

SAQQA *Journal*

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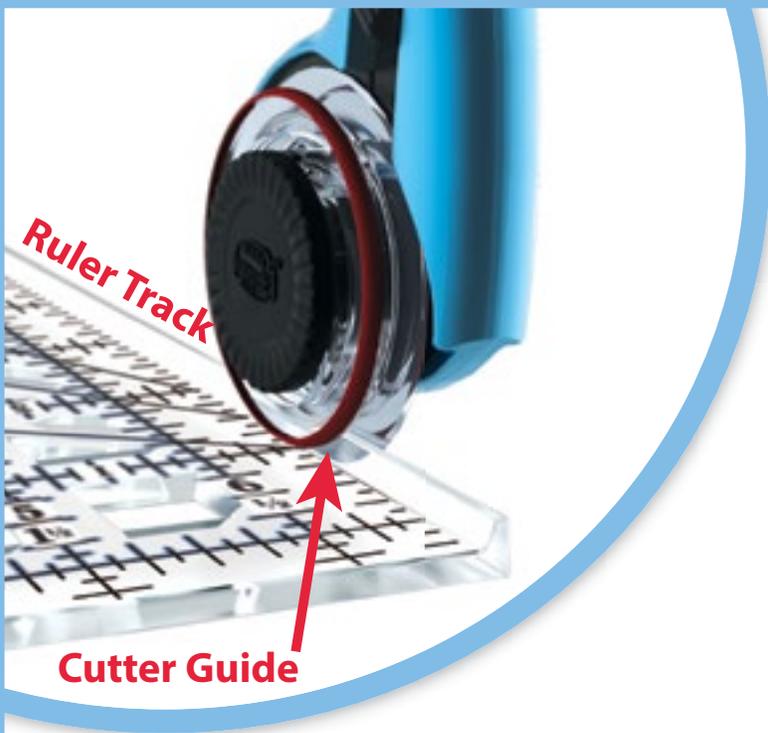
Baby Quilt
by Jill Kerttula

see page 28

In this issue...

Featured Artist: Cathy Kleeman	4	Member Gallery: Adventure	18
Benefit Auction Turns 10	8	Let Pinterest work for you	22
Select your online fabric printer	12	Modernize your portfolio	24
VOY Nominations Open	16	Selections from <i>Tranquility</i>	26
Overcome rejection with strategy, attitude.	17	Selections from <i>Turmoil</i>	28

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Thoughts from the president

by Lisa Ellis



As I transition into the presidency, a lot of questions are coming my way. People have asked me what will be “my thing” or “my focus.” Then there is the most daunting question of all: “What will be your legacy?”

I have served on the SAQA board now for four years. What works for our organization is incremental change. We have seen some growth spurts along the way, but typically our growth and reach has been slow and steady. My goals for the presidency will be to continue this model of evolution in support of our mission and goals.

How do we measure success, even incremental changes? How will we measure progress toward our mission? These questions are favorites of mine.

As an engineer and business person, I like numbers and metrics. However, I am mostly motivated and driven by the intangible and the anecdotal. I love to hear personal stories about how our mission and our programs make a difference in the lives of individuals. The stories are what truly motivate me.

Are you familiar with the Loren Eiseley essay that contains a story about steady determination? A beach was full of thousands of starfish that had washed ashore and were dying, unable to get back to the water. A man was walking along the beach bending over and picking up starfish one by one and throwing them back into the ocean. Miles of beach stretched ahead and thousands needed to be saved. Someone asked

him what difference his efforts would make when so many would die. He picked up a starfish and said, “Well, it matters to this one.”

That is how I view my presidency and contribution to the art quilt world. We may not see a sea change during my term. But if one artist can say that some small thing we do along the way made a difference in their studio practice, or a museum says one of our exhibitions made a difference to their audience, I will be satisfied my support of an organization I love was time well spent.

Please share your stories with me. I want to hear them and get to know you. You are SAQA's legacy.

Rejection stings on both sides of the jury process

by Diane Howell, SAQA Journal editor



Let's face it, rejection exists. How you look at it doesn't make it go away. But how you look at it makes a difference to you and everyone around you.

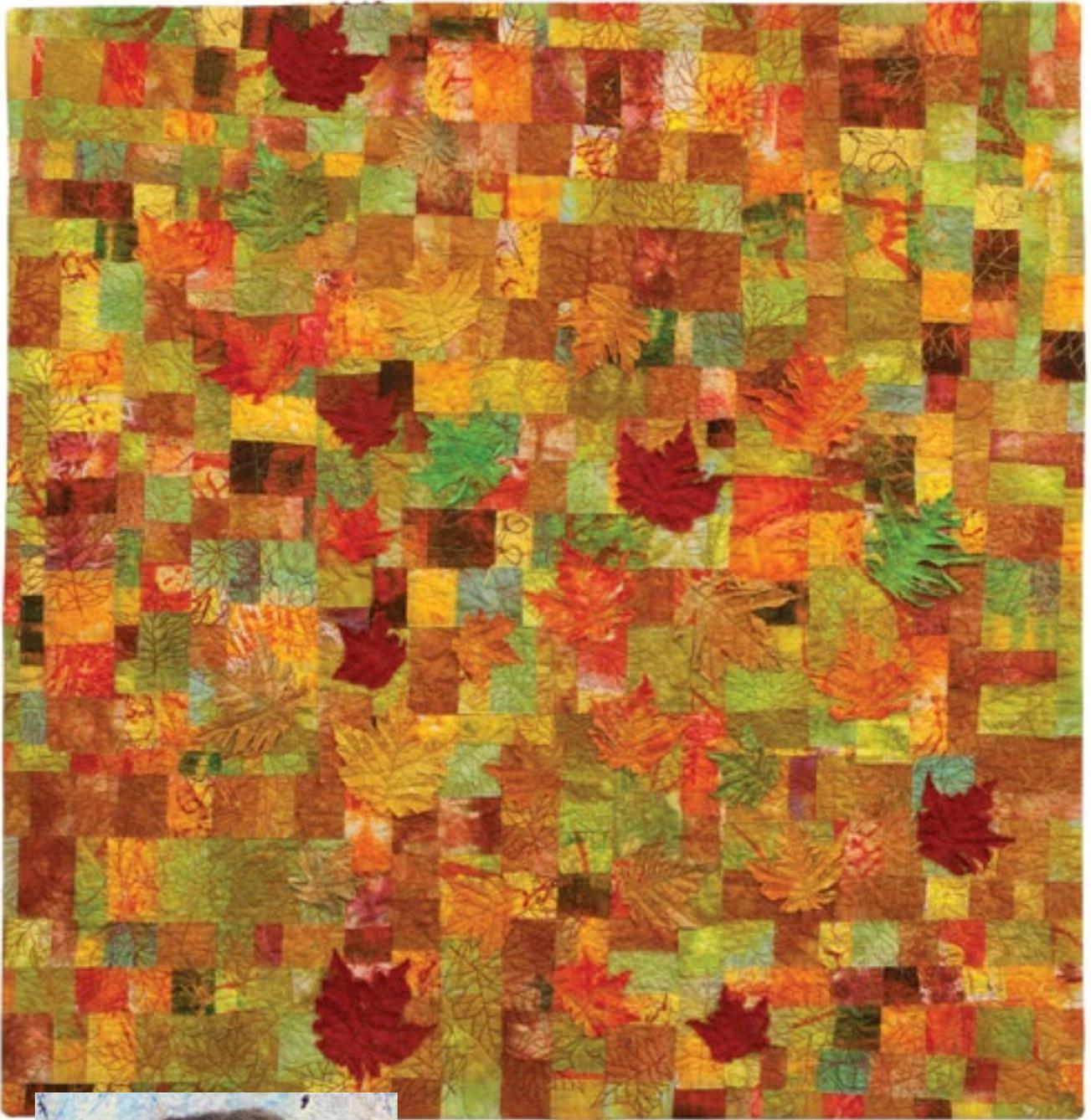
Our article by Judith Trager on page 17 gives great practical advice for learning from rejection and improving your chances of getting in a show. There is one line in her article I've decided to emphasize here, the one

that says curators have a hard job. They do! And believe it or not, when you don't follow the entry guidelines, that is a form of rejection they have to overcome. A lot of smaller shows have one person who fills two roles, curator and juror, which means double the pain. Take a moment to look at it from that person's side.

The rejection sets in right from the start with the entrance form. It

has been my experience that up to 50 percent of entrants don't fill it out or fill it out incorrectly. When this happens, it adds to the show management's workload. Every show has a reason for the questions presented on the form. Yet, artists will create their own form, change the form, provide tons

see “SAQA Journal editor” on page 30



Cathy Kleeman

Experiments create
artful path to success

by Cindy Grisdela

Cathy Kleeman clearly remembers when she began to shift from traditional quilter to art quilter. It was 1993 when she attended a class taught by Joy Saville titled *Problem Solving Approach to Design* at the Quilt Surface Design Symposium (QSDS) in Columbus, Ohio.

A sewist since her early teens, Cathy made clothes and then traditional quilts, but she longed to be more creative. The class taught her an important lesson: "Never let your work get so precious that you're afraid to experiment. By being open to trying something new, you'll be able to learn from your mistakes and find your way as an artist."

The class established a new direction in Cathy's work. As she looked at what other artists were doing in her early stages in art quilting, Cathy realized the works most interesting to her were the ones for which artists had created the fabric themselves. She began dyeing her own fabric and then painting it, experimenting with monoprinting, screen printing, stamping, and batik. Eventually she got rid of all her commercial fabrics and now uses only those that she creates herself. She starts with white fabric and adds color and mark making.

Today Cathy is a SAQA juried artist member (JAM) and lives in Baltimore,

Maryland. Her art quilts are abstract, inspired by colors, lines, and shapes found in the natural world. She credits her college studies in geology at least partly for this interest, particularly studies of rock and land formations.

Each of her art pieces is richly textured with layers of color, surface design, and stitching. This rich texture is on full display in *Post No Bills*, juried into *Quilt National 2013*. From a distance, the quilt looks like a painting, but closer inspection reveals multiple surface design techniques and textural stitching.

Most of Cathy's work is nonrepresentational, but an exception to

Post No Bills, 25 x 45 inches, 2012

Exhibited in Quilt National 2013





this is *Sugar Maple*, which includes recognizable leaf shapes stitched down with raw-edge machine appliqué onto a background of autumn-colored shapes. The piece is rich with surface design techniques, making use of monoprinting, screen printing, stamping, and overpainting. Leaf shapes are stitched into the background as well.

Although she doesn't necessarily think of working in series, much of Cathy's work reads that way. "I like working with the same things and they keep showing up—here are these circles, these lines—even from work that's 15 years old," she says. She doesn't keep a journal of ideas for her work. "I have lots of empty journals filled with good intentions," she says, laughing. Usually she just picks an idea and starts creating to see where it takes her.

"I continually ask, 'What if?' I can never predict how a piece will turn out," Cathy says. The original idea

left: ***Done. With. Winter.***

57 x 34 inches, 2014

right: ***First Light***

35 x 55 inches, 2010

often changes as she moves through the design and execution of a piece.

Cathy estimates she makes about 12 quilts a year, plus a few smaller pieces, such as a 12x12-inch donation for the SAQA Benefit Auction. The larger pieces are roughly 40-50 inches in length and width. "That size seems natural for me—big enough to do what I want to do, but not so big that it's difficult to get through the sewing machine," she says.

