ideal shaped by advertisements, columns and quilt stories is creativity unbridled, nurtured and respected. Yet, as Chapter 6 (‘The Editor as Rhetor, The Reader as Friend’) finds, the magazines admit and evince discontent among quilters about insufficient time for creativity, which throws into doubt the possibility of attaining the ideal. Editorial content confirms the busyness of women but sends messages to readers not to abandon hope.

Each magazine provides compelling evidence that women can and do spend time on creative practice. Later issues of *DUQ* explain how to negotiate time for creative projects among other commitments,¹⁵⁴ introduce time management principles and instruct readers to complete a time audit: ‘We only get so much time on this earth and we are the ones who decide how we use it. We might decide that at this point in our lives, domestic matters have priority. That’s a valid choice. But it isn’t an essential choice. Only you can decide the best way to spend your precious time.’¹⁵⁵ Such clinical assessments of time seem anathema to the fluid and consuming creativity modelled elsewhere in editorial content, but they present pragmatic advice on how to construct spaces within which creativity can occur, if not spontaneously, and, therefore, through rational argument strive to counter prevarication about making quilts because of time limitations.

Moreover, the magazines abound with proof of what can be achieved. Embedded in editorial content are anecdotes that tell, for example, of Dale Ritson sewing 3,747

¹⁵² See, for example, Justyna Lupa, ‘A Helping Hand,’ *AP&Q* Sept. 2003: 88-89; ‘Orientals and Angels,’ *DUQ* Oct. 2003: 30-31; ‘A Patchwork of Empowerment,’ *QC* Oct. 2002: 52-53.

¹⁵³ See, for example, Carol Heath, ‘Grandma’s Gift,’ *DUQ* Summer 1999-2000: 10.

¹⁵⁴ See, for example, Jenny Bowker, ‘Talking Point: Making Time to Quilt,’ *DUQ* Feb. 2005: 77.

¹⁵⁵ Nola Archer, ‘Make the Most of Your Time,’ *DUQ* Apr. 2004: 60.

pieces by rising early each day and exploiting ‘snippets of time,’ Marie Taylor sewing ‘for two and a half hours most mornings and for one hour at night when her health permitted’ to finish her work ‘in just 40 hours or 11 days’ and Jan McFadyen sewing for brief periods at unusual times to accommodate paid work commitments and chronic fatigue syndrome.¹⁵⁶ Frances Mulholland, ‘a doctor, a mother, a wife and an extremely talented quilter,’ enjoys sewing as a ‘creative outlet’ and ‘sanity saver’ in her stressful life; against the odds, ‘she still manages to escape into the creative realm and let her creative juices stir.’¹⁵⁷ In some cases, writers simultaneously establish common ground with readers and exalt strength of character: ‘I wonder how many of us would have the dogged persistence and unfailing good humour of Maryliss Green-Armytage … Overall, it took Maryliss five years to assemble the quilt top and ten years to quilt it,’ and ‘Most of us work with long term schedules and deadlines and the idea of slotting in another with only a month’s notice and then submitting the incomplete work for judging for inclusion … seemed an impossibility. Dianne is made of sterner stuff, and although she had similar concerns she decided to participate.’¹⁵⁸ By quantifying achievements and honouring fortitude, the magazines represent the artistic proofs of logos and ethos from traditional rhetoric in their presentation of models for readers to emulate.

Lack of time, then, is no excuse for allowing creativity to atrophy. Should quilters remain unconvinced, the magazines persuade continually by example that there are good reasons, beyond artistic ambition and its recognition by accolades, for exploiting one’s creativity. Framing or integrated within narratives of superior creative accomplishment may be comments on motivations and rewards relating to others, including family and friends.¹⁵⁹ Articles tell of prolific production by many in response to situations of hardship and emphasise quantity rather than aesthetic quality. Excerpts from articles

¹⁵⁶ Joanne Bevan, ‘Showcase a Quilt: Here, There and Everywhere by Dale Ritson,’ *AP&Q* Nov. 1999: 88; ‘Show & Tell: Orientals and Angels,’ *DUQ* Oct. 2003: 30; Karen Fail, ‘Love in Action,’ *QC* July 2005: 92.

¹⁵⁷ Melissa Habchi, ‘Showcase a Quilt: The Story of Jabberwocky by Frances Mulholland,’ *AP&Q* Apr.-May 2000: 78.

¹⁵⁸ Di Mansfield, ‘Genesis of the Green-Armytage Quilt,’ *DUQ* Mar. 1992: 14; Adina Sullivan, ‘Edgewise,’ *DUQ* Sept. 1998: 28.

¹⁵⁹ See, for example, Di Mansfield, ‘Tulips for Mother,’ *DUQ* June 1988: 7; Gabrielle Baxter, ‘Quilter’s Story: This is Your Life,’ *AP&Q* June-July 2002: 84-85; ‘Audrey McMahon Remembered,’ *QC* Oct. 2002: 43.

about the Kosovo Quilt Drive to aid refugees, from *DUQ* and *AP&Q* respectively, illustrate this:

In Singleton, New South Wales, 16 quilters cut up jeans and made 28 denim crazy patch quilts backed with flannel. At one stage they had 13 machines on the go. People who said they couldn't sew, came and ironed fabric, made cups of tea, and ran errands.

Working late nights, some dusk to dawn, and in weekend working bees set up like creative factory lines of ironing boards, sewing machines and rolls of batting, in church halls, schools and houses around the nation, quilters gathered to help.¹⁶⁰

Also characteristic of these articles are messages of consolation and humanity, and praise for Australian quilters' goodwill:

Australian women have always showed their mettle in war time. This was our turn. As we head towards an uncertain turn of the century, we've put our skills to good use bringing comfort to the victims of a terrible war. We've also made strong friendships ...

The stitches ... carried messages of warm welcome from hundreds of quilters in a language that is universally understood. As well as offering winter warmth, the quilts extend the comforts that come with knowing that people you've never met care so much.¹⁶¹

These examples are from *DUQ* and *AP&Q*, but *QC* also reports charitable endeavours of impressive proportions.¹⁶² These and many similar pieces translate creativity into an uplifting language of social benefit, but one that is possibly euphemistic. In a rare admission, '[a]s with all works of charity, there are often difficulties after the first flush of goodwill.'¹⁶³ To return to the Kosovo Quilt Drive, outside of the magazines, organiser Mary-Anne Rooney described the project as 'consuming,' a 'logistical nightmare,' expensive, and a disappointment to some contributors who found their quilts less

¹⁶⁰ Gillian Hamilton, 'Kosovo Quilt Drive,' *DUQ* Winter 1999: 31; Joanne Bevan, 'Share a Quilt: Quilting for Kosovo,' *AP&Q* Sept. 1999: 98.

¹⁶¹ Hamilton 31; Bevan 98.

¹⁶² See, for example, 'Through the Open Door,' *QC* Jan. 2002: 54-55.

¹⁶³ Emma Gardiner, 'Quilter's Story: Quilts for Bali Victims,' *AP&Q* Dec. 2003: 36.

treasured than expected.¹⁶⁴ Rhetorically, the magazines' emphasis on magnitude of need or response, whether emotionally or practically, constructs an essentially utilitarian manifestation of creativity that draws on the traditional role of women as carers who improve others' lives, and rally and make do in times of need.

Spending time on creativity, then, is possible and justified, whatever point it occurs along the craft-art continuum. A vexed issue additional to time, however, is space, as demonstrated by Stalp in relation to US quilters.¹⁶⁵ Dedicated quilters need places for designing, experimenting, fabric and equipment. In quilters' magazines, advertisements for purpose-made furniture, such as extendable sewing tables with in-built storage spaces, suggest that space is a matter of economy. *DUQ* columnist Bowker describes her methods for storing fabric and later mentions 'the horrors' of her 'stash room,' and Spinks explains the arrangement of her sewing room and notes its deficiencies.¹⁶⁶ Elsewhere, articles evince the resourcefulness of women who occupy 'make do' venues in the absence of suitable spaces for group sewing events,¹⁶⁷ and quilt stories from time to time mention negotiation of space (for example, 'Plainspeaking took quite a few months to make because she needed to choose times when the floor space would get minimal family use').¹⁶⁸ Taken together, these examples confirm the relevance of Stalp's findings to Australian quilters.

Overall, however, it is time, rather than space, that is articulated in editorials and readers' letters as a problem shared by quilters and that is employed rhetorically in editorial content in several ways. Widespread quantification in quilt stories of the duration of projects suggests that quilters are mindful of time: many, it seems, keep track of hours worked, which adds to notions of intuitive and fluid creativity an air of pragmatic detachment. Citing durations of projects also connotes commitment and

¹⁶⁴ Mary-Anne Rooney, interview with Graham Dodsworth, 25 Oct. 2003, National Library of Australia.

¹⁶⁵ Marybeth Stalp, 'Negotiating Time and Space for Serious Leisure: Quilting in the Modern U.S. Home,' *Journal of Leisure Research* 38.1 (2006): 104-32.

¹⁶⁶ Jenny Bowker, 'Talking Point: Storing Scraps,' *DUQ* Apr. 2005: 64 and 'Talking Point: Stashed Away!' *DUQ* May 2005: 82; Erica Spinks, 'Editor's Reflections,' *DUQ* Sept. 2005: 8.

¹⁶⁷ See, for example, Julie Wallace, 'Bush Telegraph: Out in the Dongas,' *QC* Apr. 2002: 10.

¹⁶⁸ 'Showcase a Quilt: Plainspeaking by Judy Campbell,' *AP&Q* June 1997: 71.

efficiency, and sets norms of behaviour and standards to which readers can aspire. Editorial content (quilt stories in particular) confirms that women generally are busy – whether because of family and paid work or both – but proves that they can shape time, and their view of it, to suit creative needs. Space, on the other hand, is addressed more prominently in profiles of professional quilters, as will be shown the next chapter. The persistent sensitivity to time shown in editorials, letters and articles suggests that whether the quilter is an amateur struggling to sew in rooms occupied by family members, or whether she is a professional with studio space, she always wants more time for creative practice.

Conclusion

Chapters 4, 5 and 6, on covers, content categories, and editorials and readers' letters respectively, discuss the ways in which *DUQ*, *AP&Q* and *QC* shape and respond to communities of readers bound by an interest in a specialised form of creative practice. In exploring the rhetorical construction of creativity by the magazines, this chapter demonstrates that it is manifest in guises ranging from traditional craft to art and may be unrecognised, under-developed, transformed and transformative. Sewing machine advertisements offer technology as the means of unleashing and boosting creativity, whereas editorial content, especially columns and quilt stories, models reflective and informed practice. Even though it may be trivialised at times, creativity emerges as a superior faculty to which is applied the popular metaphor of the journey. The journey is undertaken with the optimism and cheerfulness characteristic of editorials; trouble may occur along the way but is inevitably enriching. Integral to creativity are intuition, play and experimentation, and collaboration, as accounts of quilters' experiences evince repeatedly.

Represented in advertising and editorial content are dominant motivations for sewing. Studies reveal that since the advent of the sewing machine in 1853, women have sewn at home for reasons variously practical and personal. Prominent among the former are thrift, but confirmed during the 1990s as a stronger motivation was creative

fulfilment, allied with relaxation. While predicated largely on sewers of clothing in the US, these findings relate more widely to home sewing undertaken by choice rather than necessity during times when affordable, mass-produced items, whether garments or bedcovers, are available. They also relate to lifestyles in which women carve out spaces for creative fulfilment that becomes therapeutic.¹⁶⁹

These motivations – personal and practical – represent what can be seen as oppositions. Creativity as shaped by the magazines draws on many others: aestheticism and utility, inspiration and materiality, handmade and technologically directed, gallery and domestic, commercial and charitable, professional and amateur, and, most of all, art and craft. All three magazines render quiltmaking as art, in both advertising and editorial content, even though the attention given overall to materiality and process, as well as in some cases functionality, accords with definitions of craft, either in studio or other contexts, such as those provided earlier in this chapter. This thesis makes no attempt to enter the definitional debate, but it does observe, in the context of its research question, that the magazines intentionally draw upon the ethos of ‘art’ in order to elevate the status of their subject beyond its domestic origins and into what are perceived as more refined and public spheres of cultural production. Yet the magazines do not do so exclusively; they also value ‘traditional’ practice. In keeping with the inclusiveness and buoyant tone of the magazines, these oppositions co-exist harmoniously.

As noted elsewhere, this inclusive approach has the practical advantage in magazine publishing of establishing common ground with the widest possible audience within a defined subject area. It also reflects and supports Grahame’s finding that quiltmaking culture in Australia ‘is a kind of women’s public sphere which surmounts ordinary divisions between the public and private in significant ways, and which integrates the professional and the amateur, the market and the domestic, the commercial and the cooperative and a number of other such oppositions.’¹⁷⁰ As rhetorical texts that

¹⁶⁹ Sherry Schofield-Tomschin, ‘Home Sewing: Motivational Changes in the Twentieth Century,’ *The Culture of Sewing: Gender, Consumption and Home Dressmaking*, ed. Barbara Burman (Oxford: Berg, 1999) 97–110.

¹⁷⁰ Grahame, “‘Making Something for Myself’” 84.

publicly represent and shape the community to which they address themselves, quilters' magazines reflect and accept these oppositions. From time to time, they also interrogate them. Unifying these oppositions, however, is the magazines' continual affirmation, whether overt or not, of the status and worth of creativity as a superior faculty, however it may be manifest.

This process of affirmation occurs through narratives that, to apply Fisher's paradigm, are ostensibly truthful and, because of their topical and thematic consistency, coherent. 'True stories' of creative accomplishment, or quilt stories, and anecdotes within columns, which typically include autobiographical and biographical elements, evince the aesthetic, practical, personal and communal rewards of quilting life. They also evince its complexity and, in so doing, express and validate the many oppositions found in quiltmaking culture.

DUQ, *AP&Q* and *QC* unequivocally present creativity as an ideal state within reach of all readers, whatever their proficiencies and circumstances. Quilt stories, especially those that concern the work of quilters who have moved beyond amateur level, are instrumental in proving that obstacles, including time and motive, can and should be overcome. The next chapter explores the rhetorical formation, in profiles of successful quilters, of quiltmaking as professional practice.

CHAPTER 8

MOVING ON: THE RHETORICAL FORMATION OF QUILTING AS PROFESSIONAL PRACTICE

Introduction

As observed in Chapter 5 ('Magazine Content Categories'), profiles are regular features in *DUQ*, *AP&Q* and *QC* that 'introduce' readers to prominent quilters. Other parts of the magazines reveal the interests, values and aspirations of 'the quilter,' as discussed in previous chapters, but profiles depict a certain type – the quilter who takes her craft beyond hobby into the realms of vocation or career – and sketch her formation and defining characteristics.¹ Readers, on the other hand, are most likely quiltmakers with limited commitment to creative practice, judging from letters pages and the relatively large amount of 'how to' content in the magazines. Through profiles, the magazines connect less and more experienced members of their communities, which reinforces the sociability and inclusiveness promoted by them. Apart from their social function, profiles provide normative and motivational exemplars for those readers who might themselves consider or be making the transition from amateur to professional; as such, they have a strongly persuasive dimension.

Profiles differ between and even within the magazines over time. Broadly speaking, by the 2000s *DUQ* tends to feature more 'art' quilters and as a consequence dwells more fully on aspects of creative practice; *AP&Q*, which has always taken a more populist approach, tends to feature those who work in naïve or country styles and leans towards a promotional tone in profiles of shop or business owners; and *QC* provides biographies of different types of quilters in profiles less comprehensive than those of its

¹ For the purposes of this chapter, these quilters are referred to as 'professional.'

counterparts. Regardless of variations of focus, and amount and type of detail, however, profiles share similarities in content and purpose.

