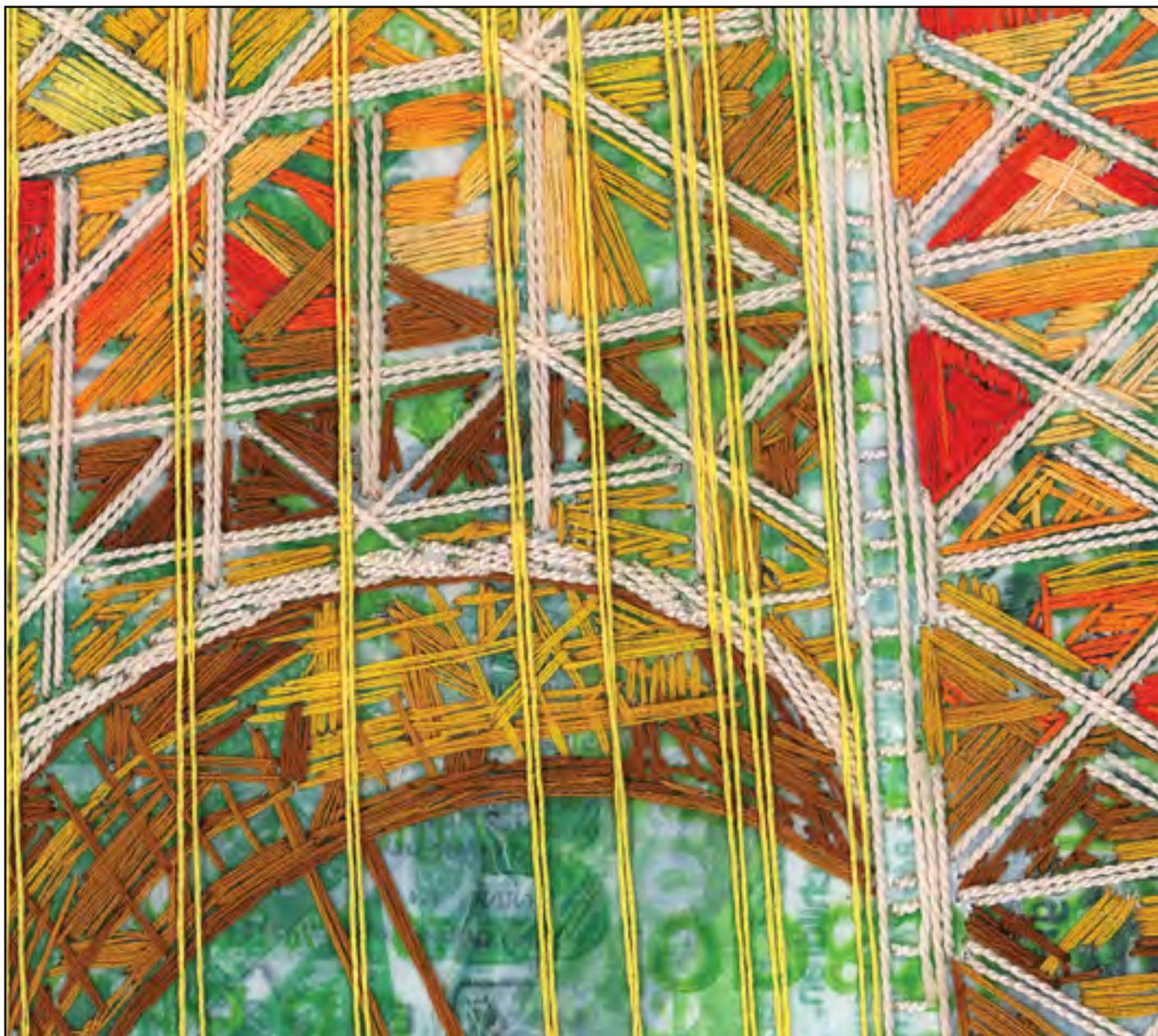


SAQQA *Journal*

Studio Art Quilt Associates, Inc.
2017 | Volume 27, No. 3



GWB Span (detail)

by Natalya Aikens

see page 7

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What colors inspire you?