Cathy tends to work with colors on the warm side of the color wheel, with a particular affinity for red. *Done. With. Winter.* is a great example of this cheerful color palette, with a background of warm yellows and oranges accented with lines and circles of red. The painted "x" from *Post No Bills* is here as well, but on a smaller scale. This piece is densely

quilted with both machine stitching and handwork.

Cathy works in a studio over the garage at her home north of Baltimore, Maryland. The studio was added about three years ago, and she enjoys having more space after years of working in her basement. The new studio has a spacious 16-foot design wall and room for the Bernina 1130 she uses for straight sewing and the Baby Lock Tiara she uses for quilting. A generous table for cutting and ironing occupies the middle of the space, with wire baskets to store fabric and stacked bins for threads along the wall. There's a wet area for dyeing and painting, as well. Buster, her cat, oversees the whole process.

Because Cathy tends to work on one piece from start to finish, there isn't really a typical day in the studio

for her. On any given day, she might be dyeing, painting, sewing, or quilting. Or she might be straightening up after finishing a piece and thinking about the next one. She tries to work in the studio every day, usually in the morning. "I'm a morning person, and I'm better off going there between breakfast and lunch and then spending the afternoon on other things," she says.

Her favorite tool is a pair of fisherman's snips to clip threads. The tool is meant for tying flies and has straight ends rather than the curved ones found on many sewing snips. "I couldn't live without it," Cathy says.

First Light was created as a commission, with a bright yellow sun shape superimposed with raw edge applique over a dark blue background. Cathy dyed and painted the fabrics

see "Cathy Kleeman" on page 31



SAQA celebrates Benefit Auction's 10th anniversary

Record number of artworks up for bid

We've reached a milestone at SAQA: our 10th Annual Benefit Auction, this year running Sept. 16-Oct. 8.

The marvelous 12x12-inch quilts created by hundreds of our members delight winning bidders and make this event an anticipated part of the SAQA calendar year. This year, more than 430 art quilts are in the auction, nearly 80 more than last year and the largest number yet in the auction's history. The purchase of quilts in this year's auction will add to the almost \$500,000 raised so far by the Benefit Auction in support of SAQA's exhibitions, publications, and educational outreach.

Those who have made and purchased quilts know the works are

pure joy packed in a 12-inch square. The goodwill found in these quilts no doubt comes from the love put into making them, as confirmed by the artists who have made a piece for all 10 auctions. Sandra Sider of New York City says she finds the freedom to play when working on the small works. "We all need that in our creativity from time to time," Sandra says.

Once the quilts have been purchased, another dimension comes into play for the artists who donate. "I love it when someone who has bought one of my pieces comes up to me and introduces herself to me. It's like meeting an old friend," says Denise Oyama Miller of Fremont, California.

When the auction started, no one knew how it would be received or how much fun it would be to keep creating quilts year after year. Bodil Gardner of Lystrup, Denmark, one of the 15 artists who has donated a quilt to all the auctions, sums up our feelings perfectly with a recount of her first auction experience:

"Ten years ago when I made the first one-foot square (quilt) I thought, 'This is never going to work. Nobody will pay for this little bit of cloth, perhaps I should make two.' The first was a head-and-shoulders portrait which could have been a detail from one of my pictures. The second was a tiny angel. They were posted to SAQA and I forgot about them. But my husband didn't. He was updating my website and checking for the start of the online auction. At first there

How does the Benefit Auction work?

The 2016 Benefit Auction will take place from Sept. 16 through Oct. 8. The first phase of the auction will kick off at 2 p.m. EDT on Sept. 16 with an early-bird opportunity to purchase ANY quilt for \$1,000. All of the quilts will be available at a Buy It Now price of \$1,000 through Sept. 18.

On Sept. 19 the auction quilts will be divided up into three sections for bidding purposes. Each week, a different section of quilts will be available for bidding starting at \$750; the prices are further reduced throughout each section's weeklong run.

NEW! Once the section bidding starts, any piece in an upcoming section can still be purchased at the Buy It Now price of \$1,000.

At the end of each bidding period, remaining quilts will be available for purchase in the SAQA store. Unsold works also will be sent to Houston for the International Quilt Market Oct. 29-31 and International Quilt Festival Nov. 3-6.

Note: Unlike previous years, there will NOT be a section available only in Houston. ALL quilts will be available for online bidding.

The dates and price points for the online auction are:

	\$750	\$550	\$350	\$250	\$150	\$100
Section 1	Sept 19	Sept 20	Sept 21	Sept 22	Sept 23	Sept 24
Section 2	Sept 26	Sept 27	Sept 28	Sept 29	Sept 30	Oct 1
Section 3	Oct 3	Oct 4	Oct 5	Oct 6	Oct 7	Oct 8



Clockwise from top left:
**Sandra Sider, Denise
 Oyama Miller, Ruth
 Carden, Bodil Gardner**



was no activity to report, but then, at about 10 p.m., he shouted for me to come and look. Both pieces had been bought at \$750, the very first to be sold! I'm still surprised that it happened, still grateful for the existence of SAQA!"

The existence of SAQA plays a special role in many donors' desire to make these irresistible art pieces. Ruth Carden of Fernandina Beach, Florida, began contributing auction pieces from her own inventory of 12-inch-square quilts made as samples of new ideas. "They were

my journal of record and it occurred to me that each of these little gems could be finished properly and would make an interesting wall record of my progress," she says. "Soon after, the Benefit Auction was announced by SAQA and I donated one of my little pieces. It seemed like a good opportunity to share what I was doing as well as make a contribution. I donate each year as a means of supporting an organization in which I truly believe and to share my enthusiasm for it. At this stage of my life, my greatest joy comes from making art, specifically

10-Year Benefit Auction artist roster

Fifteen artists have contributed a 12x12-inch piece to all of the auctions. We want to say a special thank you to these artists for helping to support SAQA's exhibitions, publications, and educational outreach for the past decade.

- | | |
|-----------------|--------------|
| Ruth Carden | Denise Oyama |
| Linda Colsh | Miller |
| Judith Content | Alison Muir |
| Clairan Ferrono | Wen Redmond |
| Bodil Gardner | Susan Shie |
| Monique Gilbert | Sandra Sider |
| Catherine | Lynn Welsch |
| Kleeman | Diane Wright |
| Therese May | |

Clockwise from top left: Monique Gilbert, Judith Content, Susan Shie, Lynn Welsch



fiber art. Making and donating these pieces just maximizes that joy.”

Monique Gilbert of Bierbeek, Belgium, says that knowing her pieces are seen by so many people is the best part about making the pieces. The surprising thing she has found through the years is that sometimes she has made them by cutting down older quilts, only to find that they look better afterward. Still, it’s a desire to give back that drives her. “SAQA is good for me—so this is my thank you,” Monique says.

Judith Content of Palo Alto, California, was not only one of the first to donate, but she was

involved in the planning. “I was on the SAQA board of directors during the board retreat in New York City when the idea was hatched. From then on it’s been fascinating to watch the auction grow and flourish with each subsequent year. The donated squares were wonderful from the beginning. What changed was our ability to bring them to a broader audience. This was accomplished as we moved into the digital age and could promote the pieces on the SAQA website and over the Internet,” she says.

Judith continues to support the auction with an annual donation because she considers SAQA

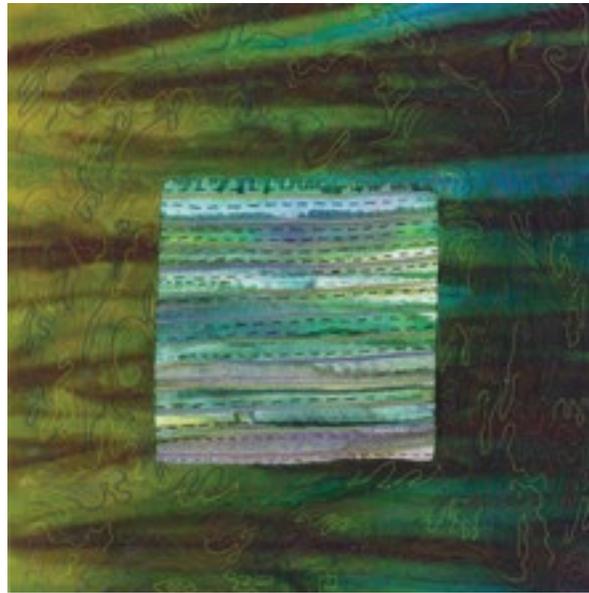
a professional priority. "I want to support SAQA in every way possible. Making a square is a fun, hands-on way to contribute to an organization I believe in."

Lynn Welsch of Mimbres, New Mexico, loves working in the 12-inch format, seeing it as an interesting challenge to try out new ideas. "After donating auction quilts for a few years, I was determined not to break my streak of donating a quilt every year! It's been really fun to follow the SAQA auction and see when my piece sells," Lynn says.

Susan Shie of Wooster, Ohio, was also instrumental in steering the auction toward its popular online presence. She suggested that they would be lost if auctioned off live at Quilt National. There was one element of the Benefit Auction she did not foresee. "I was amazed at the brilliant concept of the reverse auction that SAQA came up with," Susan says. "I hadn't ever heard of a reverse auction and decided we'd finally be donating works that would sell at a good price, helping to keep up our works' market value."

Susan, who paints whole cloth, narrative pieces that are time capsules of current events, makes a little set of four to six paintings and selects one to donate to the auction. Then she has the others to sell herself during teaching engagements. "I love making those little paintings on my table all at once, drawing each one freehand, varying them enough to make it interesting — coloring them a little differently and writing off the top of my head on each one. I love variety within a set! It's the one time of year I do that now, because most of my time goes to teaching my online drawing classes and making my large Kitchen Tarot pieces," she says.

Clairan Ferrono of Chicago, Illinois, also creates a series of small works. And she does what so many of us do via the auction: she collects works by favorite artists. "I now have a collection of 20 pieces in many styles by artists I admire. My studio walls look like a quilt. These works give me joy every day," she says.



Top to bottom:
Clairan Ferrono, Cathy
Kleeman, Linda Colsh



see "Benefit Auction" on page 34

Realize your creative vision in fabric

How to select and use an online fabric-printing service

by Kris Sazaki and Deb Cashatt

The sheer variety of artwork created using digitally printed fabric attests to the appeal of custom-designed fabric to help artists execute their vision. Digital printing technology has advanced so much in the last several years, artists have been incorporating their own designs into fabric with more frequency and greater success.

Like some other artists, we print our own designs in small quantities in our studio. As the Pixeladies, we started printing on fabric with fiber-reactive dye more than 12 years ago. While we enjoy the control we have over the printing process, equipment maintenance and the cost of fabric and ink/dyes do not always make this a viable alternative for many artists. Therefore, we always recommend people use an online fabric-printing service. There weren't any around when we started, but now there are several good companies, making online fabric-printing services more cost effective and convenient to use.

For this article we initially set out to review online fabric-printing services with the goal of recommending the "best" company. We expected to find a clear-cut winner or process type, but there wasn't one. There are too many variables that influence the final product, including the image you have printed and the fabric you choose.

Instead, we want to guide you through the process of ordering custom fabric online so you can achieve the best possible print for

your project. We are highlighting six companies in this article. The following businesses provided us with a sample fabric print. We will use the following acronyms in the remainder of the article when referring to these companies:

- DP** Decor Print (www.decor-print.com)
- DYF** Design Your Fabric (www.designyourfabric.com)
- DPI** Dpi (www.dpi-sf.com)
- FOD** Fabric on Demand (www.fabricondemand.com)
- MY** Modern Yardage (www.modernyardage.com)
- RDE** Red Dog Enterprises (www.red-dogenterprises.com)

(Spoonflower did not respond to our request for a sample. Ed.)

