

SAQQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 21, No.1 ▲▲▲ Winter 2011



Trend
28 x 82 inches
by Eszter Bornemisza

see page 8

In this issue...

- | | |
|---|---------------------------------------|
| Thinking of doing commissions? ...4 | Envisioning the road to success ...20 |
| Featured Artist:
Eszter Bornemisza8 | Community stitches.....22 |
| African threads12 | Deciphering the digital entry24 |
| From image to fabric with
your own printer16 | Finding your voice26 |
| Member gallery.....18 | Portfolio 17: Digital edition.....27 |
| | Am I covered for that?.....29 |

Thoughts from the president

by Sandra Sider



For my first president's column, I want to take this opportunity to thank Lisa Chipetine for all that she has accomplished for

SAQA. Lisa introduced herself to me five years ago and asked if I would be her mentor as she engaged with the world of quilt art. I can easily recall her energy and enthusiasm, for SAQA as well as for quilts. For five years she served as a member of our board, becoming Judith Content's vice president, and then president in 2009.

Lisa's focus has always been on our members, beginning with her brilliant concept for the 12-inch-square quilt auction, priced so that many of

our members would be able to participate in an exciting annual fundraising event. The auction has become a linchpin for our fundraising efforts, with SAQA members buying more quilts each year. The digital portfolio was also Lisa's initiative. This e-book is a remarkable tool for expanding the international market for quilt art, with searchable aspects unavailable in the printed version.

Many of you have come to appreciate Lisa's networking and computer talents through SAQA University. Among other features, SAQA-U offers online critique groups, our mentorship program, and the Visioning Project, which is so successful that our 2011 national conference theme is "Visioning." Even if you are not part of the Visioning Project, you might enjoy taking a look at some of the

impressive work being done by our members as part of this program.

SAQA's curator-in-training program was also Lisa's idea, giving less experienced members a chance to work with SAQA exhibitions. Not only does this program contribute to our educational mission, but it also provides a broader base of curatorial expertise among our members. Finally, Lisa persuaded YouTube to include *SAQAchannel* among its non-profit organizations. The promotional and educational potential for this worldwide video site has only begun to be developed.

While I am delighted and honored to be appointed SAQA's fifth president, I wish that Lisa could have served for one more year, to complete her term of office. I look forward to calling on her in the future.

Board report

by Linda Colsh, secretary



Looking to the future and planning for its health and success is an important part of all that SAQA does, both at the organizational

and individual levels. The theme of this year's SAQA conference builds on the Visioning Project initiative begun by recent president Lisa Chipetine. Since its inception in 2009, a number of members have participated in this goal-setting (and goal-achieving) project.

The annual SAQA conference is the time when board members have an opportunity to meet face-to-face (all other meetings are teleconferences). This year the board will meet for two days, instead of just one, because the board is working to develop a five-year plan. The plan will consolidate and define many SAQA projects and issues, including increasing our collaboration with other organizations, outreach to fiber education programs, exhibitions, and other functions. Several SAQA committees, including the exhibition and fundraising committees, are also working

on five-year plans to guide their work and planning.

One goal of SAQA's planning is increased marketing, and we are using the new digital portfolio as a key tool. Cheryl Dineen Ferrin's in-depth studies of our target markets have aided the board in deciding to add the new digital format, while still retaining a print version. The printed *Portfolio 17* has been sent to museums, galleries, and collectors, while the digital version is being disseminated through email and social media. The board will track the effectiveness of these formats and make future changes as required.

Report from the SAQA executive director

by Martha Sielman



This coming May, I will complete my seventh year as executive director. SAQA has grown from the 804 members who supported us

in 2004 to our current membership number of more than 2,700. Exhibitions have expanded. Outreach has increased. The number and quality of publications has expanded. The information and choices available through the website, with SAQA-U and the Visioning Project, couldn't have been imagined in 2004. Amazing!

I wanted to do something to ensure that SAQA will be able to continue to offer this wealth of services and opportunities to art quilters, so I went to my lawyer and added an addendum to my will leaving a legacy to SAQA's new Endowment Fund. It was easy to do, and it gives me great pleasure knowing that I will be helping to maintain SAQA's programs in perpetuity. The endowment fund is designed so that the principal will not be touched. Only the interest from the endowment fund will be used to

fund SAQA's education, exhibition, and outreach programs. As the endowment grows, more interest will accrue and more money will be available for SAQA. When you receive the materials about SAQA's endowment, I hope that you will join with me to ensure that SAQA can continue to promote the art quilt and the artists who create them. I'm so pleased that I am able to continue my support of this organization which I care so much about.

In other news, the Denver conference registrations have been pouring in. Details about the conference and a registration form are on the SAQA website. I'm particularly looking forward to hearing from our keynote speakers Luana Rubin of eQuilter and Alice Zrebiec, the consulting textiles curator for the Denver Art Museum. I'm also hoping to have time to visit the Denver Art Museum, which has a very fine contemporary textiles collection. As always, the highlight of any conference is the opportunity to greet old friends and make new acquaintances. We're planning several fun networking events with great food, great entertainment, and lots of fabric giveaways. I hope you'll be able

to join us for what promises to be a wonderful conference experience in May!

Finally, I wanted to let you know that the SAQA board has approved a policy regarding regional exhibitions. All regional exhibitions bearing the SAQA name and logo must be juried and must be approved by the exhibition committee. If your region organizes a non-juried show, then you are asked to not use the SAQA name and logo. The reason behind this is that the SAQA brand is an important part of the organization's marketing efforts, so shows using the SAQA brand need to adhere to the guidelines that the exhibition committee has developed. Having your exhibition concept reviewed by the exhibition committee will also help you to plan and budget. The committee collectively has a tremendous amount of experience mounting all types of exhibitions and will have a lot of helpful advice to offer. If you're planning to organize a regional exhibition, either as an official juried SAQA exhibition or as a non-juried show, please contact Patricia Gould (patriciacgould@gmail.com).

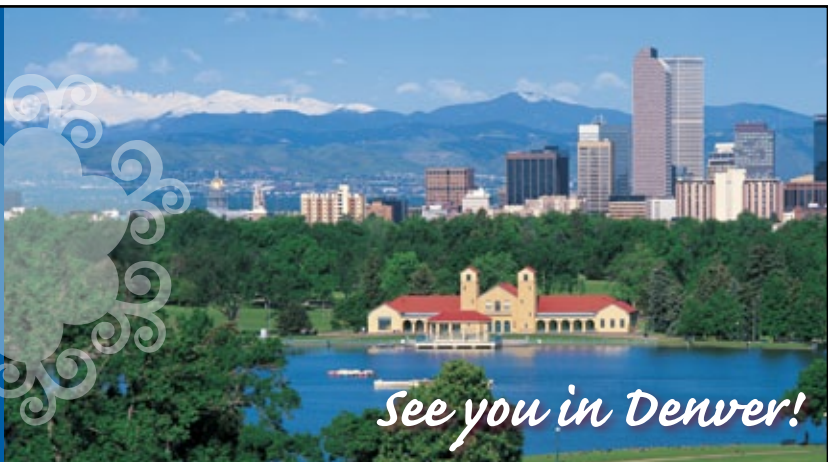
don't forget to sign up for the

Studio Art Quilt Associates Visioning Conference

May 19-21, 2011

Brown Palace Hotel • Denver, Colorado

Go to www.saqa.com for more information and to register.



See you in Denver!

Thinking of doing commissions?

Artists share their experiences and strategies

by Carol Taylor

As I prepared for my talk on pricing, sales, and commissions for the 2009 SAQA conference in Athens, Ohio, I surveyed 56 well-known quilt artists to find out which avenues they pursue to sell their quilts. Twenty-nine percent of them say they do commission work often, while another twenty-three percent say they do commissions some of the time. This leaves the remaining forty-eight percent who don't accept commission work.

First, I'll talk about those who say they love commissions. SAQA Executive Director Martha Sielman (www.marthasielman.com) says, "I loved doing commissions. I liked trying to figure out how to create something to please the customer but still express

my own artistic sense." Judy B. Dales (www.judydales.com) says, "I have done three or four important commissions. Psychologically, there's a big difference between making a quilt and offering it for sale at a specific price and creating a quilt by commission. In the first case, a buyer can evaluate the finished piece and make an informed decision. With a commission, the buyer trusts you to make a quilt that meets his expectations. Consequently, you work twice as hard to make sure the piece is exactly what was promised and then some!"

Judith Content says, "I have done many commissions throughout my career. Most of my commissions are done through art brokers for hospitals or public spaces." She works with

several art brokers and gallery owners who keep their eyes out for appropriate commissions. Judith occasionally gets private work because a client sees her art at a friend's house, at an exhibition, in a magazine, or on the web.

Judith has done commission work for corporate spaces such as lobbies, hallways, and conference rooms. She has also done commissions for individual collectors such as John M. Walsh III. Judith usually asks for a 20% nonrefundable deposit, with the remainder to be paid within 30 days of the installation.

Vivika DeNegre (vdenegrequilts.blogspot.com) says, "I love to do commissions because I can work with someone who knows and trusts my style and has confidence in my ability

Marsh View, 42 x 96 inches, ©2010 Vivika Hansen DeNegre. Commissioned by Smilow Cancer Hospital at Yale-New Haven Hospital.

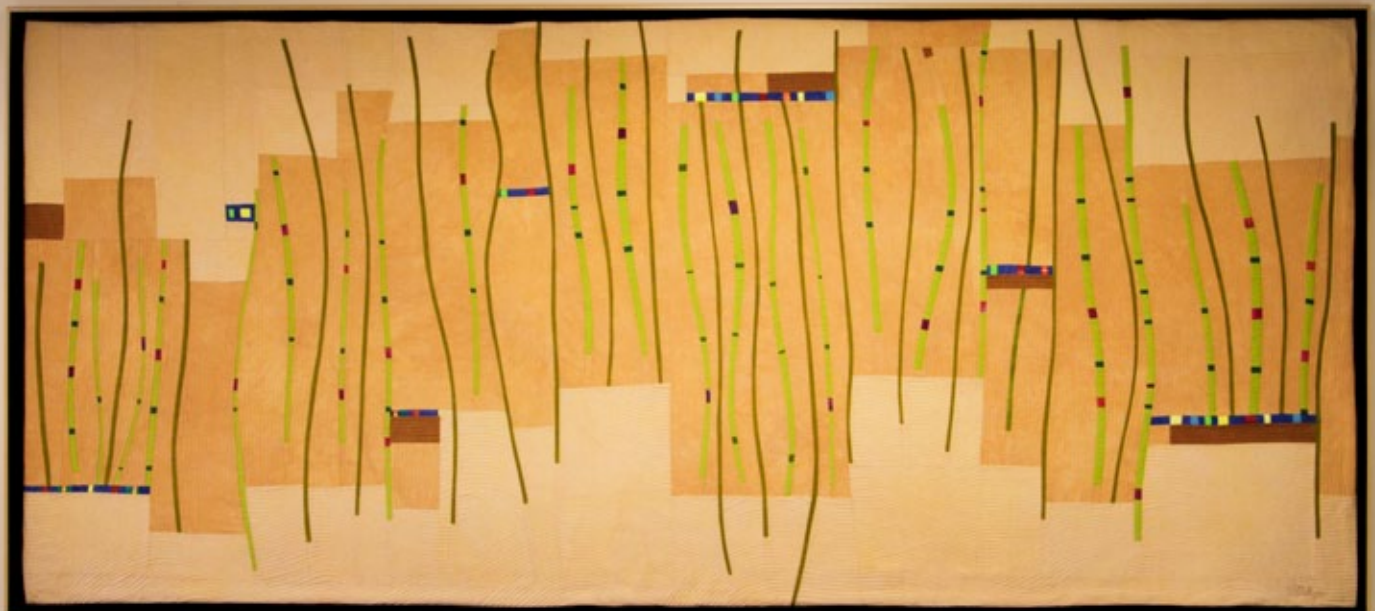


Photo by Rick Scanlon



Chronicles series, each 36 x 36 inches, ©2007 Deidre Adams. Commissioned by the Lone Tree Library, Lone Tree, Colorado.

to make something they will love. It challenges me and gets me out of a rut. I've worked with individuals, families, churches, and even a committee and find that a good interview of the client's needs and expectations helps keep perspective on the project."