Like quilt stories, profiles give the impression that writers have routinely sought certain information about their subjects because certain topics recur. These include the number of years spent sewing and number of quilts made, skills acquired, books authored, books and magazines used and contributed to, exhibitions held, prizes received, businesses owned and operated, teaching undertaken, groups joined, offices in craft organisations held and scholarships awarded. Profiles may also comment on aspects of the creative process, such as sources of inspiration, approaches to design and execution, influences of other quilters, collection and manipulation of fabric and preference for hand or machine sewing. As a consequence, they offer further evidence of the nature of creativity as shaped by quilt stories and discussed in the previous chapter: they reiterate that creativity is a journey navigated intuitively, facilitated by interaction with other quilters, play and experimentation, and mediated by fabric and technology. Like quilt stories, profiles prove the possibility of realising creative potential.

The essential purposes of quilt stories and profiles differ, however; whereas quilt stories narrate how particular quilts came into being and describe their salient features, profiles narrate how professional quilters came into being and outline their formative achievements and are, therefore, selective biographical narratives. Some overlap between the two occurs – quilt stories do provide insights into makers' lives, as noted in the previous chapter, and profiles describe specific works – but profiles depict *lives* defined by quilts. Embedded in them are narratives of transformation that will be discussed in this chapter.

The professional quilter

'Professional' is used broadly in this chapter for those quilters who have moved beyond hobbyist, but exactly where hobby ends and profession begins is moot. Craft theorist Peter Dormer, in discussing the cultural significance of textiles, makes the convenient if

simplistic distinction between the two according to whether work is paid or not.² Sociologist Robert Stebbins, on the other hand, tracks the progression between amateur and professional and draws attention to their interrelatedness by identifying levels of seriousness with which the amateur engages in a pursuit, from ‘participant’ to ‘preprofessional.’³ While Stebbins’ framework arose from his observation of fields other than textiles, it suggests an amateur-professional continuum that is predicated on more than monetary remuneration and suits textile and other crafts that lend themselves to popular as well as professional application.

Exactly where profiled quilters fall along this theoretical continuum could be debated at length, but to do so would be unproductive for this thesis; rather, it is the rhetorical formation of the professional that is relevant. Here, craft theorist Glenn Adamson, who acknowledges the difficulty of practically separating amateur from professional, introduces the useful principle of a boundary; it is drawn between the two and ‘must constantly be policed, both through the power of institutions and the maintenance of skill or conceptual difficulty among individual professionals.’⁴ The professional art world guards its boundaries through systems of acknowledgment and reward that are differentiated consciously, even haughtily, from the amateur. Adamson, though, notes that special-interest amateur groups also construct their own ‘closed worlds’ or ‘worlds of reference’ not understood by observers.⁵ Boundaries are continually interrogated and challenged by either practitioners themselves or those who attempt to classify their work;⁶ nevertheless, they result from collective self-determination. This principle is articulated in an Australia Council funded survey of professional artists in Australia that identifies ‘craft practitioners’ as one of eleven generic categories for practising artists who, as opposed to ‘hobbyists and amateurs,’ are ‘serious practitioners

² Peter Dormer, ‘Textiles and Technology,’ *The Culture of Craft: Status and Future*, ed. Dormer (Manchester: Manchester UP, 1997) 172-73.

³ Robert A. Stebbins, *Amateurs: On the Margin Between Work and Leisure* (Beverley Hills: Sage, 1979) 35-37.

⁴ Glenn Adamson, *Thinking through Craft* (Oxford: Berg, 2007) 141.

⁵ Adamson 139.

⁶ Adamson, 143-63, provides case studies in which ‘amateur’ craft is appropriated in order to subvert and challenge notions of professional artistic practice. Discussing the interrogation of boundaries within Australian quiltmaking sub-culture is Emma Grahame, “‘Making Something for Myself’: Women, Quilts, Culture and Feminism,’ PhD thesis, U of Technology Sydney, 1988, 108-09.

operating at a level and standard of work and with a degree of commitment appropriate to the norms of professional practice within their artform.⁷ *DUQ*, *AP&Q* and *QC*'s simultaneous encouragement of sociable inclusiveness and rarefied creative practice begs the question of what boundaries are set by the magazines in distinguishing amateur from professional.

DUQ, *AP&Q* and *QC* differentiate between amateur and professional by example rather than by definition. Sometimes profiles integrate phrases such as 'full-time professional' or 'full-time career,'⁸ but usually readers are left to infer professional standing without being told of it directly. The fact that the magazines choose certain quilters for profiles separates these women (and, to a much lesser extent, men) from readers by placing them in an upper stratum of achievement and putting them visibly into public domains. Emphasising this status is the visual lavishness of profiles relative to readers' letters, which is marked in *AP&Q* during the 2000s when each profile tends to span four pages and include approximately six photographs (including one of the quilter) whereas readers' letters occupy one page and only one or two photographs alongside selected letters. The supplementation of the magazines with complementary DVDs during the 1990s elevates some professional quilters to 'celebrity' status,⁹ which further divides them from their amateur counterparts. Such differentiation was less pronounced in *DUQ*'s early years, but even then, as later in that and the other magazines, profiles integrate many first-person quotations and may describe, first hand, the quilter's home and workspace, both of which demonstrate respect for, and curiosity about, her life, achievements and thoughts, and confirm her higher status. These traits apply to profiles in magazines beyond those for quilters, but in *DUQ*, *AP&Q* and *QC* they tacitly signal the successful passing beyond amateur or hobbyist levels.

⁷ David Throsby and Virginia Hollister, *Don't Give up Your Day Job: An Economic Study of Professional Artists in Australia* (Sydney: Australia Council, 2003) 13.

⁸ In, for example, Lee Welch, 'Lyn Inall,' *AP&Q* June 1997: 32; 'Quilter's Workshop: Judy Turner,' *DUQ* Aug. 2004: 23.

⁹ An example of a 'celebrity' quilter DVD is *Make a Quilt with Pam Holland*, dir. Clare Mooney and Mary-Elaine Tynan, DVD, Universal Magazines, n.d.

Profiles present many variations on professional life. Some quilters featured in them are studio artists whose works are sold and held in collections public and private, but they, and other quilters, tend to engage in a wide range of quilt-related activities that assumedly generate income, including designing, undertaking commissions, teaching, owning and running quilt-related businesses, conducting quilters' tours overseas, valuing quilts, judging competitions, writing books and contributing to books and magazines. Emphases differ between quilters, and quilters move between and combine these activities, and may add new competencies as they further their expertise. In some cases, the quilter may not appear to gain income in her field but may nevertheless approach her craft more seriously and single-mindedly than would be expected of a hobbyist, and identify quiltmaking as her occupation. She may also have at least begun to attract markers of exemplary status, such as prizes in major competitions. This range of competencies and achievements demonstrates an expansive field of professional activity.

This expansiveness is reflected in the magazines' practice of 'labelling' individual quilters. Clearest examples are in *AP&Q*, where each profile has a title page with a captioned photograph of the quilter superimposed against a sample of her work. Captions may simply be 'quiltmaker' but tend to be more illuminating summaries of expertise that denote aesthetic specialty (for example, contemporary quilt artist, pictorial quilt artist and folk art-style quilt designer, improvisational quilt artist, Australia's colourwash expert) and occupation (for example, quiltmaker and teacher; teacher and tour host; quiltmaker and designer; quilt adviser and author; quiltmaker, teacher, quilt valuer; quiltmaker, teacher, author and shop owner). Captions and labelling within profiles both denote areas of expertise and connote professional status. As such, they demand respect of the quilter and the magazine within which she appears and, therefore, tacitly endorses; they contribute to her ethos as well as that of the magazine. They additionally affirm the ethos of quiltmaking itself by demonstrating that it is a professional field within which specialisation can occur.

Prevalent is the description in profiles of quilters as artists, usually with qualification ('fibre artist' and 'textile artist'). Such designations carry weight; as Dormer

observes, creative practitioners covet public designation as ‘artist’ because it ‘is almost a tradable “invisible” commodity within the art, craft and design world.’¹⁰ Such designations were applied to textile specialists within the creative industries well before *DUQ*’s first issue, and their appearance in quilters’ magazines is, therefore, unsurprising, especially given the magazines’ appropriation of nomenclature from the art world for rhetorical ends, as discussed in the previous chapter. Notable, though, is the magazines’ liberal use of these designations across profiles, which does not necessarily coincide with proof of that status either from within or outside of the quiltmaking community. This suggests that ‘artist’ is meaningful and confers prestige within the community formed by the magazines. The persistent use of the word also has mnemonic and normative functions for readers who may not yet perceive quilters, and themselves, as anything more than hobbyists.

Elsewhere this thesis has commented on nationalistic pride that emanates from different parts of the magazines, including covers and feature articles. Profiles from time to time not only confirm but also elevate individual quilters’ professional standing through descriptions of them as national representatives and leaders in their field (for example, Ruth Stoneley is a ‘dignified ambassador for Australia and textile artists,’ Lois McCarthy is a ‘tireless and dedicated ambassador for her craft’ and Wendy Lugg is ‘in the vanguard of Australia’s contemporary quilters’).¹¹ In doing so, profiles may praise Australian quilters’ aesthetic strengths, usually their bold and distinctive use of colour in contrast to overseas counterparts, or personal attributes such as confidence and assertiveness.¹²

These descriptions of status are contrived by magazine writers and demonstrate that quiltmaking can be career. Supplementing them in some profiles is first-hand evidence that quilters themselves perceive what they do as career rather than pastime, or

¹⁰ Peter Dormer, ‘The *Salon de Refuse?*’ Dormer, *The Culture of Craft* 6.

¹¹ ‘Quilts ARE Art! Ruth Stoneley – Quilt Artist,’ *DUQ* Dec. 1989: 6; Jenni Kirkham, ‘Lois McCarthy,’ *AP&Q* Sept. 1996: 45; Sophie Webb, ‘Wendy Lugg,’ *AP&Q* Apr. 1999: 88.

¹² See, for example, Denice Rice, ‘Judy Hooworth,’ *AP&Q* Jan. 1996: 57-59.

have ‘subjective careers.’¹³ Grahame asserts that for women, whether traditionally gendered domestic occupations are considered leisure or work depends on perception, or ‘the *meaning* of the activity, as much if not more than … the type of the activity itself’ (emphasis in original).¹⁴ This argument can be extended to the meaning of the activity as *work*: whether it is regarded as obligatory and unpaid domestic labour, or a chosen career. Evidence of the latter appears in profiles and is compelling when in the form of direct quotations (“I take it as a serious job – nine to five,” “I work in my sewing room/studio each day and I treat it as a career”; “Quilting has pretty much taken up my life. I am a professional quilt maker, pattern maker and designer. And until I decide not to do it, that’s the way it will be”).¹⁵ Grahame also notes that Australian quilters are acutely aware of the role of quiltmaking as a leisure activity in their lives; it follows that those who have moved beyond leisure activity are similarly self-aware. By citing self-identification as career-quilters, the magazines encourage perceptions of quiltmaking as a viable occupation of choice, as well as confident and public declaration of it.

Because profiles covered in this study have had different production contexts and portray many and varied careers, differences in their content are inevitable. Profiles, nevertheless, repeatedly include certain information. As noted previously, they mention remunerated employment, including teaching, as well as books authored and prizes awarded. By doing so, profiles reinforce an institutionally determined boundary between amateur and professional – that of the Quilters’ Guild – that applies nationally to competitions. According to the guild,

A Professional quilter is defined: as someone who teaches or publishes in the field of quilting; sells, designs or participates in making quilts for financial gain and / or has won a Best of Show or 2 blue ribbons in any

¹³ The phenomenon of women adopting subjective careers as quilters is explored in relation to US quilters in Marybeth C. Stalp, ‘Creating an Artistic Self: Amateur Quilters and Subjective Careers,’ *Sociological Focus* 39.3 (2006): 193-216.

¹⁴ Grahame, “‘Making Something for Myself’” 185.

¹⁵ Joy White qtd. in Kristy Mills, ‘Joy White,’ *AP&Q* Jan. 2002: 16; Caroline Price qtd. in Nola Archer, ‘Quilter’s Workshop: Caroline Price Passionate Quilter,’ *DUQ* June 2002: 46; Pam Holland qtd. in Fiona Murray, ‘Quilter’s Workshop: Pam Holland,’ *DUQ* June 2004: 26.

major judged competition, excluding Viewers Choice. Having exhibited as a professional amateur status cannot be resumed.¹⁶

This definition represents the guild's long-standing efforts to articulate and promote the concept of the 'professional' quilter by introducing a formal system of accreditation for teachers of quilting, among other initiatives.¹⁷ It also illustrates Adamson's concept of professional self-determination within specialised fields of practice. Routine inclusion in profiles of quilters' achievements that accord with the guild's definition draws attention to and thereby perpetuates these institutionally determined markers of professional status.

The boundary between amateur and professional drawn by *DUQ*, *AP&Q* and *QC* is not stated unequivocally and succinctly as by the Quilters' Guild, however. The magazines' objective of engaging readers differs fundamentally from the pragmatic purpose of the guild's definition. Yet magazine profiles do impart a sense of what separates some members of their community from others. Exactly what constitutes the boundary between amateur and unprofessional, though, is left unstated; instead, the magazines present signs of achievement and respect gleaned from various sources, as well as many variations on quiltmaking careers. As a result, the professional quilter is a construct that is believable yet malleable. This suits the communal inclusiveness promoted by the magazines, and it becomes a strategy for persuading readers that they, like the quilters they read about, can transcend amateur status.

Becoming a quilter of renown

Statistical research into the visual arts and crafts sector¹⁸ suggests the rarity of careers in quiltmaking in Australia, but magazine writers encourage an alternative view. From time to time, editorial content other than profiles sets out to convince readers of the possibility of transforming hobby into profession. *DUQ* columnist Margaret Rolfe comments on

¹⁶ Chrissy Sheed, 'Quilt Show 2001 – Forging Ahead,' *The Template* 19.1 (2000): 11. 'Major judged competition' is 'a National, an International or a State or Territory judged exhibition or competition.'

¹⁷ These are outlined in Grahame, "‘Making Something for Myself’" 63-65.

¹⁸ *Report of the Contemporary Visual Arts and Crafts Inquiry* (Canberra: Commonwealth Dept. of Communications, Information Technology and the Arts, 2002) 32-33; Throsby and Hollister 16.

‘people who have discovered talents they would not have dreamed of’ through quilting, including ‘to become top-class teachers, to run businesses, to organise major exhibitions and conferences, to become artists whose work is exhibited in prestigious galleries.’¹⁹ *QC* states that ‘[t]oday, many enterprising women earn a living from designing and making quilts. They do not see quiltmaking as a symbol of “unpaid subjection” but rather as a creative way to earn a living.’²⁰ *DUQ* columnist Jenny Bowker offers practical hints on how to make money from sewing quilts, even if she admits that remuneration is usually low.²¹ All suggest opportunities to launch successful careers and attempt to broaden readers’ career horizons.

Rags to riches

Abundant proof that career can be launched from hobby appears in biographical narratives in profiles. Chapter 6 (‘The Editor as Rhetor, The Reader as Friend’) discussed the ways in which narratives from editors and readers shape a collective worldview for quilters and, in the case of readers’ letters, constitute a form of proof of the worth of a magazine. Narratives embedded in profiles enrich this worldview by offering ‘dramatic or vicarious experience,’ to use Larson’s phrase,²² that proves the possibility of moving from amateur to professional status. Prevalent among them are ‘rags to riches’ narratives that tell how, from humble beginnings, emerges somebody who is publicly admired and acknowledged for quiltmaking, whatever form that recognition may take. These ‘rags to riches’ narratives draw on and perpetuate egalitarian myths exploited rhetorically in different fields of public communication to prove the capacity of ‘ordinary’ people to achieve the extraordinary. While often exploited in politics, ‘rags to riches’ narratives occur elsewhere and may present gendered inflection of their general theme. In the ‘rags to riches’ story of J. K. Rowling cited in the media, for instance, ‘ordinariness’ is represented by her single-mother status and consequential financial hardship before success as an author transforms her circumstances. Larson suggests that ‘[t]he story of a

¹⁹ Margaret Rolfe, ‘From My Patch: Quilts in Women’s Lives,’ *DUQ* Spring 1995: 17.

²⁰ ‘Patch Work,’ *QC* Apr. 2004: 67.

²¹ Jenny Bowker, ‘Talking Point: One for the Money,’ *DUQ* Jan. 2005: 86.