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Thoughts from the president

The SAQA Benefit Auction changed my life

by Lisa Ellis



art quilt organization—was a real moment.

And then, someone bought it!!! That was such a validation in my artistic journey. I'll never forget when my artwork sold on the first day for \$750. In those years that was the top price. I was a nobody. But someone liked my art enough to pay \$750. It was quite the buzz among my local quilting friends. They celebrated with me! Of course, the best part was my art was making a difference for SAQA. It was supporting our programs to help other artists like me to grow in their practice.

I have continued to make a piece each year. As my schedule has gotten

busier, serving on the board since 2012, and now as president, I admit to having less time in my studio. But making a piece each year is a priority. As long as I can sew, I plan to make a 12 x 12-inch art quilt for the Benefit Auction. It is an excuse to get into my studio, to help keep the creative juices flowing, and to spend at least a little time walking the walk.

Perhaps the bigger impact the auction has had on me is that I am now a collector. I am not exactly sure when I purchased my first piece, but over the years I have experienced tremendous joy in collecting these very special pieces. Perhaps it is a bit of

see "President" on page 35

NOMINATIONS OPEN 2018 Yvonne Porcella Volunteer of the Year Awards

The dedication and efforts of ALL our volunteers make SAQA a vibrant organization. In appreciation, we are seeking nominations for the third annual Yvonne Porcella Volunteer of the Year Awards, named for our founder and first president.

That means we need you! Please nominate your favorite SAQA volunteers. Awards are made in two categories: Outstanding Volunteer (non-rep) and Outstanding Rep (or Co-Reps). Board members and staff are not eligible.

Nominations are due by October 15
For full details and form, visit saqa.com/voyn.

Nominee Guidelines

- Goes above and beyond expectations
- Puts in countless hours
- Always represents SAQA well
- Demonstrates exemplary performance in achieving responsibilities
- Has provided a "save the day" moment
- Actions made significant improvement to or impact on the organization
- Has volunteered for many years

2017 VOY WINNERS



Gwyned Trefethen
OUTSTANDING VOLUNTEER



Denise Oyama Miller
OUTSTANDING REP



Editor's Notes

The yellow car photo shoot – a lesson in what works

by Diane Howell, SAQA Journal editor

I used to fancy myself lucky in the photography department. My father bought me a Canon AE-1 camera when I was in college, the latest and greatest model on the market. It was so new, working photographers hadn't upgraded to it yet. The camera's very presence gave me a professional edge that lasted throughout my first reporting job and beyond. I doted on that camera. I bought it cases. Lenses. Straps. More lenses. Each addition expanded my range as a photographer. As professional as the camera was, nothing else about my photography arsenal measured up. Tripod? Nope. Fancy little step stool? Puhlease!

So I found myself one day in our newspapers' shared photo lab asking for advice on how to take a picture of a car. Everyone had a tip, including in all likelihood Jeff Kida, now photography editor of *Arizona Highways Magazine* but then product photographer for Phoenix Newspapers, Inc. The excitement of the car I was going to shoot caught the notice of every tech and photographer in the lab that

day. You get to shoot THAT car? Oh man. Don't stand directly in front of it. You have to find some way to get some height – not very much, but some. Tips were free flowing.

So I went home and looked around the house. The thing that troubled me most was the height component. I realized adults had used the sturdy chairs of my childhood tea table set as stand-in stepstools for 25 years. Thank you Uncle George! Into the hatchback went one of the chairs.

Just about three miles down the road awaited THE car. When I pulled

the chair out of my car, the car guys walked away. They looked at each other with unspoken yet screaming skepticism. I couldn't mind. I had a hot yellow sports car all to myself for a while. I shot up a storm. I moved the chair and shot more. On slide film. Then I returned the chair to my hatchback and drove away.