File Requirements

File requirements differed slightly among the businesses we profiled. Make sure your file complies with their specifications.

Color Process: Do they want the file in RGB, CMYK, or LAB color mode? We submitted all of our images in RGB, but other businesses may have other requirements. It is good to confirm this with the printing firm.

File Type: Most companies accept various file types, but .tiff is the most popular. It retains the highest image quality. Our sample image was a .jpg image.

Resolution: While the minimum/maximum resolution varies between 72-600 ppi among our profiled businesses, you can play it safe by saving

your images at 300 ppi. We have tested resolution extensively using our reactive-dye process and have not noticed a difference in quality using resolutions higher than 200 ppi. We submitted our 18" x 20" sample with a resolution of 200 ppi.

PPI versus DPI: Technically, your digital images are made of pixels, and resolution is specified in pixels per inch (ppi). Pixels are square. Printers print round dots, and the quality is determined by dots per inch, or dpi. Unfortunately, many people, even the printing companies, tend to use these terms interchangeably. We use the terminology pixels per inch when referring to the resolution of the digital file.

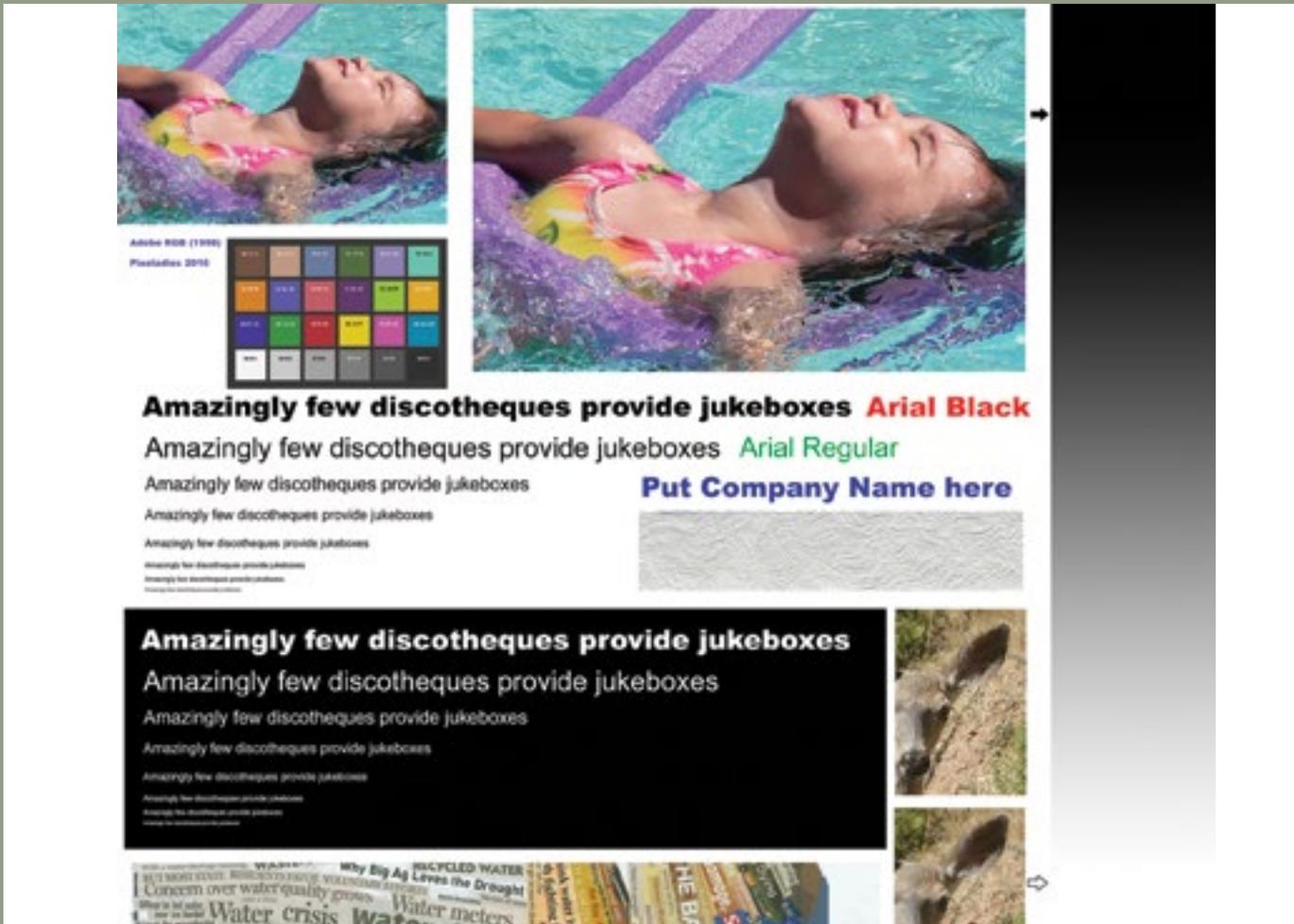
Printing Process

Different printing processes yield different results. While these differences can sometimes be quite striking, they may just be what you need for a particular project. The printing process can also affect washability. Check each company's website for information if you intend to wash the fabric. Synthetic fibers require a different printing process (dye sublimation or pigment) but may produce results more suitable for your particular project. Each company's printing process is detailed in a separate chart. If it has two checks, it offers both processes.

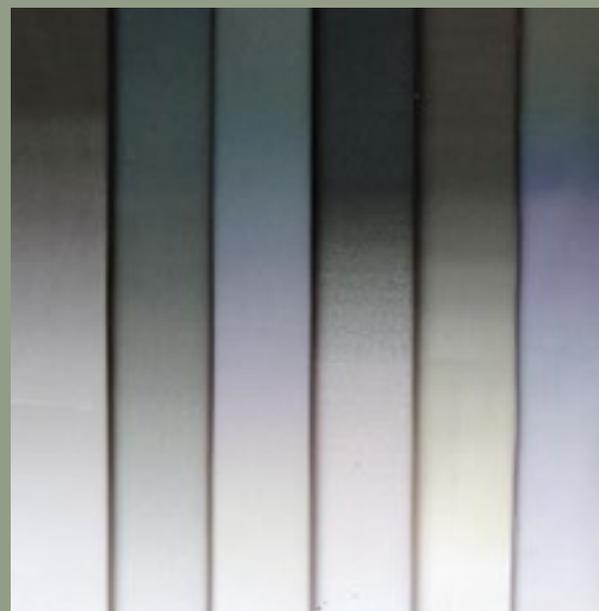
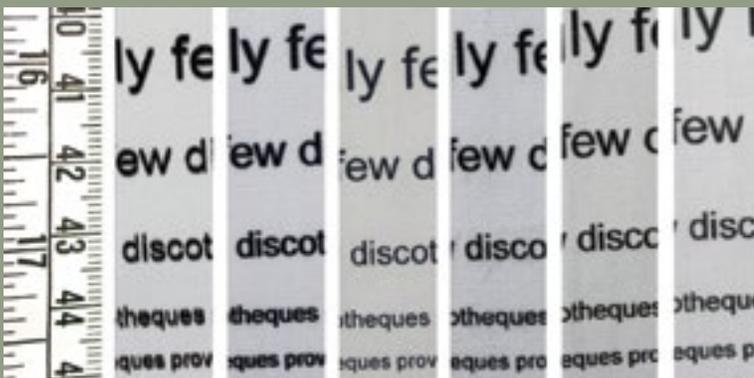
Fabric

Fabric selection is an important variable in the finished product. The

This image was submitted to all six companies for printing.



Printed samples show variety of results.



most decisive factor is the amount of fabric fuzziness. In general, fabric is fuzzier than paper, especially photographic paper. The ink dots tend to spread, and the resulting print is less defined. One way of overcoming this occurrence is to sharpen your image. We were able to improve the definition in the photo of the deer by sharpening the image in photo-editing software. Over-sharpening the image of the deer created better contrast, making the details more defined.

Fuzz from the fabric can also block the ink from reaching the fabric, creating white “spots” on the fabric. This is especially noticeable when printing dark pieces on highly textured fabrics such as flannel or a

nubby dupioni. We were unable to get the sample printed on the exact same fabric from all the companies, but tried to get a lightweight cotton. All the fabrics were of good quality. Some companies offer an inexpensive sample print, which is a good way to test fabrics for your particular needs. MY will also print a swatch, charging by the inch instead of yard.

Black

Achieving a deep, rich black is critical when your image contains a lot of black or dark colors. If the black is not black enough, your image has less contrast and tends to look muddy. The term for this is metamerism. It is a perceived matching of colors that do not actually match. Viewed

individually, almost all the blacks were good, meaning we could believe that all of the darkest colors in each print were black. It’s only when compared to each other, or a true black elsewhere in your finished artwork, that you will notice the difference. DP produced an amazingly rich, luscious black. While DYF’s black is not as dark as some of the others, the grayscale is nice and smooth. The only company whose black was too light for us was RDE. There are ways to influence the appearance of the black. You can improve the contrast of a particular printed image by adding black post-printing: paint, fabric, thread. Remember, black increases contrast, which makes color pop.

Fabrics

Company	Custom Swatch?	Available Fabrics
DP	No	Cotton: twill, canvas, broadcloth, sateen, lawn/voile, corduroy, flannel, knit Silk: charmeuse, dupioni Polyester: microfiber, charmeuse, satin, micro velvet, twill, linen, upholstery Misc: Heavy Linen/Cotton
DYF	8" x 8"	Cotton: light and heavy canvas, EZ twill, French twill, gauze, lawn, poplin, sateen, sheet, voile, quilting Silk: crepe de chine, charmeuse, charmeuse/spandex blend, georgette, twill Misc: hemp, linen/cotton, linen, modal (rayon), organic muslin, upholstery cotton, viscose/spandex blend
DPI	No	Cotton: sheeting, kona, duck, twill, sateen, voile, lawn Silk: chiffon, charmeuse (12mm, 19mm), habotai, crepe de chine, twill, silk/wool blend Polyester: poplin, duck, chiffon, sateen, polyester/cotton blend, performance fabric Linen: Belgian, bleached, flax, cotton/linen blend Misc: spandex, rayon/spandex knit
FOD	8" x 8"	Cotton: 4 oz., 6 oz., duck Polyester: fleece, microsuede, poplin, jersey knit, satin, pongee, diamond knit, polyester/spandex jersey knit, lining, duck Misc.: Spandex
MY	Yes	Cotton: 4 and 10 oz., voile
RDE	¼ yd.	Cotton: broadcloth, sateen, 10 oz. artist canvas Silk: 12mm habotai

Color Balance

Using different dyes, inks, fabrics, processes, or printer settings will result in different colors. This is exactly what we experienced with our samples. For one, you are creating your image on your particular monitor, and monitors do not display colors in the same way. (Just go to your local big box store and take a look at all the televisions on display!) Once you send your image off, your final print may go through yet another finishing process after printing. We included specific elements in our sample image to see how various colors were printed.

Quilt Detail: Our SAQA friend, Jenny Lyon, sent us an image of one of her white-on-white quilts. The detail we printed exposed very interesting differences in each sample's undertones. DP's, DPI's, and DYF's samples looked the most neutral, while FOD had a pink undertone, MY a green, and RDE a blue undertone. This difference in itself doesn't necessarily make one service preferable over another, rather it requires you to decide if your image looks better in warm or cool tones. For the white-on-white sample, we really liked DP.

