

SAQA *Journal*

Studio Art Quilt Associates, Inc.



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Spring 2015



Mended World (detail)

by Judy Martin

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Thoughts from the president

by Kris Sazaki



SAQA: Financially sound and proud

As SAQA embarks on the next 25 years of its journey, I feel privileged to serve as your president. It is exciting to work with our committees, staff, regional representatives, and other volunteers to start realizing the dreams so many of us have had over the years. We would not be in the position to work on member benefits, exhibitions, catalogs, and public outreach, if we were not financially stable. We are, and this is how we do it.

Membership dues. It's unbelievable to think that SAQA now boasts over 3,400 members worldwide when we had just 804 eleven years ago. Your membership dues help create a stable base that allows us to maintain the organization.

Cash donations. I can't stress enough the importance of the generosity of our donors. Members donate because they value the mission of the organization. I am always surprised how differently people donate. Some members donate a small amount every month while others write a generous check during our annual appeal. Others make an extra donation when they renew their membership. And don't forget that you can now donate by designating SAQA as your Amazon Smile organization. It costs you nothing and generates money for SAQA every time you place an order with Amazon.

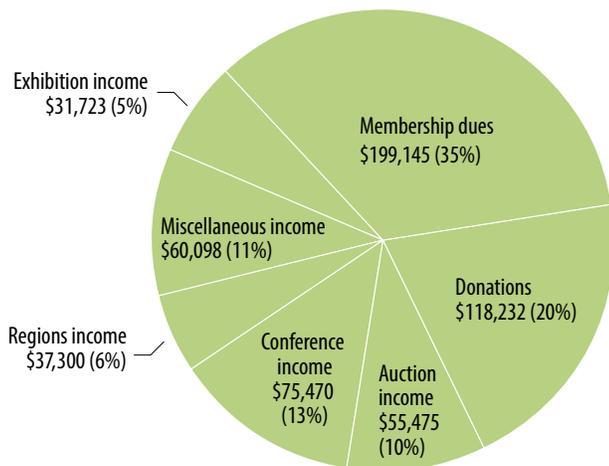
Benefit Auction. The annual benefit auction remains our most important fundraising event. While other organizations may hold gala events to gain new and sustaining donors, SAQA has chosen to showcase the talents of its many artists. The auction

not only serves as a means to generate money for the organization but also provides an exhibition venue and exposure for our donating artists.

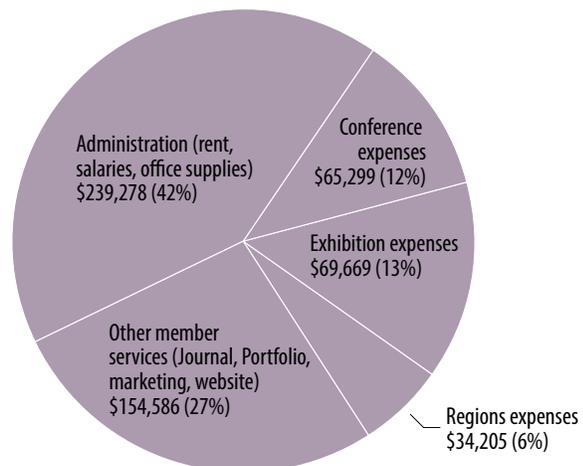
Other revenue streams. In order to fulfill its mission and provide more member benefits, SAQA is always seeking new and inventive ways to generate revenue other than membership dues and the benefit auction. We now have a lovely marketplace on our website, our own web store, affiliations with Andover (the fabric collection) and Aurifil (SAQA thread sets), and increased ads in our *SAQA Journal*. And did you know that our annual conference has become one of our most stable sources of income? With conference sponsorships, the spotlight auction, and full participation, the money generated from the conferences alone goes a long way to

see "President" on page 34

2014 Income \$577,443



2014 Expenditures \$563,037



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Gwyned Trefethen

by ZJ Humbach

“Volunteering is my way to give back to SAQA, a fabulous organization,” says 12-year member Gwyned Trefethen of Appleton, Wisconsin. “I benefit personally as volunteering helps me network and stay in touch. I’ve gained a great international perspective by working with members around the globe.”

As the interim chair of the Exhibition Committee, Gwyned facilitates the monthly meeting, manages the archives of the committee’s files, and works with the Development Committee to generate exhibition themes. “I haven’t met all the other committee members in person,” Gwyned admits. “Our work is done entirely by phone and the Internet. I’ve had to learn to juggle global time zones to keep in contact.”

The Exhibition Committee sent out a survey to the SAQA membership this past fall and is currently analyzing the responses. “We really do listen to what people say. We are taking these responses into consideration as we move forward,” says Gwyned. “Recently, we decided to develop exhibitions on a two-track system, which includes one track for exhibitions traveling in the major quilt circuits, such as the International Quilt Festival and American Quilter’s Society, and one track for exhibitions traveling to museums and galleries. We are also focusing on creating more exhibitions that travel internationally.”

Creating cohesive, vibrant exhibitions requires an incredible amount of work and coordination behind the scenes. “We have to work with each venue’s board of directors and curators,”

Gwyned says. “They have a lot of input in determining the exhibition’s requirements and what they are willing to showcase.” For international exhibitions, the logistics increase exponentially. “In addition to learning the shipping requirements and working with customs, perhaps the most important aspect is translating the prospectuses into other languages for members who are not native English speakers,” says Gwyned. “It is a major undertaking.”

Gwyned is no stranger to tackling difficult projects. When she served as the Regional Representative for Massachusetts and Rhode Island from 2005–2008, she was charged with reconstituting the region. “My two primary goals were to develop a welcoming sense of community, especially for new members, and to hold three meetings a year in different locations around the region,” recalls Gwyned. “I accepted the job because I believed I had the vision and skills to improve our region. I was more



dubious about joining the Exhibition Committee as I felt it might be too time consuming.”

Thankfully, her husband of 40 years, Dana B. Eagles, is extremely supportive. “Dana encourages me in my artistic endeavors and is my photographer and shipping and handling department,” says Gwyned. “We have two married children and five grandchildren, who keep us busy, along with our cat!”

Her keys to success are balance and time management. “Time is finite for all of us. Take on what you can balance comfortably in your life, so that volunteering is a benefit and a joy, not a burden,” advises Gwyned. Her philosophy as an artist echoes this. “I believe that it is important to explore other media beyond fiber art to grow,” she says. “You must block out the time to create and treat it as sacrosanct.”

Judy Martin's studio in Sheguiandah, Manitoulin Island, Ontario, Canada, contains just a chair, a design wall, and her collection of over 200 journals that she's kept over the course of her life working in fiber. This past year she's been re-reading her journals and then wrapping them shut, bundling them up. "I'm enjoying doing this more than I can say, both the re-reading and the shutting up. Perhaps this is in response to my own

mortality and not wanting to leave behind a messy house for my kids. My journals help me to make sense of my life and art."

Known for her dense hand stitching, Judy's art explores the process of making. For her, this process is more important than the outcome. In a speech she gave about a community meditation project she organized, she said, "Making something slowly with one's hands is perhaps one of the most nourishing things one can

Mended World
2013, 94 x 94 inches
Made with community assistance as part of the Manitoulin Circle Project.

photo by Klaus Rossler

Featured Artist:
Judy Martin

by Martha Sielman



photo by Frank Myers





Not To Know But To Go On
2013, 223 feet by 14 inches

photo by Gareth Bate

do. Creating something from nothing—or better yet, creating something new from something no longer needed or wanted—is healing for the planet and for us.” The Manitoulin Circle Project for which Judy was the lead artist brought together over 140 women over four years from 2009 to 2013 to create four 90-inch square panels, which are now installed permanently in the Little Current United Church sanctuary.

One of the four panels, *Mended World*, uses a variety of donated and thrift shop damask table linens string-pieced together, cut, and pieced again. Because of the multiple seams, the narrow strings often had to be mended using backstitching as they were being pieced together. As Judy worked to mend an area of the central circle, the title *Mended World* came to her as a description of the form they were stitching, as well as

a vision of hope for our planet. She says, “I think that these panels give hope. These panels are solid; they are real. They were made by real people as gifts for the future. These panels are a tangible way to show our belief in that future.”

Growing up on a farm in northern Ontario, Judy says that her family’s rural isolation fostered a tendency towards self-reliance. “I remember mud, grass, insects, birds, 40-minute school bus rides, trees planted by my mother, vegetable gardens by my father. I grew up with my two siblings and a lot of solitude. Summers were spent under the willow trees day-dreaming. Today I choose to live in the country and try to spend most days alone. My work reflects this choice and often references what I live with here on Manitoulin Island: large empty fields of grass, long views over ripples of water towards a calm horizon.”

Judy uses her long hours of hand stitching as a time for reflection. “My art is about relationships: with family, with nature, and with my inner self. My art is the only place where I feel I can express these things and communicate about them on a deep level. My stitching is based on repetition and accumulation. I am inspired by the many small marks in the natural world, each unique but all the same.”

Wool is a favorite fiber. Judy especially enjoys repurposing old blankets with their layers of inherent meaning and history. She says that blanket-weight wool is an excellent material for a Canadian artist because of the climate. She dyes much of the fiber she uses with natural dyes extracted from local plants in Ontario. She also uses silk, linen, and cotton, and she enjoys ordering small samples of unusual threads via the Internet just to experiment with them.



(left) **Beginning With Time: Day**,
with detail (lower left)
(right) **Beginning with Time: Night**

2015, 78 x 90 inches

Photos by Nick Dubecki

Thread is intrinsic to Judy's work because hand-stitched marks are the essence of her art. *Not To Know But To Go On* was begun when Judy was about to turn 60. She wanted to record the passage of time, so every day she chose a few pieces of fabric from her scrap baskets, tore them into $\frac{3}{4}$ " strips, folded the strips in on themselves lengthwise, and then stitched over the entire strip, attaching it to a 14-inch wide canvas background. Each day she chose a color of embroidery floss randomly from her

basket. Each day she stitched until she had used up the entire skein. For three years, each day was marked by a different color of thread but often the same base fabric was continued until that scrap was used up. These 223 feet recorded the daily passage of Judy's time and intention.

Judy spends most mornings either sitting on her deck or in a sunny window overlooking the lake and stitching for about three hours. After chores and a walk, she goes to her studio to plan out new work and do

any machine sewing. She also presents lectures on how her art combines concerns for the environment with a love of poetry and the life-changing effects of motherhood. She is again teaching workshops, as well as leading another slow stitch group.

Her most recent personal project was a response to a call for an exhibition entitled *Wild, Pure Aesthetic Wonder*, curated by Gloria Hickey and Philippa Jones. It will be exhibited at the Newfoundland and Labrador Craft Council's Fibre Conference in Gros Morne, Newfoundland, in October 2015.

In the spring and summer of last year, Judy harvested and processed local plants found near where she lives on Manitoulin in order to dye yards of thrift-store finds of blanket-weight wool fabric. "It's always a discovery to work with nature. So many

variables can come into play. It was challenging to ensure that the lengths of heavy cloth dyed evenly. Natural dye processes take time, heat, and full immersion.”

Then she began stitching. She wanted to transform the wool from something meaningful in its own right to something that used all those qualities but added the emotion and self-revelation that art brings. She found that for this piece, sticking with her preferred minimalist aesthetic was more challenging than usual. The materials were so luxurious that it was constantly tempting to become more elaborate, but she wanted the aesthetic to be simple and pared down. She was so inspired by the wool, the earthy warm brown of the reclaimed over-dyed wool blanket (previously pink), that she is now planning to expand the process in order to make a room-sized installation that will include several blankets.