²² Charles U. Larson, *Persuasion: Reception and Responsibility*, 10th ed. (Belmont, CA: Thomson Wadsworth, 2004) 188.

person rising from rags to riches probably persuades more than any set of statistics does.²³ When several stories of this ilk are told, the persuasive dimension of narrative is compounded, as occurs in *DUQ*, *AP&Q* and *QC*.

‘Rags to riches’ narratives vary in detail and length within and between magazines and are occasionally absent, but even so, they constitute a distinctive generic characteristic of profiles because of their persistence from 1988 to 2005. From them, readers can discern common experiences and trajectories (familial, educational and career) and, as a consequence, assume a degree of homogeneity among quilters as a demographic. Like quilt stories, though, the magazines’ consistent selection of narrative elements over time engenders a sense of communal norms that in profiles shape the archetypal professional quilter.

‘Before and after’ contrasts underpin rags to riches narratives. The quilter may move from domestic and local to national and international spheres:

It’s not [an] unfamiliar story. Ruth Stoneley made her own clothes and, as a young mother, became the stalwart of the school fêtes because she was ‘so good with her hands’. There was nothing here to indicate that she would become a leading patchwork and quilter, and designer of a range of Australian patchwork fabrics that would receive acclaim from the very competitive American market.²⁴

Phases of life are defined by whether or not quilts are made, as in a *DUQ* profile that adopts the acronym ‘B.Q. (Before Quilting),’²⁵ and the following:

Did any of us imagine, when we pieced that first simple patchwork block, the effect which that action would have on our lives? That it would change our lives totally, that our lives would be divided into Time-Before-Quiltmaking and Time-After-Quiltmaking?

Certainly, when she began patchworking, Judy Turner had no idea of the changes in direction her life would take. She had always sewn, with

²³ Larson 294.

²⁴ Sue Stravs, ‘Ruth Stoneley,’ *AP&Q* Sept. 1995: 57.

²⁵ Carol Heath, ‘Talking to a Quilter: Fiona Gavens – Professional Quilter on the Move,’ *DUQ* Sept. 1990: 6.

a love of that skill engendered in her by her creative mother. However, like many of us, Judy didn't envisage that for her, patchwork would develop from an enjoyable pastime to a full-time professional pursuit.²⁶

Before and after contrasts are accentuated by quilters' humility, which is marked in *DUQ* profiles of the 1980s and 1990s in descriptions of quilters as humble, modest or self-effacing. Profiles never narrate deliberate, single-minded and ambitious pursuit of quiltmaking careers; rather, they shape careers that evolve in organic and unexpected ways, which recalls creativity as an innate and intuitively experience force, and they report responses to success that are tinged with surprise, delight and awe.

As in the above excerpts, and particularly in *DUQ* and *AP&Q* profiles, writers deliberately align themselves, professionals and readers ('It's not an unfamiliar story,' 'Did any of us imagine,' 'However, like many of us'). Apart from attempting to simulate social intimacy and pleasantry, such phrases have egalitarian objectives. Even though profiles by their very nature place their subjects on a plane above that occupied by readers, profile writers take pains to convince readers that professional quilters come from and remain among them; they extend 'plain folks' appeals. The effect is motivational; readers, too, can surely rise above their humble beginnings by realising their innate creative potential.

Before and after contrasts may also relate to personal growth, especially following times of suffering or discontent. Summary and introductory text to *DUQ* and *AP&Q* profiles accentuates and illustrates this. To draw again on the Ruth Stoneley profile, '[w]hat started as self-prescribed therapy to relieve stress has led to wider horizons than Ruth Stoneley could ever have imagined,' or in a later *DUQ* example, 'Susan Iacuone began quilting at a difficult time of her life, and credits it with allowing her to feel positive about herself. Since she started, she has created hundreds of quilts and made many strong friendships.'²⁷ Feminist overtones crop up in the 1980s and 1990s in narratives of self-assured progression beyond home into workforce and education:

²⁶ Beryl Hodges, 'Judy Turner – Awash with Colour,' *DUQ* Winter 1997: 10.

²⁷ Stravs 56; 'Quilter's Workshop: Susan Iacuone,' *DUQ* Jan. 2005: 53.

Wendy Wright ‘gradually gained confidence … and began to emerge as Wendy Wright, textile artist, from the often limiting cocoon [sic] of being somebody’s mother or wife’; Neta Lewis enrolled in a course because ‘she knew there had to be more to life than pouring cups of tea and selling iceblocks at her children’s school canteen,’ and ‘Lessa Siegele used to say she was a housewife. “Now,” she asserts, “I am definitely a quilting teacher.”’²⁸ Other profiles describe quilting as compensating for a perceived lack in the lives of women, whether in the paid workforce or not, who want to do something purely for themselves.²⁹ In these cases, making quilts is a remedy to discontent, but it is also the means by which women can realise their potential, both personally and professionally.

Embedded in individual quilters’ stories may be another type of before and after contrast: that of the craft itself in Australia. Profiles of women who began quilting during or before the 1970s sometimes comment on the dearth of materials, instruction and peer support available at the time, and contrast these modest beginnings with the plethora of services, materials or networks available later.³⁰ Apart from providing first-hand accounts of the history of quiltmaking in Australia from the 1970s, represented in these narratives is the Australian woman who ‘makes do’ and perseveres against the odds, a figure that, as noted in Chapter 3 (‘Writing about Quilts’), can be traced back to colonial sewers who faced a dearth of resources. Another, social history, dimension is added to the rags to riches theme here.

Before and after contrasts upon which rags to riches narratives are based demonstrate an abiding concern to exalt the expert quilter and explain how she came into being. In many cases, particularly during the 2000s, both profile writers and quilters themselves through direct quotations employ the metaphor of the journey to connect, thematically and biographically, events related to creative maturation and its corollary, professional success, which confirms the widespread acceptance of the metaphor among

²⁸ Cathie Nutt, ‘Beginning to End: Wendy Wright – Textile Artist,’ *DUQ* Mar. 1990: 14; Rachel Dettman, ‘Neta Lewis – “Doing Her Own Thing,”’ *DUQ* June 1990: 12; Lee Welch, ‘Lessa Siegele,’ *AP&Q* June 1995: 37.

²⁹ See, for example, Darcel Mailloux, ‘Tradition with Panache,’ *DUQ* Summer 1999-2000: 28; Joanne Bevan, ‘Wendy Lievesley,’ *AP&Q* Nov. 1999: 26; ‘Quilts to Live With: Jane Morgan,’ *QC* July 2002: 36.

³⁰ See, for example, ‘Margaret Sampson,’ *AP&Q* Nov. 1996: 46.

quilters that has been noted elsewhere in this thesis. Even if the metaphor is not used, profiles reconstruct quilters' careers in such ways that the reader can discern beginnings, landmarks and future directions, which conveys a sense of paths travelled and provides a believable chronological architecture for quilters' careers. Profiles tend to dwell on beginnings, or origins, and landmarks, or turning points and signs of confirmation, but less so on future directions, which is in keeping with the idea of creativity being an ongoing journey with progress more important than destination. The components and characteristics of rags to riches narratives, other than their foundational before and after contrasts, will be discussed in the remainder of the chapter.

Origins humble yet creative

Events included in profiles as narratives of professional formation either concern quiltmaking or are retrospectively interpreted as having done so. Among them are those that furnish early signs of the inherent creativity that eventually drives and shapes the quilter. True to form, an early issue of *DUQ* is self-consciously aware of its purpose in this regard:

Susan is such an interesting patchwork artist that I'll start at the beginning or I should say, her beginning. To understand what contributes to the development of an artist is intriguing [sic], particularly in patchwork and quilting because I believe we all have the potential to develop our creativity in this area.³¹

Beginnings are usually identified in profiles as first involvement in sewing. A similar story recurs. The quilter was taught to sew in childhood by her mother. (So expected was this that in 1989 *DUQ* commented that '[t]he biography of many Australian quilters often begins with "My mother taught me to sew ..."')³² Alternatively, other female family members, such as grandmothers or aunts, provided initial instruction, possibly on a treadle sewing machine. The future quilter may have made clothes for her dolls or herself. She took sewing lessons in school, which did not necessarily go well. Her skills

³¹ Paddy Childs Green, 'Farewell to Susan Denton,' *DUQ* Dec. 1988: 8.

³² Pamela Tawton, 'Kerry Gavin – Specialist Quilter,' *DUQ* Dec. 1989: 10.

may have been put to practical use when raising a family or establishing a home. These experiences may or may not have coincided with her first contact with quilts.

DUQ, *AP&Q* and *QC* have each published profiles of prominent quilter Judy Turner (*DUQ* has had three). Excerpts from them illustrate the ways in which the magazines inflect the same story differently. The first, from *AP&Q*, takes what may be regarded as folkloric traditions and translates them into a family predisposition toward creativity:

She has spent her entire life surrounded by fabric and creative people. As a small child in Wagga Wagga NSW, she observed her mother creating garments and home furnishings as well as exquisite dolls' clothes for school fetes. Her grandfather sewed boys' pyjamas and carved wooden pull-along horses and carts for all his grandchildren. And her aunts were always encouraging Judy and her sister Barbara in their early sewing efforts. In fact, it was an aunt living in Sydney who encouraged Judy to try patchwork back in 1981.³³

A contemporaneous *DUQ* profile alights only cursorily on childhood ('She had always sewn, with a love of that skill engendered in her by her creative mother')³⁴ whereas a later *DUQ* profile is more comprehensive, although in relation to Turner's mother and aunt rather than herself:

Judy's mother, Joan Hepburn, was a superb dressmaker and a very creative woman. 'She made boxes of beautiful dolls' clothes for the school fete, all our clothes as well as Brownie and Guide uniforms for those who needed them,' recalls Judy. 'She attended a variety of classes at Wagga TAFE in dressmaking, soft furnishing, basketry, floral arrangement and cake decorating.' Judy's mother also encouraged her daughters to sew anything they felt like making from an early age. Another early influence was Judy's aunt, Nancy, who was a professional dressmaker. 'A visit to Auntie Nancy was always exciting as she had mostly made ball gowns, wedding and debut frocks,' says Judy. 'She had rolls of wonderful fabric – crimpeline, taffeta, satin, brocade, crepe – all soft, shiny and glamorous.'

From the age of six or seven, Judy knew how to knit and crochet. 'I was never as fast as my mother, though,' says Judy. 'In later years, my

³³ Jenni Kirkham, 'Judy Turner,' *AP&Q* Oct. 1997: 51.

³⁴ Beryl Hodges, 'Judy Turner – Awash with Colour,' *DUQ* Winter 1997: 10.

mother would knit a pair of sleeves between Wagga and Canberra!' It was another aunt, Alison, who introduced Judy to patchwork in 1980, after Judy admired a cushion she had made.³⁵

Each of these excerpts employs the 'god-term' 'creative,' the significance of which is discussed in the previous chapter. The *QC* profile introduces Turner as 'one of the first professional quiltmakers in Australia' but pays homage to domestic craft tradition by stating that it is 'heartwarming' that she 'remains firmly grounded in some of the traditions of her craft.' It then harks back to childhood:

As young children, Judy and her sister were encouraged to make clothes for their dolls and for themselves. Judy still has a Brownie uniform she made by hand for her doll, complete with pleats, pockets and buttons. It won a prize at the Brownie doll show.

Judy's mother's sewing corner was at the back of their home in Wagga Wagga, part of the closed-in verandah which had glass louvered windows. Her mother was a wonderful dressmaker, embroiderer and knitter, who taught Judy to knit by the age of six and many years later taught Judy's daughter Alison by the same age. She also pursued other hobbies including cake decorating, lamp-shade making, flower arranging, basketry, upholstery, pottery and cooking.³⁶

Despite differences, each profile traces Turner's talent and achievements back to childhood experiences of domestic craft and family.

The Turner examples are by no means atypical. Even though male relatives are sometimes mentioned as early influences on creative life, dominant throughout profiles are accounts of a strongly gendered tradition in which women sew for utilitarian purposes – whether in or outside the home, unpaid or paid – that meet a range of practical needs of family and community, ranging from warmth to decoration. Exposure to these processes of making, and the deliberate passing of skills and inspiration from women to girls, becomes a process of socialisation recorded by the magazines. Given magazines' objective of achieving audience identification, sharing of childhood recollections also serves a pragmatic purpose: to produce a feeling of closeness between magazine and

³⁵ 'Quilter's Workshop: Judy Turner,' *DUQ* Aug. 2004: 22.

³⁶ 'Family Ties: Judy Turner,' *QC* July 2003: 58.

reader. These recollections often occur either at or close to the start of a profile. Apart from making narrative sense, beginning the quilter's biography as it does at the beginning, this also quickly invites and perpetuates the social intimacy that is a hallmark of the quilting community; it also presents an early reminder of the social utility of sewn objects. Furthermore, accounts of girls learning to sew at home and school in the past are likely to 'ring true' because they are at least generally familiar to readers and establish common ground with some. They present a form of background homophily in this sense. Childhood experiences, therefore, operate at different levels in their contribution to the narrative coherence and fidelity of profiles.

They also serve another purpose. By routinely including childhood events in profiles, *DUQ*, *AP&Q* and *QC* preserve, disseminate and recontextualise an aspect of women's social history. Even if fragmentary, quilters' reminiscences about women, family and home in times passed are, when transferred by the magazines from oral to print form (and, by extension, limited to dispersed audiences), afforded respect. Childhood experiences are presented as germinal for the professional quilter. She can be seen, moreover, as the culmination of cross-generational progression along the craft-art or amateur-professional continua. Older family members are characterised as talented and creative but are simultaneously aligned with utility, necessity and economy; the quilter not only inherits aptitude but also fulfils creative potential at levels above the mundane. This is especially true of those quilters who are described as artists. Here, rags to riches transformations span generations.

Turning towards quilts

Following on from childhood, profiles typically identify critical moments or turning points in the formation of the professional quilter. Cited are first exposure to quilts, quiltmaking or particular styles, and other events that cause what is seen with hindsight as an irrevocable turning towards the craft. Turning points are expressed in several recurring ways: as sudden, unforeseen and enlightening moments (discoveries and revelations); as the workings of fate and destiny; as conversion or realisation of vocation;

and as submission to physical or emotional phenomena (addiction, disease and passion). As narrative features of profiles, turning points may serve primarily to progress the quilter's story, but those expressive of physical or emotional states may be mentioned repeatedly or may distinguish perceptions of self and creative life, thereby offering insights into the character of the quilter both individually and archetypically.

Profiles show that the social environment within which the craft is practised and sustained is conducive to discovery and revelation. The future expert quilter may happen upon events (for example, exhibitions) or attend classes at the prompting of friends and once there be struck by the accomplishments of somebody else ('one [class] that had a lasting impression on her and she says was a turning point in her evolution as a quilter, was with Susan Denton. Not that she has slavishly followed Susan's style, but it opened her eyes and her mind to the scope and possibilities of patchwork for anyone with imagination').³⁷ Turning points or discoveries may be named as such. Both profile writers and quilters themselves, through direct quotations, employ metaphors of opening, including of eyes, doors and new worlds, to convey revelation and entering a new phase of life, and teachers may be the means by which this occurs. Other expressions of sudden and unexpected enlightenment include, for instance, feeling that 'something "clicked,"' 'hallelujah moments' or having a light switched on.³⁸ Hyperbole may be employed to emphasise the effect of the turning point, in such phrases as 'revolutionised her life' and 'taken over [her] life.'³⁹ More private awakenings through reading books and magazines also occur, but far more prevalent across profiles are profoundly revelatory experiences incited socially.

Some profiles translate happenstance into fate or destiny. If so, the turning point may be mysterious ('In the mid 1980's Helen had a tremendous desire to "Make a Quilt". To this day Helen does not know why ... and what's more attaches little importance to it. The fact of the matter is that she has been a quiltmaker since 1985'; 'it seemed to Ros

³⁷ Paddy Childs Green, 'Susan Iacuone,' *DUQ* Spring 1994: 10.

³⁸ Lee Welch, 'Margaret Rolfe,' *AP&Q* Dec. 1997: 68; 'Meet a Quilter: Jan Mullen,' *DUQ* May 2005: 44; 'Meet a Quilter: Margaret Wallace,' *DUQ* Aug. 2005: 32.