In 2003, Caryl Bryer Fallert (www.bryerpatch.com) did a commission piece for a woman in Tennessee based on her *Midnight Fantasy* series. When she delivered the quilt, Caryl asked if she could borrow it back to show at the AQS show the following spring. Her client agreed to loan her the quilt and also arranged to have it appraised while it was at the show. The quilt won a \$3,000 machine workmanship award before the appraisal was completed, so Caryl was delighted. Later, her client sent Caryl a copy of the appraisal. The client must have been pleased, since the quilt was appraised for twice what she paid for it.

Some artists are less enthusiastic about the commission process. Michele Hardy (www.michelehardy.com) says, "Yes, I do commissions, but sometimes reluctantly. I prefer to work on my own schedule but do it when I can commit the time. Commissions are often site specific for corporate placement and they usually

want a pair of matched sizes/colors." Deidre Adams (www.deidreadams.com) says, "I don't actively solicit commissions, but I welcome them if they come along of their own accord."

Deborah Fell (www.deborahfell.com) says, "I've done some commissions, but they have a steep learning curve. I've had some successes and some dismal failures, and everything in between. It's a learning process. I also raise my prices if the client is a pain."

Rayna Gillman (www.studio78.net) was offered a commission based on a posting of printed fabric on her blog. Del Thomas, a serious quilt collector, saw it and said, "When you make that into a quilt, I want it." Rayna thought, "Oh the stress! What if I screw up the quilting? (I hate that

part.) Would it be better with or without a border? (I don't usually do borders.) What if she doesn't like it when it's finished?" Rayna decided that if Del didn't love it enough to buy it, someone else would. Fortunately, it's now in the Thomas Contemporary Quilt Collection, and they're both happy.

Sue Holdaway-Heys' (www.sueholdaway-heys.com) husband is a dentist, and she always has work in his waiting room office; it's like her private gallery. The patients and staff love the artwork, and her husband has a large practice so it's amazing how many Sue sells right off the wall. *Path To Serenity* (48" x 60") for \$4,800 was made as a commission piece for another doctor, who wanted his office to look like Sue's husband's office.

continued on next page



The Kibbee family with their commissioned quilt **Door County Cabin**
25 x 36 inches
©2010 Deborah Fell

The Coapman Cottage

46 x 40 inches

©2009 Sue Holdaway-Heys

Sue says, "I do a lot of commission work. A hospital group bought over 10 quilts for a new building, and that created great publicity that resulted in calls for other work. Clients come to look over my two large binders of previous work. I go through their space and offer ideas of size and style. Then I create 4-5 colored pencil cartoons of what they might want. The client picks which one or which parts of one they like. Then I create the final pictures and attach fabric swatches. We agree on size and date of completion, and I get a 50% deposit. I call or fax when the top is done. I always do this prior to quilting so if they want any changes, I can still manipulate the piece."

Wendy Huhn (www.wendyhuhn.com) created *ABC* for \$6,500 as a commission piece for the Children's Receiving Center in Portland for the Oregon Arts Commission. This facility is a temporary safe house for children who have been mentally and/or physically abused.

This was an interesting challenge for Wendy because she was given a list of imagery she could not use: nothing sharp (scissors, knives), no body parts (especially genitalia), no irons, brooms, hammers, frightening images, and so on. They didn't want the kids to have negative associations with the artwork.

Cathy Kleeman (www.cathyquilts.com) was asked to do a smaller



version of one of her quilts for a neonatal intensive care unit commission. It was difficult to replicate exactly, particularly because all the fabrics were pieces that Cathy had hand painted, screened, or batiked. It took four weeks just to prepare the fabrics.

Titus Canyon was a big commission for Linda MacDonald (www.lindamacdonald.com) which came in 1989 from a couple who saw her quilt at the American Craft Museum. They wanted a big quilt, 11 feet tall and 10 feet wide, for their large Manhattan apartment and began the commission process with Linda.

She created several drawings to show the couple. Linda's friend advised her to offer only three designs, because offering too many drawings can be confusing to clients. One partner will like one design, the other will like another, and they will agree on the third, the compromise design. The couple wanted Linda to see their apartment, so they paid for

her to fly to New York City from California. She stayed for three days and thoroughly enjoyed herself, with time for museums, dinners out, and sight-seeing. The couple gave Linda a third of the money when they accepted the design, a third when it was halfway complete, and the last third when they received the piece.

A few artists from the survey responded that they do not like commissions. Eleanor McCain (www.eleanormccain.com) says, "I savor that I do not have to sell to make a living; I only have to satisfy myself with my work. I get to refuse commissions and work only on what I like. Having done a few things at the requests of friends, I intend to keep it that way." Frieda Anderson (www.friestyle.com) says, "I've found that I dislike commissions but will make something in a color or size someone likes. The design is all mine and not approved beforehand."



Titus Canyon
132 x 120 inches
©1989 Linda MacDonald

Susan Shie (www.turtlemoon.com) says, "I've done commissions, and mostly I feel terribly miserable when I do them. I like to make my work to please myself, and I like to think that the perfect buyer is out there. Commissions trap you into being left-brained, into walking instead of flying, into sitting instead of dancing!" Terry Jarrard-Diamond (terryjarrarddiamond.com) says, "I've done commissions and did not find the experience to be one I enjoyed. For me, the joy of working in my studio is discovery, and commissions bring restrictions I don't want to deal with."

If you're going to do commissions, a contract is important. Susanne McCoy (www.susannequilts.com) says, "Unlike some, I enjoy commissions. I use a simple contract requesting 35-50% up front and artistic control. I offer to show the client the quilt at the halfway point. I explain

that I'll keep the deposit if the quilt is not satisfactory and set up a time-frame. I have had no problems."

I wanted to find out how other artists price commission work. Katie Pasquini Masopust (www.katiepm.com) says, "I meet with the client and find out what they're interested in and then will do a painting they approve before I start. We can discuss colors, but just for ideas. I get half the commission price to start and the other half when I deliver it. Once they approve the design, they don't see the piece again till it's done." Most of Katie's commissions have been abstract landscapes. She charges \$500 per square foot and offers a discount to repeat customers.

Carolyn Lee Vehslage (www.clvquilts.com) prices her commissions by the square foot. "In 1999 when I first decided to sell my art

quilts, I searched the Internet to find how other quilt artists were pricing their artwork. I found both Caryl Bryer Fallert's and Libby Lehman's posted prices and deduced that they were pricing theirs at \$200 per square foot. So that became my base price for commission work. Every year I raised it by \$100 and people still didn't blink when I quoted them my price. When I got up to \$600 per square foot, the commission work slowed down, so I lowered my rate back to \$500. I generally work on the small side (usually around 24 x 24 inches) and find that my pricing is in line with the paintings I see in the Philadelphia galleries in the same size range."

Vivika DeNegre says, "I do not start work or even order supplies before the client has signed the contract and paid the deposit. I take 50% down and it's nonrefundable. When I made an earlier commission for \$1,200, I used my old 'what-would-I-pay-for-this' system of pricing. This commission piece pictured a view from a friend's back porch. Now, I try to be more objective and price quilts by size and category. This method has made for a more consistent pricing policy. I also find one commission leads to another."

Personally, I find that when people approach me to do commissions, it's because they like my abstract style of work but want a certain size or

Eszter Bornemisza

by Carolyn Lee Vehslage

Eszter Bornemisza's journey to a career as a quilt artist began with her father's unexpected gift of a sewing machine. She had never seen her nuclear physicist mother with a needle in her hands, so initially Eszter didn't know what to make of his gift. However, growing up in Eastern-Bloc Hungary in the 1960s, she found only a very small selection of clothes for sale, and what was available was expensive. They had a big wooden chest in the attic filled with her mother's and grandmother's dresses. So Eszter decided to try out the sewing machine by altering the vintage garments to fit her. As she worked on the old clothes, she reveled in the sensory experience of the delicate, wonderfully soft fabrics.

Eszter earned a Ph.D. in mathematical statistics and became a researcher in sociology, but sewing remained one of her favorite hobbies. Her husband appreciated her homemade, pure cotton shirts and trousers. When she found a wonderful piece of soft suede that he had been using to clean

his car windows, she experimented with the leather and managed to make a pair of shoes out of it. She inherited her great-grandmother's loom and began weaving with wool yarns and loved the tactile sensation of these natural materials.

She started sewing for her three children. One child wished to have a helicopter on his jacket, the other one an airplane, and the third the Earth. She found these projects challenging but fun. She created some theater curtains, wall hangings, and slipcovers for the children's school. The items were decorated with fantastic animals that the children designed themselves. Since the curtains looked somewhat like patchwork, one of the teachers asked Eszter if she knew

about the guild in Hungary that exhibited quilts. Eszter went to one of those shows and found the work interesting and beautiful but still didn't consider it more than another hobby.

The following spring, she went on a guild-organized bus tour to Quilt Expo in Lyon, France. She saw art quilts for the first time and thought they were like modern paintings made in the medium of textiles. She had always been interested in contemporary paintings, but never thought of trying to paint herself.

She said, "Here my two independent interests suddenly joined together: textiles and modern art. In a flash it became clear to me that this is what I had to do! I was bold enough



Trend 28 x 82 inches ©2009



Connections

72 x 76 inches

©2009

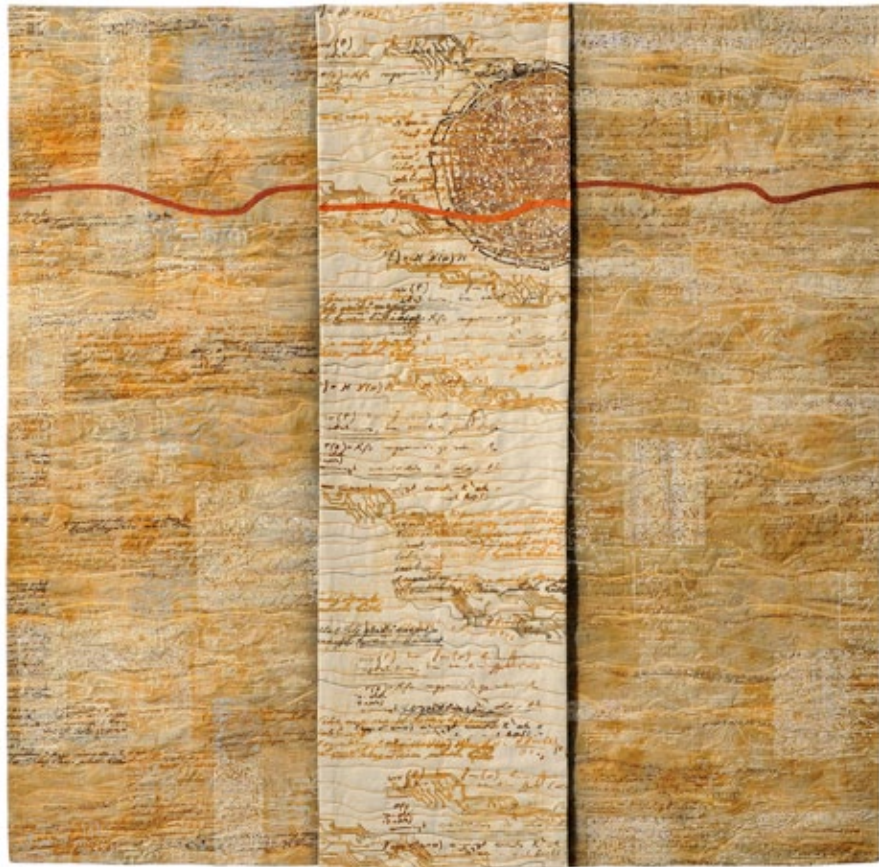
Photos by Tihanyi & Bakos

to decide at that moment that in the next Expo, a piece of mine would hang on the wall. And so it did."