When Tom in the photo lab developed my film, the excitement was palpable. Everyone gathered around. It was perfect. The perfect angle, the perfect exposure, the perfect height. One shot was selected for the

see "Editor" on page 34

Jan Berg-Rezmer

Stick With Me Kid

34.5 x 34.5 inches | 2016

It is indeed true that cats are curious animals, and it is fun to see where their curiosity leads. This quilt is from *Member Gallery: 'Tis a Curiosity* that begins on page 28. Let the fun lead you there!



Featured Artist

Natalya Aikens

by Cindy Grisdelo



New York artist Natalya Aikens is passionate about the use of reclaimed and recycled materials in her art quilts. Early in her artistic career, that meant incorporating delicate laces and dryer sheets into her pieces. Today, a favorite raw material is plastic bags.

"They're so fabric-like," Aikens says of the bags. Using them in her art is her little contribution to keeping plastic out of landfills, she adds with a laugh. Aikens also finds plastics have a translucent quality that lends interesting color variations to her final outcome.

Her result is achieved with a collage technique that often takes advantage of printed words on the bags. *Rhetoric*, (shown on page 8) completed in 2015,

Untitled in process

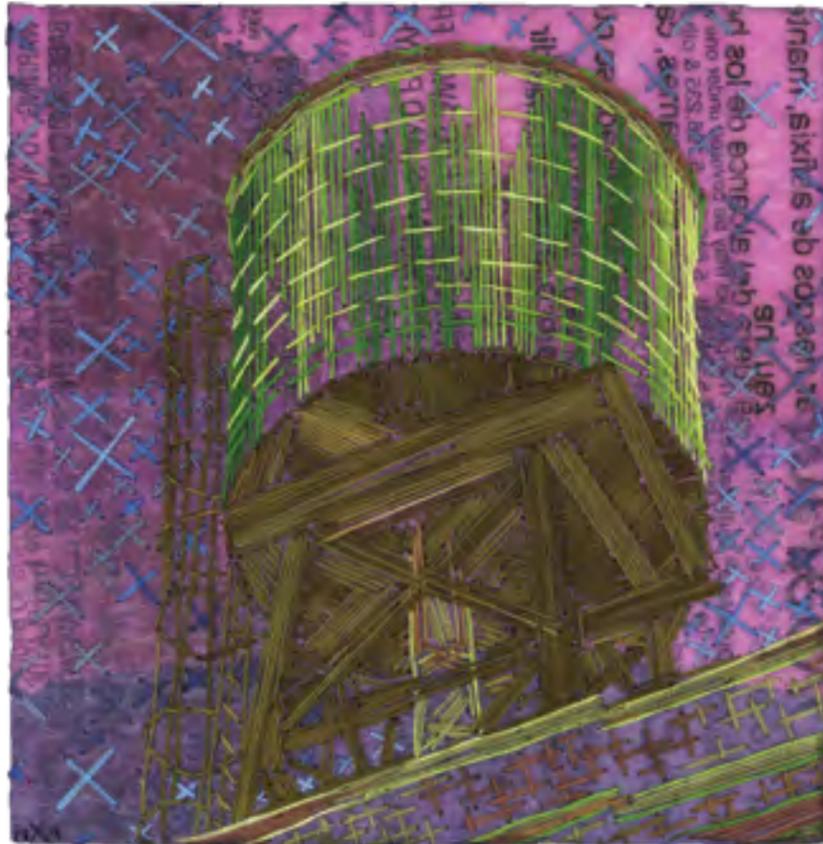
is a good example of this process. The background in the upper half of the piece is composed of different blue plastics imprinted with words. Many of the words are upside down, backward, or both. The middle ground is a yellow structure, and the bottom section uses darker plastics with words like "thank you," "beautiful," and "New York" all still readable. She categorizes work like this as reclaimed plastic collage.

Aikens was born in St. Petersburg, Russia, and now lives about 45 minutes outside New York City. Her two main series are quite naturally based on New York and St. Petersburg, along with her Russian heritage. She is inspired by the architecture of these cities, and she thinks of her work as





Iron Spine 3
12 x 12 inches | 2016



Iron Vessel 4xs
6 x 6 inches | 2016

“architecturally inspired—delicately stitched.” The New York series has captured her current focus, but sometimes an idea comes up that fits into the St. Petersburg series better.