³⁹ Di Mansfield, 'An Introduction To: Glenda Olesen,' *DUQ* Sept. 1992: 11; Lee Welch, 'Susan Murphy,' *AP&Q* Sept. 1995: 36.

that quilts were something she was always destined to make').⁴⁰ The quilter herself may regard her transformation fatalistically ('On a visit, two years after seeing the quilts at York, Jackie took Cora to an Amish Village and Cora says[,] "it was fate showing me my destiny and I began to know what I had to do"').⁴¹ Fate or destiny may also cause logical, timely and inevitable synthesis of experiences ('it all started to come together'; 'Having had a career and business in floristry, combined with an artistic flair and a love of craft, it seems this artist's interest in patchwork was guided by fate') or a 'natural progression'.⁴² Clichés, such as 'twist of fate,' 'the die was cast,' 'no turning back' and 'no stopping her,' create impressions of destinies too strong to be denied;⁴³ they also neatly remove from the quilter any responsibility for choosing her career; rather, it chose her.

Such conceptualising of turning points as fate or destiny is consistent with the essential humility of the quilter. An early *DUQ* profile of 'quilt-maker, designer, teacher and ... author' Deborah Brearley is illustrative:

Of her books Deborah says, '... they were never intended as designs to become a book. They were part of a personal folio stored for later use. It was a twist of fate that a publisher approached me to "do something with them". After a lot of soul-searching, I decided to put them to the public eye ... perhaps they could be a small contribution towards developing an identity in the crafts of patchwork and applique ... The patterns have enabled me to meet many people and led to pleasant conversations about our unique, natural environment and common interests in discovering our plants and animals and the fun you can have "doing patchwork"'.⁴⁴

The before and after contrast embedded here, which typically is premised upon private and public domains, is tempered by Brearley's procrastination, and her altruistic and social motivations and rewards. Perceiving success as the result of powerful forces

⁴⁰ Pamela Tawton, 'Helen Gray – Breaking through the Boundaries,' *DUQ* Winter 1997: 42; 'A Shared Success: Ros Veness,' *QC* Oct. 2002: 74.

⁴¹ Cynthia Baker, 'Quilter from the West: Corina Levison,' *DUQ* Summer 1995-96: 9.

⁴² Paddy Childs Green, 'Barbara Macey,' *DUQ* Sept. 1990: 32; 'Dianne Johnston,' *AP&Q* Jan. 1999: 113; Lee Welch, 'Pam Holland,' *AP&Q* Mar. 1999: 18.

⁴³ See, for example, Paddy Childs Green, 'Quilting is Fun for Deborah Brearley,' *DUQ* June 1988: 9; Rosemary Hyde, 'Kerry Gadd,' *AP&Q* Mar. 2003: 26; Robyn Cary, 'Painting with Fabric – Olga Walters,' *DUQ* Apr. 2003: 40.

⁴⁴ Childs Green, 'Quilting is Fun for Deborah Brearley' 9.

external to the quilter rather than consciously realised ambition is in keeping with the self-effacing quilter born of humble beginnings and connected to those within her community.

Expressions of discovery, revelation, fate and destiny may be couched in terms suggestive of religious conviction or, in some cases, may directly allude to it. Many profiles comment on other crafts practised but abandoned or neglected once the ‘right’ one is found, or they tell of experiences during which the quilter gains sudden and profound insight into her purpose, both of which evoke finding vocation. Finding a life ‘calling’ may be stated,⁴⁵ or it may be implied: ‘Brenda says that when she began quilting she knew right from the beginning that it was what she should be doing’; ‘Like a duck to water, Val had discovered her niche’; ‘It wasn’t until 1979 that Faye stumbled upon her passion. In the gallery at the Fremantle Art Centre was an exhibition … Faye realised she had finally found what she wanted to do. She drove home in a daze …’⁴⁶ Profiles from time to time also refer to quilters having undergone ‘conversion,’ either to quiltmaking itself or particular aspects of it, which is consistent with the use of ‘conversion’ to describe recruitment of new quilters, as observed in Chapter 6 (‘The Editor as Rhetor, The Reader as Friend’). Linda Tucker, who initially found little appeal in patchwork and quilting, ‘was soon converted.’⁴⁷

Profiles make clear that some quilters realise their vocation only after working in other fields. They may have established careers only to deviate unexpectedly from them:

In 1980, Dianne Finnegan went kicking and screaming to Canada to follow her husband Terry who was pursuing his medical studies in geriatrics. She had two young sons, a career as a university lecturer in geomorphology, and simply did not want to go. Had she not, however, she might never have discovered a hidden talent which has led her to write three books, teach quiltmaking in six countries, and exhibit her quilts around the world.⁴⁸

⁴⁵ Justyna Lupa, ‘Lynette Anderson,’ *AP&Q* Dec. 2000: 22.

⁴⁶ Glennda Susan Marsh, ‘Mother-Daughter Quilters,’ *DUQ* Mar. 1990: 10-11; Susan Gray, ‘Val Witcombe,’ *AP&Q* Mar. 1995: 85; ‘Faye Cunningham,’ *AP&Q* June 1998: 58.

⁴⁷ ‘Colour the World: Linda Tucker,’ *QC* July 2005: 74.

⁴⁸ Gillian Hamilton, ‘Dianne Finnegan,’ *AP&Q* Oct. 1999: 30.

Suzy Atkins, a ‘commercial quilter, teacher and quiltmaker’ found her former career – dentistry – ‘lucrative’ but ‘not particularly soul-satisfying.’ Becoming ‘obsessed’ with her craft ‘was an outcome waiting to happen.’⁴⁹ An early interest in or inclination towards quiltmaking may lead nowhere or be thwarted: ‘Dianne told me she toyed with patchwork around 1982 without much success; it was not till nearly 10 years of law and overseas travel that she came back to it again, seriously, in about 1988.’⁵⁰ Kirsty Kirby ‘never looked back’ after abandoning university studies for a career in sewing, the success of which is matched by domestic contentment.⁵¹ Quiltmaking is portrayed as a viable career at least on par with other professional fields and even superior because of its inherent satisfactions.

Stories about change and finding vocation add a new element to the preoccupation with time that emerges elsewhere in the magazines: that of timeliness. In profiles, chronological arrangement of events leading up to turning points, whether dates are added or not, shows that certain phases of life are reached before serious commitment to craft can be made. Illustrative are two excerpts from the earlier and later years of *DUQ* and *QC* respectively:

Jenny trained as a kindergarten teacher and was involved with arts and crafts in her training. She married and had a family. After the children grew up she turned again to her crafts ...

It was at the Embroiders [sic] Guild that she discovered patchwork ... Later as she became more interested, she attended classes ... Jenny was inspired by several other quilters there and at a small exhibition ...⁵²

Dressmaking skills learned from her mother were put to good use when Dawn Toomey moved to Papua New Guinea in 1966. As a young mother, she supplemented the family income by running a dressmaking business and again in Mackay when she moved there in 1974. Having dabbled in all

⁴⁹ Gabrielle Baxter, ‘Suzy Atkins,’ *AP&Q* June 2003: 28, 30.

⁵⁰ Paddy Childs Green, ‘Dianne Cevaal,’ *DUQ* Spring 1995: 13.

⁵¹ ‘The Next Generation: Kirsty Kirby,’ *QC* July 2004: 56.

⁵² Paddy Childs Green, ‘Meet Jenny Lewis,’ *DUQ* Mar. 1988: 8.

sorts of craft, from knitting to tapestry, she decided to ‘have a go’ at patchwork when she moved to Brisbane.⁵³

Such chronologies suggest a proper time in life for quilting and that age is irrelevant (Fay Longstaff’s profile states that she began quilting seriously at fifty after paid work and ‘all the house-wifely-motherly demands of life’).⁵⁴ These examples are typical in their reference to family demands and reflect that quilters actively accept and encourage conversation about family, entwined as it is with their creative practice, unlike professions that expect members to remain distant from home life.⁵⁵ Profiles also tell of women who begin quilting careers after other life changes, such as retiring from the paid workforce. Family and other responsibilities are acknowledged dispassionately and briefly; as one *DUQ* profile states, ‘[j]oining the workforce and bringing up a family often takes precedence over the artistic talents of women for several years of their lives.’⁵⁶ Changes in parental or workforce status may constitute turning points (‘Ros became an “at home” mum at age 41 when her daughter was born. This gave her the time to do some very serious quiltmaking and she was able to develop new technical and design skills’).⁵⁷ Whatever the cause, delayed embarking upon a quiltmaking career because of other commitments is acknowledged and accepted across profiles.

Embracing the dark side

Turning points at which women become quilters are also expressed as becoming addicted or obsessed. As noted in the previous chapter, becoming addicted is a metaphor for creative awakening and the singular dedication to quilting that follows it. Profile writers integrate metaphors of addiction in this way (they favour the colloquial ‘hooked’), but in profiles as narratives of professional development, addiction can also signal the transition from amateur to professional. Like discoveries and revelations, becoming ‘hooked’ can effect sudden, profound and irreversible life change, as conveyed by the use of

⁵³ ‘Finding Her Way: Dawn Toomey,’ *QC* Oct. 2002: 64.

⁵⁴ ‘A Retiring Quilter: Fay Longstaff,’ *QC* Jan. 2003: 36.

⁵⁵ Grahame, “‘Making Something for Myself’” 89-90.

⁵⁶ Robyn Cary, ‘DUQ Workshop: Painting with Fabric – Olga Walters,’ *DUQ* Apr. 2003: 38.

⁵⁷ ‘A Shared Success: Ros Veness,’ *QC* Oct. 2002: 74.

intensifying adjectives ('completely hooked,' 'totally addicted'), of which a flourishing career is the outcome. During this career, addiction can be a pathology that justifies and defines continuing involvement with craft ("I continue to quilt because I am addicted"; 'Cathy Stevenson has always been a craft junky'),⁵⁸ regardless of how successful the quilter becomes. Words such as 'withdrawal' and 'fix' are scattered throughout profiles in descriptions of quiltmaking as need, as they are in editorials and readers' letters.

As noted in Chapter 6 ('The Editor as Rhetor, The Reader as Friend'), 'hooked' and other words associated with drug use are widely used colloquially to denote excessive but harmless fondness for something. Quilters supplement this vocabulary, however, with words of their own invention, examples of which appear in profiles. Variants of alcoholic ('quiltaholic,' 'fabricaholic,' 'classaholic') and mania are used (for Suzanne Gummow, attending art school and being mentored by a lecturer was 'that first fatal step along the path of no return – fabricoholism and threadmania!!').⁵⁹ All connote a definitive state of helpless abandonment into which the quilter has passed.

Also similarly to editorials and readers' letters, turning points may be expressed in profiles as contraction of disease. Most often this takes the form of 'catching the bug' or being 'bitten by the bug,' both of which connote something external to the quilter against which she is powerless and, as with other turning points, happen suddenly and because of involvement with other quilters. Like addiction, quilting as disease has a physical basis but causes behavioural aberration ("Are we quilters dysfunctional?" she asks[,] bewildered, "are there some kind of tablets we can take for it?").⁶⁰ Medical allusions are made in references to quilting as, for instance, 'fever,' 'contagious' or 'terminal.'⁶¹ Other descriptions of turning points as overwhelming events (for example,

⁵⁸ 'Meet a Quilter: Marlene King,' *DUQ* Oct. 2004: 26; 'Growing Plans: Cathy Stevenson,' *QC* Oct. 2001: 60.

⁵⁹ 'Classaholic,' meaning somebody addicted to quilting tuition, is unusual. It is used in Di Lyttleton, 'Lyn Graves,' *AP&Q* July 1996: 20. The quotation is from Barbara Millward, 'Suzanne Gummow: Quiltmaker/Textile Artist/Teacher,' *DUQ* Spring 1996: 14.

⁶⁰ Rosemary Hyde, 'Jacky Hens,' *AP&Q* Nov. 2002: 24.

⁶¹ See, for example, 'Suzanne Dowsett,' *DUQ* Sept. 1988: 17; 'Suzy Atkins,' *QC* Oct. 2001: 14; 'A Terminal Addiction: Leigh Latimore,' *QC* July 2003: 74.

‘quilting grabbed her by the throat’)⁶² are not medically based but reinforce the swiftness and physicality with which the craft takes hold.

Reports of being overcome by quilting may appropriate the language of popular romance fiction. Like metaphors of addiction, those of love show a preoccupation with destruction and helplessness. The turning point may be likened to falling in love or beginning a love affair, with clichés of force and violence sometimes employed to that end (‘patchwork simply stole her heart’; “I was smitten”).⁶³ ‘Passion’ recurs across profiles to define the quilter’s relation to her work or aspects of it, such as her feelings towards fabric, similarly to elsewhere in the magazines as discussed in the previous chapter, and it implies a driving and defining ardency that potentially alienates (and distinguishes) the quilter from others. According to Adamson, admitting an emotional engagement with creative practice suggests ‘a lack of critical distance from the object of desire’ that is ‘one of the hallmarks of amateur activity’;⁶⁴ however, profiles of those who have indisputably moved beyond amateur level embrace emotionally charged language, partly through direct quotations in which quilters profess their love or passion for what they do. Like addiction, love and passion are used colloquially here, as they are beyond the quilting community and in popular culture, but in *DUQ*, *AP&Q* and *QC* profiles these words translate depth and extent of commitment to creative practice into terms widely understood and, as the magazines repeatedly make clear, lexically acceptable among professional quilters.

Even so, expressing turning points and ongoing commitment as addiction, disease or passion appears to trivialise quilting as a serious pursuit. Most pervasive are metaphors of addiction; they hint at a ‘dark side’ to sewing and are at odds with attempts to convince readers that making quilts equates with producing art and leads to personal fulfilment and prosperity. Admittedly, quilters who describe themselves as addicts

⁶² Di Lyttleton, ‘Lyn Graves,’ *AP&Q* July 1996: 20.

⁶³ Lee Welch, ‘Susan Murphy,’ *AP&Q* Sept. 1995: 36; ‘Meet a Quilter: Judy Campbell,’ *DUQ* Oct. 2005: 24.

⁶⁴ Adamson 139.

actively distinguish between their condition and those that are destructive,⁶⁵ which is confirmed by the light-hearted tone adopted in references to addiction in profiles. However, this does not explain why the rhetoric of addiction and its attendant behaviours should occur at all and why, moreover, it persists in Australian quilters' magazines between 1988 and 2005, a time that saw not only the re-appraisal of women's domestic craft but also the increased movement of women away from traditionally gendered roles, both of which would seem to be contrary to the shame and lack of agency inherent in metaphors of addiction.⁶⁶ The answer is, in part, that the discourse of addiction has a relatively long history among quilters internationally, as noted in Chapter 6 ('The Editor as Rhetor, The Reader as Friend'), and *DUQ*, *AP&Q* and *QC* exploit what is widely accepted as a lexical norm. Beyond that, however, metaphors of addiction suggest unease about spending time on creative practice.

This unease can be seen to be symptomatic of widespread concerns about leisure in the context of women's lives. While profiles depict professionals, these women began as hobbyists dependent upon leisure time for sewing. Since the 1970s, work-life balance has become a well-recognised concern within the workforces of developed nations, including Australia.⁶⁷ Contemporaneous with the consolidation of quilting as a popular pastime, Australian women's participation in the workforce changed. Between 1978 and 2003, the percentage of women in paid employment rose from 46.5 to 62.2. Women from 45 to 54 years of age increased their participation the most,⁶⁸ an age group well represented in *DUQ*, *AP&Q* and *QC* profiles, judging from biographical details. Research confirms that there is a widespread belief that lifestyles have deteriorated because of growing stress and less leisure time, especially for women.⁶⁹ Data from 1974 to 1992 reveals that even though Australians increased their average free time, one group suffered

⁶⁵ Marybeth C. Stalp, 'Hiding the (Fabric) Stash: Collecting, Hoarding, and Hiding Strategies of Contemporary US Quilters,' *Textile: The Journal of Cloth and Culture* 4.1 (2006): 113.