Back at home, she wanted to make a modern quilt immediately. She investigated piecing techniques and focused on the log cabin. "There were so many variations and combinations of shapes, so much space to toy around with. The problem was the fabrics. What I could get in Hungary didn't fit the idea of color gradations that I had in mind. I had some fabric dyes that I had used earlier for clothing so I overdyed the printed fabrics. I started to learn about dyes and how they work, and later I used my own batik-dyed fabrics."

Eszter lives in Budapest in an apartment that was reconstructed and expanded several times as her children grew. "At one stage I got my own studio when we joined the earlier small kitchen and maid's room to build a staircase, and what remained is my studio. It is rather strangely shaped, but it has an area with a design wall and a small sewing area. It's not big, but I like it and it's perfect for me. Sometimes when I work on bigger pieces, I move to the dining table for a few hours."

At first, Eszter made very simple compositions, playing with the shapes and colors. She wanted to improve her compositions and realized that loving art and creating art were two different things. Not having enjoyed her time as a student, she didn't want to go to art school, so she started studying the modern art books she had at home. "I looked through them systematically. I found it important to put into words why I liked a piece of art and why I did not.



Connections (detail)

Looking back to the first catalog after having analyzed ten others, I found my preferences for composition had changed. It seemed that I learned something. I still love to do these exercises."

She found working only with the log cabin pattern very limiting. After carefully designing a whole piece, there was no way of changing what

had already been sewn. This barrier led her to try to collage the quilt surface. "I love this approach, because I can play with the composition on my design wall until I feel that I couldn't change, add, or take away anything without making it worse."

For her current work, Eszter's main sources of inspiration are the layers of

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On the Limit of Grey Matter 33 x 57 inches ©2009

history in the earth and in our minds, as well as traces of the past and their meaning for us. “Unlike the archaeologist, who uncovers deeper and deeper layers of time, I started superimposing those layers on my quilts. I like to use maps of ancient settlements and dwellings that preserve the spirit of people who lived there. I apply fragments of these maps like enigmatic signs or symbols on crumbled murals. I focus on the course of time, considering these reminiscences as part of our common ancient knowledge. My goal is to grasp bits of the mystery of the individual and of history at the same time.”

The vantage point of many of her quilts is looking down from high above. “The ruins of ancestral towns emerge from the ground and appear like imprints of former human presence. They resemble clear or ambiguous signs or scripts. Remains of town structures hiding among layers of rocks and soil, marks on decayed walls, myths of labyrinths—all help the past illuminate the present.

Towns and mazes offer a rich ground for associations with the ways in which we discover ourselves. I am amazed by the course of continuity and discontinuity in the life of a town that is being destroyed and rebuilt over time. As urban texture disappears and reappears, I use the tools of pattern and quilting to explore presence and absence.

“Lately I’ve realized that digging in the past is no longer enough. I need to connect the knowledge about the roots with the phenomena of the present. Motorways and underground networks interweaving with integrated circuit points represent the new symbols of our times. What kind of imprints do we leave for the future people on the Earth? Where is the delicate balance between conserving the past and creating the future? That keeps me interested, and it’s my intent to get the viewer involved too.

“I have always been an urban citizen and I’m strongly affected by this way of living. Budapest underwent a quick modernization in the last

twenty years. Whether it got more livable or if it was an organic development are burning questions I’m trying to reflect on in my own way.”

I asked Eszter how her background in mathematics affects her compositions and designs. She answered, “It doesn’t directly affect the composition or design, it affects the way of doing things. As a mathematician, I was used to structured thinking, and as an artist I learned to use intuition. These two principles are constantly interacting when I work.

“The starting point can be either structured or intuitive, and the process is similar to mathematics in that there are two main ways of reaching a conclusion: deduction and induction.

“Sometimes I have a clear idea which I have sketched and I try to find the right fabrics for it. I dye, print, and paint the details and I pin them on my wall as a collage. Only minor changes are needed to realize what I have pictured.

“At other times I take the fabrics of my earlier printing or painting

experiments and play around, intuitively arranging them until they look right together. This is the beginning of working out my design.

“It’s like construction. An architectural plan has to meet not only structural requirements, but proportional, functional, and aesthetical ones. Quilting is a similar process; content, composition, color, and design are tools to develop an idea. And when all these fit together, it is ready.”

Earlier, the way Eszter worked on her compositions was to start with a collage and layer dyed fabrics of different weights, from strongly woven hemp to sheer muslin, onto one another to evoke crumbled walls or depth of earthy layers. “I also paint fabrics with wax or flour-paste resist, with labyrinth or grid patterns, and I layer them with maps that I cut out from synthetic fabrics with a soldering iron. I sometimes use my own felted surfaces as a background. Recently, I’ve been making layers of prints. I screenprint or stencil or monoprint layers of incomprehensible or unreadable ancient writings, layers of various networks, metro and highway systems, circuits, and nervous systems all interweaving and creating a new texture to serve as a background for the composition. Last year I applied broken-down printing with Budapest maps to evoke a sense of time. Usually my last step is machine quilting, but sometimes I do some painting afterwards.”

When I asked about the high points of her quilt art career, she said, “In 2004 I got accepted in the international group Quilt Art. This was a great step for me, because I felt very isolated in Hungary. Not only did I gain great friends, but we have had



left: **Ghost Image** 55 x 29 inches ©2009



right: **Pending Matters** 66 x 34 inches ©2008

many group exhibitions in prestigious galleries and museums all over Europe, and these exhibitions are accompanied by catalogs. This year our U.S. tour starts at the Minnetrista Cultural Center in Muncie, Indiana.

“For my solo show in Budapest this past February, I launched a 123-page, full-color catalog that sold very well. I am often invited to quilt events or by groups to exhibit and to teach workshops. I usually teach design and surface design classes or give demonstrations of how I work. Since I prefer to experiment with materials and tools rather than have ready-made solutions, I like to share these experiences with students.”

We then discussed what being a SAQA member has meant to Eszter. “Since I became a PAM, my work has been featured in the *SAQA Portfolio* every year, and some years ago I

almost got a commission through that. I was also featured in *Masters: Art Quilts* and in the book *500 Art Quilts*, for which I can thank SAQA.”

“The European region had its second juried exhibition, *Wide Horizons II*, in Ste-Marie-aux-Mines, France, in 2010, and I was very happy to have been selected for it. In the last two years, both my one square foot quilts were sold at the auction. I was happy to contribute.”

It was a pleasure getting to know Eszter through our email exchange and through her incredible artwork. ▼

SAQA Journal editor Carolyn Lee Vehslage is a fiber artist. She lives in Sicklerville, New Jersey during the week and on her sailboat at the Jersey Shore on the weekends. See her new *Archaeology* series at www.clvquilts.com.

Editor’s note: Eszter’s catalog is available for sale in the SAQA bookstore on saqa.com.

African threads: The weight of their stitches

by Valerie Hearder

Last year I headed to South Africa, the home of my birth, to spend six weeks visiting women's embroidery and beading collectives. But my journey really began four years ago. I was puttering around in my studio one wintry evening, listening to a radio lecture about AIDS in Africa. I was galvanized by the report. Stephen Lewis described the plight of grandmothers throughout Africa—how they have been left to care for an estimated 18 million children orphaned by the brutal HIV/AIDS pandemic. Lewis called them “Africa's unsung heroes.” Lewis spent four years as the United Nations Special Envoy on HIV/AIDS in Africa, and his despair over the lack of action drove him to found the highly respected

Stephen Lewis Foundation.

HIV/AIDS has cut a terrible swath through the prime childbearing age group in Africa. So the grandmothers, often in poor health and without resources, struggle to keep the orphaned children alive, let alone educate them. In 2006 Lewis issued a clarion call to women and launched the Grandmothers to Grandmothers Campaign in Canada. Grandmother groups spread rapidly, proving to be a remarkable source of healing and an invaluable resource to women in Africa.

That evening, listening to the radio was a pivotal moment for me: I knew exactly what I needed to do to help. I decided that I'd start importing handmade textiles from women artists in

South Africa, and so my business, African Threads, was born. My simple goal is to create economic flow to the women artisans as directly as possible, based on fair trade principles. In addition, 15% of the profits from the sales are donated to the Grandmothers Campaign. Quilting friends in South Africa helped with initial connections to stitchery groups, and since then, many battered boxes festooned with exotic stamps have arrived at my rural Nova Scotian post office, all the way from South Africa.

Unpacking these boxes, I'm moved by the vibrant colors and hand stitching and the rich narrative of the pieces. Each one-of-a-kind embroidered or appliquéd piece is a story from the maker's life: perhaps a legend, historical event, cultural ceremony, or simply daily chores. The stories are often personal and profoundly touching: tending to AIDS patients, grannies caring for groups of children, and sometimes graves. My heart skipped a beat when I saw a piece by Moela, who lives in the sprawling, desperately poor Etwatwa Township where most of the houses are cobbled together from corrugated iron, wood, cardboard, and plastic. Moela's tender image shows someone caring for a sick person. It takes a minute to realize the caretaker is a child. Her caption reads simply: “It is useful for caregivers to care enough to help children.” The essence of these beautifully stitched stories is a testament to human dignity.

It was such a delight to meet Moela when I visited her stitchery group in



Valerie with Irene from the Intuthuko Embroidery group in Gauteng, South Africa.



Above: The embroiderers of the Mapula collective in the Winterveld.

Left: Embroiderers working on large scale tapestry. Kieskamma Art Project, Eastern Cape Province.

April. I'd found Intuthuko (which means "to make progress") through my friend, quilt artist Celia de Villiers, an art professor at the University of South Africa. Community leaders asked Celia to start the group to ease the crushing poverty in a township east of Johannesburg. The group serves as a social support network as well as the sole source of income for the 35 embroiderers, all of whom are single mothers and grandmothers. Intuthuko's charming renditions of both traditional and township life are hand-stitched with hand-dyed silk on black squares of African cotton. There is a ready market with quilters who stitch the cotton squares into wall quilts, cushions, and bags.

On a hot, dry, early winter's day, we drove out to visit the embroiderers in The Winterveld, a rural area north of Pretoria. Mapula, which means "mother of rain," is a talented group of about 85 embroiderers who produce exuberant embroideries on

black cloth which are found in major collections and presented to visiting heads of state. The income from their needle skills creates economic empowerment, provides social stability, and is a vital link for women to be in charge of their lives in this desperately poor area of South Africa. Mapula was featured in the *Surface Design Journal* Summer 2010 issue. Another group I visited in the rural Limpopo Province employs an astounding 1,000 embroiderers. The superb quality of their dense stitches is achieved by paying the women by the weight of their stitches. The cloths have drawings on them, and each one is weighed before the stitcher takes it home to embroider. When the piece is completed, it's weighed again and that determines her payment.