In September, with three blankets started, Judy went with her husband to Newfoundland in order to visit both Gros Morne and the Viking

settlement on the upper Western Peninsula. In Newfoundland she found “everything and more as far as wildness, pureness, and aesthetic wonder are concerned.” And she returned inspired to choose one of the three blankets and complete it.

Beginning with Time is a large piece (78 x 90 inches), and it covered her entire design wall. Both sides are filled with dense, ordered columns of seed stitch in wool yarns. Judy has titled one side *Beginning with Time: Day* and the other *Beginning with Time: Night*. “I hope that what my work communicates is the quiet joy of making and at the same time the feeling that we are each just a tiny speck. This piece has taken on a stubborn silent quality—it will not be defeated. The dots below the horizon are perhaps the safety net I think about or represent a depth we cannot fathom. There is no eye level focal point. Instead, it evokes a feeling of

being lost in the woods. The comfort usually associated with wool blankets is altered and gravity is created: the heavy materials and dark colors have an emotional gravity as well as a physical one.” It was shown in the Craft Council Gallery in St. John’s in March 2015 and will show in Gros Morne from May through October 2015.

The importance of touch is a theme that Judy returns to again and again. “The marks made by the wool threads make us want to pet it with the nap, along the grain, up and down and in circles. I do anyway.” She maintains that while we credit sight with being our most important sense, it is touch that unlocks our unconscious memories and dreams. “During emotional experiences such as dreaming, listening to music, or caressing our beloved, we close our eyes. Our skin is our biggest organ: Touch is how we know with our heart and body.”

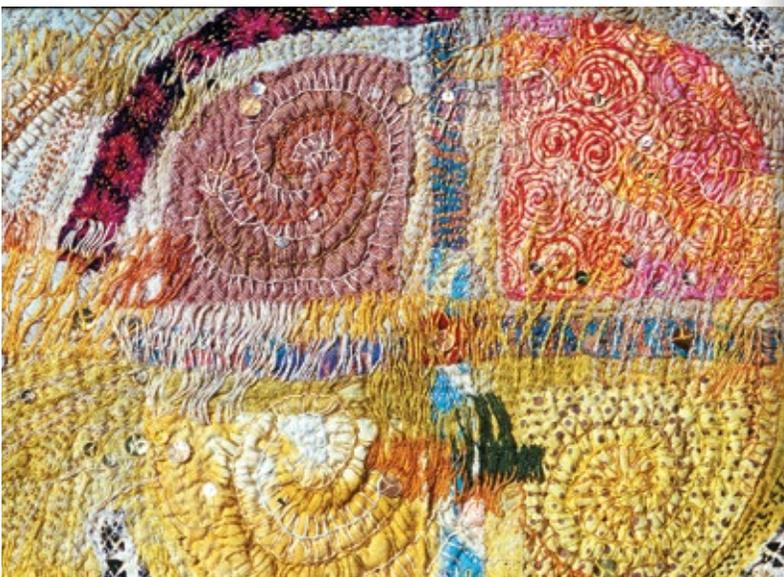
see “Judy Martin” on page 37

(right) ***Fragile as a Leaf in Autumn***

2004, 98 x 73 inches

detail (below)

Photos by Sarah Warburton



Beth Fowler's collection

A feast of color, texture and design

by Dana Jones

When Beth Fowler of Colorado bought her first quilt in 1991—*All in a Row* by Laura DeKloe of Boulder, Colorado—she thought it would look nice in her new house. Little did she know it would be the first purchase in a collection of quilts that continues to grow.

"I'm attracted to color, to batiks, to landscapes and images from nature," Beth said. "I look for quilts that are out of the box, and I buy what I like."

She pointed to *Home Landscape*, 1997, by Sandra L.H. Woock as an example. "It was the first quilt I'd seen that was asymmetrical. And it was painted. These things may not

seem out of the box now, but they were when I bought the quilt."

Beth's home is a delight for the eyes, and she's agreed to take us on a little tour. Quilts of various sizes, colors, and styles hang amid mosaics, ceramics, paintings, art photos, and other fiber art, including a weaving by Charlotte Ziebarth of Boulder.

In addition to the quilts hanging throughout the house, there are quilts draped tastefully on furniture, beds, and tables. Beth has purchased quilts at art exhibitions, quilt shows, and charity events; from friends; online; and from quiltmakers she knows through Front Range Contemporary

Quilters, a Colorado-based art quilt organization. She especially enjoys purchasing pieces from shows and auctions that promote quilting or raise funds for services for women.

"A lot of my quilts are charity quilts," Beth said. "They're from the Rocky Mountain Quilt Museum, the International Quilt Association and Studio Art Quilt Associates (SAQA). I've supported Interfaith Quilters of Longmont for years. I value the art. I value that people are investing themselves in making art and quilts for purposes beyond themselves."

Focus on Colorado's quilt artists

Many of Beth's quilts are by Colorado artists. She's lived in Colorado since 1976 and has been active in Front Range Contemporary Quilters for many years. Among the Colorado artists represented in her collection



Home Landscape
Sandra LH Woock

photo by Mellisa Karlin Mahoney

Soft Rock, Hard Water, Judith Trager

photo by Ken Sanville



Spirits of Spring Batia Eichenholz

photo by Dana Jones

are Judith Trager, Patty Hawkins, Charlotte Ziebarth, Lynn Mattingly, Ellen Nepustil, Lisa Call, Dorothy Raymond, and Laura DeKloe. Two others, Heather Thomas and Sandra L.H. Woock, now of Oregon and Maryland respectively, were residents of Colorado when Beth purchased their work.

That Beth owns work by so many Colorado artists reflects the fact that she likes to purchase work from artists she knows. "I've bought quilts from a lot of people I respect who are part of Front Range," she said. Judith Trager of Boulder, Colorado, is an example.

"I like Judith as a person, and I like to buy quilts from people I like." She has five pieces by Judith. She was drawn to *Lake Effect*, 2001, because of the variety of techniques Judith used to create it. "There's piecing that looks a bit like crazy-quilt blocks, and then Judith pushed it further," Beth said. "There's stamping, silk screening, organza overlays, painting, and quilting. It was my early introduction to so many surface-design techniques that are now popular. I like all the layers."

Beth first saw *Soft Rock, Hard Water*, 2011, at an exhibition Judith mounted with Boulder photographer Christopher Brown. Judith showed 12 art quilts based on 12 of Christopher's photos of the Grand Canyon alongside the photos. "I loved *Soft Rock, Hard Water* and had to have the photo to keep the pair together," Beth said.

Expanding her collection

Beth's collection also includes work by U.S. artists beyond Colorado and



increasingly by international artists. During the 1980s and '90s, Beth often attended the annual International Quilt Festival (IQF) in Houston, Texas, where she sometimes bought quilts though she's not a fan of silent auctions, one of the methods used to sell quilts in that venue.

SAQA online auctions provide a different challenge. "If you want something, you have to be on the computer the minute it goes on sale," Beth said. "I look at the website photos for days before the auction. I read the technical section to know how they were constructed since I'm always interested in new techniques. I buy work by people I know and like and who work with techniques I've never seen."

Beth has seen competition for SAQA auction quilts intensify. "The level of work has gotten higher and so have the prices," she said. "More quilts are selling at the higher end. It's gotten more expensive to collect since I started 25 years ago. I'm not a corporation. Some of the things I

love to look at I can't afford to buy anymore. There is still art that is approachable for people of modest means, but you have to look harder."

She's glad she has early pieces by artists she can no longer afford. "I've been fortunate to be in the right place at the right time," Beth said.

She has purchased SAQA auction quilts by U.S. artists Diane Núñez, Charlotte Ziebarth, Melinda Bula, Judith Content, Debo Hysack, Dorothy Raymond, Lisa Ellis, Marianne R. Williamson, and Michelle Jackson. She also has auction quilts by international artists, including Daniela Dancelli of Italy, Noriko Endo and Chiaki Dosho of Japan, and Hilde van Schaardenburg of the Netherlands.

Her top picks

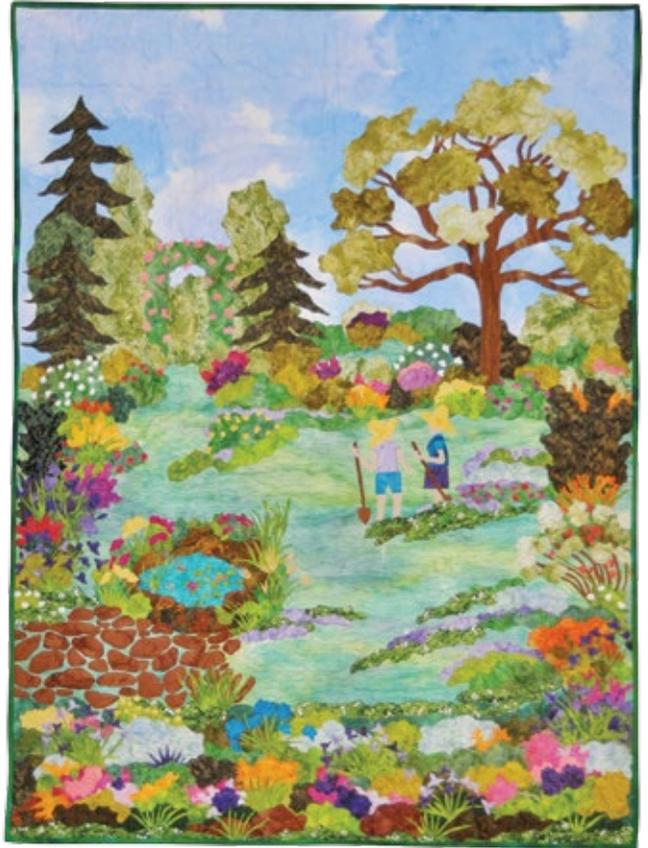
Asked which quilt is her favorite gives Beth pause. Her criteria for purchasing quilts—"I buy what I like, and I buy from people I like"—means she has many favorites. Among them is *Spirits of Spring* by Israeli artist Batia Eichenholz.

“This quilt is in the top couple,” Beth said. “It was at IQF in Houston the first year there was an area where art quilts were for sale. I saw it and within five minutes asked how I could buy it. I bought it that first preview night then didn’t see it again for two years. It went all over the world for exhibitions, then finally came back to me.”

She also likes *Beth’s Garden*, a quilt made by her friend Sondra Finch. She and Sondra garden together, a relationship that Sondra’s quilt celebrates. “She wanted to make me a quilt and asked what I’d like,” Beth said. “I mentioned the garden, and she made the quilt that is her image of us in my garden.”

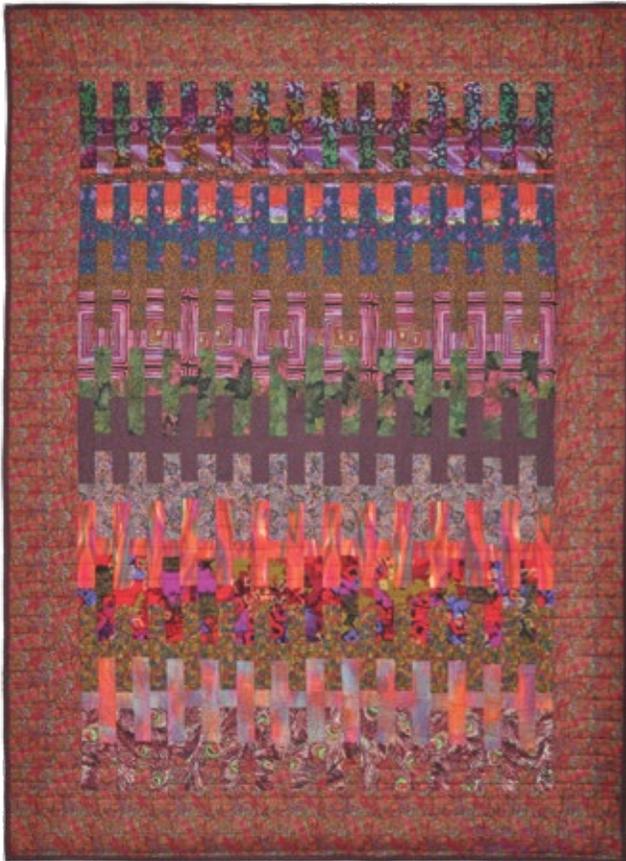
There’s also *Fire in the Rock*, 1995, by Lynn Mattingly of Paonia, Colorado, and formerly of Boulder, the woman who taught Beth how to sew. “I like *Fire in the Rock* because it shows how smart Lynn is in how she uses fabric,” Beth said. “She makes traditional quilts, but they’re not traditional.”