⁶⁶ A version of this and the following four paragraphs was published in Rosemary Williamson, 'Obsession, Guilt, Subterfuge and Penury: The Rhetoric of Addiction and the Construction of Creative Identity in Australian Quilters' Magazines,' *International Journal of the Humanities* 5.11 (2008): 163-70.

⁶⁷ Ken Reed, Betsy Blunsdon, Paul Blyton and Ali Dastmalchian, 'Perspectives on Work-Life Balance,' Introduction, *Labour and Industry* 16.2 (2005): 5-14.

⁶⁸ Reed *et al.* 6-7.

⁶⁹ Michael Bittman and Judy Wajcman, *The Rush Hour: The Quality of Leisure Time and Gender Equity*, SPRC Discussion Paper 97 (Sydney: Social Policy Research Centre, 1999) 1-2.

most ‘time-poverty’: women between 45 and 54 who are in the workforce full-time, are married and have young children.⁷⁰ A later study, including but wider than Australia, concluded that women experience and perceive leisure time of lesser quality because it is fragmented by unpaid work around home and family.⁷¹ These findings echo Przybysz’s observation of US quilters that ‘[f]or the many women whose bodily and social energies are constantly at the service of children, husbands, and/or employers, and hence fragmented, the experience of working in a concentrated manner on anything is something they crave.’⁷² The relevance of the findings to Australian quilters, who are generally conservative in their acceptance of traditionally gendered roles as homemakers and carers,⁷³ is borne out in the many references to children and family in profiles, and the frustration with lack of time for creative practice that is expressed in editorials and readers’ letters, and intermittently across profiles.

Addiction solves the problem, at least rhetorically. It is a serviceable metaphor that embraces detriment and need, and it applies well not only to quiltmaking but also to other magazine communities in which members may experience unease about time spent on themselves. It is an egalitarian metaphor – anybody can become ‘hooked’ – but suits a predominantly female audience given its colloquial association with gendered activities such as shopping. It is also a playful use of self-referential humour that sets a tone of relaxed levity suggestive of a community that portrays itself as essentially friendly and non-competitive.

Within narratives of professional development in *DUQ*, *AP&Q* and *QC*, addiction is multifariously useful. Becoming ‘hooked’ is a turning point in the quilter’s life at which she embraces creative self-fulfilment but tacitly denies responsibility for doing so. Metaphors of addiction are so pervasively used that they constitute common ground for those many quilters who must resolve the tension between realising creative ambition and

⁷⁰ Michael Bittman, *The Land of the Lost Long Weekend? Trends in Free Time among Working Age Australians, 1974-1992*, SPRC Discussion Paper 83 (Sydney: Social Policy Research Centre, 1998) 28.

⁷¹ Bittman and Wajcman 20-22.

⁷² Jane Przybysz, ‘Quilts and Women’s Bodies: Dis-eased and Desiring,’ *Bodylore*, ed. Katharine Young (Knoxville: U of Tennessee P, 1993) 172.

⁷³ This was found by Grahame, “‘Making Something for Myself’” 86.

fulfilling other responsibilities. As a particular type of quilter, the ‘addict’ is a useful construct because of its colloquial meaning of somebody who is incurably indulgent in some way, which will be understood by even novitiate quilter-readers. Through media campaigns and publicity surrounding other, more serious addictions, the ‘addict’ is also a widely understood means of identifying dispersed groups of people bound by shared characteristics, narratives and objectives. In her study of discourses of alcoholism, Warhol discusses the use of a specific type of rhetoric based on addiction as a way of constructing identity, as opposed to describing behaviour.⁷⁴ However, in the case of the quilter who emerges from the pages of her magazines, addiction is perceived as a metaphor to be celebrated rather than a medical problem to be remedied; it is not, to use Warhol’s phrase, the ‘primary marker’ of identity for all members of the community.⁷⁵ The confession of a quilter’s addiction occurs publicly in her profile but is not the starting point of a recovery-based narrative; rather, it is an avowal of commitment and communal belonging. Within biographical narratives of professional formation, becoming addicted is an event critical to passing beyond amateur status. For quilters and those who read about them, addiction may be formative and affirming.

Gaining and confirming professional status

The turning points discussed so far typically occur early in the professional quilter’s formation and concern her relation to her craft. Moving on from them, profiles selectively report events over time that narrate how their subjects established and consolidated careers. These events are chosen and arranged retrospectively and are augmented by reflections on past and present to show that commitment to quilts was logical or inescapable, for whatever reason, which results in profiles being cohesive and plausible. Career progression is rarely straightforward and linear, however, accommodating as it does duties and interests other than quilting, and consequently, as shown previously in relation to timeliness, involving delays or deviations. In this way, profiles appeal to

⁷⁴ Robyn R. Warhol, ‘The Rhetoric of Addiction: From Victorian Novels to AA,’ *High Anxieties: Cultural Studies in Addiction*, ed. Janet Farrell Brodie and Marc Redfield (Berkeley: U of California P, 2002) 97–108.

⁷⁵ Warhol 99.

readers who are still hobbyists and whose aspirations to spend more time on quilting are thwarted, but they also reflect the reality of the working lives of artists. In 2003, an Australia Council survey reported that Australian artists face two impediments to assuming professional status: limited financial opportunities and support, and time. Lack of financial backing can necessitate paid work that then limits the time available for creative practice. Parental responsibilities, especially those of female artists, also curtail artistic careers.⁷⁶ Many of the career paths narrated in profiles of *DUQ*, *AP&Q* and *QC* invite dual interpretation: on the one hand, they represent traditionally gendered careers directed by family demands; on the other hand, they represent career norms for creative practitioners. Through profiles, the magazines simultaneously establish common ground with readers and induct them into non-traditional careers in the creative industries.

The events included in profiles are varied. The Australia Council survey found that most artists could name ‘a single event that marked their transition to full establishment as an artist,’ such as their first paid task.⁷⁷ Profiles do identify discrete events that clearly confirm movement beyond amateur status (for example, establishment of a business or receipt of a first commission), some of which involve evaluations by experts (in the case, for example, of prizes, scholarships and sales to collectors). Events are placed within wider contexts, especially if they illustrate personal qualities. Ruth Stoneley’s profile, for instance, tells how she received her first commission while working in a challenging job and supporting a young family as a sole parent, attesting to ‘her determination to overcome obstacles that would defeat most,’ after which she was awarded a grant (“‘I was just determined to make a go of it’”).⁷⁸ Profiles recognise the far-reaching effects of these events, as with Rita Summers:

While suffering an illness in late 2002, she wrote about one of her quilts and sent it to a national quilting magazine. ‘I was thrilled when it was accepted as a featured quilt for 2003.’ This breakthrough encouraged her

⁷⁶ Throsby and Hollister 35-36.

⁷⁷ Throsby and Hollister 33.

⁷⁸ Sue Strav, ‘Ruth Stoneley,’ *AP&Q* Sept. 1995: 58.

to send more photos of her quilts to several other magazines, and the rest, as they say, is history ...⁷⁹

To cite other examples, for Sue Wademan two exhibitions ‘really laid down her foundations as a quilt artist,’ and for Marta Ramirez winning an award ‘was literally the beginning of [her] professional quilting life.’⁸⁰ Other events are less conspicuous and quantifiable, and constitute social and familial affirmation. Two are notable for their persistence across profiles: the movement from student to teacher within the wider context of knowledge and skills acquisition; and the acquisition of space.

Profiles trace knowledge and skills acquisition that changes sewer into specialist. They recognise the usefulness of instructional books and magazines such as those discussed in Chapter 3 (‘Writing about Quilts’), especially for quilters who took up the craft before its popularity and are self-taught. They mention classes, workshops and courses, which range from tuition in retail outlets to programs in tertiary education institutions that result in formal qualifications and employment (notably courses in art and textiles leading to school teaching). Also acknowledged are influential teachers, some of whom are described as long-term mentors and friends. Overall, details of knowledge and skills acquisition resemble the non-linear and composite educational backgrounds that Throsby and Hollister found to be common among artists in Australia; they also support the finding that lifelong learning is more relevant to arts practitioners than those in other fields.⁸¹ As *DUQ* states, ‘[the quilter] starts with the basics, then adds new skills in an eclectic way – depending on which workshops are being run, which quilts she wants to make, what her friends are doing, or which books catch her eye ... We expand our knowledge and never really stop learning.’⁸² Profiles illustrate the gradual and continual attainment of knowledge and skills. At some stage, the quilter starts to produce distinctive and original work.

⁷⁹ ‘Pursuing Art: Rita Summers,’ *QC* Jan. 2004: 36.

⁸⁰ Deborah Segert, ‘Quilter’s Workshop: Tutor: Sue Wademan,’ *DUQ* Feb. 2001: 36; ‘Quilter’s Workshop: Marta Ramirez, Quilt Artist Extraordinaire,’ *DUQ* Oct. 2002: 36.

⁸¹ Throsby and Hollister 29-31.

⁸² Jenny Bowker, ‘Talking Point: It’s Not Brain Surgery!’ *DUQ* Aug. 2004: 76.

Profiles identify when and how their subjects move beyond producing objects that are derivative of others' designs. Despite the eclecticism of quilters' educations, a similar story recurs: the quilter learns traditional designs and techniques, she gains experience and confidence, and because of a set of circumstances, she begins to experiment and innovate, and establishes her own style:

When she first started patchworking 13 years ago all her quilts were hand pieced and quilted. She felt her hand quilting was less than desirable so she taught herself to machine piece and quilt ...

'I experimented with free motion quilting by layering lots of different colours and kinds of threads in a collage type of method onto fabric. I did this for quite a while and it was invaluable as it let me "find my rhythm", so to speak, and off I went'.⁸³

It is embedded most notably in longer *DUQ* profiles of 'art' quilters, for whom having 'developed very individual "voices"' is a defining characteristic.⁸⁴ In narrating the quilter's progression beyond the derivative, profiles reiterate aspects of creativity that emerge from quilt stories discussed in the previous chapter, including experimentation. 'Finding her own way' is an event that evinces not only creative maturity but also advancement along the amateur-professional continuum.

Aligned with achievement of creative autonomy is progression from student to teacher, or from being one who follows to one who is followed. Robyn Ginn, for instance, 'began teaching at home to satisfy the demand for her original patterns,' and Peggy Waltman moved from using others' patterns to designing her own quilts, after which she taught her designs to others.⁸⁵ As well as confirming high levels of knowledge and skills, teaching is a form of leadership associated with the superior faculty of creativity: through the teacher, creativity is released ('Barbara aims to "develop each student's confidence and originality"'; 'Ros's goal in teaching is to assist students to develop their own innate sense of creativity. She believes that everyone is uniquely

⁸³ 'Domestic Duties: Deborah Louie,' *QC* Apr. 2004: 48.

⁸⁴ Barbara Macey, 'So, You Want to Make an Art Quilt? Part 2,' *DUQ* Apr. 2004: 40.

⁸⁵ Sue Aiken, 'Robyn Ginn,' *AP&Q* Sept. 1994: 52; 'Hopskotch Quilting: Peggy Waltman,' *QC* Apr. 2004: 68.

talented but sometimes this talent needs to be given the opportunity to flourish').⁸⁶ Teaching is a form of mentorship distinguished by altruism ("I found it rather exciting to be the one to start them off on their patchwork careers").⁸⁷ Profiles commonly mark the point at which student becomes teacher, which suggests that instructing others is a formative and expected part of a quilting career, and they commonly cite quilters' satisfaction in sharing their expertise, which confirms the social-mindedness of the expert quilter.

Profiles provide confirmation of professional standing from within family and home. As discussed already in relation to timeliness, profiles show that quilters' professional lives are not easily excised from domestic lives, nor do they suggest that they should be. Profiles also show, however, that once the turning toward quiltmaking has been made, quilters can and do successfully blend career and family. Illustrating this well is the 'labelling' of Jan Mullen as 'a quiltmaker, a wife, mother of three teenage children, artist, teacher and the designer, marketer and producer of Stargazey quilts.'⁸⁸ Quilters can even enjoy active support of what is appreciated by those close to them as more than a hobby. To draw again on the Mullen example, '[i]t's a reflection of her happy home life and the support she receives from her family that her husband Ben, one of the biggest fans of her artistic abilities, encourages Jan to regularly create unusual shop window displays for his two optometry practices.'⁸⁹ The forms of support from family cited in profiles range from tacit to practical.

The most tangible evidence of the quilter's standing in the eyes of family members is the marking off of her own space within the family home. Space is both practical and symbolic – it accommodates materials and equipment, and it provides a private retreat – and can be a subject of contention or negotiation between quilters and their families.⁹⁰ While not peculiar to quiltmaking as a creative activity, the need for

⁸⁶ Paddy Childs Green, 'Barbara Macey,' *DUQ* Sept. 1990: 32; 'A Shared Success: Ros Veness,' *QC* Oct. 2002: 74.

⁸⁷ Alison Jagoe, 'Wilga Ford,' *AP&Q* Dec. 1994: 71.

⁸⁸ Gabriella Verstraeten, 'And They All Lived Together in a Crooked Little House,' *DUQ* Mar. 2000: 67.

⁸⁹ Verstraeten 68-69.

⁹⁰ Marybeth C. Stalp, *Quilting: The Fabric of Everyday Life* (Oxford: Berg, 2007) 95.

space is exacerbated by the size of quilts and the inconvenience of setting up sewing machinery. Predictably, profiles reflect curiosity about quilters' spaces by describing where their subjects work, and readers cannot help but notice that successful quilters tend to have their own rooms. Earlier *DUQ* profiles refer to them as sewing rooms or work-rooms, but established by the 2000s is 'studio,' which connotes higher-level creative practice. Profiles may link acquisition of space with professional advancement by narrating how space is acquired. It is constructed by others, as with 'fibre artist and contemporary quiltmaker' Wendy Lugg, who won a major prize, which prompted her husband to build the studio 'where she now has her office, her workroom and her stores of dyes, paints, fabrics screens and whatever else is needed.'⁹¹ Alternatively, the quilter appropriates existing space and apparently meets no resistance:

As Julie's quilt making progressed, purchased quilting fabrics did not provide the diversity of colour she needed. Her earlier studies in textile dyeing, printing and embellishing in the 1980s gave her the expertise to dye and print her own fabrics. 'By now, my life had irreversibly changed, as had my family's. Our formal dining room began to evolve into a studio (and anyway, who had time for dinner parties?) and our carport periodically doubled as the dye and print workshop. Now, they are permanent fixtures, with the studio as the centre of the house!'⁹²

Some profiles detail palatial aspects of work-spaces, such as ample storage facilities for vast collections of fabric, cedar walls, skylights and air-conditioning.⁹³ Even if the hapless husband from early *DUQ* cartoons re-appears occasionally in anecdotes about space (Dianne Cevaal 'tipped [husband] Collin out of his music room'),⁹⁴ profiles depict physical accommodation of the craft as the norm. They may even do so overtly: 'Like most quilters Sylvia has managed to find a room of her own for her quilting supplies with bookshelves loaded with books and magazines that have been collected over many years, a cupboard full of fabric and the sewing machine sitting ready for action.'⁹⁵ In this sense, profiles are far removed from stories of secrecy about fabric and guilt about sewing that

⁹¹ Di Mansfield, 'Wendy Lugg: Fibre Artist & Contemporary Quiltmaker,' *DUQ* Sept. 1991: 8.

⁹² Nola Archer, 'Quilter's Workshop – Julie Haddrick,' *DUQ* Apr. 2002: 27.

⁹³ See, for example, Kaye Bendle, 'Val Moore,' *AP&Q* May 1996: 54; Lee Welch, 'Lyn Inall,' *AP&Q* June 1997: 32.

⁹⁴ Paddy Childs Green, 'Dianne Cevaal,' *DUQ* Spring 1995: 13.

⁹⁵ Sue Aiken, 'Sylvia Kennedy,' *AP&Q* Sept. 1994: 77.

circulate among quilters.⁹⁶ Quilters who occupy their own spaces are empowered, respected and supported.