I was delighted to find two high-quality doll-making groups. The Ndebele doll makers, famous for their painted houses and ceremonial wise-woman and fertility dolls,

live in a rural area north of Johannesburg. Income from dollmaking means they can stay in their rural communities and not be forced to go into Johannesburg looking for work. The Zulus are also renowned for their fine beadwork, and the dolls by The Siyazama bead workers from rural KwaZulu-Natal are noteworthy. They have derived tremendous social strength through their beading group. They sit and stitch and share information about HIV/AIDS and ways to help younger women. This social action, coupled with the income from their dolls, has been a powerful agent of change and empowerment. They make a wide variety of dolls, some of them over four feet tall. Their miniature series of 4-inch dolls represents AIDS orphans and are made to go out into the world as an expression of compassion and hope.

We traveled to the beautiful Wild Coast of the Eastern Cape to visit the

continued on next page



Above: **The Rain Queen** by embroiderers in Kaross, Limpopo Province. The Rain Queen is a hereditary role for the Shangaan People. 50 x 50 inches.



Right: Joyce Gazuba holding one of her appliqué and embroidery collages, KwaZulu-Natal.

Kieskamma Art Project. Set in an idyllic beachside hamlet, it was started by an exceptional woman, Carol Hofmyr, who is both a textile artist and a medical doctor. Carol established a crèche, AIDS hospice, and vegetable garden along with a stitchery project to create vital income for the women.

They are famous for their large hand-stitched altarpieces and their Nguni cattle imagery. Go to www.keiskamma.org to see some of their epic textile installations.

My visit to the Hillcrest AIDS Centre near Durban introduced me to gorgeous contemporary Zulu bead

jewellery. More than 400 beaders find a steady income through this group. Most of them are HIV positive, and income from their beadwork ensures that they can buy food and keep taking their antiretroviral (ARV) medications. The urgency of this issue hit home during a visit to a rural AIDS center in KwaZulu Natal called Woza Moya, which means “come holy spirit.” It serves over 3,000 rural people—supported solely by donations and fundraising. The clinic overlooks a sprawling valley of steeply rolling hills, the same landscape described by author Alan Paton in *Cry, the Beloved Country*. We’d gone there to see their finely embroidered miniature squares, like little mandalas, that are attached to greeting cards. Jane, one of the caseworkers, showed us the crèche



Zulu beaded dolls in the Phanzi Museum in Durban.

and garden and gave us a tour of the valley. Jane explained that a healthy person has a CD4 (a type of white blood cell) count of approximately 1,200. When an HIV positive person's CD4 count drops below 200, they are deemed eligible for ARV medication and a disability grant because they are too sick to work. However, the grant is removed once their CD4 count rises to a healthier level. Poverty is so dire that people stop taking their ARVs so their count will drop back below 200, in order to get the disability grant.

Just that week, Jane reported a young mother of three had stopped her medications because she had no food for her children and she needed the grant. Jane explained that the embroidery project is critically important. It creates income for people living with AIDS so they don't have to gamble with their lives in order to get funds to feed their families. Embroidery is the only work for women in this rural area. This horrifying cycle with ARVs is played out every day by many thousands in South Africa. These women are stitching to save their lives.

I returned from South Africa laden with embroidered and appliquéd cloths, dolls, and beadwork and most importantly, a deeper connection to the women artists in South Africa. As a quilter, I'm passionate about the

power of recording stories in cloth. These textiles and dolls have taught me much about the lives of these needlewomen. African Threads is the main buyer for two of the groups, and I've learned that buying their work has had a deep impact on the makers' lives. The fact that women on the other side of the world appreciate their work has given the South African makers a boost both financially and morally. Purchasing these textile art works is a dignified way to create economic flow to where the money is most needed. To date, African Threads has also donated \$6,000 to the Grandmothers to Grandmothers Campaign.

In April 2011, I'll be leading a tour to South Africa, and we'll be visiting some of these women's groups along with wildlife preserves and cultural museums. Contact me for information. ▼

SAQA active member Valerie Hearder, a textile artist and author, was born in South Africa and lives in Nova Scotia, Canada. Valerie was awarded the Dorothy McMurdie Award by the Canadian Quilters' Association for her contribution to quilting in Canada. Her website is www.valeriehearder.com.

Editor's Note: Valerie welcomes links to her websites to help promote the work of the South African textile artists.



Hand-embroidered wall hanging.
35 x 13 inches. Limpopo Province.

Resources

Find out more about these groups at www.africanthreads.ca and Valerie's blog, www.threadlink.typepad.com/africanthreads.

Some pieces are available on www.africanthreads.etsy.com.

To receive occasional updates on the newest pieces from South Africa, send an email to val@valeriehearder.com.

Join African Threads on Facebook: <http://www.facebook.com/AfricanThreads?ref>

Grandmothers to Grandmothers: www.stephenlewisfoundation.org/grandmothers.htm

From image to fabric with your own printer

by Carol Watkins

Printing on fabric is all the rage among fiber artists. When I started along this path several years ago, there wasn't much information available. I've had the joy and frustration of learning from my own successes and mistakes.

This article will provide information about techniques for printing on fabric. Space precludes addressing printing on other substrates which can include wood, metal, molding paste, and "skins." If you are interested in these techniques, email me and I will let you know where and when an appropriate publication (with more visual examples) will be available.

Printers and inks

There are many different printers on the market today and most can be used for printing fabric. If you plan a purchase, study the specification sheets and don't rely on a salesperson to know what you, the artist, are looking for. Printers are designed to print excellent photographs using photographic paper. Our art processes tax the printer in ways not usually anticipated by manufacturers. Some specifics to consider when buying a printer are the width of the carriage (or maximum paper size), type of ink used in the printer, size of ink cartridge, thickness of substrate that can be printed, whether the printer has a flat feed, and perhaps the experiences of others with the same model.

I have always relied on Epson printers and have had an Epson 2200 with Ultrachrome inks for the last five years. Unfortunately, this particular

model is no longer manufactured. Be sure to get a printer that uses pigment inks. Dye-based ink will fade. The Epson Ultrachrome or Durabrite inks are pigment inks, and I have not experienced any fading or color shifts using these. (There are also good printers from other manufacturers, but I have no personal experience using them.)

While I have printer envy for a wider printer, I know I can adapt. Piecing is part of quilt making, after all. I can print 13 inches wide and up to 39 inches long.

I use only brand-name ink. The color is dependable, the longevity of the ink is tested, and I have personally decided not to cut corners on this. Bubble Jet Set or a similar product is required when ink is water soluble. With pigment ink, this step can be bypassed. If you require directions for using Bubble Jet Set, check out www.bryerpatch.com/faq/bjs.htm.

Fabrics and fabric treatments

I print on many different weights of cotton, silks (including habotai, charmeuse, organza), rayon, nylon, and cheesecloth. If you're using fabric that is not prepared for dyeing (pfd), pre-wash to rid it of sizing. Any non-woven synthetic fabric such as Lutradur or interfacings of various weights can be painted and treated with digital grounds, or primed with molding paste, painted, primed with digital product, and printed. *Hint:* Printer inks are not opaque, so the fabric color will affect the final print. Fabrics of almost any kind can be

printed. When in doubt, give it a try. You may discover something that will take you in a new direction.

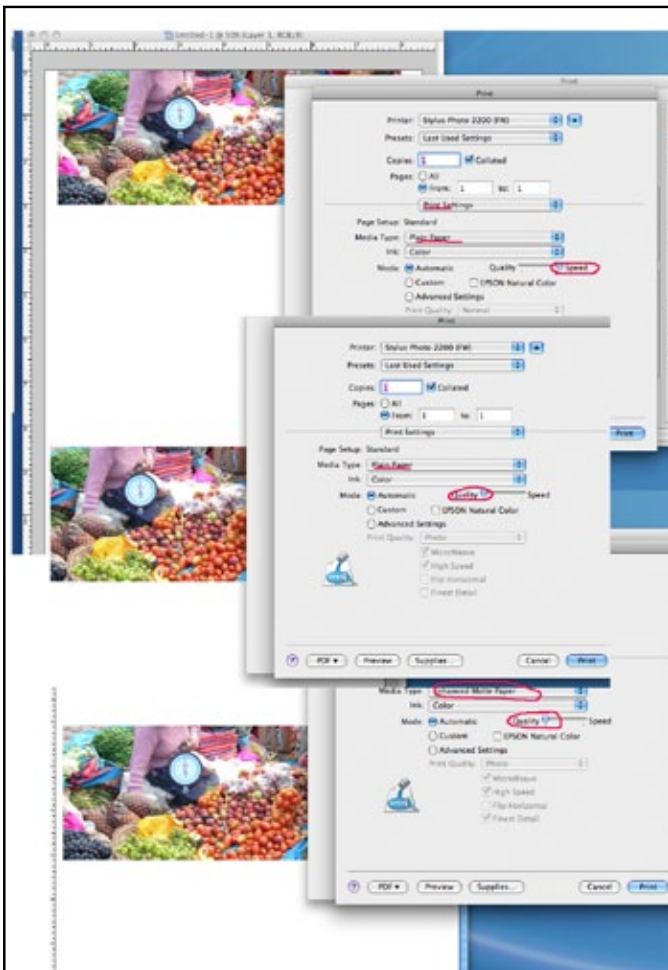
While plain untreated fabrics can be directly printed, I prefer the crispness and photographic quality acquired when using a pre-coat such as inkAID (www.inkaid.com) or Golden Digital Ground (www.goldenpaint.com). They come in white (matte) or transparent (gloss) formulas. They also come mixed with metallics. Using this product on your fabric is similar to prepping a canvas with gesso for painting.

I used white pre-coat exclusively in the past but now prefer the transparent coating since I print on silks and translucent materials more often. The transparent product allows the natural sheen of silk to show. *Hint:* If using the transparent product, label the coated side along the edge since once the fabric dries, it may not be apparent which side was coated.

I prepare a few yards of fabric at once. I set up a table covered with plastic in a well-ventilated area and place the fabric on top of the plastic. Using a clean foam brush, I apply the precoat while wearing disposable gloves. Two coats are recommended, but I've found it depends on the fabric as well as the thickness applied. Clean-up is easy with soap and water.

Printing

Deciding what setting to use for a particular fabric requires experimentation. I use the matte paper setting for most cotton fabrics and have found that silk prints well using the regular paper, high quality setting. To



Above: **Vernal Equinox**, made for *America Celebrates*, was printed on nylon fabric primed with Golden Digital Ground Clear.

Left: Print dialog boxes showing settings for different tests on one sheet of fabric.

test with your printer, open an image with various colors and intensities plus some black. Copy a 3-inch strip and paste it into a new document. Print it at the top of the sheet, then move it down lower on the page, choose another setting, and print it again. Continue tests with different settings. Using a permanent pen, label the printed fabric with the settings used next to each test image. This becomes a resource for future work. I have done this for different fabrics and with fabrics that have different surface preparations.

If you are printing on untreated fabric, you may need to increase contrast or saturation to get the desired color intensity. Again, performing tests before beginning a large printing project is a good idea.

Stabilizing fabric to print

Freezer paper serves as a carrier sheet for the fabric as it feeds through the printer. Cut freezer paper and fabric to the size of the desired print. Iron the fabric to the shiny side of the freezer paper (avoid getting the plastic finish on the iron). Trim carefully, squaring up the paper, and remove loose fibers so they do not get into the printer. Be sure there is good contact between paper and fabric, especially along the sides and feed end. Other kinds of carrier sheets can be used, such as paper sprayed with a temporary adhesive spray or large Post-it® notes. I prefer freezer paper because it's inexpensive and may be reused several times.