As she proceeded downstairs to show the quilts there, she stopped to talk about several quilts hanging in the stairwell. *Northern Lights #1*, 2006, by Jessica Schick of Altoona, Wisconsin, is a whole-cloth quilt in which the



Beth’s Garden, Sondra Finch

Fire in the Rock, Lynn Mattingly



Northern Lights #1, Jessica Schick

All photos these pages by Dana Jones



Light of Day, Patty Hawkins



Lines, Ellen Nepustil

imagery is created by the machine quilting. Also in the stairwell is *Light of Day*, an early quilt by Patty Hawkins of Estes Park, Colorado, that is not dated. “I like that it is representational without being too in your face,” Beth said. “Notice how she used shibori to dye the fabric for the tree trunks.”

Downstairs is Beth’s most recent acquisition, *Lines*, 2014, by her friend Ellen Nepustil of Boulder. “We got to know each other garment sewing together,” Beth said. “Then Ellen began studying with Heather Thomas, and as a quilter, she has moved from hobbyist to artist.” Beth said that while she’s made a number of quilts—mostly gifts for family and friends—she considers herself more of a garment maker. When it comes to quilts, she said she’s a “hobbyist.”

Stories behind the quilts

Beth cherishes the stories of her quilts and how she has acquired them. Upstairs, in the largest of several sitting rooms, hangs another early piece by Patty Hawkins; a tapestry and a quilt by Charlotte Zeibarth; and *Lavender Green*, a 1998 landscape by Natalie Sewell of Wisconsin made before Natalie published the first of her several books on landscape quilting. Walking around the room slowly, Beth commented on each quilt:

“I don’t know the name or date of Patty’s piece. It was very early in her quilting career. I became a fan of Charlotte’s weaving when she was part of Boulder’s Open Studios tour. Later, Charlotte started quilting. Downstairs

80 Half Leaves – Quercus, Charlotte Zeibarth



see “Beth Fowler” on page 36

Inspiration in the ground: The Burgess Shale Exhibit

by Patti Morris

Every once in a while art, science, and opportunity come together in wonderful and unexpected ways. So it was with the Burgess Shale Project. My daughter and her fiancé invited my husband and me to join a group of geologists from the University of Calgary, where she was studying geology, on a hike to the Burgess

Shale formation. During the hike one of the geologists pulled out a sketchbook containing pictures of over 100 Burgess Shale fossils, each of which was unique and quite different from anything I had ever seen. One of the fossils had five heads! Another, which had slinky eyes that bounced beneath its body, was estimated to have been

bigger than the tallest person in our group.

These fossils were more exciting to me than the dinosaurs I had grown up seeing in museums. I felt immediately that they needed to be out there for others to experience. As a fiber artist, I also knew that the best way to bring these amazing fossils to life was





(left) *Sidneyia* (Phylum Arthropoda)
Coreen Zerr 2013

photos these pages courtesy of the artist



(left) *Odontogriphus*, Patti Morris, 2013
(right) *Leanchoilia*, Hanne Seidel, 2013

to recreate each of them in fabric. But there was no way I would be able to take on that task on my own.

Fortunately, I didn't have to. As the Alberta SAQA representative for Western Canada, I knew that we had an amazing group of 51 talented fabric artists to tap into. This is where art and opportunity came together. It was as if this project bringing the Burgess Shale fossils to life and making them accessible to Albertans was meant to be.

The work we do as fabric artists doesn't always involve drawing. Bringing Burgess Shale fossils "to life," however, would. As a first step, we organized a workshop hosted by a drawing instructor from our local college to help members achieve a three-dimensional rendering of the original two-dimensional sketches. Members who could not attend the workshop could choose a fossil from the list provided, do the research into that fossil, and stay connected by email. We then enlarged the new 3-D drawings, making each of them two

feet square. We wanted our fossils to appeal to children, so we introduced color and texture to each of them. Again with children in mind, we tried to ensure that the fossil quilts would be robust enough to stand up to rough handling.

One of our SAQA members is the president of the Alberta Society of Artists (ASA), which was contracted to manage the southwest region of the Alberta Foundation for the Arts Travelling Exhibition (TRES) Program. The purpose of this program is to provide every Albertan with the opportunity to experience visual art exhibitions in their own communities. Most of the venues are libraries and elementary schools—ideal for this exhibit. A contract was signed between SAQA and TRES, allowing TRES to tour the exhibit throughout Alberta from September 2013 to August 2015.

As specified in the contract, TRES arranged for shipping the exhibition to each venue, published a print catalogue, developed educational guides, and organized artist workshops in several of those venues. We now had a professional organization to manage

everything for the next two years. It was perfect.

Never before had a book on the Burgess Shale been published for children, and never before had geology been a focus in the elementary schools of Canada. The artists involved were thrilled. The first year of travel (2013-14) in southwest Alberta was fully booked within two weeks of launch. The exhibit will continue to travel through 2015 to venues in the other regions of the province, reaching thousands of Albertans.

My intent was to have the exhibit hang permanently in its final destination, an educational institution that children would be drawn to. It was to be a legacy gift from all those who participated. My next job was to find this permanent home for the exhibit. In May 2014, a board member of the Burgess Shale Geoscience Foundation, having visited a school at which the exhibit was on display, requested the

see "Burgess Shale" on page 36

Behind the scenes: Display hardware for quilts

by Daren Redman

When it comes to getting quilts to hang properly for exhibit, public display, or commissions, a lot of issues concern the top edge. Quilt tops bulge outward, sag in the middle, tilt and bow forward, or fall off the display hardware onto the floor. It is possible to prevent these problems by using the correct horizontal rods and/or the correct sleeve types.

For the past six years, I have helped hang SAQA members' quilts as well as my own quilts for a variety of events and purposes. I want to share my knowledge of how to prepare quilts for hanging in special exhibits and in galleries. I have extensive experience

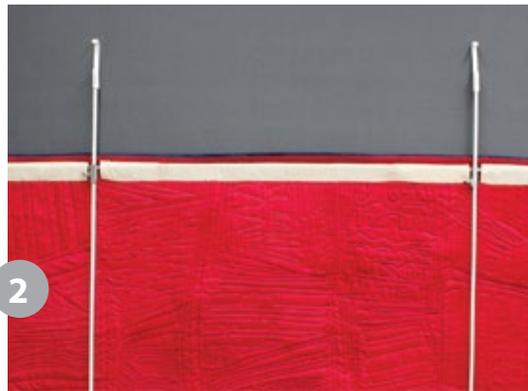
with hanging hardware from two companies in particular: the Walker Display System that is often installed in public buildings, homes, and art galleries, and the Hang-Ups Company's lanyard system that is used by the International Quilt Festival. These two hanging and display companies design, engineer, and manufacture hardware in the United States to hang quilts and textiles.

The Walker Display System

The Walker Display consists of a molding that is permanently attached to the wall and used in conjunction with numerous rod sleeves, vertical rods, and Hi-Hooks. No nails or

hooks are pounded into the wall, so there is no need to spackle or repaint after art is moved or after an exhibit comes down. With this system, a lock-on rod sleeve at the top of the vertical rod hangs onto the molding, allowing it to move left or right. A Hi-Hook slides onto a vertical rod and can move up and down by loosening the thumbscrew, repositioning it, and tightening the thumbscrew. Most quilts hang using two vertical rods and two Hi-Hooks. The purpose of the Hi-Hooks is to hold a horizontal bar at the desired height (photo 1).

You will need to provide your own horizontal bar when hanging with the Walker Display System because





most galleries and buildings hang framed art and have not purchased horizontal bars from the Walker Display Textile System. You have three different horizontal bar choices.

Option 1 – Purchase an S-Rod from the Walker Display Textile System and make a sleeve.

This is a good choice when you have time constraints and need to configure your hanging hardware quickly. Purchase an S1-Rod or S2-Rod from the Walker website, and use the gallery's vertical rods and their Hi-Hooks.

S1-Rod or S2-Rods, which are adjustable for different quilt widths, require that you sew a 1½-inch tall (when ironed flat) three-section fabric sleeve onto the back of your quilt. The openings are 5 to 8 inches in from each side or at the quarter points. The S-Rod slides through the

sleeve, then attaches to the two Hi-Hooks, which slide onto the vertical rods. The Hi-Hooks are positioned at the sleeve openings (see photo 2). The Hi-Hooks are tightened with thumb screws onto the vertical rods so that your quilt hangs at the desired height (see photo 2a, close-up). An S-Twin holder can hang a narrow quilt (less than 30 inches) with just one vertical rod. You will need to make your sleeve openings fit the S-Twin Holder.

Option 2 – Purchase a Q-Bar with Velcro® from the Walker Display Textile System.

This option is a little more costly and requires that you attach Velcro onto your quilt back, but your quilt will hang flat and very close to the wall. The Walker Q-Bars have the hook or hard side of the Velcro pre-attached. The Q1-Bar is a fixed-length, one-piece metal bar and

comes in 24-inch to 96-inch lengths. Slightly more expensive, the Q2-Bar adjusts or telescopes and accommodates quilts 24 up to 98 inches wide, though they also require a Rod Stop for each vertical rod.

The vertical rods slide up through the pre-drilled holes on the Q-Bar. The rod stops slide onto the vertical rods and go underneath the Q-Bar to keep it from sliding off the vertical rods while maintaining the desired height from the floor (photo 3). When you buy the Q1-Bar or the Q2-Bar you will need to sew the other side of the Velcro onto the back of your quilt (see white Velcro and black-facing fabric in photo 4). Your quilt's Velcro will easily attach to the Q2-Bar's Velcro (photo 5).

Label all of your hardware with your name and phone number before taking it to an exhibit so that it

see "Display hardware" on page 38

Redirecting the Ordinary

We live in an environment we take for granted. We often miss the essential and forget that we can make our routines so much more vibrant and interesting. Turning things around, upside down, inside out, backwards or maybe even just a minuscule course correction can charge up the humdrum, turn the common into the uncommon, and make the expected unexpected. We asked the artists of SAQA to look around their home or neighborhood to pick out an object or a phenomenon, something they see all the time but don't really notice, and create a work of art with this as the feature. Each artwork brings us a closer understanding and appreciation of the things we live with on a daily basis. Each work gives us the opportunity to view the everyday in a new way.



Helen Beaven

Knit One, Paint One
44 x 29 inches



Suzanne Evenson

Ordinary moments
46 x 30 inches



Sara Sharp

Turning Bottles into "Stained Glass"
46 x 31 inches



Helen Godden

A Close Shave
47 x 28 inches



Lucy Carroll

Work Ready
45 x 32 inches

Staying motivated, in your own words

by Amanda Carestio

Motivation is an issue that faces all artists at some point or another in their careers. So, how do you stay motivated or get motivated again if you've hit a wall? Through the Yahoo discussion group, we asked artists to share their tips, tricks, and techniques for maintaining motivation. From exercise to funny movies to museum strolls, the answers were interesting and, hopefully, inspiring. Thanks to all the artists who shared their ideas here. Join the SAQA Yahoo group to keep the conversation going.