Skin Tones: Realistic skin tones are very difficult to recreate. For one, they range from a very light peach to almost ebony and everything in between. They are also nuanced by light and shadow. The girl in the pool came out differently in all the samples. What differentiated the samples was the general undertone described above. Compared with one another, MY's appeared too green, DPI's sample too red (see photo), but once we examined them in isolation, they all looked good.

It is helpful here to remember the important role context plays. In Josef Albers' groundbreaking color blocks, he demonstrated how color is almost never seen as it really is, and that its relation to the other colors around it changed our perception of it. Yet another example of metamerism in action! Depending on what surrounds the skin tones, you might choose a service that tends toward warm or cool undertones. We think DYF's and FOD's skin tones were the best. For the intensity of the skin color, DYF's sample showed the most subtle changes in the shadows. By increasing or decreasing the saturation or

adjusting the hue of your image using photo-editing software, you can influence the outcome of your image.

Color Grid: We had no expectations that our color grid would have any accuracy. Since the color grid was divided by black, the samples with a good black made the color chips seem brighter. The samples had striking differences in the color grid, especially the teal. However, instead of relying on a standard color grid, we recommend you make a test image that samples the colors you will be using.

Newsprint: Newsprint has very subtle color changes, and since we print so much newsprint, we wanted to see how the different companies performed. Of course, the basic undertones discussed above bore out in similar ways here. In contrast to the quilt detail, DYF's and MY's samples were head and shoulders above the others. They captured the newsprint amazingly well. The others performed well, too, except for RDE; it was too dark.

Text

We print a lot of text, so this is an important element for us. We were quite pleased with the sharpness in all the samples except for those from DP, which showed too much ghosting. We included text in various sizes

File specs

Company	Color mode	File type accepted	File specs
DP	RGB	.tiff preferred	150-300 ppi
DYF	RGB	.ai, .eps, .gif, .jpg, .png, .svg, .tiff	min 150 ppi 300-600 ppi recommended
DPI	RGB	.indd, .jpg, .tiff, .psd, .qxd, .ai, .eps, .pdf	not specified, higher resolution recommended
FOD	RGB	.jpg, .tiff, .png, .psd, .ai, .eps, .pdf	min 72 (actual print size) 300 ppi (for enlargements)
MY	RGB	.tiff	200 ppi
RDE	RGB	.jpg, .tiff	300 ppi (10 mb limit)

Process

Company	Reactive dye	Dye sublimation	Pigment
DP		x	x
DYF	x		
DPI			x
FOD	x	x	
MY			x
RDE			x

(Arial typeface in 6-36 point font sizes), both in black on white and white on black. Most impressive was DPI's text. Even the itsy bitsy 6-point type size was quite legible.

In general, it helps to print very small text on flat fabric, like the light-weight cottons we tried, but these companies did such a good job with text that we would experiment with other fabrics, as well.

Final Thoughts

Depending on the individual project, you should be successful in ordering fabric from any of these companies. Ordering a custom sample will provide you with better information at low cost to ensure an even better print.

Kudos go to FOD for having the most informative and user-friendly

website. FOD even has a chat line, which we tried out to great success. DYF's image-uploading process was very easy. DYF is located in Canada, so this might be the best choice for Canadian residents.

We were impressed with the personal attention we got from all the companies. Sanjay at DPI and April at MY were the most accessible, and it was easy to get our questions answered by them. DeeDee of DP went out of her way to send us several samples in a variety of fabrics. With these companies, there really is no reason not to have your creative vision realized in fabric. ▼

Kris Sazaki and Deb Cashatt are the Pixeladies. They have been printing fabric in their studio for more than 12 years and teach Photoshop Elements courses online.

Addendum

These are additional companies providing custom fabric-printing services that we did not include in our survey along with the reasons why. You can use our considerations as a guide to help determine their suitability.

www.fingerprintfabric.com

Currently not accepting new clients. This company is based in the United Kingdom, so UK/European members should contact them for availability.

www.moodfabrics.com

High yardage minimums

www.myfabricdesigns.com

Specializes in pattern repeats

www.spoonflower.com

Did not respond to request for sample

www.weaveup.com

Specializes in pattern repeats

Nominations open

2017 Yvonne Porcella Volunteer of the Year Awards

Nominations are open for the second annual Yvonne Porcella Volunteer of the Year Awards. SAQA relies on the generous gifts of time and talent from our volunteers to carry out its mission. Two winners will be selected for this program, named in honor of our founder and first president.

Winners will be announced at the 2017 annual conference in Lincoln, Nebraska, April 27-30. Winners will be named in two categories: Outstanding Rep (or Co-Reps) and Outstanding Non-Rep, open to those serving in all other capacities. Nominees will be put forward by SAQA members, who are asked to consider qualities such as:

- Exceeds expectations
- Contributes countless hours

- Represents SAQA in an exceptional manner
- Demonstrates exemplary performance in achieving responsibilities
- Has provided a "save the day" moment
- Significantly impacts the organization
- Has volunteered for many years

The SAQA Board of Directors and staff will select the award winners. The winners will receive a recognition certificate and a \$100 gift certificate for the SAQA Store.

Please fill out the ballot found on the SAQA website at www.saqa.com/award You have until Sept. 30 to nominate your favorite volunteer.

2016 Winners



Sue Bleiweiss
Outstanding Rep
(For work as
Massachusetts/
Rhode Island rep)



Deb Cashatt
Outstanding Non-Rep
(Special Events Chair)

Rejected?

Don't play the pity card—enroll in Character Building 101

by Judith Trager

Let's face it. It looks like it's going to be an awful day. Something woke you up before dawn and you suspect the cat brought a gift and left it at the back door. The coffeemaker is misbehaving. Now the toast is burned and smoke alarms are going off all over the house. There's no hot water for the shower you so desperately need.

And you have things to do. Have to do, not necessarily want to do. Exercise class is first, and then a luncheon meeting with the doyenne of your critique group. You know her type and her repertoire. She ostensibly talks about your quilt, but she's really talking about herself.

Obviously, you are ready for good news. Really good. You check your email just before you throw your keys into your purse and head out. It's there! The email from THE IMPORTANT SHOW. You breathe deeply and open the message. Your heart stops beating.

"Dear Judith,

The jury for IMPORTANT SHOW has met and made its decision, and unfortunately..."

Gasp.

There isn't time for this. Take a deep breath. Get in the car. Go exercise. Meet the frenemy. Order a glass of wine. Order two. You deserve it. A little wine and conversation will stall the need to buy a set of fire-retardant clothing.

How can you make this rejection better? Think of it as free tuition to Character Building 101.

First lesson: Let go of self-pity. Develop a strategy to honestly evaluate your own work. Begin to build a community of people you respect that will carefully point out flaws while still being supportive. To do that, you need to emotionally separate yourself from your work. Yes, you needed emotion to get the ideas up on the wall—it is not possible to create without it—but now you need to step away. Look carefully at the work alongside someone you trust to

*Let go of self-pity.
Develop a strategy
to honestly evaluate
your own work.*

respond to it as would a juror, curator, or gallerist. You need to "study" your work to learn what works and what doesn't.

What else can you do to make rejections less frequent? Here is a checklist to follow when preparing entries:

- First, carefully read the exhibition's prospectus. Does your work fit the theme of the show? Really? Are you considering entering a landscape piece in a show calling for architectural elements? Don't waste the juror's time.

- Know the requirements. Don't submit a piece that is six inches over the size limit. You will be automatically disqualified if your work does not meet the theme or size requirements. If your quilt has been shown or published before and the rules state it has to be "new, original work," don't enter it. You will be wasting your effort and money.
- Make sure your work is professionally photographed. That could be your job if you have the skills and equipment, but usually you will want to hire a professional familiar with textile art. Make sure the photographer takes very high resolution shots. Learn how to resize the photographs to what the application asks for. If the application says the longest side should be no more than 1920 pixels and the resolution should be 300 dpi, it is very easy to learn to do this in almost any photo program. Look carefully at the images after the resizing. Are they still sharp and in focus?
- Make your artist statement clear, well-written, and brief. Stay away from artspeak. One of the best artist statements I have read lately came from SAQA's *Stories of Migration* exhibition. Rob Bein says it all in his statement for *Boat Travelers*: "Alone in a boat in the sea." Jurors do not have time to slog through your personal history or your motivation. Check your grammar.
- Keep your website up to date. Often jurors need to go to artists' websites to see the breadth of their work,

see "Rejected?" on page 32

SAQA member gallery: *Adventure*



Joan Sowada

Bike Over Boulder

33 X 31 inches | 2013

joansowada.com

Created for the Curt Gowdy State Park visitor center located near Cheyenne, Wyoming.

Linda Anderson

One Man's Dream

50 x30 inches | 2012

www.laartquilts.com

My husband once dreamed of touring Route 66 on a motorcycle.

Judy Warner

Journey

36 x 39 inches | 2013

www.judywarner.com

This scene is from an adventure of a lifetime — a trip to Antarctica, where we traveled through a world of white and silence. On Christmas Eve, our ship was able to cut through sea ice at the entrance of a channel, send two zodiacs to pick up volunteers working in an isolated site, and transport them safely to a port to spend Christmas with friends.





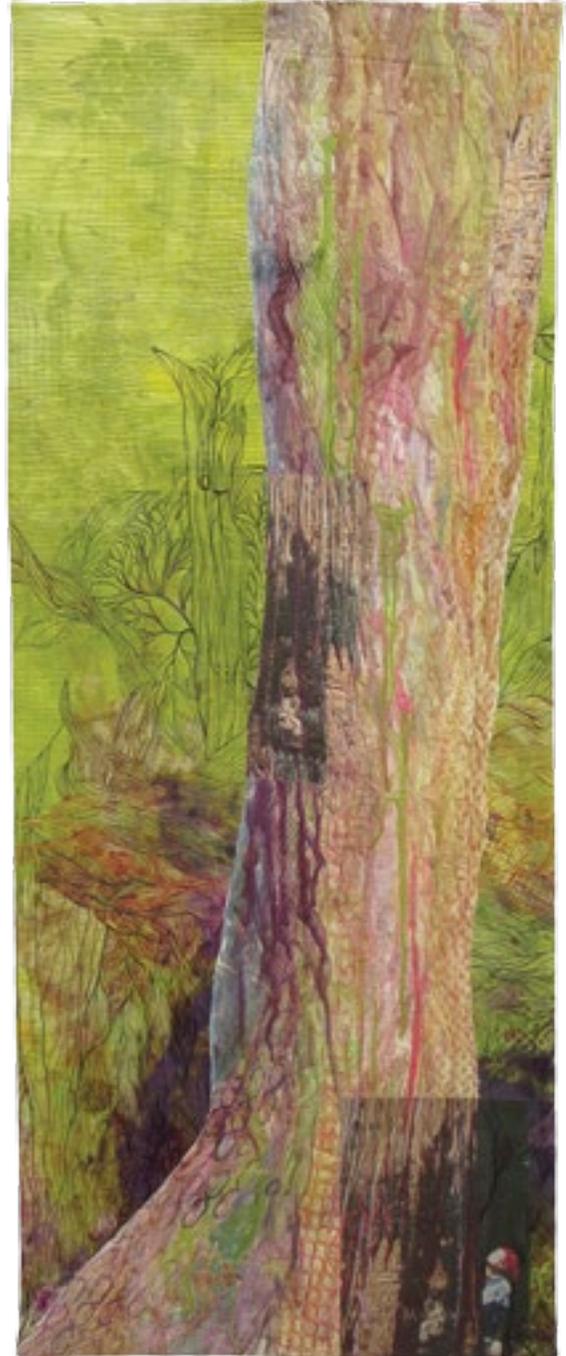
Leslie Tucker Jenison

***From The Redwood Forest:
A Moment In Montgomery Grove***

60 x 24 inches | 2015

leslietuckerjenison.com

This work was created in memory of an adventure taken with a friend up the Pacific Coast Highway in California. A dream of mine was to see the giant redwoods and this was a magical moment.