For readers of *DUQ*, *AP&Q* and *QC*, perhaps the strongest confirmation in profiles of quilters' success, both personally and professionally, is provided visually by the magazines. Visual components of profiles confirm unequivocally that whatever quilters have done, as narrated verbally, has been right and worthwhile. In obligatory photographs, quilters smile and look from the page with confidence. They are well dressed and carefully groomed. Complementing photographs, writers frequently state that quilters laugh and smile, and use exclamation marks to convey their enthusiasm and energy. Writers may also comment on quilters' sense of wellbeing, including their cheerful busyness. Undisputable from photographs in profiles, too, is the quality of each quilter's work; it may even be indirectly contrasted with her first effort, which, while never pictured, may be described as being naïve or technically flawed, and having met an ignominious fate. These quilters are clearly to be admired and emulated, not only because of their professional success but also because of their happiness.

Conclusion

As rhetorical texts, profiles in *DUQ*, *AP&Q* and *QC* are social and motivational. By their very nature, they connect readers with quilters who are deemed by the magazines to be commendable in their field. In doing so, profiles set certain quilters apart from others and draw a boundary between amateur and professional, but they also construct the boundary loosely and show repeatedly that it can be crossed, even unintentionally. Profiles prove to readers by example that domestic hobby or chore can become career, whichever of the many guises that may take, without compromising family needs or the quilter's essential altruism and sociability. Humble beginnings are no impediment to attaining high professional standing; on the contrary, they suit the essential modesty and tenacity of quilters. Barriers to a career in quiltmaking, such as those caused by hardship or duty, can be surmounted. Profiles encourage aspiration.

⁹⁶ Grahame, "‘Making Something for Myself,’" 92–93, comments on these stories.

Biographical narrative is the means by which this proof occurs. Underpinning profiles generically are rags to riches narratives comprised of events that show progression from confined and amateur to public and professional spheres, with obstacles overcome and markers of status gathered along the way. Events themselves, enhanced by reflective commentary on the quilter's life and achievements, demonstrate that she has transcended limitations of time and space to define her life by creativity even though, like her peers, she may crave more time. Through narrative, *DUQ*, *AP&Q* and *QC* present to readers both norm and ideal for the professional quilter.

Biographical narratives are coherent and plausible. They generally span childhood to present, and while not necessarily arranged strictly by chronology, they are topically and thematically consistent in their tracing of inclination toward and evidence of specialised creative practice. They are believable, in part, from the expansive view of 'professional' adopted by the magazines. As well as introducing readers to quilters who work at relatively rarefied levels, profiles feature quilters who are active and visible within quilting circles in which amateurs participate (by, for example, conducting workshops or classes in retail outlets) and who would be, therefore, familiar in either general or specific ways to readers. Plausibility also results from characterisation of the professional quilter as humble, cheerful, optimistic, energetic, altruistic and sociable, regardless of the degree of her success, which is consistent with the archetypal quilter shaped by other parts of the magazines, including editorials. Details of lives selected for inclusion in profiles are likely to 'ring true' for readers, whether they represent aspects of traditionally gendered roles for women or participation in the workforce. What may be new for readers is the conception of quiltmaking as a profession within their reach; however, the many before and after contrasts and rags to riches narratives presented across profiles lend credibility to this possibility.

Consistent with other editorial content, profiles in *DUQ*, *AP&Q* and *QC* adopt a colloquial and optimistic tone fitting to the magazines' popular appeal. Jovial and clichéd expression can be seen to trivialise quilters' accomplishments, and alongside frequent

attempts to align quiltmaking with artistic practice, profile writers and quilters themselves appear to denigrate the craft through flippant references to addiction and other afflictions, or other suggestions of lack of agency and seriousness. Yet the many direct quotations in profiles show that quilters, and the magazines that represent them, establish and perpetuate lexical norms by the repeated use of words that can be seen to acknowledge and address preoccupations within their community, and as such assume the status of code words for readers. Addiction or synonymous words are prominent. Used with characteristic playfulness, these words provide a communally understood way of expressing and resolving conflict between perceived responsibilities and creative ambition, without dwelling on any deleterious effects brought about by that conflict. Levity of tone is, moreover, tempered by more serious reflections on accomplishments, and dispassionate narration of events.

Looking beyond their tone, profiles offer insights into careers within a specialised sector of the creative industries that has strengthened in Australia since the 1980s. They induct readers into standards and norms for exemplary practice within that sector and illustrate repeatedly that quiltmaking careers, and the ways to prepare for them, are diverse. They show, as Dawn Bennett remarks, that

The traditional, linear career model has little relevance to the cultural sector, wherein people self-manage their careers in what have been described as protean careers ... Protean careerists expand their work behaviours, competencies and connections in search of success which is determined not in the eyes of others, but in terms of self-identity, psychological success and the satisfaction of personal and professional needs.⁹⁷

The humble quilter might not see herself in this way, but *DUQ*, *AP&Q* and *QC* show indisputably that the quilter's innate creativity drives and shapes her career, and she best reaches her creative potential through quiltmaking, from which she derives great satisfaction and reward. In profiles, the quilter's career is constructed retrospectively in ways that recognise the significance of circumstance, chance and timeliness. Profiles

⁹⁷ Dawn Bennett, 'Creative Artists or Cultural Practitioners? Holistic Practice in Australia's Cultural Industries,' *JAS, Australia's Public Intellectual Forum* 90 (2007): 135-36.

provides compelling evidence for readers that professional quilters are destined to be and that readers, too, may one day be like them.

CONCLUSION

This thesis set out to answer the question of how selected Australian quilters' magazines respond rhetorically to readers as quilters. It began with the premise that magazines generally are potent instruments of persuasion because of their dual and interdependent aims of selling copies and inducing readers to assume certain identities and perceive themselves as members of distinct communities. It selected three titles – *DUQ*, *AP&Q* and *QC* – that as rhetorical artefacts respond to the needs and expectations of Australian quilters who, since the growth of quilting as a popular pastime in this country from the 1980s, have relied on printed material to unite and advance their field nationally. By classifying content and analysing aspects of the magazines, the thesis confirms that beginning with *DUQ* in 1988, these titles have progressively formed a distinctive sub-genre of publication that responds to this need.

Chapter 3 has identified other publications, including newsletters and books predating or contemporaneous with the magazines, that also have responded to the needs of Australian quilters. These publications do so by offering either instruction or insights into quiltmaking life, or a combination of the two. *DUQ*, *AP&Q* and *QC* derive categories of content from these two broad areas and, therefore, fit within a wider print culture. They are, however, set apart from other publications because of their qualities as special-interest magazines: their periodicity, affordability and accessibility, and their reliance upon forming and maintaining loyal readerships, the last of which in part ensures ongoing commercial viability. Setting aside some of *DUQ*'s initial idiosyncrasies and experimental leanings, as special-interest titles each is guided by industry conventions for magazine production and in this sense meets the expectations of quilters as consumers as well as creative practitioners. It is in the adaptation of these conventions (including the content staples found in magazines more widely, and aspects of arrangement and presentation of content) for a primarily Australian readership that establish *DUQ*, *AP&Q* and *QC* generically, as Chapter 5 demonstrates. From this generic foundation the magazines each develop, progressively and cumulatively, a common argument.

As persuasive texts, *DUQ*, *AP&Q* and *QC* speak in a concerted voice to convince readers to perceive themselves first and foremost as quilters and members of the communities formed by the magazines, even if they inflect their messages differently as is expected of titles that strive to attract niche audiences in one subject area. The magazines contrive largely homophilous environments comprising women, many of whom assume traditionally gendered roles, which reflects the origins and continued practice of quilting as a female occupation associated with the home and becomes a base from which the archetypal quilter is constructed. This homophily aids communication based on common backgrounds and attitudes, but the community does not exclude others (notably men), providing they share an appreciation of quiltmaking. These are, therefore, essentially creative communities. Quilters' utopias are presented – worlds in which participants give themselves over to quiltmaking and interact personably with others like themselves – into which readers are welcomed. In these worlds, quilters are prolific creative practitioners, but in their field they also participate in a wide range of events, improve their general and specialist knowledge, and keep abreast of trends and developments nationally and internationally. Behavioural and attitudinal norms are established – quilters are prolific, active, sociable, optimistic and inquisitive – and readers are given abundant exemplars to emulate should they move beyond the vicarious participation in quilting communities offered by the magazines.

Each magazine also acknowledges that 'real' life falls short of this ideal because many commitments and constraints impede creative practice, especially those concerning time necessarily spent on others. By developing the two sides of this dilemma (ideal and reality) discursively, the magazines establish points of common ground with readers, including through contrived dialogue between editors and readers, and reflective columns, as discussed in chapters 6 and 7. In summary, common ground arises from creative aspiration on the one hand and obligation on the other, and recognition of conflict between the two.

Apart from establishing rapport with readers in this way, the magazines build egalitarian communities open to negotiation and transformation of individual identity. Founding these communities is the principle that all quilters are creative beings, even if their creativity is latent or frustrated, but added to it is that quilters are accepting and altruistic. Editorial and advertising content make clear that creativity is a superior faculty available to all and for quilters has certain abiding characteristics, as shown in Chapter 7, but it also may be manifest differently. The magazines take two apparently opposing types of creative practice – craft and art, amateur and professional – and present them as continua along which reader-quilters are accommodated alongside others, and along which they may progress, although this is done by example and implication rather than prescription and definition, with the occasional exception of articles that address this progression explicitly. Here are reflected dominant cultural views of the superiority of art, and the cultural myths of the artist-genius on the one hand and the technical expert on the other, but editorial content also depicts collaborative forms of creative practice reliant upon social interaction and producing personal as well as aesthetic benefit, if not more so, for the quilter herself and for others. The magazines do so by regular reporting of charitable and community quilt projects, which illustrates the potential of quiltmaking to better lives. Each accommodates a community that, beyond its unifying interest in quilts, comprises diverse competencies and specialisations, and simultaneously promotes singular artistic achievement and social improvement or, to allude to the dual functions of quilts themselves, the aesthetic and the practical. The reader has some leeway in deciding what form her creative practice will take, and if singular artistic dedication is unattainable or unwanted for some reason, sewing to aid others provides an incontestable argument for making quilts.

By identifying these dualities (craft-art, amateur-professional) that inform the magazines' response to readers, the thesis confirms Emma Grahame's conclusion that Australian quiltmaking culture embraces oppositions and contradictions.¹ At various points, chapters have additionally made other connections between Grahame's findings,

¹ Emma Grahame, “‘Making Something for Myself’: Women, Quilts, Culture and Feminism,’ PhD thesis, U of Technology Sydney, 1998.

as well as with research on US quilters, and what appears in *DUQ*, *AP&Q* and *QC*, which confirms that the magazines realistically reflect Australian and wider quiltmaking culture. Aspects of that culture are, however, selectively promoted and others are downplayed in the shaping of social worlds of possibility. Narrative is an important means by which this occurs.

The many stories in *DUQ*, *AP&Q* and *QC* reflect not only narrative traditions in magazine writing but also the long-standing symbiosis between craft and storytelling, as noted in the third chapter, and the narrative dimensions of quilts as objects and processes of making; stories also function persuasively. Telling stories, especially those revealing of quilters' personal lives as some are, is conversational and marks the community as interactive, familiar and trusting. It is through autobiographical and biographical narrative, whether represented by brief anecdotes or extended biographies of professional development, that variations on quilting life along the craft-art and amateur-professional continua are presented, and topics of communal relevance articulated. As demonstrated in chapters 6, 7 and 8, some narratives follow patterns in their selection and arrangement of events, and develop common themes or motifs (creative process as journey is prominent), which highlights the potential of narrative to form a shared worldview strengthened by repetition over time. Narrative, moreover, functions as a form of proof.

Chapters 7 and 8 have shown that common to the magazines are stories of making, of both quilts (quilt stories) and quilters (profiles). Through the former are expressed the hallmarks of creativity for quilters, and different views of technology, process, materials and design. These narratives also prove what quilters can achieve aesthetically and technically, even though obstacles of various kinds may be encountered, and set standards to which readers can aspire. Prominent among stories of quilters are 'rags to riches' tales of professional and personal success, a widely used rhetorical device for inspiring and inciting belief in the transformative power of self and circumstance, which prove by impressive example that 'ordinary' people can transcend modest beginnings and achieve greatness. In quilters' magazines, these narratives typically demonstrate the plausibility of 'ordinary' sewers moving beyond elementary skills and

utility, often represented by childhood experiences of sewing, to progress along the craft-art and amateur-professional continua and attain notable markers of success both within and outside the home. Between magazines and over time, these and other stories display the principles of coherence and fidelity of Walter Fisher's narrative paradigm, both individually and collectively.

Narrative is one of the strategies discerned in this thesis that is grounded in rhetorical principles appreciated since classical antiquity and since then adapted and theorised within different contexts. This thesis has also drawn directly upon traditional rhetoric, as outlined in Aristotle's *The Art of Rhetoric* and subsequently embodied in the five classical canons (invention, arrangement, style, delivery and memory), as an analytical guide for some aspects of *DUQ*, *AP&Q* and *QC*. In particular, the findings on covers reported in the fourth chapter confirm the continuing relevance of traditional rhetorical principles to contemporary texts with persuasive objectives, and reveal some striking parallels between the two. These findings suggest that further research could be done on the links between traditional rhetoric and Australian special-interest magazines, the latter of which, as noted in the literature review, constitute a rich and largely untapped area of research.

At various points, chapters relate persuasive dimensions of *DUQ*, *AP&Q* and *QC* to the three artistic proofs – ethos, pathos and logos – of the canon of invention. Given the dual and interrelated functions of these titles as special-interest magazines – commercial success and community formation – it is predictable that ethos, or credibility, emerges from the analysis as a strong appeal. Each magazine asserts worth or superiority with confidence, initially on covers and progressively across pages in various ways, including through citation of the credentials of production team members and alignment of content with ‘celebrity’ quilters who function as guides and teachers for readers. Readers’ letters praising the magazines, which constitute a form of inartistic proof, selectively attest to worth. Additionally, the magazines strive to establish the credibility of the craft itself and its practitioners; this occurs verbally and visually by equating quiltmaking with art and appropriating the terminology of the art world, and also through

the deliberate and extended association of quiltmaking with charitable and other activities resulting in social good. Also inflecting the magazines in different ways and to different degrees over time is nationalistic pride, even though it may be downplayed, which confirms the status of the publications nationally.

Each magazine draws on the artistic proofs of pathos and logos, also beginning with but extending beyond covers. Pathos is most apparent in the sustained association of quilts with lifestyle, wellbeing and satisfaction, which may occur either verbally or visually in atmospheric or symbolic evocation of mood. Earlier issues of *DUQ* attempt to integrate humorous elements in cartoons and poems that, nevertheless, articulate or reinforce points of common ground, especially light-hearted confessions of obsessive behaviour that appear intermittently across the three magazines in later years. Logos appears in the form of rational argument and common sense illustrations of advantage, which also appear initially on covers but may be scattered throughout content that causally demonstrates the advantages of quiltmaking.

Stylistic similarities between *DUQ*, *AP&Q* and *QC* have been identified in chapters. In each magazine, the quilters' vernacular is both populist and idiosyncratic. The former is seen in a generally uncomplicated syntax; an overall positive, personable, playful and colloquial tone supplemented at times by suggestive punctuation; and repeated clichés and metaphors from popular culture. Distinctive, however, is the transformation of colloquial metaphors, especially that of addiction, into code words and phrases that when considered in context (usually narrative context) articulate formative concerns of quilters and reveal views of themselves and their work. Added to code words are acronyms with special meaning for community members. Also integrated in content is technical language associated with quiltmaking, and the use of puns around specialist terminology, both of which mark the communities as linguistically distinct. Lexical norms and standards are, therefore, established by the magazines; these may be used by quilters more widely, as has been noted, but nevertheless become a defining feature of the communities to which the magazines are addressed.