Aikens’ approach

Her home studio has plenty of light, with her extensive thread collection hanging on spindles on one wall. There is a design wall that is large enough to have several pieces on it at once, as well as storage for fabric and supplies on another wall. It is here that new compositions come from “whatever pulls me,” Aikens says. Sometimes it is an architectural image she can’t get out of her head, sometimes a new size she wants to experiment with.

She does not often do work specifically to enter into an exhibition, although she had a piece accepted into *Quilt National 2013*, and is thrilled she was accepted a second



Urban Perspective
48 x 48 inches | 2015



GWB Span
8 x 8 inches | 2016

time for the exhibition’s 2017 run. Aikens also has participated in Dinner at Eight Artists exhibitions, including *Reflections* in 2014.

A new piece typically starts with a photograph—maybe just a snapshot that she took with her iPhone. Aikens says she often gets an image in her mind, like a fire escape, a bridge, or a tall building. Then she looks through her gallery of images to find those that speak to the idea.

Her camera is an essential tool of her artistic practice.

The next step is to play with the pictures in Photoshop to come up with an idea for the composition. Often the final image is a composite of several different original images. Then she gathers materials and begins to construct the background, taking small elements from various photos to combine into the whole. Sometimes she prints out the



Brooklyn Bridge in process



Rhetoric
40 x 40 inches | 2015

photoshopped image full size to use as a guide.

"My camera helps me capture the beauty around me, and Photoshop helps rearrange what I see," Aikens says in an artist statement on her website.

The details

Aikens stitches the broad outlines of the structure on her sewing machine. She has a Bernina sewing machine that is about 30 years old, plus an industrial Bernina that she loves to operate. *Urban Perspective*, created in 2015, shows the lines Aikens machine stitched to define the major elements in the piece, a red skyscraper and a brown building. This art quilt also illustrates the unique viewpoint she uses for many of her compositions: not straight on, but coming from an oblique angle as she looks up from the sidewalk. The yellow "pedestrian crossing" sign is an unusual focal point that draws the eye into the design.

She adds details with hand stitching, a process she finds meditative and calming. Aikens says she enjoys using stitches like an oil painter uses brush marks. It is no wonder Aikens loves thread. "I shop more for thread than for fabric," she says. She doesn't have a favorite thread; color and texture are the important traits. "If it fits my color idea or my texture idea, I will use it," she explains.

Two recent small pieces, *Iron Vessel 4xs* and *GWB Span*, illustrate Aikens'

see "Aikens" on page 36

2017 SAQA BENEFIT AUCTION

Don't miss your chance to bid on beautiful & unique art quilts made by 368 SAQA members. Online from September 15 - October 8 at saqa.com/auction.

Smartphone cameras vs. DSLRs

Which is right for publication purposes?

by Jeff Kida

I have been a professional photographer for almost 40 years, shooting editorial, corporate, and commercial assignments in Arizona and at times overseas. Given the diversity of my work, I have had to learn and use a wide assortment of equipment. The cameras and lenses I used to shoot sports assignments for news organizations were very different from what I used to shoot products in a studio setting. Each time I set out, I had to ask: What does the client need and how will it be used? Will it be for a newspaper, an annual report, or possibly a billboard? By answering those questions, I was able to choose gear, make travel plans, and then think about the more creative aspects of the shoot, the storyline, and how to best share it visually.

A little over 10 years ago, I moved from my daily photography life to become the photo editor at *Arizona Highways Magazine*. I already had a long relationship with the magazine, serving as an intern here in 1978, so the transition was pretty seamless. In this position, I am responsible for a number of things. I assess work submitted by photographers, new and established. I make photo assignments that cover myriad subjects. I am also one of the people responsible for ensuring and maintaining the high quality of photography published in the magazine. So when SAQA Journal editor Diane Howell asked me to talk about shooting and reproducing beautiful quilts in your magazine, I thought I could offer some helpful tips.