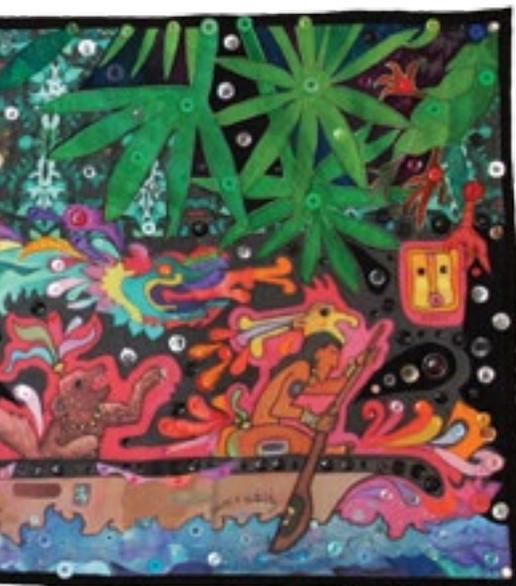
Judith Roderick

Mayan Journey

20 x 68 inches | 2014

www.judithroderick.com

I sketched this image of mythological deities in a canoe long ago, from a small incised bone, in a museum in Tikal, Guatemala.



Upcoming themes and deadlines:

Red Rules: September 30, 2016

Future themes will include: Cross Purposes, 'Tis a Curiosity, Plus or minus

See submission guidelines at www.saqa.com/journal-gallery

April 2016

ABM International does it again!

With AutoPilot® Mach 3!

ABM International rolls out it's new computerized robotics system with exciting new features and capabilities only imagined until now!

ABM calls on it's industrial past to push the future. In 1983 ABM installed it's first computerized robotics system on an industrial quilting machine. Shortly thereafter ABM received a patent for computerized robotics quilting (4,505,212).

The transition of industrial robotics to ABM International's **Innova** line of quilting machines was natural. The new **AutoPilot** computerized robotics for Innova evolved at a rapid pace as the system of choice with a reputation for being user friendly and easy to learn. The leaps and bounds of technological advancement during the past two decades has driven AutoPilot to a new level that quilters of all abilities are sure to appreciate.

In AutoPilot's new **Mach 3** you will find many outstanding features such as touchscreen gestures that open a whole new world of ease in navigating the software and editing patterns.

- Right click menus assure the user that appropriate options are just a right click or finger tap away.
- Slide in panels tuck away at the swipe of the finger to gain maximum editing space.
- Customize your own personal workspace to show only the features used most often.
- Re-color the software scheme, highlight a single icon to optimize for teaching, or just create a peaceful workspace.
- Work on multiple projects at one time.
 - Create and save Pattern Pads specific to customers, genres, favorites, or any custom group you like.
 - Place a photo of your quilt onscreen and design your quilting according to your actual quilt piecing.



Your favorite settings will save in your system and be your chosen default at future start-ups saving you design time. Among the many fun usability changes already mentioned are even more features and added options to features you currently enjoy. Draw and stitch out instantly with our all new patented Innova Sketch. ®



- Undo unintended do's
- See improved features in **Edge to Edge** like our super cool automatic multiple row gap and offset adjustment!
- Personalize or optimize pattern stitch sequence based on preference or area, and preview your stitchout onscreen.
- Restart effortlessly at any point on a pattern.
- Choose preference settings for visual cues, start points, pattern direction, endpoints, and crosshairs.
- Stitch words or build masks created by in-system fonts.
- Eight point morph allows you to tweak single patterns, grouped, or individual patterns within a group, for a perfect fit.
- Autofit to create perfect length borders or sashings.
- Draw with your finger onscreen and stitch instantly, or save as a pattern for future use. Split, divide, flip, rotate, and resize to your heart's content.
- Make fine adjustments with new customizable increment settings for nudge and rotate.



New **Lightning Stitch** features conveniently allow you to work directly at the sewhead when tools call for precision placement or stitchout action. Place and morph patterns perfectly using the boundary tool with sewhead. Place pushpins, pause, stop and resume sewing right at the sewhead. Sewing time display, stitch count and pattern data interface contribute to improved project management.

AutoPilot Mach 3 increases speed and improves accuracy. The possibilities are endless with the tools provided in AutoPilot Mach 3! You've seen ABM International introduce many new patented specialty items such as **PantoVision** (9,267,222), **Sequin Stitcher** (9,074,309), and **Innova Sketch** (9,010,259 B2).



Watch as ABM International continues on its innovative journey and enjoy the rewarding results brought to Innova and longarm quilters around the world!

www.innovalongarm.com
1888-99Quilt



Pinterest: See what this visual search engine can do for you

by Abby Glassenberg

For those of us that have small, creative businesses, Pinterest is an incredible marketing tool and one that shouldn't be ignored.

In today's online environment, Pinterest holds a place next to Google as a powerful and widely used search engine, with the difference being that Pinterest searches are visual.

Pinterest is a visual bookmarking tool for discovering and saving creative ideas. It launched in 2010 and quickly became one of the most popular social networks. Engage with and understand how Pinterest works and your work will be found online

much more often, thereby expanding your sales opportunities.

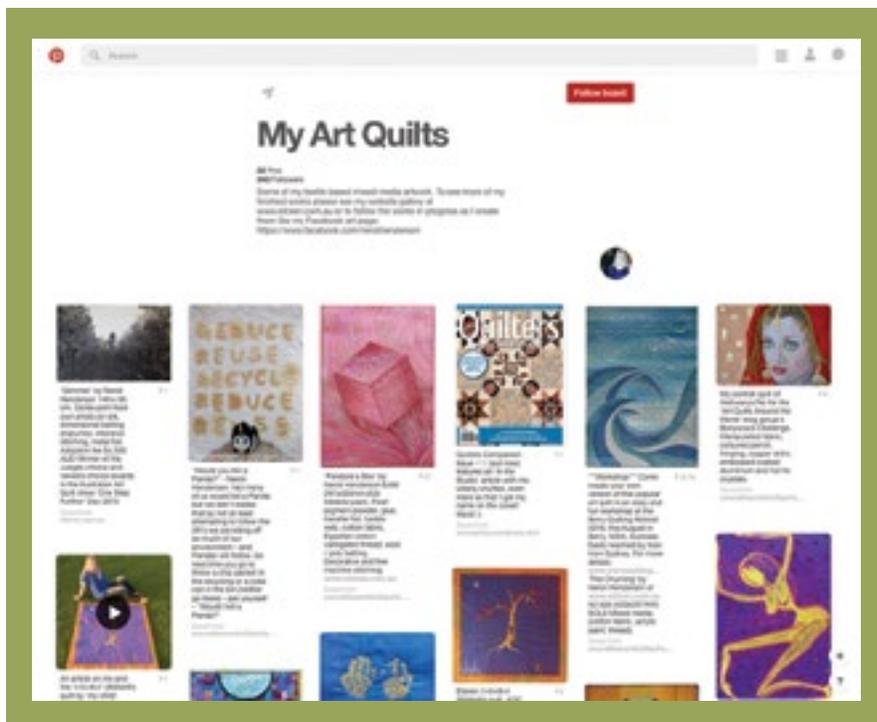
It is free to set up an account and begin using Pinterest. The site works like a visual archive where you "pin" images, meaning you save them to a particular "board" you have set up. The pins on each board are typically tied together by a common theme. Any image on the web is available to pin. Users can also upload an image from their computer or "repin"

within Pinterest, which means to save an image they find on another user's board.

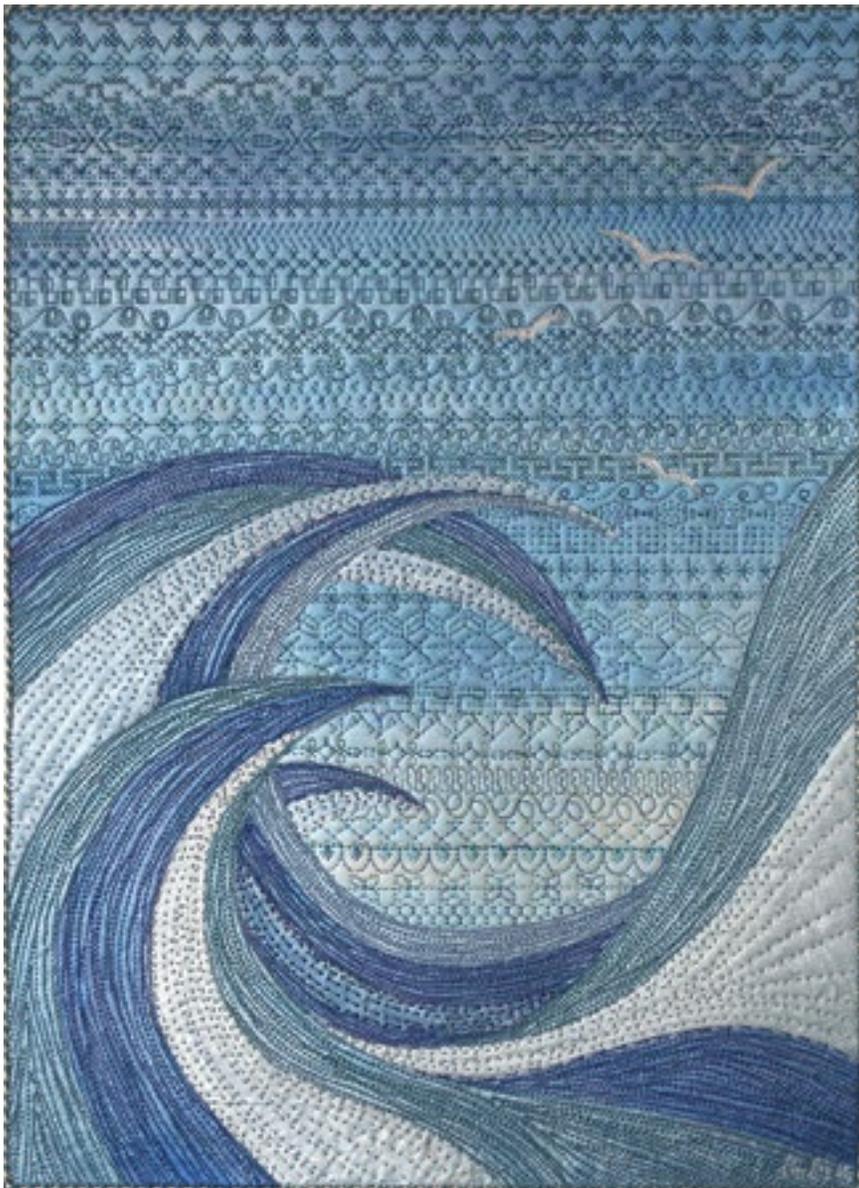
People use Pinterest in a variety of different ways. They might set up a board to help plan a future life event, such as a wedding, by saving images of flower arrangements, dresses, or tablescapes. Many people use Pinterest to find and save recipes, searching by a particular ingredient or style of food. Others use Pinterest to get inspiration for craft and DIY projects. Pinterest is a visual smorgasbord of aspiration and inspiration. As such it has become hugely popular in the way that lifestyle magazines once were. Today Pinterest has more than 100 million active users, the vast majority of whom are women.