This conclusion began by drawing attention to the rhetorical situation to which *DUQ*, *AP&Q* and *QC* respond, which leads to generic belonging. As the thesis has shown, the magazines employ many well-established strategies to persuade readers to perceive themselves as quilters primarily, and to some degree proud Australians, but it is the ways in which the magazines adapt, inflect and blend these strategies that produces rhetorical artefacts representative of convention but distinctive nevertheless. In this sense, the magazines are very much like quilts; anchored in tradition, formulae and pattern, they are economical, artful arrangements of contrasting pieces that form coherent and pleasing wholes in novel yet familiar ways. As objects, *DUQ*, *AP&Q* and *QC* are grounded in utility and involve collaborative production largely by women, which is another parallel that can be drawn between the magazines and at least some quilts past and present. Inescapable, however, is that the magazines depend upon sustained persuasion for success as newsstand titles in a competitive market, as shown by inclusion of advertising content. Yet within the harmonious social spaces contrived by each of the magazines, advertising content reinforces the essential creativity of these communities and even sheds light on the nature of that creativity. It is editorial content over time, though, that most fully expresses what it means to be a quilter, and it is editorial content that shapes for the quilter a world of camaraderie, inclusiveness and altruism in which creativity is incontestably and universally valued.

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APPENDIX A

GLOSSARY OF QUILTMaking TERMS

| | |
|--------------------|--|
| appliqué | decorative sewing of fabric pieces or shapes onto other fabric. Appliqué is a popular technique for making a quilt top . |
| binding | fabric sewn over the raw edges of the quilt once the three layers of the quilt have been sewn together (quilted) |
| block | a segment, usually square, of fabric pieces sewn together in a prescribed way. Patchwork may comprise one block repeated exactly or with variations, or different blocks. |
| patchwork | a work comprising pieces of fabric sewn together (in traditional patchwork, blocks) that, in quiltmaking, becomes the upper layer of the quilt, or quilt top . |
| piecing | the joining together of pieces of fabric to make patchwork , or the upper, decorative layer of the quilt |
| quilt | a sewn blanket made of three layers, the lower and upper being fabric and the middle being of a thicker substance, such as wool |
| quilting | as a verb, the stitching together of the three layers of a quilt; as a noun, the stitching itself. The word is also widely used to mean quiltmaking . |
| quiltmaking | the practice and craft of making quilts, often referred to as quilting |
| quilt top | the upper and usually decorative layer of the quilt |

APPENDIX B

MAGAZINE ISSUES 1988-2005

| Down Under Quilts | | Aust. Patchwork & Quilting | | Quilters Companion | |
|------------------------------|-------------------|---|-------------|-------------------------------|-------------|
| Volume/ Issue | Date | Volume/ Issue | Date | Volume/ Issue | Date |
| Vol 1 No 1 | Mar. 1988 | | | | |
| Vol 1 No 2 | June 1988 | | | | |
| Vol 1 No 3 | Sept. 1988 | | | | |
| Vol 1 No 4 | Dec. 1988 | | | | |
| | | | | | |
| Vol 2 No 1 | Mar. 1989 | | | | |
| Vol 2 No 2 | June 1989 | | | | |
| Vol 2 No 3 | Sept. 1989 | | | | |
| Vol 2 No 4 | Dec. 1989 | | | | |
| | | | | | |
| Vol 3 No 1 | Mar. 1990 | | | | |
| Vol 3 No 2 | June 1990 | | | | |
| Vol 3 No 3 | Sept. 1990 | | | | |
| Vol 3 No 4 | Dec. 1990 | | | | |
| | | | | | |
| Vol 4 No 1 | Mar. 1991 | | | | |
| Vol 4 No 2 | June 1991 | | | | |
| Vol 4 No 3 | Sept. 1991 | | | | |
| Vol 4 No 4 | Dec. 1991 | | | | |
| | | | | | |
| Vol 5 No 1 | Mar. 1992 | | | | |
| Vol 5 No 2 | June 1992 | | | | |
| Vol 5 No 3 | Sept. 1992 | | | | |
| Vol 5 No 4 | Dec. 1992 | | | | |
| | | | | | |
| Vol 6 No 1 Issue 21 | Autumn 1993 | | | | |
| Vol 6 No 2 Issue 22 | Winter 1993 | | | | |
| Vol 6 No 3 Issue 23 | Spring 1993 | | | | |
| Vol 6 No 4 Issue 24 | Summer 1993-94 | | | | |
| | | | | | |
| Vol 7 No 1 Issue 25 | Autumn 1994 | | | | |
| Vol 7 No 2 Issue 26 | Winter 1994 | | | | |

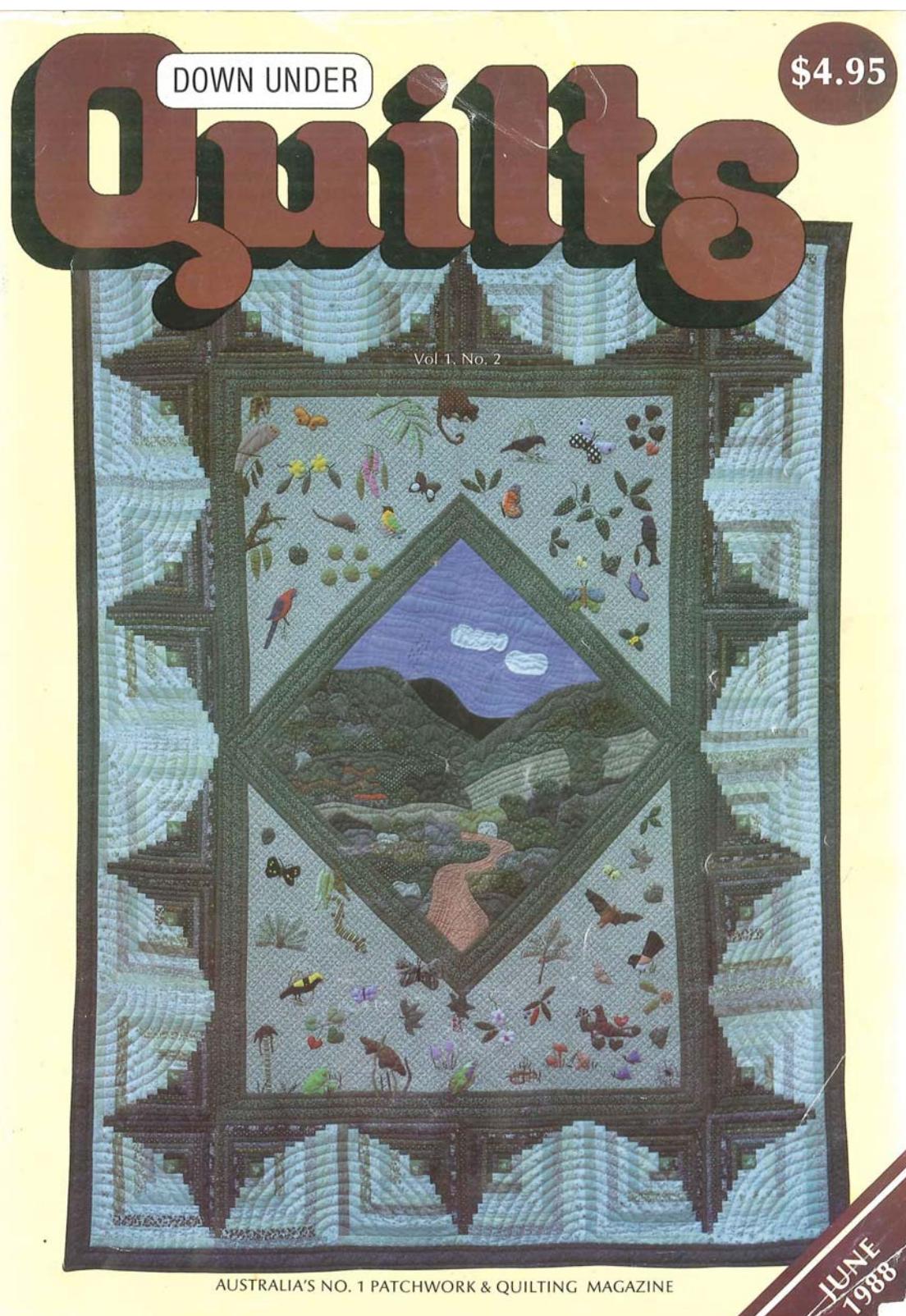
| Down Under Quilts | | Aust. Patchwork & Quilting | | Quilters Companion | |
|--------------------------|--------------------|---------------------------------------|---------------|---------------------------|-------------|
| Volume/ Issue | Date | Volume/ Issue | Date | Volume/ Issue | Date |
| Vol 7 No 3 Issue 27 | Spring 1994 | Vol 1 No 1 | Sept. 1994 | | |
| Vol 7 No 4 Issue 28 | Summer 1994 | Vol 1 No 2 (Annual) | Dec. 1994 | | |
| | | | | | |
| Issue 29 | Autumn-Winter 1995 | Vol 1 No 3 | Mar. 1995 | | |
| | | Vol 1 No 4 | June 1995 | | |
| Issue 30 | Spring 1995 | Vol 2 No 1 | Sept. 1995 | | |
| Issue 31 | Summer 1995-96 | Vol 2 No 2 | Dec. 1995 | | |
| | | Vol 2 No 3 (Annual) | Jan. 1996 | | |
| Issue 32 | Autumn 1996 | Vol 2 No 4 | Mar. 1996 | | |
| | | Vol 2 No 5 | May 1996 | | |
| Issue 33 | Winter 1996 | Vol 2 No 6 | July 1996 | | |
| Issue 34 | Spring 1996 | Vol 3 No 1 | Sept. 1996 | | |
| | | Vol 3 No 2 | Nov. 1996 | | |
| Issue 35 | Summer 1996-97 | Vol 3 No 3 (Yearbook) | Jan. 1997 | | |
| | | Vol 3 No 4 | Feb. 1997 | | |
| Issue 36 | Autumn 1997 | Vol 3 No 5 | Apr. 1997 | | |
| Issue 37 | Winter 1997 | Vol 3 No 6 | June 1997 | | |
| | | Vol 4 No 1 | Aug. 1997 | | |
| Issue 38 | Spring 1997 | Vol 4 No 2 | Oct. 1997 | | |
| Issue 39 | Summer 1997 | Vol 4 No 3 | Dec. 1997 | | |
| | | Vol 4 No 4 (Yearbook) | Jan. 1998 | | |
| Issue 40 | Autumn 1998 | Vol 4 No 5 | Mar. 1998 | | |
| | | Vol 4 No 6 | May 1998 | | |
| | | Vol 4 No 7 (Annual) | May-June 1998 | | |
| Issue 41 | Winter 1998 | Vol 5 No 1 | June 1998 | | |
| Issue 42 | Spring 1998 | Vol 5 No 2 | Sept. 1998 | | |
| | | Vol 5 No 3 | Nov. 1998 | | |
| Issue 43 | Summer 1998-99 | Vol 5 No 4 | Dec. 1998 | | |
| | | (Yearbook) | Jan. 1999 | | |
| Issue 44 | Autumn 1999 | Vol 5 No 5 | Mar. 1999 | | |
| | | Vol 5 No 6 | Apr. 1999 | | |

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|--------------------------|------------------|--|--|---------------------------|-------------|
| Volume/ Issue | Date | Volume/ Issue | Date | Volume/ Issue | Date |
| Issue 45 | Winter 1999 | Vol 6 No 1 (Annual) | June 1999 July 1999 | | |
| Issue 46 | Spring 1999 | Vol 6 No 2 Vol 6 No 3 Vol 6 No 4 | Sept. 1999 Oct. 1999 Nov. 1999 | | |
| Issue 47 | Summer 1999-2000 | Vol 6 No 5 | Dec. 1999 | | |
| | | Vol 7 No 1 Vol 7 No 2 | Jan. 2000 Feb. 2000 | | |
| Issue 48 | Mar. 2000 | Vol 7 No 3 Vol 7 No 4 | Mar. 2000 Apr.-May 2000 | | |
| Issue 49 | May 2000 | Vol 7 No 5 Vol 7 No 6 Vol 7 No 7 | May 2000 June 2000 July 2000 | | |
| Issue 50 | Aug. 2000 | Vol 7 No 8 Vol 7 No 9 (Annual) | Aug. 2000 Sept. 2000 | | |
| | | Vol 7 No 10 | Sept.-Oct. 2000 | | |
| Issue 51 | Oct. 2000 | Vol 7 No 11 Vol 7 No 12 | Oct. 2000 Nov. 2000 | | |
| Issue 52 | Dec. 2000 | Vol 8 No 1 | Dec. 2000 | | |
| | | | | | |
| Issue 53 | Feb. 2001 | Vol 8 No 2 Vol 8 No 3 (Yearbook) | Jan.-Feb. 2001 Mar. 2001 | | |
| Issue 54 | Apr. 2001 | Vol 8 No 4 Vol 8 No 5 Vol 8 No 6 | Apr. 2001 May 2001 May-June 2001 | | |
| Issue 55 | June 2001 | Vol 8 No 7 Vol 8 No 8 Vol 8 No 9 | June 2001 June-July 2001 July 2001 | | |
| | | | | | |
| | | | | | |
| Issue 56 | Aug. 2001 | Vol 8 No 10 Vol 8 No 11 | Aug. 2001 Sept. 2001 | | |
| Issue 57 | Oct. 2001 | Vol 8 No 12 Vol 9 No 1 | Oct. 2001 Nov. 2001 | No 1 | Oct. 2001 |
| Issue 58 | Dec. 2001 | Vol 9 No 2 | Dec. 2001 | | |

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| Volume/ Issue | Date | Volume/ Issue | Date | Volume/ Issue | Date |
| | | Vol 9 No 3 | Jan. 2002 | No 2 | Jan. 2002 |
| No 59 | Feb. 2002 | Vol 9 No 4 | Feb. 2002 | | |
| | | Vol 9 No 5 (Yearbook) | Feb.-Mar. 2002 | | |
| | | Vol 9 No 6 | Mar. 2002 | | |
| No 60 | Apr. 2002 | Vol 9 No 7 | Apr. 2002 | No 3 | Apr. 2002 |
| | | Vol 9 No 8 | May 2002 | | |
| No 61 | June 2002 | Vol 9 No 9 | June 2002 | | |
| | | Vol 9 No 10 (Showcase) | June 2002 | | |
| | | Vol 9 No 11 | June-July 2002 | | |
| | | Vol 9 No 12 | July 2002 | No 4 | July 2002 |
| No 62 | Aug. 2002 | Vol 10 No 1 | Aug. 2002 | | |
| | | Vol 10 No 2 | Sept. 2002 | | |
| No 63 | Oct. 2002 | Vol 10 No 3 | Oct. 2002 | No 5 | Oct. 2002 |
| | | Vol 10 No 4 (Christmas) | Nov. 2002 | | |
| No 64 | Dec. 2002 | Vol 10 No 5 | Dec. 2002 | | |
| | | Vol 10 No 6 | Dec. 2002- Jan. 2003 | | |
| | | | | | |
| | | Vol 10 No 7 | Jan. 2003 | No 6 | Jan. 2003 |
| No 65 | Feb. 2003 | Vol 10 No 8 | Feb. 2003 | | |
| | | Vol 10 No 9 | Mar. 2003 | | |
| | | Vol 10 No 10 | Mar-Apr. 2003 | | |
| No 66 | Apr. 2003 | Vol 10 No 11 | Apr. 2003 | No 7 | Apr. 2003 |
| | | Vol 10 No 12 | May 2003 | | |
| No 67 | June 2003 | Vol 11 No 1 (Annual) | June 2003 | | |
| | | Vol 11 No 2 | July 2003 | No 8 | July 2003 |
| No 68 | Aug. 2003 | Vol 11 No 3 | Aug. 2003 | | |
| | | Vol 11 No 4 | Sept. 2003 | | |
| No 69 | Oct. 2003 | Vol 11 No 5 | Oct. 2003 | No 9 | Oct. 2003 |
| | | Vol 11 No 6 | Nov. 2003 | | |
| No 70 | Dec. 2003 | Vol 11 No 7 | Dec. 2003 | | |
| | | Vol 11 No 8 | Dec. 2003- Jan. 2004 | | |
| | | | | | |
| | | Vol 11 No 9 (Yearbook) | Jan. 2004 | No 10 / Vol 3 No2 (Annual) | Jan. 2004 |
| | | Vol 11 No 10 | Jan.-Feb. 2004 | | |