If given the assignment to shoot art quilts, how would I move forward? I am a firm believer in scouting and research, so I asked Howell to share the magazine. I now know it is 8.5 x 11 inches and a full-color publication, the same as *Arizona Highways*. I also know that quilts are often very detailed, with some being extremely colorful and others much more subtle and subdued. The less obvious story is the long hours and the amount of work that has gone into each creation. Knowing this, I want a camera and lens combination that will give me the most colors and greatest tonal

range possible. I also want to use a lens that is razor sharp.

That said, my choices are actually fairly limited to either a full-frame digital SLR (DSLR), or a full-frame mirrorless camera. Both of these options look a lot like the 35mm film cameras many of us grew up with, and both allow a vast array of lenses to choose from. The big difference is, instead of film, they use an electronic light-capturing device called a sensor. The sensor is the heart of the digital camera and in my opinion, the full-frame, which is the same size as 35mm film, produces the highest

quality digital files available. That's because the sensor is made up of light receptors called photosites, which gather information (light) when an exposure is made. The sensor then converts this data into electronic signals. Bigger sensors have the ability to gather more information, which in turn produces a higher-quality image. Better quality equals happier client.

If for some reason I was unable to use a full-frame camera, I would still go with

a mirrorless or DSLR outfitted with a smaller sensor. These are produced in a number of sizes, but they are still larger and therefore able to gather more information than point-and-shoot cameras or smartphones.

I didn't have a quilt handy, but I found a complex fabric and made some comparison photos emphasizing color and detail. For this test, I used a full-frame DSLR (Nikon D700), a fairly high end point-and-shoot camera (Panasonic's

see "Cameras" on page 32

Photographer Jeff Kida used several cameras to illustrate quality differences between them. In each case, lighting and other setup details were identical and involved stabilization of the camera. From top to bottom, the models used to take these images were the DSLR Nikon D700, the Lumix DMC-TZ4 (a point-and-shoot camera line from Panasonic), an iPhone 4, an iPhone 5, and a newer model iPhone 6.



DSLR Nikon D700



Lumix DMC-TZ4



iPhone 4



iPhone 5



iPhone 6

Photos by Jeff Kida

More tips for shooting your own quilts

Equipment:

Camera, tripod, lights, and stands

Setup:

- Find a location to hang your quilt. Allow room for your camera and tripod.
- Set up your tripod and camera.
- Will you be using available light from a window or a door? If so, make sure it is soft and diffused. Do some test shots. Are there any hotspots? Are the shadows too dark?
- If you choose to use artificial light, try a two-light setup. Start with the lights at a 45-degree angle from the quilt and at an equal distance. Make some test shots. Is the light even, does the setup show your work the way you want it to be seen? If not, move one light at a time and take another shot. Remember, the closer you pull your light to the camera position, the flatter the image will be. That means textures will be

de-emphasized. If you want to show more texture, move your lights off axis to the camera position, more to the side of the quilt. Remember, make your adjustments one light at a time and in relatively small increments.

- Some of your work might require a third light to open up shadows. You might consider bouncing this off the ceiling or a wall as long as they are white. Remember, if you bounce light off any colored surface, it will take on the color of that surface. That is why you see professional photographers using white umbrellas and white sheets of foam core board.

Camera Settings:

- If your camera allows you, shoot RAW files. The reason to do this is that without spending a dime, your camera will give you much more data, providing better shadow and highlight detail. Remember, data in the world of digital is your friend.

- If you can't shoot RAW, shoot the largest jpeg with as little compression as your camera will allow.
- Look at your camera manual and find the native ISO. Most cameras will be either 100 or 200. By using this setting on your camera, you will be getting the most data possible.
- If you aren't comfortable shooting in the Manual mode, think about using Aperture Priority and setting your lens to either f/8 or f/11. These will likely be the sharpest lens openings available and assuming your quilt is hung relatively perpendicular to your camera, you should carry focus corner to corner. If you need more depth of field, try stopping down to f/16.
- Set your White Balance to Auto.
- Use either the self timer on the camera or an electronic shutter release. Even though the camera is on a tripod, you might see movement if you manually depress the shutter.
- Try to fill the frame with your quilt. A little digital cropping in post production is okay, but a lot could sacrifice quality.