Next, check the printer settings. Select the correct image size or enter a custom size, check the paper setting for the media type (plain paper,

matte, etc.), and then print.

After printing, allow the fabric to dry and then remove it from the backing. You can now paint, piece, or appliqué your created fabric onto other fabric and stitch.

Commercially prepared fabrics

You can purchase fabric already prepared to print. I have used Dura Textiles, a lovely canvas pre-treated and ready to print, available from inkAID. It prints beautifully, cuts easily, and can be stitched by hand or machine. One drawback is that the needle holes are visible, but with intense machine embroidery, this is not an issue. I have only used this when the canvas will be exhibited.

Another source of cottons and silks is Jacquard (www.inkjetfabrics.com). Their fabric comes in rolls or sheets.

See "Image to fabric" on page 32

SAQA member gallery: *Geometric quilts*



Bonnie J. Smith

Geometrics In Orange

57 x 43 inches | ©2007 | bonniesmith.vpweb.com

While making this series of work, I realized I wanted to use fiber art to recreate my innermost feelings. *Geometrics In Orange* is my favorite. It is always on display somewhere in my home and has never been for sale.



Karin Lusnak

Evening Star

95 x 95 inches

©2010

www.karinlusnak.com

Ellen Smith Tooke Vanzant's *Lone Star* quilt made in Kentucky circa 1876-1900 inspired me to create *Evening Star* using my own fabric scraps accumulated over many years. The spiraling movement of this star blazes in a night sky as the sun sets on the horizon.



Marcia DeCamp

Jet Trails #6

64 X 46 inches | ©2008 | www.marciadecamp.com

This quilt was inspired by the many patterns made by the jet condensation trails often seen in the western skies from my studio windows.



Cynthia L. Vogt

Ishi-Datami

34 x 54 inches | ©2008 | cynthialvogt.com

Ishi-Datami is my interpretation of a paving technique used in Japanese gardens. The name translates to "stone tatami." The piece contains more than 3,500 pieces of foundation-pieced silks, hand-loomed textiles, and antique kimono remnants.

Karen M. Schulz

SPP 2

72 X 72 inches ©2008 www.karen-schulz.com

This piece is inspired by my yearly vacations to the Outer Banks of North Carolina. Every year we stop and buy produce, which always includes a multitude of peaches. When we get to the beach house, I delight in lining up the peaches on the screen porch. SPP stands for Screen Porch Peaches.



Envisioning the road to success

by Heather G. Stoltz

In May of 2009, I joined a small group of SAQA members who piloted the Visioning Project to give feedback before the October launch. I had no idea then how big an impact the project would have on my art and my evolution as an artist. The brilliance of Lisa Chipetine's idea was in its simplicity: set a goal and work steadily toward it, journaling each month to record progress and seeking advice for any obstacles that come up along the way. More than 150 artists joined this community to receive wisdom from the group and help others achieve their goals.

My goal, which I later revised, was the same as the goal that I had set for myself the previous year but had still not taken significant steps to complete—to create a series based on Judaism's weekday morning prayer service. I had already designed much of the series but had made very little progress in turning the ideas and sketches into actual pieces. In addition to the lack of time, many fears and obstacles stood in my way. Fear of success is just as real as fear of failure. As long as a dream lives in your head, it can't hurt you. But when it comes close to reality, it's tempting to run the other way. Keeping this series in my sketchpad and in small sample pieces felt safe, but actually creating the full size pieces meant committing to the dream. Involvement in the Visioning Project kept me publicly accountable to my commitment to create the series and journal about the process. Through this step-by-step system, there was a chance that I could reach my goal.

It was not long, however, before I realized that creating this series in one year while working a full-time job was completely unrealistic. In September, not yet willing to give up a goal that would push me, I revised my original goal and added a second. Now, instead of hoping to create the entire series in one year—an impossible task—I set forth to make significant progress on the series, to make roughly half of the pieces. At the same time, I vowed to work toward reducing my hours at work so I would have more time for my art.

Just five months later, I gave notice at work. One month after that, art

*The answer is to
simply set a goal
and take it
seriously.*

became my primary career. So what shifted in those five months to turn a pipe dream into a reality? The answer is to simply set a goal and take it seriously. Setting the sub-goal of making more time and space for art in my life gave me permission to view my art as a potential business instead of something I do on Sundays. It required a complete overhaul of the way I viewed myself and my ability to own the title "artist."

The power of the Visioning Project is not in the setting or achieving of goals. It's in the power of a

community of individuals all taking steps toward something they feel is important. Each of us made a promise last October to take our goals and dreams seriously. What in the past may have been an unrealistic dream suddenly became a destination. With a destination in mind, you can start to see a path forming—clear steps along the way that can get you from here to there. And it's a huge benefit that there are 150 people in the group willing to help by offering their support and experience.

With the encouragement, support, and advice of others in the Visioning Project, I experienced a slow shift in my attitude toward my art. I still questioned my abilities and had doubts about my work, but I started talking about it more. When people offered compliments, I no longer dismissed them or pointed out the flaws in the piece they liked; I simply said "thank you" and answered any questions they had. Art was no longer my dirty little secret. Slowly, more co-workers and friendly acquaintances knew that I was an artist, which led to more questions and more discussions about my art. The more I talked about my work and the more positive feedback I received, the more comfortable I became with the role.

Of course, just because I decided to call myself an artist didn't mean that I could support myself financially with the pieces I created. One of my first steps was to register as an official business in New York City. If the city viewed me as a business, I would be forced to as well. And so I now have a business certificate under the

Heather Stoltz with her work *Psukei D'Zimrah*



name Sewing Stories and a Certificate of Authority to collect NY taxes for any sales. This was a huge step forward, but I still had no idea how to attract sales or promote myself as a teacher to lead more fiber art workshops. Once again, the Visioning Project came to the rescue. Carla Pyle created a small group within the project for those working on business development, marketing, and social networking. Every other week, we set aside time to hold a conference call focusing on another aspect of marketing, making sure to truly listen to the individual needs of the others in the group and provide as much advice and guidance as we could. Together, we developed our “elevator speeches” so we would be comfortable giving others a ten second description of our work whenever the opportunity arose. We talked about our target audiences and how to reach them, possible venues for our work, and how to maintain and grow our mailing lists. But most importantly, we kept each other on task and supported each other through the struggle of developing ourselves as businesswomen.

I now have three separate marketing strategies: one for my fiber art, one for my fiber art workshops, and a third for the Judaica items that I create (prayer shawls, chuppot, Torah covers, and ark covers). I updated my website (www.sewingstories.com) with items that speak to a wider audience and started a blog (www.sewingstories.com/artblog) so that people could connect more with me

and learn about the process through which I make my art. I have learned to make better use of social networking sites like Facebook and LinkedIn. And I’ve gained the confidence to send proposals for workshops to organizations and companies, knowing that many will go unread. All of these things have led to new opportunities.

Suddenly, as I became more comfortable introducing myself as an artist, speaking about my work, and trying to promote it, doors seemed to open. When teaching a fiber art workshop on “Turning the Prayer of our Hearts into Art” at the Jewish Orthodox Feminist Alliance (JOFA) Conference, I was approached by one of the participants about possibly showing my work in the gallery space at a synagogue on the Upper East Side of New York City. Four months later, a two-person show opened in the Park Avenue Synagogue gallery featuring my work and that of ceramics artist Jo Kamm.

Making connections and moving my art career forward hasn’t been easy, and I continue to receive rejection letters regularly, but at least I now feel like I’m on the right path. I also know that it’s okay to stumble along the way and when I do, my friends at SAQA will be there to encourage me and offer advice.

If simply reaching the goals that were set at the beginning of the Visioning Project was the benchmark for success, my journey would be considered a failure. I have not completed even the more modest goal of half the series I set out to create. In fact, I only have two more pieces than I started the year with. And yet I feel like I’ve succeeded in something much more important. I have finally stopped running from my art and have decided to embrace it. I actually believe that I’m an artist. ▼

SAQA active member Heather G. Stoltz concentrates on Judaic art. She lives in New York, New York, and her website is www.sewingstories.com.

Community stitches

Adding interaction to an art quilt exhibit

by Sheryl Eggleston

Combining a hands-on, interactive textile piece with an art quilt exhibit can generate a great diversity of interest. Tying the motif of the interactive artwork to a fundraiser guarantees a wider audience and more participation. For me, creating a tactile experience in conjunction with my first solo art quilt show was a leap of faith. It was an unusual add-on, and I wasn't sure how well it would be received. What I found was that having fabric to touch and an art quilt to get personally involved with helped to do more than sell raffle tickets; it gave everyone a better appreciation of what goes into making an art piece with fabric.

My show, *Visual Harmony*, was to run for two months in the fall. I chose to use a guitar motif for the interactive community piece, because the fundraiser was for a local blues band that had been chosen to attend the International Blues Challenge in Memphis in January 2010. The community quilt was completed in September and October in conjunction with my show. The finished piece remained on display until the evening of a major fundraising musical review the following January.

All of this took place in a tearoom with a dedicated space for live music three nights a week, Shangri-la Tea Room & Café (www.shangri-la-tea.com). It is located minutes from the Boise Art Museum, which was hosting a tour of Gee's Bend quilts and a show of historical Idaho quilts. It was a win-win for everyone involved. I advertised my solo show in the newsletter of the local quilt

guild, posted the event on my Facebook page and also on the venue's Facebook page and website. Postcards for the show were placed in stores and on billboards around town. They were also handed out in the tearoom, which gained new customers as quilt enthusiasts made a day of viewing a wide range of quilt styles.

I planned the finished size of the community quilt to be approximately 54 x 28 inches. I looked through a book of guitar images and decided on a basic acoustic arch top shape, because I liked the asymmetrical flowing lines. I drew the guitar full-size on paper, then chose a cream-colored, medium-weight decorator fabric with a subtle design as the background. I pinned the paper pattern to the fabric and drew around it with a thin, permanent ink marker. To create a definite hard edge to discourage sewing outside the lines, I hand-embroidered a chain stitch along the marker line with brown number 5 weight Pearl Cotton thread. The outline looked stark against the background in the beginning, but it blended nicely by the time the piece was filled in.

I had a color scheme of harmonious blues, browns, and greens with a dash of red in mind when I first began planning this project.



To ensure as much participation as possible, I precut all of the fabrics into assorted squares and rectangles and placed them in a basket. On the basket handles I wound batting for needles and pins to stick to and strung a piece of ribbon with spools of thread across the top of the basket. With another ribbon, I attached a small pair of scissors. To hang the quilt, I turned over several inches of the top of the background fabric and basted down a pocket to run a dowel through. Before hanging the outlined quilt at the venue, I stitched on a few fabric squares with large quarter inch stitches and left the edges raw. I hoped this would encourage others

to try their hand at stitching. I also wanted to give an example of how to sew the pieces on. I think this raw-edge style would work for any type of fundraiser, but it seemed especially appropriate for the theme of music and the raw passion that goes into it.

The idea of stitching on a piece of fabric in a café took several days to feel acceptable to patrons, but progress took off once the motif began to take on color and vibrancy. The unfinished tapestry hanging on the wall certainly made people curious when they came in for tea or other events. I was surprised to hear so many people say, "I can't sew." At first I was a little shocked because I didn't consider tacking on a square with rather large stitches actually "sewing," but for some it was their first experience and they were intimidated by the prospect. More women than men said this. There seems to be no societal expectation that men know how to sew. Several men did stitch, often more than one patch of fabric.