When images from your site get pinned, either by you or by someone else, Pinterest users searching for information on a particular technique or just browsing Pinterest will discover the image, click on it, and be taken to your site where the image originated. Many sewing and quilting bloggers, myself included, report that Pinterest is consistently their No. 1 source of web traffic.

Beyond driving traffic to your website, Pinterest also gives you the opportunity to show off your aesthetic in a way that is visual and easy to digest. Looking at your boards,



Neroli Henderson's Art Quilts board



The Churning
Neroli Henderson

fans will get a sense of your taste, find particular techniques that you've chosen to highlight, and be inspired by your collection of pins.

One concern many artists express is the fear that using Pinterest will encourage people to steal their images or copy their work without proper attribution. Of course, this does happen. There are pins on Pinterest that don't link back to the original website where they came from and there are copycats and thieves out there, but it's important to realize that any image online can be stolen. People can take a screenshot of your site or scrape its contents at any time.

When you put an image of your work online, you are accepting the risk that your image may be used without your permission.

At the same time, though, you are allowing yourself to connect with a

Pinterest is a visual
smorgasbord of
aspiration and
inspiration.

global community of potential fans and customers who may buy your work, take your classes, and attend your shows. For most artists today, the potential for audience growth far outweighs the risk of piracy. Remember, the majority of Pinterest users are not interested in stealing from you. Instead they are excited to discover your work for the first time.

If you're just getting started on Pinterest, or if you've been using the site in a personal way and now would like to use it as a marketing tool, the first step is to fill out your profile. Upload a profile photo, use the 200 character "about" paragraph to describe what you do, add your website URL, and connect your other social media channels such as Facebook and Twitter. It's also a good idea to officially convert your profile from a personal account to a business account. A business account on Pinterest allows you to see analytics so you can monitor how your pins and boards perform.

Next, you will want to create boards relevant to your business as an art quilter. Roxane Lessa is an active Pinterest user with many different boards that are relevant to her work. "I do enjoy Pinterest. I have boards for my work, other's work, techniques, inspiration, nature, and anything I love, like jewelry. I have found a lot of wonderful art quilters on there that were unknown to me," she says.

If you have existing Pinterest boards that are irrelevant to your business, mark them as "secret" so

see "Pinterest" on page 36

Portfolio options abound to spotlight your work in style

by Allison Reker

A good portfolio is an important part of any artist's marketing strategy. After all, it's a visual narrative that goes well beyond simply gathering and documenting a specific body of work. It represents you as an artist: your passions, goals, voice, ability, and level of professionalism. It is a way for you to showcase the best of who you are — and it might be your only chance to make a positive and lasting impression.

In the past, portfolio options were limited. You could make a presentation with photographs, or more likely, you carried a large sleeve or carrying case with actual artwork inside. Only so many people could see it, and your reach was constrained by accessibility or geography. With the Internet and other advancements in technology, today there are more portfolio options available than ever before, allowing flexibility, continual visual presence, and the potential to reach a much wider audience.

To sort through different options and know what's right for you, start by defining the purpose of your portfolio. Who is the intended audience? Are you trying to compete with other artists for coveted museum or gallery space? Is your target academia, whether as an entering student or a career educator? Perhaps your primary goal is the direct sale of your work to individual collectors. You could simply be looking for a way to manage your growing body of work or for feedback from art enthusiasts.

Maybe you have multiple purposes in mind, which means you might need more than one portfolio to address each one.

Physical portfolios

There are still advantages to having a traditional portfolio if your artwork is small, sturdy, and portable. Nothing beats getting to see the real thing, up close and personal. Even excellent, professional photography doesn't always capture the subtleties in your artwork, and it doesn't replace the profoundness of a full sensory experience. Some galleries and other institutions considering your work may require that you bring in actual samples for consideration.

Art and fabric stores sell basic carrying sleeves and other storage containers made to protect and transport your artwork. For something more high end and professional, companies like Archival Methods manufacture top quality portfolio storage and carrying cases in a variety of sizes.

Photographic/paper portfolios

Professional photographs, whether printed or saved on a CD, can be used to create a comprehensive portfolio. They can also be used to supplement a physical portfolio, presenting a more expansive collection of artwork. Use a quality binder and include other relevant information such as an artist statement, biography, resume, cover letter, your contact information, and a list of works for sale along

with their prices. Your binder should be well-organized, easy to search through, and visually compelling.

Not every portfolio is meant to be shared. SAQA artist Patricia Kennedy-Zafred enters mostly juried shows, which do not require her to present a physical portfolio for consideration. To supplement her website portfolio and other printed materials, she has devised her own system with paper forms to help her organize her growing body of work. In a small leather-bound book, she catalogs each quilt as it is completed with the date, size, title, and price, when applicable.

"The most critical issue for me is keeping track of exhibition entries. I created a form which has all the potential entries listed in date order, along with other information so that I can see potential overlap issues. These forms are kept in a folder with the prospectus in date order. I check off entries, notification, when pieces are shipped, etc. Once the first page or so gets filled and checked and finished, I redo the pages, adding new opportunities. Since I enter a lot of exhibitions, this is my most critical issue."

Printed portfolios

An additional portfolio possibility is a high-quality printed book. There are a number of companies who offer on-demand printing or allow you to purchase books in larger quantities at a discount. Blurb is one such option. You can upload a print-ready pdf, use



A physical portfolio can take many forms. Printed photos in a binder or a hardcover book are good portable options.

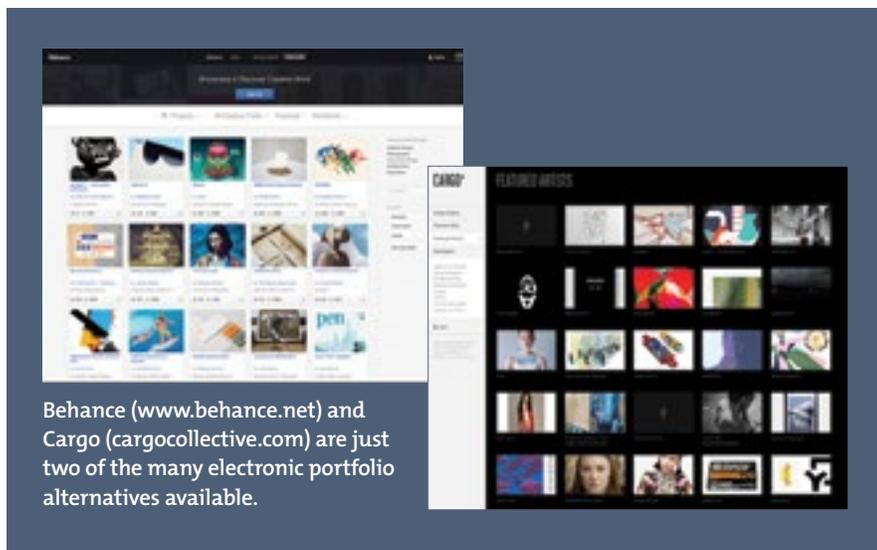
their design builder to create your portfolio book, or take advantage of their Adobe InDesign plugin. It also offers sales and distribution channels through which you can sell your book if desired.

SAQA artist Kristin La Flamme takes full advantage of this portfolio option in addition to her website gallery. She also has a gallery of photo images saved on her iPhone. Her printed

book is small enough to carry and inexpensive enough to be given away to potential galleries or buyers.

“I have been using the Project feature in iPhoto to create small books using photos of my artwork, and sometimes my inspiration. The nice thing about these books is that I can create one for each series or type of work I do. Currently I have two for pattern design, two art quilt series,

one book for bed quilts, and one for a business/book idea I’m contemplating. I show only the pertinent book(s) to whatever audience I have. When I had a solo show at my local art center, I used one of these books as an exhibit catalog to sell. It worked well for my small numbers. I use iPhoto because it’s convenient, but places like Snapfish and Shutterfly would work just as well.”



Behance (www.behance.net) and Cargo (cargocollective.com) are just two of the many electronic portfolio alternatives available.

Electronic portfolios

This is where new technologies can really help you take your portfolio to a new level. Websites and blogs are the most economical way to put together an artist portfolio. A website can be formal and static, with only occasional updates needed to add new artwork or calendar entries if you have works on exhibition. A blog allows for more interaction, inviting people to follow your artistic journey, make comments, or ask questions.

see “Portfolio” on page 35

Tranquility

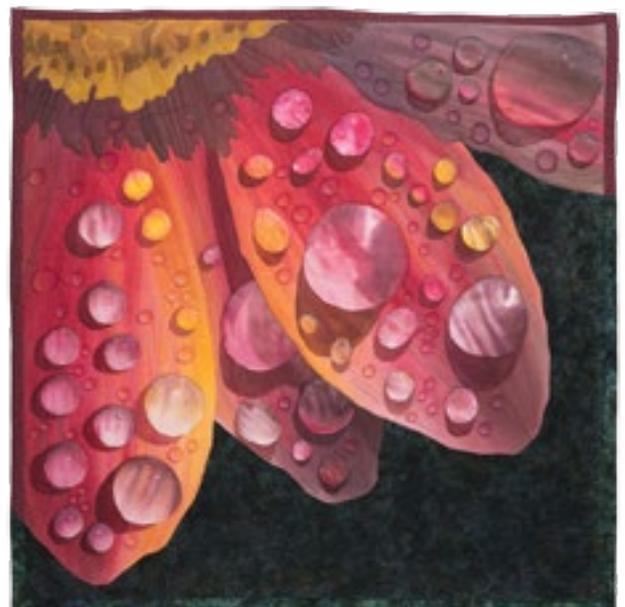
Artists throughout the ages have perceived the environment around them as both inspiration to act and as raw material to mold and remold. Selected for excellence in design, craftsmanship, and use of material, the 50 artists featured in *Tranquility* and *Turmoil* are attempting to make sense of their physical, as well as social and cultural environments, by creating art that shares narrative stories of time, absence, location, and representation.

The exhibition concept for *Tranquility* charged SAQA member artists with creating thought-provoking artworks that set a serene mood. Chosen works demonstrate a quality or state of being highlighting notions of quiet, peacefulness, and mindful practice — a stillness that leads to the path of personal enlightenment.

—Kate Lydon, juror



Suzan Engler
Winter Silence
50 x 26 inches, 2016

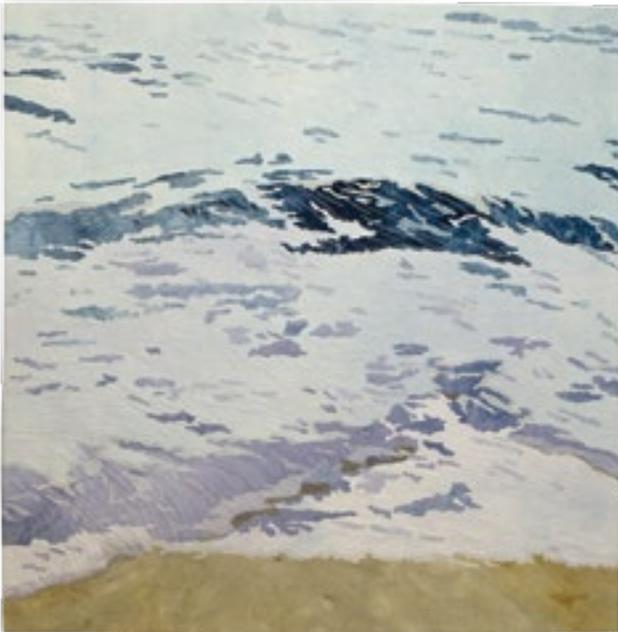


Michele Lea
Tranquility the End
59 x 29 inches, 2016



Sarah Entsminger
Summer at the Waterfront
31 x 39 inches, 2015

Donna Deaver
Morning Walk
30 x 30 inches, 2015



Linda Anderson
Morning Mist
36 x 36 inches
2012



Lorna M. Morck
Trees: Contemplation
43 x 26 inches, 2015

Heather Dubreuil
*Come Sit with Me,
Patrick Caulfield*
30 x 30 inches, 2016



Turmoil

Harmonizing the aspiration to solitude with the interplay and influences of chaos, discord, imbalance, and tumult, **Turmoil** features art quilts that depict personal interpretations of confusion and uncertainty, bitterness, anger, or the chaos of an over-scheduled life. Representing themes of aging, displacement, and the power of nature, selected artists share expressive works that speak to memories robbed by disease, dysfunction, and grief; witness displaced people, borders crossed, obstacles faced, and disempowerment through war and unrest, and sensitively address the delicate relationship between humanity and nature that seems lost to our fast-paced culture facing unsettling issues of global warming and environmental destruction.