My take on the subject is not to worry about it. I believe that it is normal and healthy for creativity to ebb and flow. Let yourself recharge and relax once in a while. Having deadlines is the ultimate motivator, such as for a commissioned work. Otherwise, don't feel guilty if something stays up on the wall for a while. If it is meant to be, you will finish it. If not, move on and work on something else.

Eileen Doughty
Vienna, Virginia
www.doughtydesigns.com

Besides teaching a retreat workshop every year in January for six to eight artists, I also clean my studio and rearrange the furniture, to start with a clean slate as it were; do weekly calendars with studio time redlined in, so that other work doesn't take over; keep a sketchbook of ideas; and keep a shelf of collections of stuff that inspires, changing it often.

Susie Monday
Pipe Creek, Texas
www.susiemonday.com

I belong to a small fiber arts group which meets once a month. We have been together about nine years now, and this group is probably my best motivation. We have set up many challenges together, and we do many activities together: dyeing fabric, batik, bookmaking, gel printing, etc., sharing new ideas, demonstrating for each other, and giving each other positive feedback. I also get motivation from a few Internet groups that I have joined. Some Facebook groups can be helpful for this too.

Jay Dodds
Fort Worth, Texas
www.ccsq.blogspot.com

Like others, I do a variety of things:

- I work on some simple piecing: a "leaders and enders" project or string blocks or something I can pick up and put down. This rests the brain after a period of nonstop original creativity.
- I look at other people's art, either online or in person at a gallery or museum, or watch an episode of Design Matters TV, The Quilt Show, or Craft in America.
- I take myself away in a book, with fiction or nonfiction, about art or not.
- I do a different textile thing altogether. Sock knitting is my go-to craft for this.
- I get out more. In the summer, I garden or jog; in winter, I walk or jog.

Margaret Blank
Mirror, Alberta, Canada
www.margaretblank.com

I find that when I become unmotivated, it usually occurs during the construction phase of a piece, whether art or traditional. So, I usually work on two things simultaneously. One is in the design stage, e.g., sketching, sizing, choosing fabrics, etc. The other is in the construction phase. When in the construction phase, I make a list of each thing that needs to be done and in its correct sequence. When I hit my sewing studio, I know exactly what comes next. No lost time here. Then I reward myself with design time at the end.

Elaine Millar
Portland, Oregon
www.elainemillarfiberworks.blogspot.com

In addition to deadlines, I find that posting on my blog motivates me to finish projects, as I feel I have an audience watching me. And I really like alternating between pictorial art quilts and modern/abstract quilts, as I find the change in style and process keeps me motivated.

Terry Aske
New Westminster, British Columbia, Canada
terryaskeartquilts.com/studio

There's nothing like a looming deadline to motivate me. Other times, when my motivation hits the wall, I make a small traditional quilt just for the novelty of it, to use a different part of my brain and to hone my skills. By the end, I'm usually bursting with ideas for my next art quilt.

Kay Benedict
Saint Albans, Vermont

This art journey is constantly up and down, which can lead to lack of motivation and even discouragement. For motivation, I take walks in our woods, listen to music (trying different genres than I normally would to see if something literally strikes a chord and motivates me), and finally visit as many art venues, shows, and museums as I can. If I'm still lacking motivation, I watch funny movies. I find motivation in joy!

Beth Markel
Rochester Hills, Michigan
bethmarkel.com

If you find you simply aren't going into the studio as your personal avoidance technique, it's time to sign yourself up for an art class of some sort. Not a quilt technique class—go for something you don't know anything about or something that sounds too complicated.

Sandy Donabed
Jupiter, Florida
www.sandeedee.blogspot.com

Exercise gives me the energy and ideas for new projects. Recently, I started going to hot yoga. I think the physical movement is good but also the breathing and meditation, especially early in the morning as I focus my mind on the day ahead. That and good loud music in the studio! I also try to make the studio a fun place to be. I try to tidy up between big projects and have toys, collections of vintage stuff, and left-over cutouts that sometimes I just play around with for the heck of it. It's sort of like having a recess for the mind.

Pam RuBert
Springfield, Missouri
pamrubert.com



Joan Sowada

Lift

28 X 46 inches | 2014

joansowada.com

The medium is the message, especially when it is a lot of polka dots.



JoAnn Camp

Cowgirls Just Wanna Have Fun

42 x 32 inches | 2011

www.joanncamp.blogspot.com

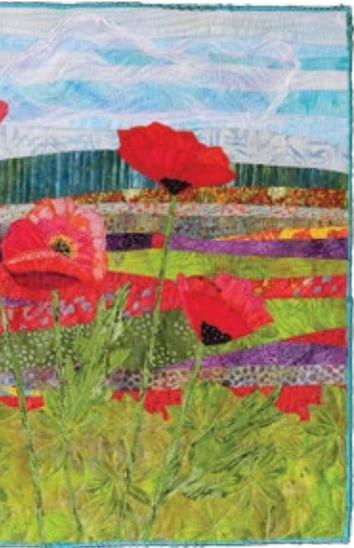
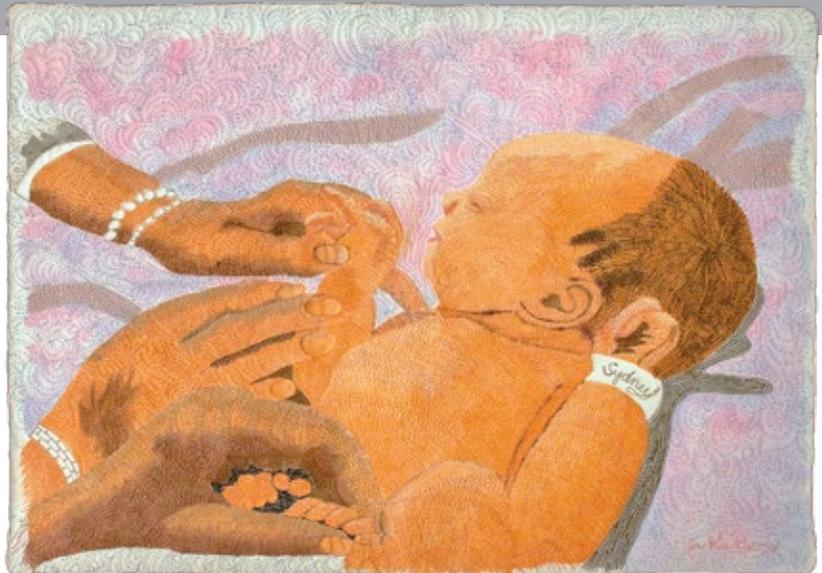
This piece is based on a photo of my granddaughter, Sarah. Just home from church, she shed her shoes and tights, grabbed her Dad's cowboy hat and her older sister's stick horse for a trot around the kitchen. She was definitely living large.



Jackie Berry
*Grandma, Great Grandma,
 and Me, Sydney*

14 x 19 inches | 2012
www.jackiequilts.com

I took a photo of the baby, at less than an hour old, and the awe and joy displayed by the grandmother and great grandmother's hands. The photo brought tears to the grandparents.



Eileen Williams

Poppy Fields II

16 x 16 inches | May 2014
www.eileenfiberartquilts.com

Each year the NC Highway Department plants a field of poppies that bloom in a breathtaking sea of red by the bridge that leads to Emerald Isle on Hwy 58. Seeing that beautiful field of flowers always fills me with joy, inspires me to take dozens of pictures each year and always make a poppy quilt.



The Fabrigos

Metaphysical Collaboration

52 x 67 inches | 2014

The Fabrigos are four SAQA artists from Central Canada: Jo-Anne Vandermey, Karen Sirianni, Al Cote and Robynne Cole. We combined our independent efforts to convey the inter-connectivity of all of nature in a spiritual and inspiring way. Collaboration by artists, like collaboration in nature, creates harmony and joy in color and texture.



Judy Warner

JOY!

43 x 32 inches | 2014
www.judywarner.com

Seeing the world through the eyes of my granddaughter reminds me constantly what a precious gift it is to be open to exploring the world around us. Her joy in experiencing snow for the first time inspired me to create this piece.

Upcoming themes and deadlines:

Health and Wholeness: July 1, 2015

Something New: Oct. 1, 2015

See submission guidelines at

www.saqa.com/calendar-detail.php?ID=3469

Escape from everyday life: Art quilt retreats for fiber artists

by Julie R. Filatoff

Are you interested in learning a new technique or design process, strengthening your artistic voice, deepening your ongoing series of work, studying under a specific and renowned art quilter, or simply getting away from day-to-day responsibilities to focus on your art? A multi-day art quilt retreat offers the opportunity to do all of these things and more.

Besides fulfilling a commitment to continued learning, art quilt retreats offer an amazing opportunity to build connections. SAQA member Carolyn Castaneda is a longtime art quilt retreat attendee, starting with the Alegre Retreat (three years in New Mexico and one year in Colorado), and Art Quilt Tahoe (each year since 2002). Castaneda has taken workshops with Joan Colvin, Patty Hawkins, Jean Wells, Cat Larrea and Mark McDermott, and Katie Pasquini Masopust. But it was Sue Benner's classes that Castaneda credits with changing her quilting life. She says, "Sue is the fusing queen, and I found that was the way I wanted to work. Piecing and elaborate planning was bogging me down, and I felt that I wasn't getting anywhere. Sue's technique was such a free way to do things."

She's taken several classes with Benner at Art Quilt Tahoe, most recently a fabulous independent master class with discussions centered on art-making. "I'm always looking for the next thing to expand my art, and Sue is teaching monoprinting in 2015, so

I plan to take that." The great teachers are, of course, a main draw, but Castaneda says it's also the friends she's made over the years, and the joy of seeing them again in Tahoe, that bring her back year after year.

Whether you're planning your first retreat or a whole year of workshop and retreat events, keep these considerations in mind:

- **Get on the mailing list.** Most retreats have an email list that the organizers use to send out important information. Often there are ancillary events such as swaps or off-site visits that are explained on the email list. You'll also get to know your fellow attendees ahead of time, and you can ask questions. A helpful question to ask on email lists: "Any tips for a first-time attendee?"
- **Understand what's included.** Some retreat fees include tuition, lodging, and meals, but some only include tuition and lodging or tuition and meals. Make sure you're fully aware of what's included so you can make separate hotel reservations, arrange for an airport-to-hotel shuttle, etc.
- **Consider what level of luxury you want.** At some retreat venues you'll make your own bed and stand in line at a cafeteria. At others you're in a five-star hotel with full house-keeping service and a restaurant. Sure, you go for the workshop itself—but consider what experience you want outside of class.

- **Register early.** Once you have decided which retreat or workshop you'd like to attend, register right away. Many instructors' workshops sell out well in advance. Most have a register-by deadline; some have early-bird discounts, require deposits, and will refund all or part of the fee if you must cancel. To avoid disappointment, don't wait to register, but if a workshop is full, get your name on the waiting list.
- **Carefully consider what supplies you can/must bring.** If you're flying to the retreat venue, you want to take exactly what you need—and nothing that you won't need. For example, many retreat organizers (or their affiliates) rent sewing machines for a fee.
- **Connect with your new friends on social media after the event.** Now that you've formed friendships and know what others are working on—what they struggle with, what their goals are—you may wish to follow them on Facebook or another social media platform.

Following are some of the established and well-known retreats. As with any business, new art retreats pop up and existing ones retire. If you know of other retreats, please post to the SAQA Yahoo! Group.