Several of the tearoom's regular patrons became addicted to the stitching and took serious interest in the placement of fabrics. They would spend a couple hours at a time carefully selecting and sewing on multiple patches. Dozens of others stitched on single pieces. I was told that several people took the piece off the wall, sat contemplating where to put the next patch, and sewed on many squares. Because they didn't have to turn under edges or worry about the length of a stitch, people were able to enjoy the repetitive nature of the

process and the interplay of color. They worked accompanied by a pot of tea, soothing music, and an incredible view of the Boise Foothills.

I had planned to sew on buttons for the tuning knobs of the guitar, but towards the end of the show, someone beat me to it by cutting out circles from a fabric patch and sewing them on. When the guitar was filled in, I took out the pocket basting, trimmed the piece evenly on all sides, and put a border around it. I kept quilting to a minimum. I saved the guitar strings for last, and once they

*Quilting is often
about giving, and
art quilts continue
that tradition.*

were lightly tacked down, the piece was finished.

A week before raffling off the quilt, a picture of it was posted on the Boise Blues Society web page. This exposure created a new wave of people coming in to buy raffle tickets. The night of the fundraiser, the band, Lori B! & The Blue Diamonds, played to a full house. At the end of the evening, the lucky raffle winner gave the quilt to Lori B! She was speechless, as she had already expressed interest in commissioning one for herself. The quilt raised several hundred dollars

and helped to offset the costs of the band's stay in Memphis.

Quilting is often about giving, and art quilts continue that tradition. I developed the idea of combining fundraising with my art exhibit after perusing the "Slow Cloth" ideas presented by Elaine Lipson at www.lainie.typepad.com/redthread/ and then viewing the "Long Cloth" projects by Jude Hill at her site www.spiritcloth.typepad.com. Giving non-sewers a tactile experience, even a small one, can lead to a desire to learn more. Both men and women remarked how much they had enjoyed the meditative nature of stitching. Once they realized there was no perfect stitch requirement, they felt this was something they could do.

Vast opportunities exist for this type of interactive community stitch project. Pre-cutting fabric, choosing a color scheme, and having needles and thread ready contributed to the success of this project. Exposing a wide range of people to a new experience creates confidence and leaves the door open for future creativity in their own lives and other fundraising efforts. ▼

SAQA Idaho/Montana co-rep Sheryl Eggleston is a textile artist living in Middleton, Idaho. Her work has been featured in several books, and her website is www.sheryleggleston.com.

Deciphering the digital entry

by Gloria Hansen

Your art is finished, and now you're ready to enter it in a show for jury consideration. Rather than slides, most show organizers now request digital images. While digital entries are becoming commonplace, many artists struggle with differing requirements among shows and are understandably concerned about whether their entry is formatted correctly.

I've heard from artists repeatedly about this. Why does this show want an image with 1800 pixels on its longest side? This show requires an image at this pixel width and height, but my image doesn't comply. Does that mean I can't enter? My DPI (dots per inch) is lower, does that mean I can't enter with the images I have?

Consider these digital submission requirements for three different shows:

Example 1:

Finished image should be 1800 pixels on the longest side.

Example 2:

Submit a 2MB (megabyte or meg) file at 1920 by 1920 pixels.

Example 3:

Digital images must have an effective resolution of 300 DPI or higher at the size they will be printed. Digital images must be a minimum of 4" x 6" at 300 DPI.

Of the three examples, Example 1 provides the clearest instruction. Example 2 can cause some confusion. Example 3 will cause a lot of confusion.

Before I get into each example, please note that any time you work with an original image, you should *always* save the altered file with a

different name so you don't lose the original image file. In the future, if you need to submit that image to another show, return to the original file, make it conform to the new show's requirements, and save it as a new file with a new name. In other words, always retain your original file.

Example 1 states specifically what to do. Resize your image so that the longest side is 1800 pixels. (In Adobe® Photoshop®, resizing is done using the Image Size dialog box.)



The shortest size will then automatically recalculate correctly. Note that your original image must have more than 1800 pixels on the longest side. Otherwise, unless you know what you're doing, the altered image will look worse.

Be sure Constrain Proportions and Resample Image are checked. The resample setting tells the program to eliminate any pixels over 1800 on the longest size. The aspect ratio tells the program to automatically resize the shorter side of the image to the correct aspect ratio. Since you're going to a smaller size, the program will again toss pixels away. It's important to note that once pixels are eliminated, you cannot easily get them back. Thus, again, be sure to always save the altered document with a new

name, preserving the original.

Example 2 is more problematic because it gives you a pixel size, which is great, but that pixel size is square. What happens if your work isn't square? And what about that 2MB file size? If you're starting with an image in jpeg file format, which many artists do, that file will decompress when you work on it. This is because a jpeg file uses compression. It's automatic. Thus, the size stated in the image size dialog box will be larger than the compressed file when that file is closed.

In this situation, you can safely ignore the 2MB file size because it's the pixel dimensions that matter. Next, if your art is not square, you cannot make it 1920 x 1920 without distorting the image. An easy remedy for this is to create a new document with a white background in the required pixel measurement. Then open your image. Copy and paste your image onto the white image. Then click on the layer with your artwork and resize it to fit within the square white area. Again, save the file with a new name.

Example 3 presents the greatest confusion. The relevant sentence is, "Digital images must be a minimum of 4" x 6" at 300 DPI." But even that can be confusing for someone who doesn't know what to do. You should turn off the resample box and then change the PPI to 300 to see if the print dimensions are at least 4" x 6". (Note that PPI—or pixels per inch—is converted to DPI—dots per inch—whenever a document goes to print.)

Worse yet is the previous sentence,



Circle Collide
50 x 41 inches
©2009 Gloria Hansen

“Digital images must have an effective resolution of 300 DPI or higher at the size they will be printed.” This sentence is missing key information. At what size will the image be printed? Do you assume they want the image to print at 4" x 6"? Or will it be larger? If the print size is 4" x 6", why state that here when the following line restates that information?

I received several emails from people who were distraught over these instructions. I asked each of them to tell me the pixel resolution of their image. This information is stated in the top portion of the image size dialog box. In each instance it was higher than the minimum, yet all contemplated not entering. Some understood, some said they would “take my word for it,” and one was still skeptical because her PPI was 240 instead of 300. If you see this type of requirement and are questioning whether your image is good enough, simply turn off the resample box, type in 300 in the PPI box, and see what the print size is. If it's higher than 4" x 6", you're fine. That's it! If it's lower, then you need to take another picture with higher resolution. Most of today's cameras have the ability to achieve at least

that resolution. Thus, if your resolution is too low, check your settings to confirm that you are using your camera's maximum quality setting.

It's important to note that when you're working with a digital image, the image is always in pixels until it is output in some fashion—generally printed. When you print, you tell the program how you want the image printed.

You tell the program to use so many pixels per inch so that

when the printer gets the instructions, it knows how to make those pixels fit the prescribed print size. My hope is that one day all show organizers who request a digital image will do as was requested in Example 1. (And bravo to SAQA, as Example 1 was taken from the requirements for a SAQA exhibit.) Then, if the organization needs to print the image, it can output those pixels in whatever way is needed.

Next comes saving and naming your documents so that you can save them to a CD for submission. This time we'll look at two examples.

Example 1: Save your digital images as a high quality JPEG (or JPG) file (No TIF files).

Example 2: (some of which were in the digital image requirements section and the data format requirements):

Do not compress files. Important information may be lost.

We inspect all digital submissions to be sure that resolution has not been altered or enhanced in programs such as Photoshop.

We inspect all digital submissions for photographic and reprint quality.

Do not scan and submit printed images. Do not submit images scanned from film.

TIF files are preferred.

JPG files are sometimes acceptable.

JPGs are less desirable because data is lost each time a JPG file is saved or resaved. To reduce the amount of data that is lost, select the highest quality setting when saving for the first time, then refrain from resaving file as a JPG.

This show's organizers also had requirements for color settings—RGB versus CMYK, plus RAW conversion, and altering images.

I suspect you already know which is the better of the two sets of instructions: Example 1. It's right to the point, no question. Example 2 should simply say, “TIF files are preferred, but high quality JPEGs are acceptable. CMYK is not accepted.” That's it. All of the rest is related to image processing and quality.

A good image is a good image. Period. It's no different from image quality in a slide. It's up to you to submit the best image you can. Then it's up to the jurors to determine the quality of the image and reject what is not up to their standards. I have no doubt that whoever wrote the instructions did so with the intention to be helpful. However, this type of information would be better suited for a section called “Helpful tips for digital images.”

When your JPEG or TIF is ready to save, you need to name it. Here are two examples of instructions:

Example 1:

Label each digital image with the first 1-3 words of the artwork title, no spaces and no punctuation, and indicate if it is a detail or full image. Examples: GolddustFull.jpg or GolddustDetail.jpg

Example 2:

Name files using your last name and first initial, followed by the entry number and extension. Example: SmithA1.TIF; SmithA1a.TIF; SmithA2.TIF.

Do not open files on a computer to

Finding your voice

By Leni Levenson Wiener

Your voice is a unique and recognizable artistic style, the ultimate form of self-expression that reflects your personality and vision in a way that no other artist can.

Many artists worry about finding their voices. Instead, realize that the voice is there from the beginning; you just need to hear it and follow it. Your voice is the driving force that makes you create, your intuition. Sometimes even before you are aware of it, a voice is so clear that others will recognize it as yours.

With all the techniques and materials available to artists, you must decide which ones express who you are, tell your story, and bring you the most pleasure. Finding a process that works best for you is the first step. Deciding what you want your art to say and how you want to say it will lead you to your unique artistic voice.

Here are ten things to think about when trying to find your voice.

1. Quilt what you know

This is an old saying about writing, but it's just as appropriate for artists. Work from your life experiences and emotions so that the work has your essence embodied in it. The most crucial step in finding your voice is finding a way to bring yourself to your art. If your work comes from deep inside you, it will be uniquely yours. For example, if you've never been to Italy, don't try to do an Italian landscape. It will be hollow. Do a local landscape, one you've seen in all seasons, in all weather conditions, one you know well. Working from your own life experiences will make your artwork rich with nuance and feeling.

2. Embrace what you love

Your artwork should be something you feel compelled to create. It should never feel forced or contrived. This applies not just to subject matter, but to techniques, materials, and colors. If you feel passionate about what you do and how you do it, it will be reflected in your artwork.

3. Abandon what you dislike

Finding your voice is as much a function of what you don't want to do as it is a function of what you want to do. Some quilt artists like precision piecing; some don't. Some thoughtfully plan their work; others prefer to work spontaneously. Embrace what you enjoy and let go of the rest. You won't miss it. It's only holding you back. There are no rules, nothing you *have* to do, so do what you want and liberate yourself from what you don't enjoy.

4. Trust your instincts

You know when something's right and when it's not. Don't overthink and overanalyze. Use your intuition—that knee-jerk reaction that tells you what to work on and how to approach it. If you use your eye first, rather than your brain, your true voice will emerge.

5. Develop your own working style

It is critical in your journey as an artist that you avoid creating work that is derivative of another artist. Look at lots of artwork of all genres; admire it, analyze it, learn from it. Take workshops and classes to see how other artists approach their work. Absorb

bits and pieces from everywhere, mix them together, and toss things aside until you have a set of working skills that reflect who *you* are as an artist.

6. Decide on your message

Art can be serious or whimsical, have a message, or exist simply to be visually stimulating or pleasing. Artists often want to make political statements in their art. Think about what you want your art to communicate and then make art that fits your purpose.