— Kate Lydon, juror

Jill Kerttula

Baby Quilt

30 x 28 inches, 2016



Jim Hay

1953 Popcorn

46 x 32 inches, 2014



Judy F. Kirpich

Conflict No. 1

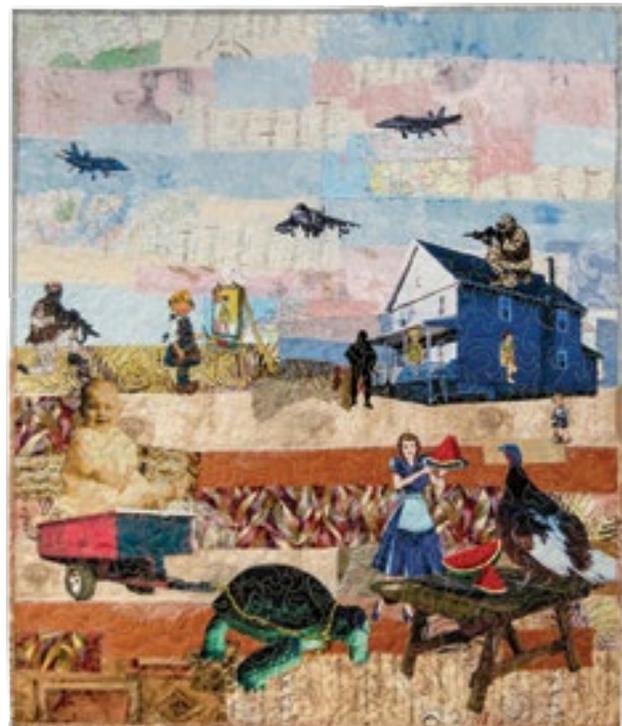
36 x 36 inches, 2012



Kathy Nida
*The Goddess of
Never-Ending Chaos*
46 x 35 inches, 2016



Mary C. Ruzich
Above and Below
53 x 24 inches, 2016



Martha E. Ressler
Mother Serves the Turkey II
31 x 26 inches, 2016

SAQA Journal editor from page 3

of information not asked for, and ignore questions that are needed to create catalogs or wall tags. If that is not rejection, I don't know what it is.

The same rejection issue with the form shows up in how photo requirements are met. The photo requirements are there for two huge reasons: to show off your work to its best advantage and to be available for printed promotional materials. At the least, choosing to enter low-resolution photos knocks you out of the running for print promotion. At the worst, those images eliminate you from competition.

Next comes the acceptance phase of a show. And after spending hours selecting a cohesive exhibition—which means letting some good works go out of necessity for theme,

space, and variety—the curator/juror breathes a sigh of relief. Until someone writes a nasty note telling the curator how their works should have been accepted because they are just like the ones they saw in last year's show. There really are no words.

Ditto for the installation phase.

Ditto for all the phases, including publicity, when reporters frequently don't even want to speak to the curator who planned the entire exhibition. Instead, they ask for the contact info of artists who can't know the answers to the overall plan behind the show. More rejection.

To really drive home the point that curators have a hard job, I once saw an accepted artist behave so rudely toward the curator during an opening over some small point, that the

curator's husband begged her to never accept work from that artist again.

Rejection stings on both sides of any exhibition. What is important to remember is why we make art and why we want it on the walls. No one takes on the job of curator without wanting to create a fabulous exhibition. No one enters a show without wanting to be a part of it. No matter what side of the exhibition pond you swim on, switch places for a moment. I think you will realize everyone is actually working toward the same goal: exhibitions that bring out the art of art quilting. ▼

Correction:

In Vol. 26, No. 2, the article entitled "How to pack and ship fiber artworks" included incorrect dimensions in the last paragraph on page 29. The correct dimensions are 48 x 24 x 15 inches.

**CREATE, INSPIRE, ENJOY
TOGETHER**

AQS QuiltWeek

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- DAYTONA BEACH, FLORIDA**
March 1–4
- LANCASTER, PENNSYLVANIA**
March 29–April 1
- SPRING PADUCAH, KENTUCKY**
April 26–29
- GRAND RAPIDS, MICHIGAN**
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- FALL PADUCAH, KENTUCKY**
September 13–16
- DES MOINES, IOWA**
October 4–7

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Visit QuiltWeek.com

Detail: Borrowed by Claudia Clark Myers and Marilyn Badger

NATIONAL BRAND PARTNER **JANOME**
WHAT'S NEXT

Cathy Kleeman from page 7

and densely stitched texture into the piece with large zigzags radiating out from the sun.

Cathy enters three or four exhibits each year, with one always being *Quilt National*. Usually she looks for exhibit opportunities that she has work to fit. "I don't do well if it's a theme I have to do something for. The only show I always aim to enter is *Quilt National*. I've gotten in twice and hope I will again." Besides 2013, Cathy's work was accepted in *Quilt National 2009*.

She also exhibits her work through the Artful Home website and catalog. There is a jury process and a one-time fee to be an Artful Home artist, and a typical sales commission. This has

been a particularly good year at Artful Home, Cathy says, with about six sales coming from that resource. She has been an Artful Home artist for about 10 years.

The Internet has made a big difference in her ability to exhibit and sell her work. Although she is more focused on creating than on marketing, the Internet is invaluable for finding opportunities for exhibits and to sell her work through Artful Home or from her website. "Exhibiting is important and selling is really nice," she says.

Cathy's advice to art quilters just getting started or interested in branching out goes back to her first experience in that QSDS class with

Joy Saville. Take chances, try new things, keep making work, she says. Most importantly, find the things you like to do and do them in order to find your voice as an artist. It's not enough to just think about what you want to do and wait for inspiration to strike, you actually have to do the work in order to be successful. Cathy finds guidance in a Picasso quote: "Inspiration exists but it has to find you working."

View Cathy's work on her website at cathyquilts.com or on Artful Home at www.artfulhome.com/artist/Catherine-Kleeman/7345. ▼

Cindy Grisdela is a SAQA JAM residing in Reston, Virginia. You can find her work at cindygrisdela.com



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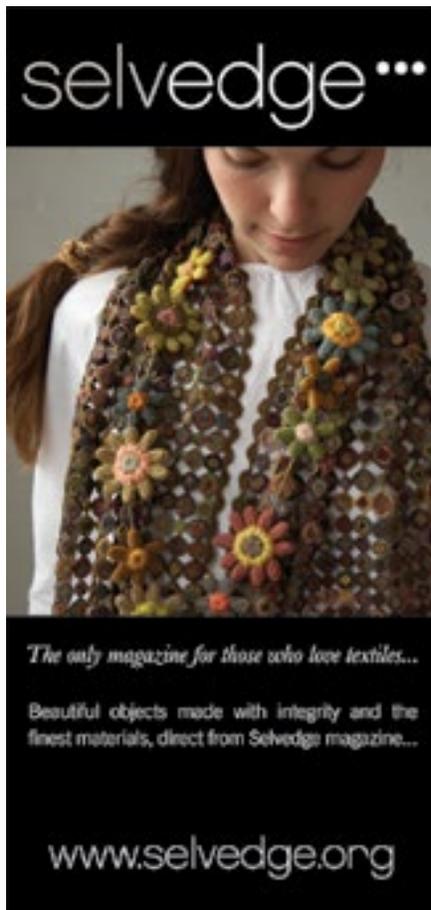
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Rejected from page 17

especially when there is disagreement between jurors.

- Get to know who the juror is. Does he/she have special likes or dislikes? Remember, jurors have bad days, too. And, they need to make an exhibition out of the sometimes sparse entries submitted. They have a tough job.
- Learn from the competition by studying catalogs from other exhibitions, visiting local shows, and being active in your SAQA region. Believe in your own work and know there is a place for you.

Finally, learn from other rejections you have had. Take the time to understand why that piece didn't get into the show you entered and think strategically. If the show is

primarily a survey show, like *Art Quilt Elements*, you may have a better chance of getting in. But if the show has a historically abstract bent, as

Rejection is part of your life, but it doesn't need to be the part that defines it.

does *Quilt National*, and your work is representational, the fit may not be good. Finally, stay away from negative people. You don't need them.

Sacred Threads

2017 Biennial Exhibit

July 7-23 :: Herndon, VA
(outside Washington, D.C.)

Call for entries:
Oct. 1 – Dec. 31, 2016

Check the website for dates and locations of the traveling exhibit. Georgia, North Carolina, California, Texas, Kentucky 2016-2017

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Rejection is part of your life, but it doesn't need to be the part that defines it. Your work is your life. Believe in it. And consider resubmitting your work to another exhibition. Who knows? One of my pieces that was rejected from *Quilt National* was accepted into a show going to Laos with the Arts in Embassies Program (AIEP) and then acquired by a museum.

Carolyn Mazloomi elegantly summed it up at SAQA's 2016 Annual Conference when she said: "Don't stop creating because of rejection. All art is special, because we uplift the world." ▼

Judith Trager is a SAQA JAM residing in Boulder, Colorado. She also is a former SAQA board member. You can view her work at judithtrager.com.

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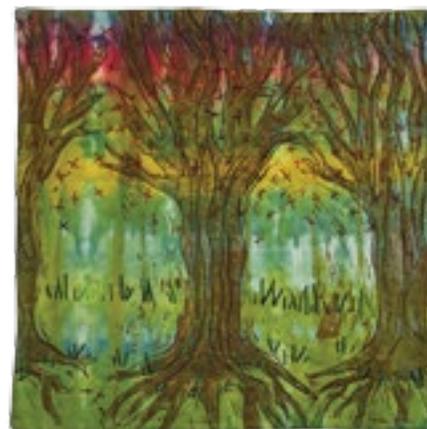
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Benefit Auction from page 11

Left to right: Therese May, Wen Redmond, Diane Wright



Cathy Kleeman of the Baltimore suburb of Ruxton, Maryland, enjoys seeing who buys her work. "It's thrilling to know that there are people who want to own a piece and are willing to pay money, sometimes quite a bit," she says. "There's always a bit of anxiety involved in the auction.

How long will my piece sit before someone bids? What if no one wants it? The first time Del Thomas bought my donation, I was thrilled beyond measure. And then she bought two more! How exciting is that?"

The auction is indeed exciting. Linda Colsh, of Middletown,

Maryland, says, "The first auction took place during one of the years I served on the SAQA board. I remember the discussions about what kind of auction to have and various other questions to be decided. Participating in the setup was excellent incentive to donate. My enthusiasm for the project was high that year and has never flagged.