Julie R. Filatoff is a fiber and book artist living in the wildly creative city of Santa Fe, New Mexico. She is the founder of Art Retreat Guide, artretreatguide.com. Her website is www.jirafstudio.com.

Retreats directory

Alegre Retreat

alegreretreat.com

Former SAQA president Katie Pasquini Masopust started the Alegre Retreat in Santa Fe, New Mexico, USA, in 1992. It is now held at the Gateway Canyons Resort in Colorado, USA. Attendees may sign up for a five-day workshop with one teacher.

Art & Soul

www.artandsoulretreat.com

Retreats are held in Portland, Oregon; Kansas City, Missouri; and Virginia Beach, Virginia, USA. Students can select from a plethora of workshops, including image transfers, fabric painting, shibori dyeing, and ice dyeing.

Art Is... You

www.eatcakecreate.com

Retreats are held in Petaluma, California; Minneapolis, Minnesota; and Stamford, Connecticut, USA, plus occasionally New Zealand and Australia. While the focus is on paper, metal, polymer clay, and other media, there are always fiber-art workshops.

Art Quilt Santa Fe

www.artquiltsantafe.com

SAQA members Gale Oppenheim-Pietrzak and Ann Anastasio founded this annual art quilt retreat in 2011 in Santa Fe, New Mexico, USA. Attendees can choose a four-day workshop with one of two teachers.

Art Quilt Symposium

www.stitchinpost.com/quilt-class-workshop-retreat/art-quilt-symposium.html

Students can choose from five-day or seven-day workshops at the Stitchin' Post in Sisters, Oregon, USA. The symposium is organized by renowned art quilter Jean Wells.

Art Quilt Tahoe

artquilttaho.com

This annual retreat offers four-day workshops with one of 12 teachers, plus presentations by other faculty members at lunch and dinner. There's an exhibit of faculty quilts for the current and future conferences, and student challenge quilts. The venue is Zephyr Point Presbyterian Conference Center on Lake Tahoe in California, USA.

Art Unraveled

www.artunraveled.com

This long-established annual mixed-media event in Phoenix, Arizona, USA, offers workshops that include silk painting, nuno felting, painting a fabric book, creating a fabric bracelet, and making small art quilts.

Create on Maui—A Quilter's Retreat

www.mauimakers.com

Hosted by the Maui Makers of Maui, Hawaii, USA, this week-long workshop/retreat features classes on hand dyeing, surface design, Hawaiian appliqué, sashiko, gyotaku, calligraphy, batik, and more.

Crow Timber Frame Barn Art Retreats

www.nancycrow.com/HTML/barnworkshops.html

Renowned art quilter Nancy Crow holds art retreats two or three times per year in her barn in Baltimore, Ohio, USA. Attendees can choose five days of instruction with one teacher.

Empty Spools Seminars

www.emptyspoolsseminars.com

Each year the Empty Spools Seminars present a variety of four-and-a-half-day

workshops at the Asilomar Conference Grounds in Pacific Grove, California, USA (the central coast). Asilomar (as it's often called) offers five sessions, each with 11 instructors and one artist-in-residence. While some of the workshops focus on traditional quilting, there are art quilt offerings in each session.

Hudson River Valley Art Workshops

www.fiberartworkshops.com

Offering three-day or five-day workshops by renowned art quilters, this event is held at a historic inn in Greenville, New York, USA. Topics include fabric painting, fabric dyeing, abstract art, collage, and using computer for fiber arts.

International Quilt Festival

www.quilts.com/home/shows/index.php

The sheer size of the Houston, Texas, flagship show ensures that you'll see all kinds of fiber art, including one or two major SAQA exhibitions. Past instructors include almost every art quilter on the teaching circuit. Also events in Portland, Oregon, and Chicago, Illinois, USA.

Madeline Island School of the Arts

www.madelineartschool.com/

The Madeline Island School of Arts in La Pointe, Wisconsin, USA, offers five-day workshops on a variety of subjects. These include art quilting, mixed-media, fiber arts, fusible appliqué, fabric painting, abstract design, embroidery, modern composition, curved piecing, sketching, and screenprinting. Madeline, the largest of the 22 Apostle Islands in Lake Superior, can only be reached via ferry boat.



Joan Schulze assists participants in her "Fanning Creativity" workshop at Alegre in 2013.

Professional Art Quilt Alliance Spring and Fall Retreats

www.artquilters.com/specd_event.html

PAQA offers three-day retreats with one teacher in Racine, Wisconsin, USA, on the shores of Lake Michigan.

Quilt Surface Design Symposium

www.qsds.com/aboutqsds.html

QSDS was founded in 1990 by Nancy Crow and Linda Fowler and is now under the direction of Tracy Rieger. Workshops are held at the Columbus College of Art and Design in downtown Columbus, Ohio, USA (adjacent to the Columbus Museum of Art). There are five sessions with two-day or five-day workshops; independent study and master classes are also available.

Quilting Adventures Retreats

www.quilting-adventures.com

Offering four-day retreats throughout the year at Jordan Ranch in Schulenburg,

Texas, USA, Quilting Adventures' workshops include fabric painting and printing, free-motion quilting, and appliqué.

Quilting by the Lake

www.quiltingbythelake.com

A program of the Schweinfurth Art Center, Quilting by the Lake consists of concurrent two-, three-, and five-day classes in July at the Onondaga Community College in Syracuse, New York, USA. Evening programs include lectures, show-and-tell, a quilt show (open to the public), and a merchant/participant market. Artists may also sign up for an independent studio.

Ricky Tims Art Quilt Retreats

www.rickytims.com/retreats

Five-day workshops and independent retreats with Tims in La Veta, Colorado, USA. Topics include design and composition, drafting, drawing, and dyeing.

Road to California

www.road2ca.com

Held each January in Ontario, California, USA, "Road" offers one-, two-, and three-day workshops on a variety of art quilting techniques, including dyeing (beginning to advanced), painting with oil paintsticks, block printing, drafting, composition, and free-motion stitching.

Santa Barbara Quilting Retreats

www.santabarbaraquilting.com

Five-day workshops held throughout the year with renowned art quilters on the beach in Ventura, California, USA.

Thread Stories with

Jennifer Day

www.jdaydesign.com/classes

In this five-day workshop in her exquisite, light-filled studio in Santa Fe, New Mexico, USA, the award-winning art quilter teaches a combination of intense thread painting and free-motion embroidery.



SAQA goes WILD in 2015!

Untamed! Eclectic and avant-garde — everything your mother never warned you about!

We want to know why YOU are "Wild About SAQA." Use this form to express your wild side and tell us! Your comments will appear in subsequent issues of the Journal, print and social media, and electronic communications.

This "Wild" theme will drive many activities and programs as SAQA prepares to introduce the Wild Fabrications exhibition at the International Quilt Festival in Houston in October. We'll have WILD aspects in member profiles, on-line exhibitions, social media promotions and much more throughout the year.

Profiles will be featured on the SAQA website, print ads, and on social media platforms. Send this completed and signed questionnaire along with a high resolution photo of you and one image of your artwork if you are an artist, to marketing@saqa.com.

Title of submitted artwork: _____

1. I have been a SAQA member since (year): _____
2. Please describe your affiliation with the arts and SAQA: i.e. are you an artist? What is your artistic focus? Are you a collector, a museum staff member? Where? _____
3. Why are you WILD about SAQA? _____
4. How has being a SAQA member helped you? _____
5. What has been the most valuable part of the membership to you, and why? _____

Photo Release

Model name (please print) _____

Phone: _____ e-mail _____

I understand that for promotional purposes, SAQA videotapes and/or takes photographs of members. I hereby release and permit Studio Art Quilt Associates, Inc. to use for said promotional purposes any photographs or videotapes of me engaging in membership activities.

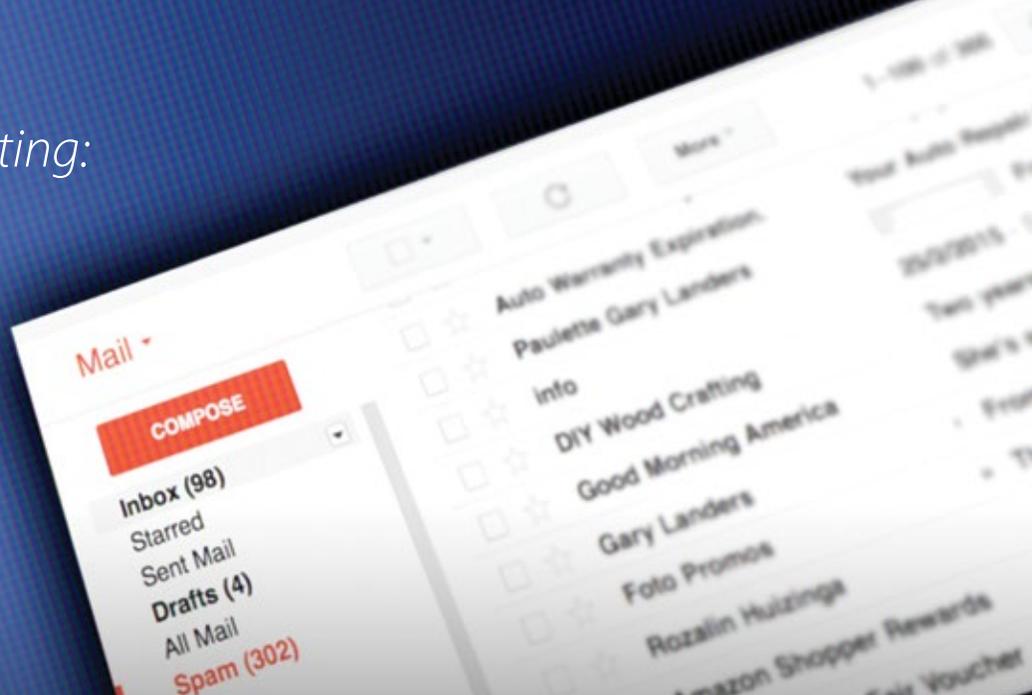
Signature: _____

Date: _____

Email newsletter marketing:

The power of the inbox

by Abby Glassenberg



Since the beginning of her art quilting career, Hollis Chatelain has been building a mailing list. In the early days, 18 years ago, she would send out cards alerting her fans of upcoming shows and classes. It was an effective, if expensive, way to keep in touch. Then one day a few years ago, she typed all of those names into email software and started communicating with her customers and students electronically instead.

“My art sells because of my newsletter,” explains Hollis. “The hits on my website spike when I send it out, and my classes seem to fill right up.”

When you open Hollis’s email, you can’t help but be struck by how beautiful and personable it is. It’s like a little treat in your inbox.

“I have a section about my art and one about teaching,” she says. “I also have a personal section about my garden and house and about my studio and family. The last part is about what I am selling in my website store.”

Hollis is still collecting names from her students and from people attending her exhibitions, and now she has a newsletter sign-up form on her Facebook page and on her website as

well. She has experienced firsthand the power of email newsletters, one of the best marketing tools an artist can employ.

The benefits of email communication

Email is the oldest and most long-lasting way to communicate online, and it’s certainly the most familiar. Almost everyone has an email address no matter their age or level of familiarity with the Internet. Most people check their email first thing in the morning and then multiple times throughout the day, especially if they have a smartphone. Unlike social media, email feels private. When you check your email, you’re opening your personal inbox, and if you choose to respond nobody sees your response but the recipient. All of this means that if you choose to use email to communicate with your customers and fans, you have the opportunity to reach out to all of them personally in a way they’re sure not to miss.