7. Create a thread of continuity

What is immediately recognizable about a specific artist's work may be the subject matter, the technique, or even the color palette. Rather than jumping from one idea to another, spend some time developing pieces that are related by theme, technique, or color. This will help you evaluate what to embrace and what to leave behind. Continuity is what others will recognize as your voice, and sustaining it will yield a consistent body of work.

8. Engage in quiet reflection

Stress and art are not good companions, so it's important to periodically disengage from the world around you and reconnect with your inner voice. Some people take long walks or do yoga, and others listen to music. I often just sit and reflect. It may look to others like doing nothing. But I call it regrouping and clearing my head.

See "Finding your voice" on page 34

Portfolio 17: Digital edition

by Cheryl Dineen Ferrin, SAQA marketing director

In November, SAQA took a great leap forward by introducing the Nxtbook digital edition of *Portfolio 17*. While SAQA has sporadically made PDF versions of the *Portfolios* available in the past, Nxtbook allows us a whole new way of sharing and interacting with the information in our book.

The digital edition of the *Portfolio* is dynamic; it brings the power and flexibility of the Web to each of us. We can download the edition directly to our computer for home or office viewing or we can view it through the SAQA website. Let's take a look at some features of the digital edition. There are a number of ways to move around in the digital edition. There are two sets of arrows you can click to move forward or backward one

page at a time. You can also use the *Contents* and *Pages* tabs at the bottom of the screen to navigate to a specific area or artist's page (Fig. 1).

You can customize the default settings to your preferences. Perhaps the most important of the effects settings is the ability to turn off the page flipping sound that some find annoying. The *Go to first page* and *Go to last page* options on this tab also come in handy (Fig. 2).

Click the right arrow to move to the title page, where you will see a video screen with a picture of the lovely and talented Ms. Lisa Chiptine (Fig. 3). This 30-second video will play if you click the arrow in its toolbar or mouse over the screen and click on it. Every email and web address in the digital edition is

“hot,” meaning that if you click on a website address, your browser will load that website in a new window. If you click on an email address, your browser will bring up your default email program with a new email window complete with the selected email address as the recipient.

Use the *Pages* tab and the slider at the bottom to navigate to any of the artist pages. Use the *Close-up* button to produce a moveable magnifying window to zoom in on the artwork. You can manage the zoom percentage with the slider at the bottom of the close-up window (Fig. 4).

The *Zoom* area on the toolbar controls the one-click zoom effect. Click the arrow under the word *Zoom* to reveal a slider that adjusts the zoom

continued on next page

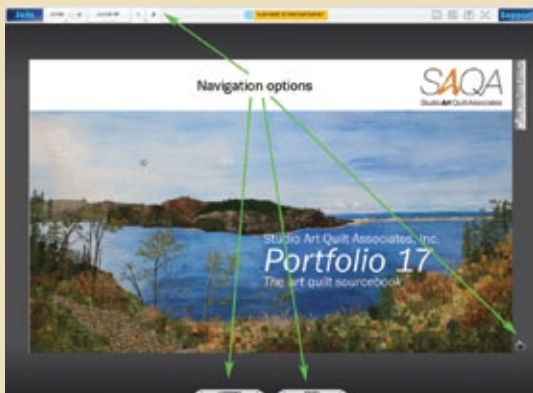


Fig. 1

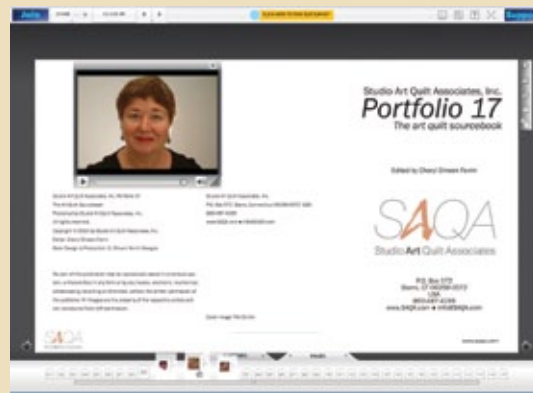


Fig. 3

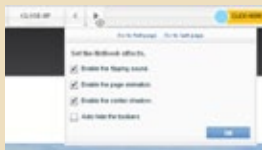


Fig. 2

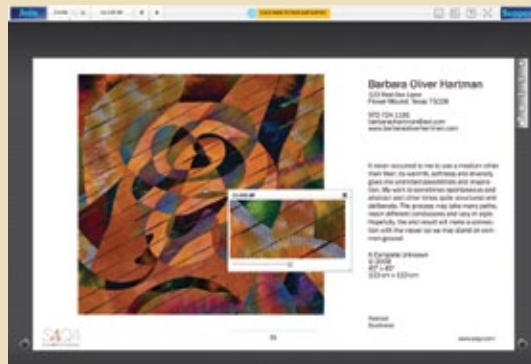


Fig. 4

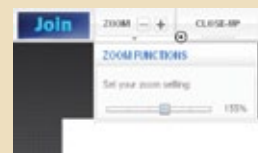


Fig. 5

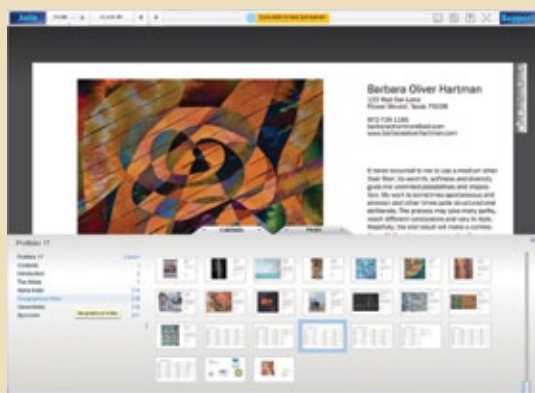


Fig. 6

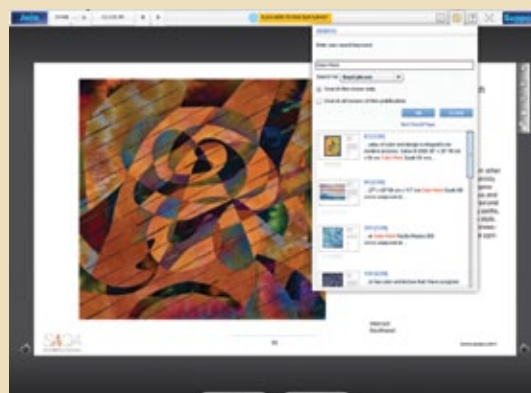


Fig. 7

percentage (Fig. 5). The zoom feature is a toggle— zoom in with one click, then zoom out with the next.

The *Contents* tab provides links to sections of the book, including alphabetical, geographical, and genre indexes (Fig. 6). From any index page, click a name to go to the artist's page.

You can also search for artists using keywords, such as genre (as listed in the genre index), state, or any other word or phrase. Click the magnifying glass on the right side of the toolbar to open a search window, enter the keyword, and click OK. The search box expands to include links

to each page that includes the text you entered (Fig. 7). The *Exact Phrase* feature is case sensitive, so be sure to capitalize as necessary to use the keywords listed in the introduction. Clicking on a selection in the search window takes you to that page. Click the Search button again, and your previous search will still be there for you to continue browsing your search results.

The digital version of *Portfolio 17* is designed to be shared. The vertical toolbar on the right side of the page includes buttons that allow you to share the entire book or individual pages through email or various social networking sites including Facebook and Twitter.

There are more features to explore, such as the *Click Here To Take Our Survey* button in the top middle of the toolbar. SAQA will benefit greatly from your feedback. Please give us a few seconds and your opinion.

Feel free to post links to *Portfolio 17* on your website, blog, or emails. Let's keep spreading the word about art quilts. ▼



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Am I covered for that?

Taking your teaching on the road

by Stacy Hurt

The ink is drying on your teaching contract, you're excited to visit new places, to meet new people, and to share your skills. Your bags are packed and half your sewing room studio is tucked up in plastic traveling containers. You've even practiced your lecture to your pets (or anyone else who couldn't think of an excuse to be elsewhere). You're ready!

Then the phone rings. It's the coordinator of your venue. She says, "Hi! We're excited to have you come and teach, but we just have one last requirement. Can you fax over a copy of your general liability policy? Oh, and please make sure we've been added as additional insureds. That would be great, thanks so much!"

As you end the call, you sit down heavily, head spinning, and wonder what that "general certificate" thing is, and more importantly, where do you get one? It sounds important and you're certain any profit you would have obtained from your venue has just been reduced by half. And since when did you need business insurance to go have fun painting with 20 or so art quilters?

Before you get out your evil insurance company voodoo dolls and go at them with your pretty flower head pins, I'd like to take a moment to help demystify the policy, its coverages, and why you might need one.

The policy is a guarantee of sorts that if something should go awry in your class, you would be able to pay for all damages. No one is implying that you would behave like some naughty 80s rock star and intentionally trash the place, but in the unfortunate event that a student, or

you for that matter, accidentally get paint on the carpet or tip the bleach over on a chair, reparations will be made. Should one of your students get injured somehow, the venue is protecting itself by shifting that risk from their insurance carrier to yours.

You need to know that if you are being paid to teach, you are now considered a professional in business for yourself. Most, if not all, basic homeowner's policies specifically exclude anything to do with business-related activities. If you aren't certain about your policy, speak to your insurance representative and get the definitive answer. This is not about gouging you for more insurance; it's about protecting yourself, your students, and the venue that was kind enough to hire you.

Let's look at what the basic coverages on most business insurance policy packages are:

Business Personal Property

This is for your supplies: tools, fabric, threads, etc. Most business policies give you an amount for "on premises" as well as a flat amount for "off premises," so be sure to ask. There are two subcategories for this coverage that are especially relevant for artists:

1. Transit coverage: A flat dollar amount is standard in most policies and covers your property (quilts) from door to door. (No need to insure at the post office.)
2. Property off premises: A flat dollar amount is standard in most policies and covers your property while on display at county fairs, art galleries, or quilt shows. This is good,

considering most venues only offer minimal coverage for your quilts while in their possession.

Loss of Income

This is subject to certain risks and qualifications, so verify with your carrier.

Business Liability

This is for bodily injury, property damage, personal injury, or advertising injury to which your policy applies. It is paid on a per-occurrence basis. Typically, the initial amount of coverage is \$300,000, but higher amounts are available. It also offers the "Right and Duty to Defend" should you be sued or named in a lawsuit which arises from the conduct of you or your business even if the allegations are groundless, false, or fraudulent.

Medical Payments Coverage

This is a smaller amount for bodily injury, usually starting at \$5,000. It is designed to be "first dollar coverage." This means that they will pay out right away up to \$5,000 on an injury claim presented regardless of fault. If your student accidentally cuts herself and requires stitches, you would present that claim right away for reimbursement to the injured person. I like to think of it as "warm fuzzy" coverage or "feel good" coverage for that reason. No questions asked, let's just get you stitched up and back in class!

If it sounds like a lot of coverage, it certainly is. However, in most cases the cost is minimal. Premiums for a business in the home policy can be

continued on next page

Am I covered for that? from page 29

as low as \$250 per year. That's a small investment to make for the security of knowing you are protected, and it's tax deductible.

How do you determine the amount of property coverage you need for your quilts? I have one word: appraisals. You need appraisals of your quilts to establish proper values. This is especially critical in the insurance industry. Most insurance companies are not used to insuring art quilts. So you art quilters out there may need to educate your insurance agent! Art quilts are considered fine art and can be insured as such.