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|--------------------------|-------------|---------------------------------------|-------------------|-------------------------------------|-------------|
| Volume/ Issue | Date | Volume/ Issue | Date | Volume/ Issue | Date |
| No 71 | Feb. 2004 | Vol 11 No 11 | Feb. 2004 | | |
| | | Vol 11 No 12 | Mar. 2004 | | |
| No 72 | Apr. 2004 | Vol 12 No 1 | Apr. 2004 | No 11 / Vol 3 No 3 | Apr. 2004 |
| | | Vol 12 No 2 | May 2004 | | |
| Issue 73 | June 2004 | Vo 12 No 3 | June 2004 | | |
| Issue 74 | July 2004 | Vol 12 No 4 (Annual) | July 2004 | No 12 / Vol 3 No 4 | July 2004 |
| Issue 75 | Aug. 2004 | Vol 12 No 5 | Aug. 2004 | | |
| Issue 76 | Sept. 2004 | Vol 12 No 6 | Sept. 2004 | | |
| Issue 77 | Oct. 2004 | Vol 12 No 7 | Oct. 2004 | No 13 / Vol 4 No 1 | Oct. 2004 |
| Issue 78 | Nov. 2004 | Vol 12 No 8 | Nov. 2004 | | |
| Issue 79 | Dec. 2004 | Vol 12 No 9 | Dec. 2004 | | |
| | | | | | |
| Issue 80 (Yearbook) | Jan. 2005 | Vol 12 No 10 | Jan. 2005 | No 14 / Vol 4 No 2 (Yearbook) | Jan. 2005 |
| | | Vol 12 No 11 (Yearbook) | Jan.-Feb. 2005 | | |
| Issue 81 | Feb. 2005 | Vol 12 No 12 | Feb. 2005 | | |
| Issue 82 | Mar. 2005 | Vol 13 No 1 | Mar. 2005 | | |
| Issue 83 | Apr. 2005 | Vol 13 No 2 | Apr. 2005 | No 15 / Vol 4 No 3 | Apr. 2005 |
| Issue 84 | May 2005 | Vol 13 No 3 | May 2005 | | |
| Issue 85 | June 2005 | Vol 13 No 4 | June 2005 | | |
| | | Vol 13 No 5 | June-July 2005 | | |
| Issue 86 | July 2005 | Vol 13 No 6 (Annual) | July 2005 | No 16 / Vol 4 No 4 | July 2005 |
| Issue 87 | Aug. 2005 | Vol 13 No 7 | Aug. 2005 | | |
| Issue 88 | Sept. 2005 | Vol 13 No 8 | Sept. 2005 | | |
| Issue 89 | Oct. 2005 | Vol 13 No 9 | Oct. 2005 | No 17 / Vol 5 No 1 | Oct. 2005 |
| Issue 90 | Nov. 2005 | Vol 13 No 10 | Nov. 2005 | | |
| Issue 91 | Dec. 2005 | Vol 13 No 11 | Dec. 2005 | | |

APPENDIX C – SAMPLE COVERS



If quilting is your passion...

S.DENT.

Sydney Quilt
Stories
Page 12

Women of
Influence
Page 14

Patchwork for
Pleasure
Project magazine
Page 39



Caryl Breyer Fallert
to visit
Page 8



One Step Further
in Melbourne
Story page 16

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Story page 6



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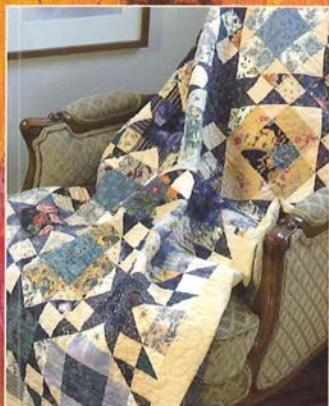
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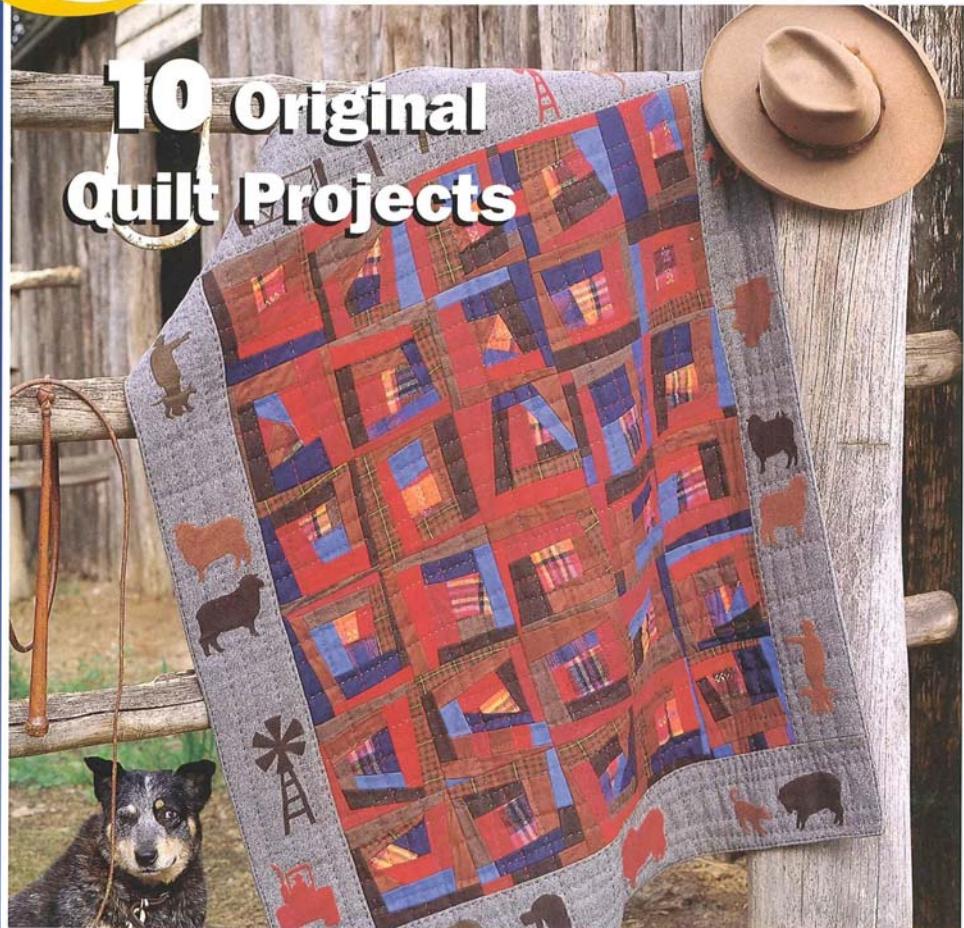
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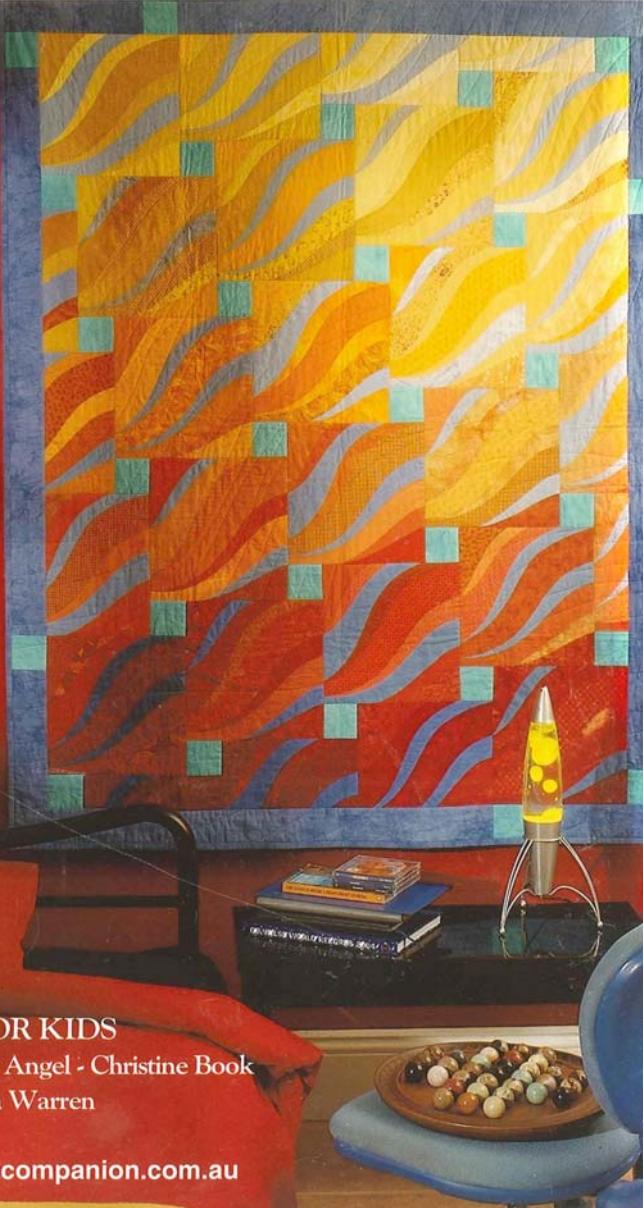


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APPENDIX D

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Cathie Nutt and Yvonne Rein: March 1988 to September 1990

Yvonne Rein: December 1990 to Autumn-Winter 1995

Jan T. Urquhart: Spring 1995 to Spring 1999

Deborah Segert: Summer 1999-2000 to December 2005

Australian Patchwork & Quilting

Sue Aiken and Robyn Wilson: September 1994 to July 1996

Denice Rice: September 1996 to January 1997

Pauline Kirton and Gillian Hamilton: February 1997 to January 1999

Pauline Kirton: March 1999 to April 1999

Lorraine Moran and Joanne Bevan: June 1999 to October 2000

Lorraine Moran and the team: November 2000 to April 2005

The APQ team: May 2005 to June 2005

Marianne & the AP&Q team: July 2005 to December 2005

Quilters Companion / Australian Quilters Companion

Karen Fail: October 2001 to October 2004

Clare Mooney: January 2005 to October 2005

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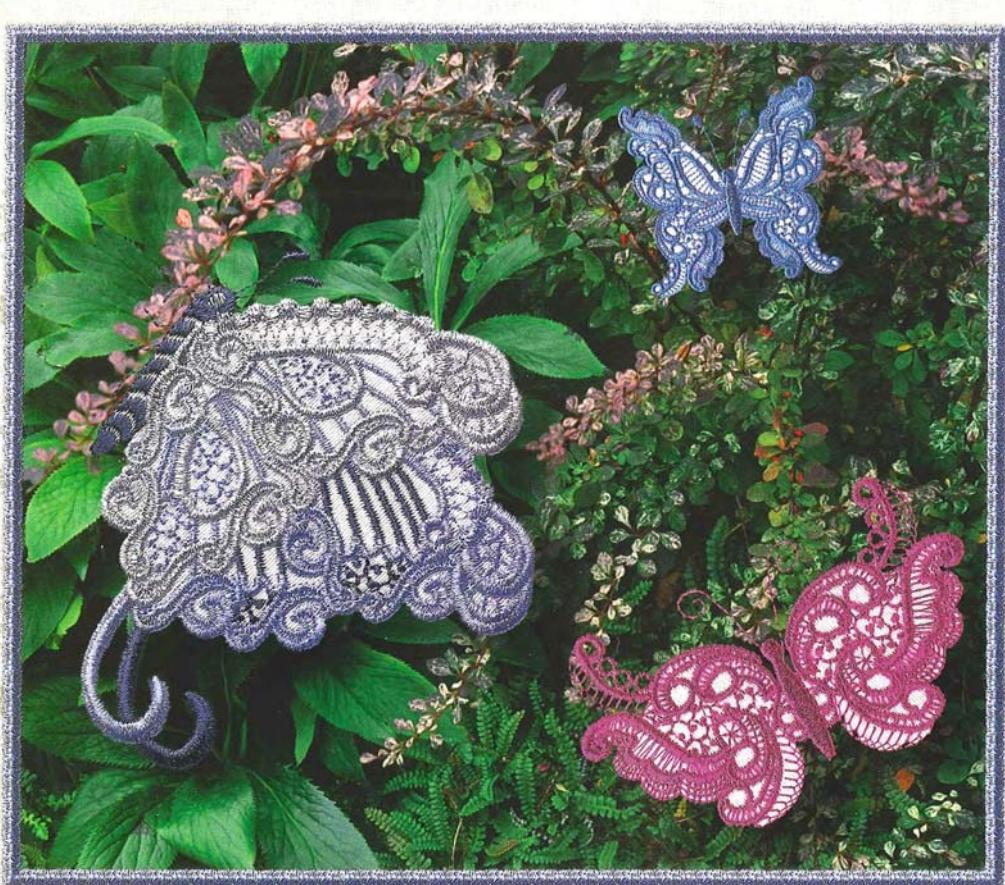
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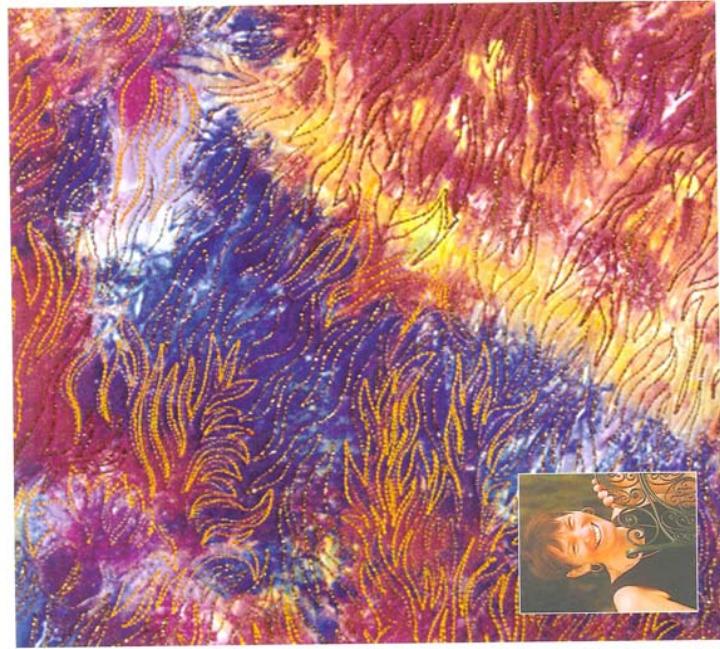


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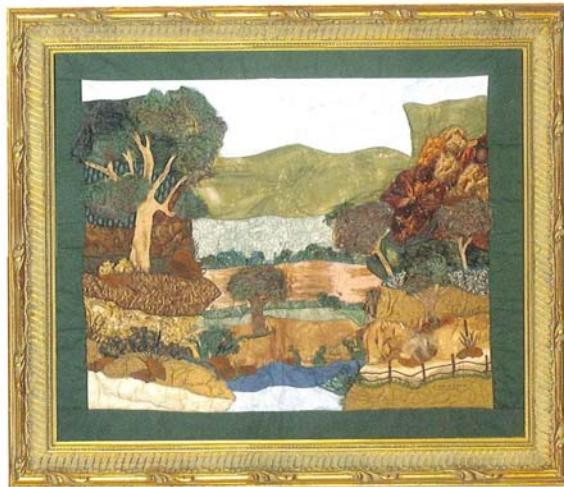


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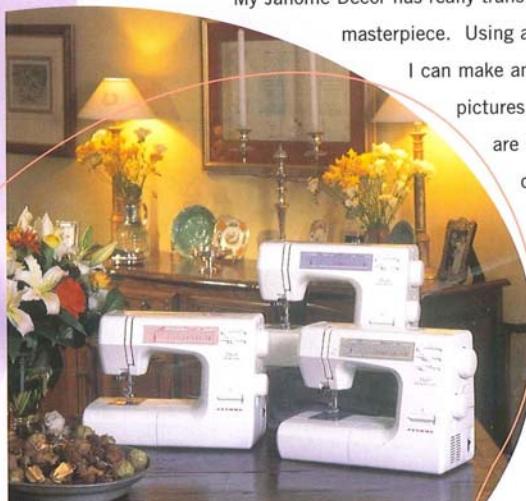
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