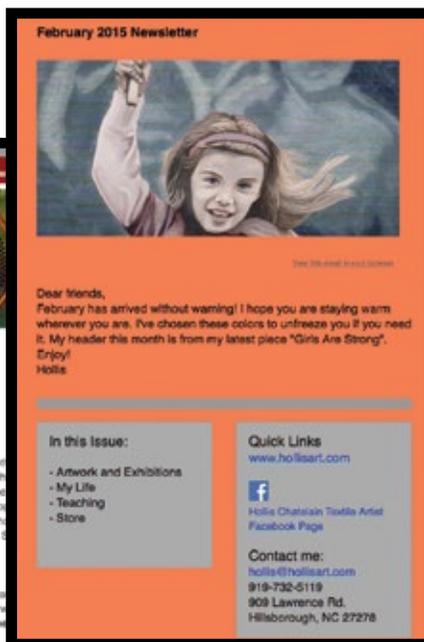
Once you begin building an email list, you’ll come to see it as one of your art business’s most valuable assets, because that’s what it is. Although it’s nice to build an

audience on Facebook or Instagram, when you depend on those platforms, you’re ultimately putting access to your fan base in the hands of another company. If Facebook changes its algorithm so that your friends no longer see all of your posts, or if Instagram were to shut down, you’re stuck. Artists like Hollis who build their own mailing lists own those lists wholly and forever.

Getting started

Getting started with an email newsletter is easier than you might think. If you haven’t been collecting email addresses, start now. Bring a clipboard to your guild meetings, workshops, and exhibitions and invite people to add their first and last name and email address. When you get home, don’t let those names just sit there. Lists go stale after a while, and you don’t want people to forget about you. Instead, sit down and spend a few hours setting up an email newsletter.

The first step is to choose newsletter software. There are several good options available, including Mad Mimi, Constant Contact, and MailChimp, and many of them



Email newsletter examples from Hollis Chatelain (above) and Carol Ann Waugh (left)

are free until you hit a subscriber threshold (MailChimp, for example, is free until you have 2,000 subscribers). Using software is a smart way to manage an email newsletter for several reasons. First, anti-spam laws prohibit you from adding people to your mailing list without their permission. Email software helps you create a “double opt-in” form so that your new online subscribers have to enter their email addresses to sign up and are then sent a confirmation. It also makes it easy for you to create a nice-looking email without having to do any coding or formatting on your own. You choose a template and then just drag and drop images and type in your text. And finally, email software gives your subscribers the option of unsubscribing at any time, which is courteous.

Deciding on content and a schedule

The next task is to figure out what you want to include in your newsletter. A good way to think about a

newsletter is as an exchange of ideas. Write as if you’re talking to a friend you haven’t seen in a few weeks. Talk about your work, but also give them something interesting to think about. Invite them to join you in your creative explorations and recommend things you’ve come across recently like new books, techniques, or websites. And remember that it’s okay to experiment with your newsletter, especially at the beginning. After a few issues, you’ll begin to realize what belongs there.

One of the best ways to gather ideas for your newsletter is to take a look at what other art quilters are doing. Subscribe to the email lists of five artists you admire and see what appeals to you in their newsletters. Jot down some ideas to get you started. Here are a few SAQA members with excellent email newsletters: Meg Cox – Quilt Journalist Tells All (megcox.com), Hollis Chatelain (www.hollisart.com), Lenore Crawford (lenorecrawford.com), Carol Ann Waugh (www.carolannwaugh.com),

and Ami Simms (www.amisimms.com).

You might be worrying that sending out an email newsletter will annoy your customers, rather than please them. Everyone’s inbox is overflowing already, right? This concern keeps many artists from sending out a newsletter often enough or from sending one at all. Remember that everyone on your mailing list is there because they want to be. Newsletter software allows them to easily unsubscribe whenever they’d like. Choose a regular schedule for your newsletter (once a week, once every two weeks, or once a month are all good choices) and then stick to sending out interesting emails on that schedule. Your subscribers will start looking forward to hearing from you.

Quilter Ami Simms really enjoys the interaction her newsletter creates. “I get between 25 and 150 emails from readers after a newsletter goes out,” she explains. “I love that! It’s so nice to know somebody’s out there reading what I write. And, when they email, it gives me a chance to get to know them better and to continue the dialogue.” One other benefit of newsletter software is that it allows you to see analytics for each issue you send including which links were clicked the most. You can use this information to make subsequent issues more interesting to your readership.

Building your email list

Like anything in business, it helps to have a thick skin when authoring a newsletter. Every single time you send one out a certain number of people will unsubscribe. Don’t worry! Keep working to build your list. The people who open, read, and respond to your

newsletter are your devoted fans and they are truly golden.

You'll want to continually grow your list in an organic way so that the people who sign up really want to read your newsletter. There are some concrete steps you can take to increase awareness of your newsletter and entice people to subscribe.

- Put the opt-in form in a prominent place on your website—up high near your profile photo is a great spot. The sign-up box should speak directly and confidently. Instead of saying, "Why not sign up for my newsletter?" say, "Enter your email and get started today." Authority makes us feel secure in our decision to hand over our email addresses.
- Include a link to the sign-up form in your email signature.

- If you sell patterns or originals online, email your customers after they make a purchase and invite them to sign up.
- When your work is featured in a magazine or on a blog, include a link to your sign-up form in your bio.
- When you teach a class or display your work in a show, be sure to have a clipboard available so people can sign up for your newsletter.
- Describe your newsletter subscribers as a community. Everyone wants to be a member of a special group. Meg Cox has this effective tagline on her newsletter opt-in form: "Subscribe and become a quilt industry insider overnight."
- Offer an incentive. Some email software allows you to set up an auto responder that will give new

subscribers something for free immediately, like an ebook, a pattern, or a coupon.

As an artist with a business, it's worth your time to build your community through an email newsletter. When you do it well, your customers, admirers, and students feel that they are part of something larger that you're building. The curtain is pulled back and they are right there, on the inside with you. They're rooting for you, they're buying from you, and you are all on the same team. ▼

Abby Glassenberg is a sewing pattern designer, craft book author, and teacher. She writes about creative entrepreneurship and the sewing industry on her blog, whilshenaps.com. Sign up for Abby's newsletter at whilshenaps.com to get the best in sewing, blogging, and small business from around the web each week delivered right to your inbox.

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Blogging

A guide for getting started

by Mirka Knaster

Part 2

See Part 1 of this article in the Winter 2015 SAQA Journal.

Now that you've made the commitment to start a blog—you have the topic and audience in mind—what's your next step? You need a platform, a place where you write your posts and insert images.

Platform Options

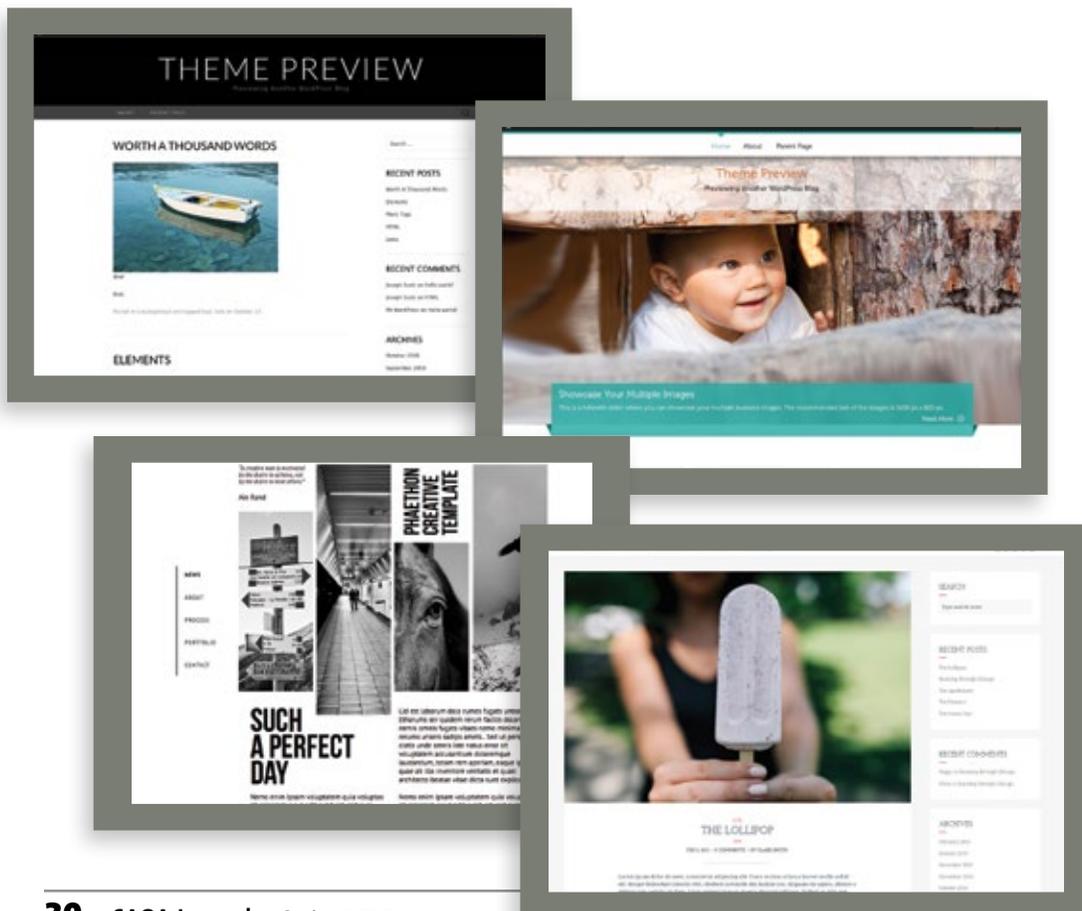
Platforms can be simple or sophisticated, free or charge a basic monthly fee. The major platforms include WordPress, Tumblr, Squarespace and

Blogger. Others are minimalist platforms, such as Postagon, Svbtle, Ghost, Wardrobe, Postach.io, Medium, Jekyll, Anchor, Bolt, Silvrback, Hexo, Roon, Posthaven, Scriptogram, Penn.io and Droplets [see mashable.com/2014/05/09/16-minimalist-blogging-platforms]. You can also blog on Google+.

With so many possibilities available, how do you choose the one that's right for you? First, what look

and feel do you want your blog to have? Should it be congruent with your website, if you have one, or would you rather have something distinctly separate? The best way to determine your direction is by looking online at a variety of blogs. Which ones are you attracted to for their aesthetics, content, tone? Which platform do they use?

Then check out the different platforms to see which is a good



Popular blogging platforms offer a number of templates, or themes, to help get you started with your site. Wordpress alone has over 3,000 different free themes to choose from.

fit for you. To find out more about each platform, go to the individual websites, view the templates, check out ease of instructions (e.g., tutorials), and note whether there are costs involved. If you find this too intimidating, enlist the aid of a friend or family member who's already familiar with setting up a blog. Or you can hire someone to help you. I turned to Colleen Ward in Oregon (chward99@hotmail.com) after a textile artist in Hawaii recommended her. She held my hand through the whole process as I opted for SquareSpace, then selected the template, font, colors, theme, images, and so on.

If you need a blog site with more options than what the free ones provide, you can pay a fee. Even when you get a free site, you still have to pay for your domain name and web hosting, something you're probably familiar with if you have a website. I use weebly.com for free and have it linked to my website, for which I pay a minimal annual fee of \$96. You can have a separate blog site and no website, or integrate the two.

Tip: When you decide on a platform, be sure it includes a mobile version. Increasingly, people look at the Internet more often on their iPad or iPhone than on their desktop computer.

Picking a Title

Maybe you already have a title you're eager to use. Check online to be sure somebody else hasn't already claimed it. If you don't have a name yet, try free-associating on paper. Make a list, look it over, and pick the one that best suits what your blog is about. Or you could simply call it by your own

name or the name of your art quilt business.