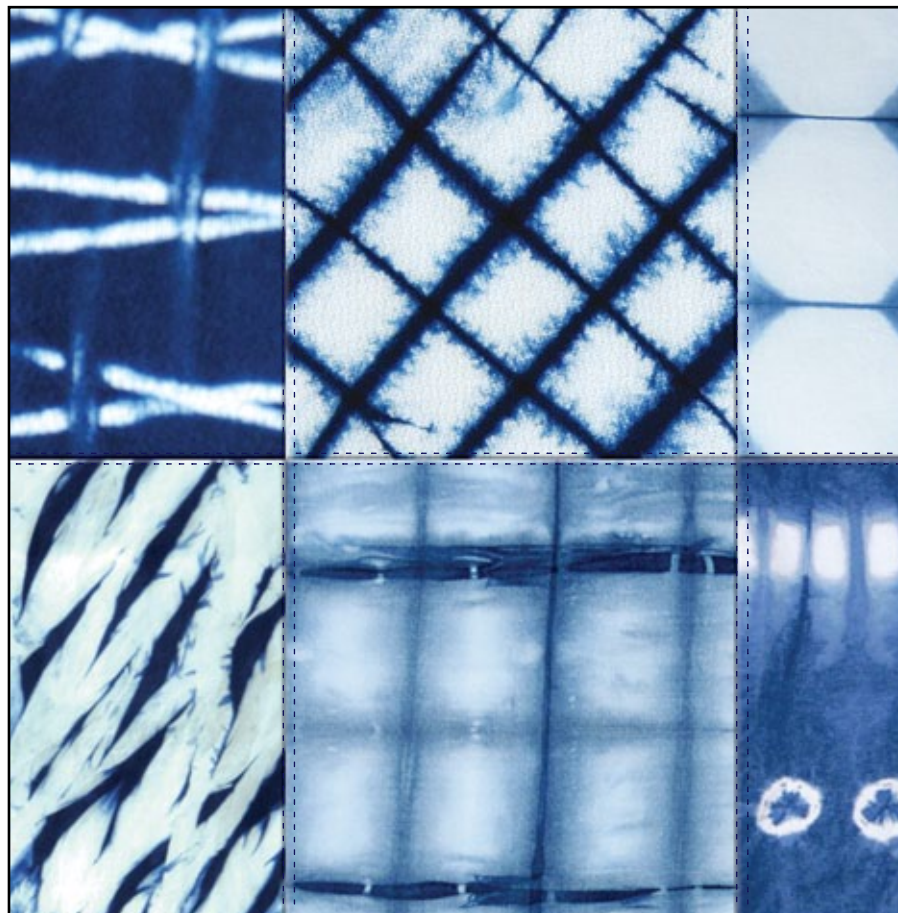
If you don't teach, you may be right in thinking you don't need all

that other coverage, but you may want to insure your quilts. There are policies that can be written for property only. They are most often called "Inland Marine Floater" policies or "Personal Article" policies. These policies are typically written with a zero deductible and on an all-risk basis, which means there is no exclusion for the type of loss (i.e. stolen, burned, destroyed by a crazy person flinging bleach, or simply lost). They can be written for the total dollar amount of your collection based on the appraised values. If you have a quilt that has an appraised value of, say, \$5,000, but you only wish to insure it for \$3,000, you can certainly do that.

However, you need to know that the amount the insurance company will pay is only the value stated on the policy itself, so be careful. To increase your coverage from \$3,000 to \$5,000 may only increase your premium by a few dollars.

Just as no two art quilts are identical, neither are two insurance companies. Insurance contracts vary from state to state and from company to company, so I encourage you to call your insurance professional to discuss which policies can best meet your individual needs. ▼

SAQA active member Stacy Hurt is an insurance agent and artist living in Orange, California. Her blog is stacyhurt.blogspot.com.



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Commissions from page 7

color scheme for the space where they plan to hang it. I generally try to encourage clients to select a quilt from my large inventory of work. I've made over 500 pieces and have many available.

I price my commission work the same way I price all of my quilts: by the square inch, adding extra to the price if there is more specialty work such as thread painting or if all silk materials are used in the design.

When I first started, I priced my quilts at \$1 per square inch. A 30x40-inch quilt was \$1,200. After I sold quite a few and became better known, I raised my price to \$1.50 per square inch, so that made the same quilt \$1,800. Then I raised my price to \$2 per square inch, so now that same quilt is \$2,400. If the quilt has an exceptional amount of threadwork in

it, such as for my *Foliage* series, with its dense satin stitching that takes hours, or my *Confetti* series, in which the little satin-stitched appliqué pieces require more effort, I charge

There must be mutual trust between the artist and the client.

\$3 per square inch.

When working with clients, I discuss what they want, with an emphasis on color, design, and size, and then I have them sign the contract. I have not had to make

any mock-ups or sketches, because I have such a strong, signature style. I show my client the work in progress only once, so they know I'm working on it, and so I can confirm that it's meeting their expectations. I really do not want a co-artist who chimes in every week with new ideas or suggestions about how to vary what I've already completed. There must be mutual trust between the artist and the client.

I want to thank each of these artists for sharing their thoughts and pricing information on commissions. If you choose to do commission work, I hope you follow their good advice and have a wonderful experience with it. ▼

SAQA board member Carol Taylor is a quilt artist and travels nationally to teach quilting. She lives in Pittsford, New York, and her website is www.caroltaylorquilts.com.



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Image to fabric

from page 17

Fabric stores and office supply stores sell prepared-to-print sheets as well.

I recommend spraying the finished piece with a UV acrylic varnish. I've used both Golden and Krylon products. These do change the hand of the fabric, though not significantly.

Possible problems

While printing, the fabric comes away from the edge and is dragged by the printer head. Sometimes the fabric can be guided down, or sometimes you have to stop the print and eject if it does not stop on its own. Sometimes it will continue past that one spot, leaving only minor black blobs.

Printing the wrong side of the coated fabric. This may be apparent as soon as you start printing, or you may blithely print the entire sheet and then wonder why the print is duller

than expected. This is an opportunity to enhance with paint or pencils. It's especially easy to make this error with clear digital products.

Finally, there are no real failures. If the color was wrong for the project envisioned, the printer stopped and ejected the image, or black smudges appeared where the ink head dragged, you can cut this fabric up and save the best parts for collage or appliqué. Always keep samples with notes of what occurred. It is through trial and error that some of the best learning takes place and when some eureka moments strike. ▼

SAQA professional artist member Carol Watkins is a contemporary artist living in Boulder, Colorado. Carol's book, *Print Your Own Fabric*, is available through Blurb, www.blurb.com/books/1618672. Her website is www.carolwatkins.com.

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www surfacedesign.org/conference.asp



SURFACE DESIGN ASSOCIATION

The Textile Center
A national center for fiber art

Digital entry from page 25


rename using the “save” or “save as” commands. Rename files from your desktop.

The information in Example 1 is clear. The information in the first sentence of Example 2 is clear. However, the second sentence was another point I received email about. One person said, “I took a RAW image, I converted it to a TIF, but I wanted to name it when I saved it. The instructions say I have to rename it from my desktop.” What she was doing—that is, opening a RAW file, converting it to a TIF, and then saving it with the appropriate name format—is absolutely correct. What the show organizers were trying to avoid here was someone opening a jpeg file and saving it with a new name out of concern that the person

might degrade the image. Again, this relates to image quality and would make more sense under the tips section, with the JPEG information.

When it’s time for you to enter a show, start with the best image possible. Always work on a copy of your image, keeping the original untouched. Also keep at least one backup of your originals. Then, keep a keen eye on the show requirements. By focusing on the requested image size, file format, and naming convention, you’ll be on your way to submitting your image with confidence. ▼

SAQA professional artist member Gloria Hansen is an award-winning artist from East Windsor, New Jersey, and the author of 14 books, including her latest, Digital Essentials, the Quilt Maker’s Must Have Guide to Images, File, and More. Her website is www.gloriahansen.com.




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www.sacredthreadsquilts.com.

Sacred Threads explores themes of joy, spirituality, inspiration, peace, healing and grief. This biennial exhibition was established to provide a safe venue for quilters who see their work as a connection to the sacred and/or as an expression of their spiritual journey.

Finding your voice from page 26

9. Work for yourself

Stay true to your own vision. Don't attempt to create art that you think will be chosen by a particular exhibition or gallery. It may be helpful to have an occasional critique of your work from a trusted source, but in the end all artistic decisions must be yours alone. If it doesn't come from you, it isn't your voice.

10. Expect your voice to change

Artists grow, evolve, and change throughout their careers. As an artist, you must always stretch yourself and challenge yourself to do more. Rethink, re-evaluate, even revisit your approach, your themes, and your techniques. If you stand still, your work will stagnate and become boring. Follow your inner voice when

and where it leads you. A career in art is a path you follow, not a place you reach and rest.

Art is a very private and personal expression, and finding your voice requires much introspective thought. Tune out the influences and voices of others and make conscious decisions about what you want your work to say to the world. The decisions you make will define your work and therefore your voice. Your art is a reflection of the unique individual you are, your passions, your emotions, your preferences, and the way you see the world. ▼

SAQA professional artist member Leni Levenson Wiener is a fiber artist and book author living in New Rochelle, New York. Her website is www.leniwiener.com.




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New auction requirements

In 2010 we received 288 donations for the SAQA Benefit Auction. It was a fantastic Auction and we raised \$52,450. This was SAQA's biggest income source after membership dues.

With your help, we're hoping to do even better in 2011. We hope that each of you will create and donate a wonderful piece of art for the 2011 Benefit Auction, but in order to make the process go as smoothly as possible we need to ask you to follow the guidelines below. The earlybird deadline is March 15, and the final deadline is July 2.

1. To facilitate entry of your information, please use the new online submission form, which is available through a link on the Members Home Page of saqa.com.
2. Donations must be only 10-12 inches (25-30 cm) in either direction. 12 inches will be the maximum accepted so that we can use standard USPS Priority shipping boxes to save time and money.
3. Only ONE work per artist will be accepted.
4. Works on stretchers will be accepted but they may not be larger than 12 inches and should be no deeper than 1 inch (2.5 cm).
5. All artwork donated must be ready to hang. If artwork is not otherwise mounted, a sleeve or other method of hanging must be attached. Artwork on stretchers should have hooks and wire attached.
6. All donations must have label with title (or "untitled") and artist's name clearly written.
7. There will be space on the online submission form to include a 25-word description of your work that should include materials/techniques to help bidders understand what the image on the website represents.
8. Images will not be posted until the work is received.
9. Do not use peanuts, confetti, shredded paper, or padded envelopes filled with linty fuzz – all these things make a mess when opening the package and the confetti and fuzzy stuff sticks to the quilts.
10. Mail your donation with a tracking number or pre-stamped/addressed postcard to let you know it arrived. Auction coordinator will not email donor when work arrives.
11. International donations should be sent early enough to arrive by the deadline after clearing Customs. Be advised that it can take up to 3 weeks for boxes to clear Customs.
12. Deadlines are for receipt of the work, not postmark dates.



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Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, (860) 487-4199; msielman@sbcglobal.net; or visit our website at www.saqa.com. Annual membership: active (US and international) \$60, professional artist members \$125; student (full-time, with copy of ID) \$30.

Studio Art Quilt Associates, Inc. is a non-profit organization whose mission is to promote the art quilt through education, exhibitions, professional development, and documentation.

The SAQA Journal is published four times a year. Email articles to editor Carolyn Lee Vehslage at clvquilts@yahoo.com.

Deadlines for articles:

Summer: January 1

Fall: April 1

Winter: July 1

Spring: October 1

Artwork by SAQA members is for sale
in the SAQA store. To order, go to
www.saqa.com > Art Quilts for Sale

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