"The auction has a large, interested audience which is good exposure for participating artists. Other donors and I talk about our donations during the making and later we talk about the auction as it proceeds (yes, often rueing the pieces we miss). I suppose that I now have established a pattern for myself: I have a streak going and that in itself is a reason to keep the streak alive. The unique reverse format increases suspense and keeps artwork values significantly higher than the traditional bid-up format auction. I enjoy watching the auctions, which of course also encourages my own purchases."

What's the overall message from the artists who have played a role in all 10 auctions?

It can only be: Bid high and bid often! ▼

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Portfolio from page 25

Not only can you document specific pieces as they're completed, you can share the daily creative process. Your followers will be alerted to any new posts you make, thus drawing constant attention to you as an artist.

Fortunately, there are a variety of free and low-cost tools available that don't require extensive web design skills to use. To name just a few, Artspring, Behance, Cargo, Dropr, Cabonmade, PortfolioBox, Shown'd, FolioHD, and Weebly are some of the best of these low cost tools, allowing you to build a basic portfolio website or blog with easy-to-use templates. If you want something a bit more comprehensive, there are more powerful, fully customizable tools to choose from. With Format.com, you can build a portfolio-specific site that's fully integrated into social media, allows full-resolution photos, offers an image-management system with cloud-based storage and backup, and displays well on hand-held devices like phones and iPads. Adobe Portfolio is another such tool with its own set of perks, including the ability to create and sync projects back and forth with Behance.

Digital video clips can be added to websites as another way to showcase artwork or document its creation or installation. Upload videos to YouTube or Vimeo, then link them to your site, or upload them directly if your web design software allows it.

When trying to decide where to build your electronic portfolio, consider the differences between the variety of tools available in light of what functionality you need most. Some are more generic website/blog builders that happen to offer

portfolio-style templates, while others are more robust, geared specifically to artists. They might automatically connect you to a large community of artists where you can network and share ideas, or have professional databanks for those seeking careers in the art world. Integration with various forms of social media is pretty standard, though some online portfolio tools take this a step further and include CRM functionality, allowing artists to build up a customer base and reach out to them through their websites with regular newsletters or other information.

Conclusion

What kind of portfolio are you using, and what does it say about you as an

artist? About your artistic direction and your level of professionalism? Is your portfolio more traditional, or are you taking advantage of all the latest technologies to gain more exposure for your artwork? Do you only have one portfolio, or are you maintaining several, each with a different purpose in mind?

There is no one right answer to these questions, but they are important to consider as you evaluate what you currently use against the varied and creative possibilities now open to all artists. ▼

Allison Reker is the SAQA Membership Secretary and editor of our weekly eBlast publication Art Quilt News. She resides in Beavercreek, Ohio.

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LYNN POLLARD

Pinterest from page 23

you can still access them, but they'll be hidden from your followers.

Choose titles for your boards that are specific to their content such as "bird quilts," "paper piecing," or "landscapes." As you continue to build out your Pinterest presence, it's recommended that you have somewhere where between 30 and 60 boards altogether. Don't be afraid to toot your own horn! Be sure you set up a board for your own work and also pin your own images onto your other boards when relevant. Remember that the goal is to both inspire your followers and drive traffic to your website.

When you pin an image, you have the opportunity to write a description of that image in a text box below it. Take a few seconds to write a short

description of the subject matter and include the artist's name. The words in this description contribute to Pinterest's search algorithm and will help the image be more discoverable.

The best way to begin building a Pinterest following is to actively and consistently pin. If you have a smartphone, get the free Pinterest mobile app. Consider installing the Pinterest extension on your desktop computer's web browser so that you can easily pin images from any website whenever you are online. Spend a short period of time pinning each day, perhaps 10-15 minutes. You'll find that using Pinterest to discover and save beautiful images is rather enjoyable. Rearrange your boards periodically. If you have boards that are themed to specific holidays or

seasons, move those to the top at the appropriate time of year so that they'll get more attention.

Take steps to make it easy for your blog readers and website visitors to pin your images. Add a "pin it" social sharing button to your site and to the footer of each blog post. Beautiful, well-lit images will be shared more often. Vertical images do better than horizontal ones because users see them for a longer period of time as they scroll. Try to incorporate at least one vertical image in each of your blog posts and consider making your portfolio images vertically oriented.

Neroli Henderson has found customers and media coverage through Pinterest. "I've made a few sales via Pinterest, and it's been great for me as a name-awareness tool," she says.

ROAD TO CALIFORNIA ONTARIO CALIFORNIA JANUARY 19TH - 22ND QUILTER'S CONFERENCE 2017 AND SHOWCASE ONTARIO CONVENTION CENTER 2000 E. CONVENTION CENTER WAY ONTARIO, CA 91764

Road to California is bringing the 22nd Quilter's conference and showcase to the Ontario Convention center January 2017. With so many updates in the industry we are excited to bring the greatest in the industry.

We are also pleased to announce the North American debut of SAQA's Two by Twenty challenge! Check out www.road2ca.com for more information about 2017!



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"I had one piece, *The Churning*, get over 20,000 views in one recent month alone and made three sales from people who have found me after finding that work. It sold long ago, but they want something else. I've also been approached by magazines because of it."

Millions of people are using Pinterest to discover and save creative ideas. The online landscape moves quickly and it can sometimes be hard to figure out where to spend your time. Learning to use Pinterest is well worth it. ▼

Abby Glassenberg blogs at whilshenaps.com. She designs sewing patterns, creates podcasts, and writes newsletters about the sewing industry. She recently co-founded the Craft Industry Alliance (craftindustryalliance.org).



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“Of course it’s important to support SAQA in the present, but it is equally important to help invest in its future. I am gratified to know that as a Legacy Member, I will be contributing to the long-term success of an organization that has given me so much personally and professionally. Remembering SAQA in your will is something everyone can do. I am just one member of a larger team that is ensuring SAQA’s future.”

—Judith Content



Is SAQA in YOUR will?

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Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, at 860-530-1551 or execdirector@saqa.com. Visit our website at www.saqa.com. Annual membership (U.S. and international): artist/associate 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/journal-submit.

Deadlines for articles:

2017 Issue 1 Sept. 1, 2016

2017 Issue 2 Nov. 1, 2016

2017 Issue 3 Jan. 13, 2017

2017 Issue 4 July 20, 2016

For information about advertising in the *SAQA Journal*: ads@saqa.com

You can help SAQA save on printing and mailing costs by choosing to read the SAQA Journal online only. Login to mySAQA (www.saqa.com/mySAQA) and select Manage Your Account.

Call for Entries

Evolutions Quilt Challenge 2017

Juried by Martha Sielman

EVOLUTIONS 2017 is an open challenge to all quilters and fiber artists in celebration of yesterday's traditions and tomorrow's innovations. Evolution can be defined as growth—a process of continuous change, from lower to higher or from simpler to more complex. Rocky Mountain Quilt Museum challenges you to create your concept of an evolution quilt. Interpret evolutions any way you choose—on a personal level, on a global level, or perhaps related to changes and growth of your favorite means of creative expression, the quilt.

**First prize: Solo exhibit
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Online entry period October 1-31, 2016

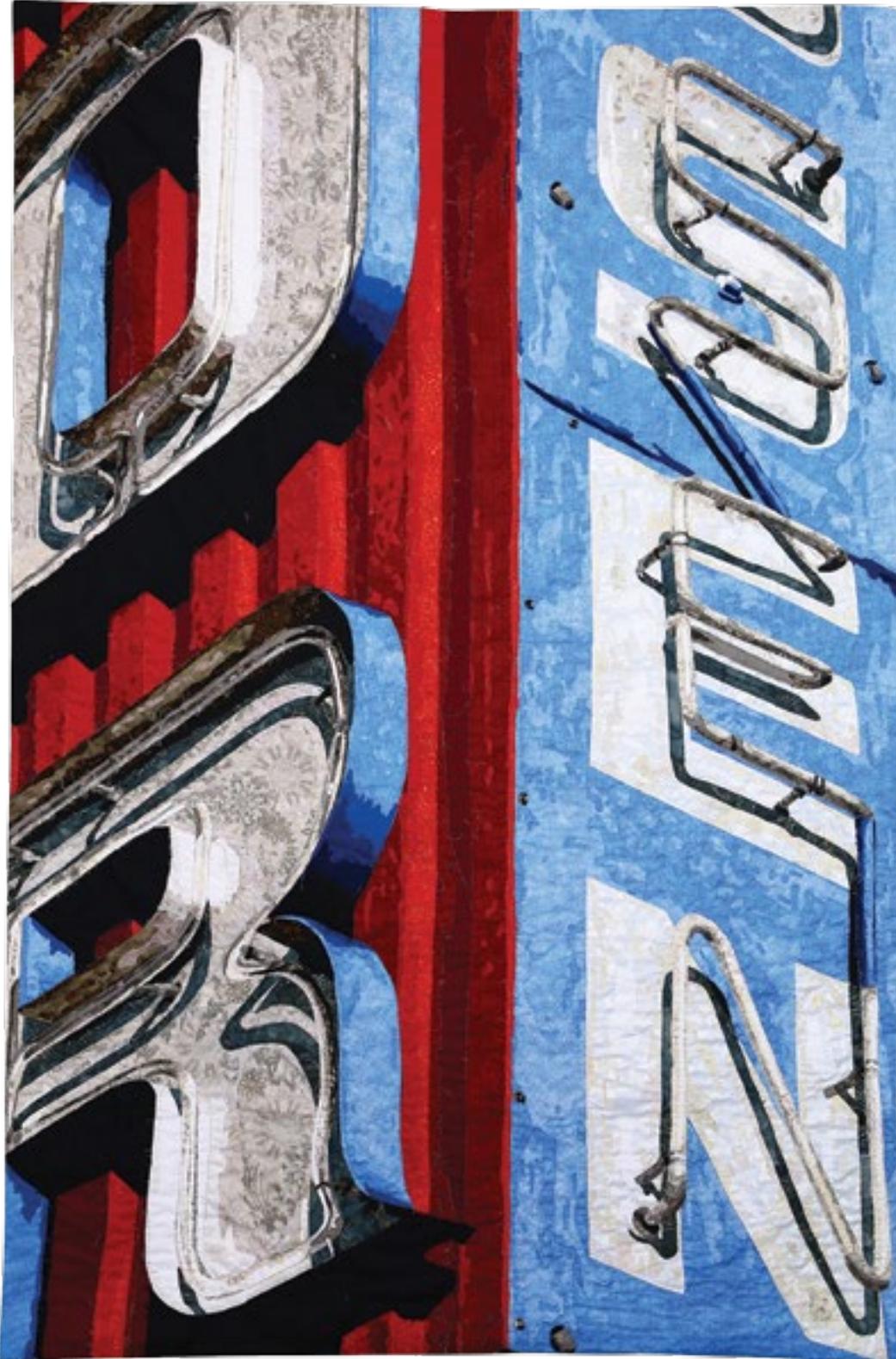
All finalist quilts will be exhibited January 26 through April 25, 2017

Visit www.rmqm.org for details

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JAM SHOWCASE



Lisa Kijak

Odyssey Liquor, Long Beach

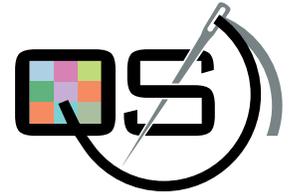
59 x 39 inches

This piece is part of a series that examines how the passage of time is reflected in the worn patinas, cracks, and scratches of old neon signs. I hope to draw viewers in from across the room and encourage them to get lost in the details and patterns of the deteriorating surfaces marked by nature's elements.



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