I came up with the title of my blog by throwing out some ideas while hiking with a group of friends. They responded to my thoughts and offered theirs. Finally, I settled on the one I have: "exploring the heART of it" (exploringtheheartofit.weebly.com). One friend suggested caps for ART.

Gathering Images for Your Blog

It's important to keep your site visually appealing. Most people don't want to read text alone. Look for images—your own or someone else's—that complement what you're blogging about. If you're discussing a

I have the
opportunity
to engage in a
conversation
with others.

technique, provide photos or a video of the process. If you're referring to someone's work, include a photo of that person or her art. If you're reflecting on an exhibit you attended or a place you've visited, bring people to it with pictures or a video. There's nothing like seeing what you saw to make your reader feel part of the experience.

The Internet is a cornucopia of images. You can download a lot of

them, but check that you're not infringing on copyright in order to avoid possible legal hassles. Unless I'm using my own photos, I always cite the source of the image I've posted. It's also best practice to get permission before using the image (and to keep a record of that permission or correspondence). On weebly.com, after I download an image, there is a caption option where I can identify the photo and the URL where I got it.

Keeping Your Blog Going

Ideas can float into your awareness at any time, anywhere. Keep paper and pen with you, or a mobile device, so you can jot them down as they bubble up. My own ideas come from what I'm experiencing—a book I'm reading or listening to, a discussion I had with someone, an interview I listened to on the radio or online, an article I came across in a magazine, an exhibit I attended, an email I received, or simply questions that arise as I hike or swim, work in my studio, or drive. I love when people post comments about what I've written. Their musings may lead me to think about another angle on the topic, get a book I'm not familiar with, consider a show, and broach a new subject. Instead of keeping my thoughts to myself, through the blog I have the opportunity to engage in a conversation with others.

Because of my innate curiosity and a strong desire to learn, I'm never at a loss for ideas. I keep a folder on my computer as well as a paper file folder full of clippings and reflections. I look through them to see what I've collected on a subject. Often, an

inspiring quote alone is enough to stimulate me to write about a topic.

Tip: If you're providing information, be sure to check your facts. I made a mistake about a Latin word and one of my readers corrected me in her comments. I make a point of verifying quotes and dates. There are many quotes circulating virally that are attributed to the wrong person. There are sites online where you can determine accuracy.

Attracting More Readers

When I first started to blog, I sent out an email announcement each time I created a new post. That took a lot of time. I had to review my entire list of contacts so that I emailed the right individuals rather than annoy

everyone in my address book. I didn't want to set up a separate folder until I knew who was interested in the blog. Because this winnowing process is tedious and time-consuming, I signed up for a free account with MailChimp (mailchimp.com) to organize my list. It enabled me to insert a subscribe option on my blog for readers to sign up on their own. It also allows people I don't know to subscribe to the blog when they chance upon it or are referred to it. Another option is to offer your help in subscribing them. Remember how busy most people are. If you do something for them, it's more likely to happen. I don't presume that it's acceptable to add someone to the list without permission, so I send an email requesting it

first. (For more on email newsletters, see page 27.)

Tip: If you don't get responses, ask your readers to check whether your emails are being treated as Spam, Promotions or Junk, and to change that status.

I continue to attract new readers through a variety of ways. When I meet people, I tell them about the blog and offer them a card. Or I provide the link through an email when corresponding with someone, even though I list my website, blog site, and email address below my name at the end of the email. Always include a link in your correspondence as well as in comments online.

You can also create more visibility by commenting on another blog.

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Sylvia Pippen	July 20-24
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Gene Shepherd	August 10-14
Jacquie Gering	August 24-28
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boy and cat by Jennifer Day


dog by student, Lois Polborn

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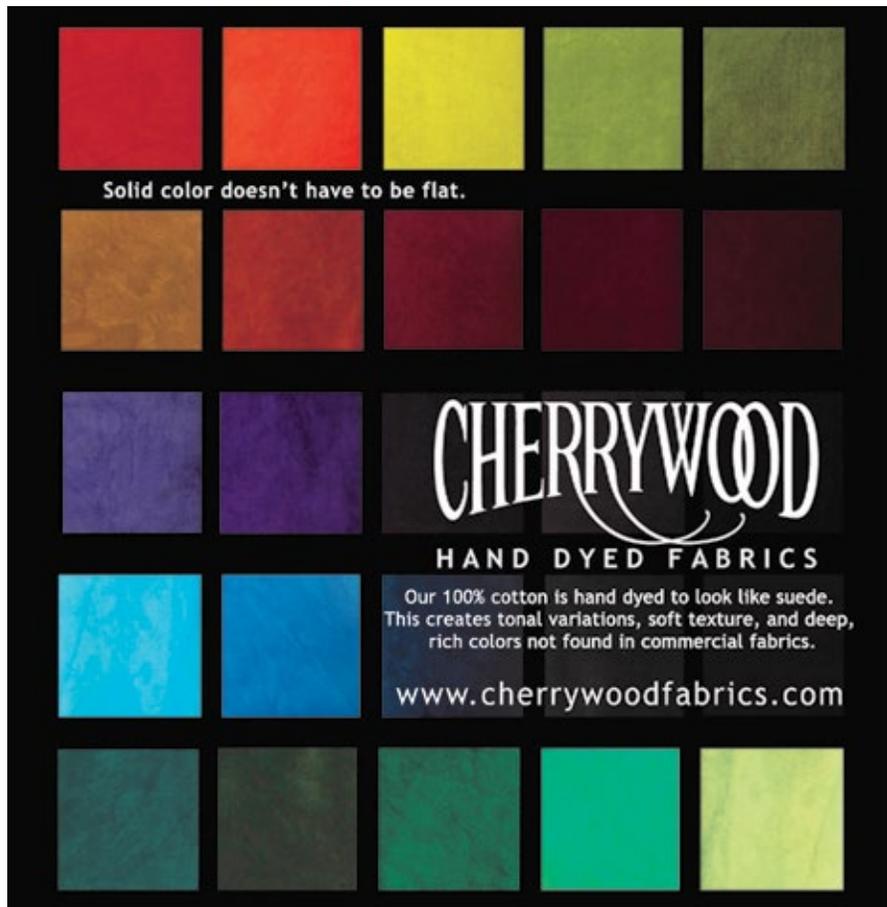
When I read an article or blog and sense a connection with the person writing it, I email my thoughts and mention my website and/or art blog. In turn, that person might refer someone else to visit my sites. If you participate in the SAQA Yahoo discussion group, you can announce your blog to other members. Don't forget to send an announcement to your alumni magazine and other relevant publications, most of which now have an online presence as well.

By having plug-ins on your blog site, readers can let others know about your blog through Facebook, Instagram, or Twitter. Recently, I was delighted when someone contacted me to ask whether it would be acceptable to put something from my blog on her group's Facebook page.

Conclusion

Considering that I preferred to play with cloth, dye and thread rather than sit at a computer, I've been amazed by how much I enjoy blogging and even look forward to creating the next post. These days, modern technology allows me to write with a palette of colors, fonts and images that was not available when I published my first book. I hope you will enjoy blogging too. If you don't, then maybe this is not the best vehicle for expressing yourself or promoting your art. And that's okay. Just find what works for you. ▼

Mirka Knaster works and plays in her studio in northern California. You can view her award-winning textile art at mirkaart.com and her writing at www.mirkaknaster.com. Her blog is exploringtheheartofit.weebly.com.



Rosalie Dace ~ Line Dance
Monday-Friday, September 21 – 25, 2015

Valerie Goodwin ~ Complex Composition
Monday-Friday, September 21 – 25, 2015

Valerie Goodwin ~ Favorite Places
Saturday & Sunday, September 26 & 27, 2015

Gwen Marston ~ Small Studies
Monday-Wednesday, September 21 – 23 (FULL)

Gwen Marston ~ Minimal Quilts
Session 1: Thursday-Friday, September 24 – 25, 2015 (FULL)
Session 2: Monday-Tuesday, September 28 – 29, 2015 (FULL)

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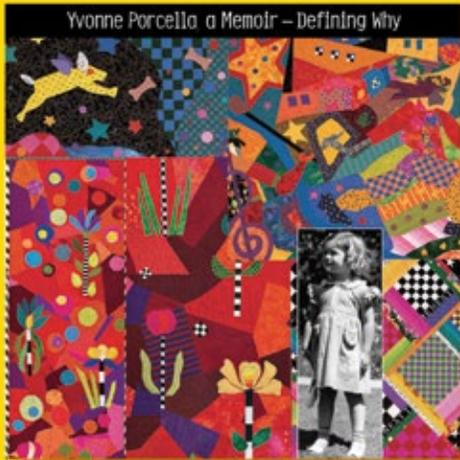
Sherrill Kahn ~ Mixed Media Techniques
Session 1: Friday-Sunday, October 16-18, 2015 (FULL)
Session 2: Wednesday-Friday, October 22-24, 2015

**Jean Wells ~ Exploring Your Own Personal Theme
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Monday-Friday, November 2 – 6, 2015

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Look for limited edition 10yd packages of Mistyfuse Ultraviolet featuring Yvonne Porcella. A portion of the sales of this Limited Edition Artist Series will go to benefit Studio Art Quilt Associates (SAQA), a 501(c)(3) nonprofit whose mission is to promote the art quilt as a fine art medium.



Published by Porcella Studios and Flowerfish Books. Distributed by Attached Inc.

President from page 3

funding exhibitions and educational endeavors like the trunk shows.

Endowment Fund. An endowment fund is an investment fund that organizations like SAQA set up to generate income to cover recurring expenses. Our fund continues to grow because a) we do not withdraw the principal, b) we reinvest some of the interest the fund has earned, and c) people continue to support the fund with their donations. Thank you!

Cash reserve. As you know from your own budget, bills come in at a different pace than your income. For SAQA, income often comes in at the end of the year, but spending is year round. Our cash reserve, which has been fixed at \$40,000, allows us to pay our bills when they're due.

Financial oversight. SAQA's treasurer and the finance committee keep close tabs on expenses and income. The yearly outside audit is added assurance that we are minding our finances properly. The full board receives quarterly reports on how the year is shaping up so we can adjust our sails accordingly. Finally, our executive director prepares, along with the finance committee, the yearly budget that the board approves.

Organizational structure. None of the other things I've mentioned would be possible if we didn't have paid staff performing the everyday duties for our organization. From shipping exhibitions and developing the website to maintaining membership rolls, social media, and marketing, our staff play a crucial role in maintaining our organization in a fiscally prudent manner. Our most recent investment is called NeonCRM, a customer relationship management software system that allows

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The collage consists of six square images arranged in a 2x3 grid. The top row shows a group of pigs, a horse in a field, and a group of cows. The bottom row shows pink flamingos in a pond, a giraffe and zebra, and a colorful lizard.

us to keep track of our members and donors in one integrated space instead of the countless spreadsheets of years past.

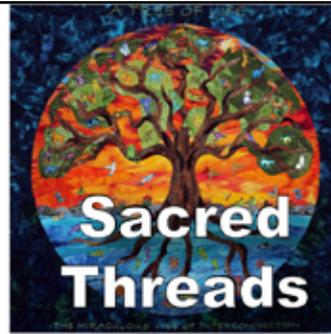
There are a lot of pieces to SAQA's financial puzzle, and there are countless staff and volunteers who work to keep SAQA vital and vibrant. I thank them all, including you, for your membership and dedication to our mission.



Donate to SAQA when you shop at Amazon.com

Visit smile.amazon.com. Search for and select SAQA as your charity recipient (or go to direct link: <http://smile.amazon.com/ch/77-0271652>).

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Beth Fowler from page 13

I have Charlotte's second quilt, *Aztec Eyes*, 1994, and up here is *80 Half Leaves – Quercus*, one in a series of quilts she did of leaves in the 1990s.

"I guess I have a lot of favorites," Beth said. It would be difficult not to. Her house is awash in color, texture, line and shape. While she notes she isn't buying quilts as often as she once did, it's clear her love for the art will continue, and she will likely add pieces in the future. ▼

SAQA member Dana Jones is a former editor of the SAQA Journal and Quilters Newsletter magazine. She lives and makes art in Colorado's Rocky Mountains. Her first book, which is about the quilts and quiltmakers of Caohagan Island, the Philippines, is due out from Schiffer Publishing later this year.

Burgess Shale from page 15

loan of the entire exhibit at the end of its tour.

And then threads began to connect. Through the Burgess Shale Geoscience Foundation, we made contact with the Friends of Yoho National Park, the Parks Canada superintendent of the Lake Louise Yoho Kootenay district, and members of the Field Community Council. All of them were excited that the artists wanted to donate the Burgess Shale exhibit for educational purposes. These groups, working together, will determine the future display and permanent custodianship of the exhibit.

This is a wonderful outcome, made possible by the work of a tremendous group of gifted SAQA members who came together for an exciting and rewarding challenge. ▼

Patti Morris resides with her husband in Red Deer, AB, Canada. She served as the Western Canada Alberta SAQA rep from 2008 through 2013. Here website is www.morrisfabricartdesigns.com.



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Errata

Sherrie Tootle's *Soil Signatures* was erroneously excluded from the Winter 2015 article entitled *Art and Science Interface: the Radiation Exhibition* by Deborah Boschert.



Judy Martin from page 9

The meditative nature of repetitive handwork is what gives Judy's art its resonance. Judy writes, "I believe that my work in textiles reaches others on a more emotional level than drawing or painting ever can. The reason for this is the very materiality of cloth and stitch. Cloth has a most intimate connection to the human body. Babies are wrapped in cloth within minutes of emerging from the womb. Cloth is fragile and wears out with age, like the human body. The hand stitch is a slow method of making a mark and seems to hold time and make it visible. This time spent repeatedly touching a piece expresses a thoughtful caring and tenderness. There is power in cloth that has been stitched by hand."

More of Judy's work can be seen on her website: www.judithmartin.info and on her blog: judys-journal.blogspot.com. ▼

Martha Sielman is the Executive Director of SAQA. Judy Martin will be one of the featured artists in her forthcoming book, Art Quilt Inspirations: Abstracts and Geometrics.

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Display hardware from page 17

doesn't get left behind or get mixed in with the gallery's hardware.

Option 3 – You provide a metal rod and a sleeve.

When hanging multiple quilts up to 48 inches wide or narrower, providing your own rod and sleeve is the least expensive option. Since you'll be hanging this metal rod on the gallery's hardware, the horizontal metal rod needs to fit the Hi-Hooks.

A flat metal bar or wooden bar will not work in this instance, because they will not fit snugly in the Hi-Hooks, which will cause the quilt to tilt forward. Instead, buy a ¼-inch zinc-plated smooth metal rod. Consider taking a Hi-Hook with you to the hardware store to check the fit, and then cut the rod with a hacksaw one inch shorter than the width of your quilt. There is no need for metal rings at the end of the rod, but you will need to sew a sleeve onto your quilt back. Create a 1½-inch tall (when ironed flat) three-section fabric sleeve on the back of your quilt with openings in the sleeve about 5 to 8 inches in from each side of the quilt or at the quarter points (see photo 2 for the three-section sleeve). If your quilt is wider than 48 inches and you cannot find a ¼-inch metal rod long enough, I suggest buying a Q2-Bar from Walker Display.

For further details, view the S-Rods and the Q-Bars at Walker Display System's website under Textile System: www.walkerdisplay.com.

The Hang-Ups Company and SAQA's Special Exhibits

If your quilt is going to travel in SAQA exhibits with the International Quilt Festival (IQF) shows in Houston, Chicago, and Portland, then your quilt will be hanging on a lanyard-and-bar display system for pipe and drape from The Hang-Ups Company.

IQF will arrange to have your quilt displayed. You will only need to provide the correct sleeve.

The Hang-Ups Company's display system consists of lanyards, which include an adjustable metal bar with the hardware already attached. They sell a pre-made pleated sleeve called the Quilters HangUp® that allows perfect hanging. This system is engineered and designed to make the quilt hang flat and not tilt forward. Their metal bars are adjustable and telescope to just the right width for each and every quilt.

Each lanyard comes with a top hook, a bracket, a bracket slide, and a cord stop. The cord stops can be

moved up and down the lanyard by squeezing the two sections together and releasing. Lanyards are 3 feet long to accommodate different quilt lengths and will hide behind the quilts. Two lanyards are used for each quilt (photo 6). (Note that IQF uses black lanyards so they are lost to view against the black draperies.) The brackets clip onto a telescoping horizontal metal bar. The black cord stops hold the bracket clipped into the metal bar in place at the desired height from the floor (see photo 7 for the back of the metal bar).

The Quilters Hangup® sleeves are 108 inches long by 4 inches wide with a pleat, and they are available in cream and black (see photo 8 for sleeve front and back). Sew the Quilters Hangup sleeve onto the back to within one inch from the top edge of your quilt and ½-inch from the left and right edges of your quilt. Leave the sleeve ends open so that the metal bar can be slid through. (See photo 9 for a close-up of the bracket that is clipped onto the metal bar with the sleeve fabric between the bracket and metal bar.)

It is a good idea to test hang your quilt prior to shipping it to the SAQA shipping center. In addition to the Quilters Hangup sleeve and metal bars (which come in various sizes and widths), you'll need two lanyards if your quilt is up to 88 inches wide or narrower and three if your quilt is up to 124 inches wide. You can hang the lanyard hooks in your studio on nails in the wall, hang them over a pipe that is fixed to a wall, on a quilt stand, or onto permanently installed Walker Display molding. For more information, the Hang-Ups Company website is hangupscompany.com.

Pay attention to any special notes regarding display provided by the gallery or special exhibit your quilt will be featured in. If your quilt is juried into any SAQA special exhibit, for instance, please pay careful attention to the artist instructions for the way to prepare your quilt backs.

By using the proper rods and by preparing your quilt back to correctly match up with the hanging system being used, your quilt will be presented in the best possible manner. ▼

Daren Redman has curated three SAQA regional shows and is co-curating a SAQA regional exhibit at the Indianapolis Museum of Art in 2016. She is an Artist in Residence at the Grand Canyon National Park, North Rim, and a Quilt National Artist for 2015.



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We are pleased to announce the launch of mySAQA, a new way for our members to manage and view their SAQA membership information. Non-members will also be able to access mySAQA to place store orders and make donations.

mySAQA is an online portal that provides access to various membership functions. It replaces some of the functions previously available on the saqa.com website for logged in members (most of the website features have not changed).

Members will use mySAQA to:

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- View donation/membership history
- Access members-only online content
- Renew memberships
- Make donations
- View SAQA Store orders

To view more information, please visit the members section of the SAQA website and select **Manage your Account**, or go to www.saqa.com/members.php?ID=3296. If you have any questions or problems, please feel free to contact us at website@saqa.com.



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Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, at 860-487-4199 or execdirector@saqa.com. Visit our website at www.saqa.com. Annual membership (U.S. and international): associate member, \$70; artist member, \$70; arts professional, \$95; juried artist, \$135; student (full time with copy of ID), \$35.

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation and publications.

The *SAQA Journal* is published four times a year. To submit articles, contact the *SAQA Journal* editor at editor@saqa.com. See the submission guidelines at www.saqa.com/resources.php?ID=3289.

Deadlines for articles:

Fall 2015	May 1, 2015
Winter 2016	August 1, 2015
Spring 2016	November 1, 2015
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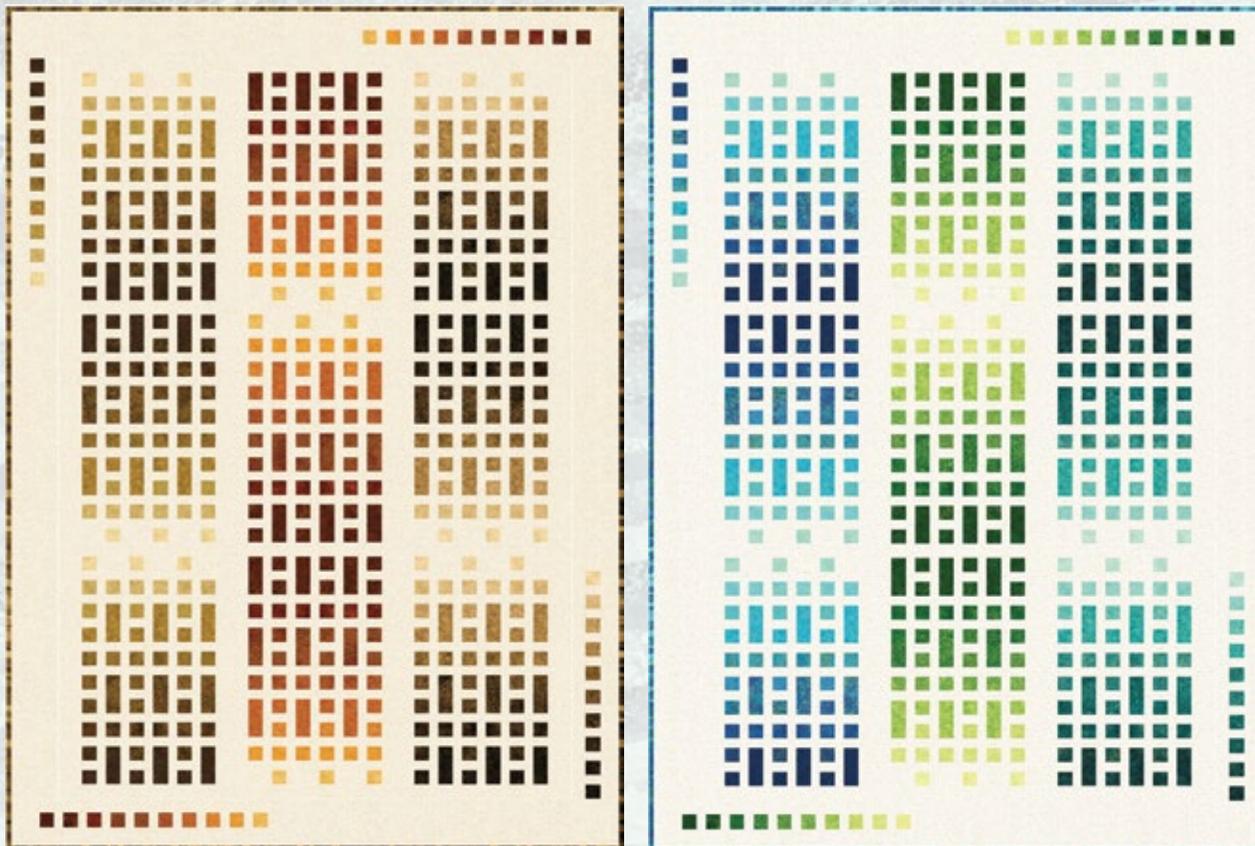
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JAM SHOWCASE

What better way to close out each *Journal* issue than with a final, large featured quilt? In each issue going forward, we'll feature a piece from the *Portfolio* collection by one of our Juried Artist Members. From stunning portraits to political statements to inspiring abstract pieces, we'll showcase one piece and artist statement.



Pat Kumicich

Weighing in on Fast Food

2012, 50 x 50 inches

Obesity is a problem these days especially with the younger generation. Everyone is so busy. It's easier to eat junk food or fast food than prepare a meal.

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