- If you don't do a lot of photo work, think about bracketing your exposure, which means adjusting the aperture setting up and down. Shoot more than one frame; memory is cheap.
- Do you need to shoot more than one angle? What about details?

Post Production:

- Less is more in post production. If you're using Adobe software, Lightroom and Bridge are nondestructive to your file. Do your work there and always save an original version of your file. Remember if you do work in Photoshop, you are altering the original and you cannot go back. Did I mention this? Always save an original version of your file. **Go easy on sharpening and saturation adjustments.**
- I am happy to look at jpegs for editing purposes, but I'd rather work with TIFF files before I send them off to the printer.

Selections from

Masterworks: Abstract & Geometric

This invitational SAQA exhibition features one work each by 29 artists featured in the new book *Art Quilts International: Abstract & Geometric* by Martha Sielman. These engaging works of art represent a range of styles across the abstract art spectrum. Participating artists hail from Australia, Canada, Europe, Japan, and the United States. This exhibition will premiere at the 2017 International Quilt Festival/Houston, November 2-5.

To learn more about this exhibition, visit saqa.com/abstract&geometric.



Jim Hay
Wedding in the Wind
87 x 87 inches | 2008



Toot Reid
November 2, 2012 - February 4, 2013
63 x 95 inches | 2013



Sue Benner
Cellular Structure III
72 x 45 inches | 2006



Sheila Frampton-Cooper
The Beach
41 x 24 inches | 2014



Fumiko Nakayama
Annular Eclipse
67 x 90 inches | 2008



Deidre Adams
Composition IX
46 x 48 inches | 2008



Yael David-Cohen
Whirlpool
54 x 39 inches | 2013

FUND YOUR *dream*

Navigate the world of art grants, fellowships, residencies, awards

by Jennie Johnston

Artists like you think big. Inspiration for big ideas can come from anywhere at any time, usually when you are working on another project. If you find yourself putting on the brakes because you don't have the money to make that special idea happen, read on for a breakdown of arts funding options and how to apply for a grant, fellowship, residency, or award to make your big idea a reality.

Note: Arts organizations vary in their definitions of terms. They often use the same descriptor interchangeably and a term can vary from one foundation or council to the next. Read the eligibility details carefully to make sure you are qualified to receive the award.

Artist Grants

Grants are most often awarded for specific projects with a set beginning and end date. They could be a community outreach project in your city to teach skills to a specific group, or a public-art piece displayed in a municipal building. The National Association for the Visual Arts in New South Wales, Australia, offers grants for many things, including putting on an exhibition at a specific venue, website creation, and publicity costs.

Grants have application processes that are created by the entity giving out the money. If awarded a grant, keep in mind you often need to keep a detailed financial record and make a final report to the awarding council or board.

Artist Residencies

An artist can experience a residency locally or travel to a specific location. Some art centers will host an artist visit for a few weeks to a month or sometimes a year. Artists can be offered a public studio space where they interact with visitors, and often are asked to present a workshop or give a lecture. The San Jose Museum of Quilts & Textiles in California offers a local program where

community members interact with an artist as that person works, or participate in a specific project that the artist has developed.

There are residencies set up to be communal retreats for artists from different genres to interact. Some of these opportunities require payment for your stay, while others offer to cover expenses for the artist. Textilsetur Íslands (which translates to Icelandic Textile Center) in Blönduós, Iceland, offers a shared studio space and living quarters for 650 euros per month. Many artists find community and expand their practice through these opportunities.

Fellowships

In some cases, fellowship is also used synonymously with residency and/or scholarship. For fellowships, be meticulous when reading requirements. According to Daniel Grant in *The Business of Being an Artist*: "Fellowships are the most sought-after form of artistic support, as they permit artists to pursue and enhance their careers without requiring artists to produce something in order to be paid." In short, this money is often given without strings attached or a final report required like a project grant.



Some fellowships require an artist to be nominated by a select group of people and from a certain geographic area. The MacArthur Fellows Program is available only to citizens or residents of the United States. Other fellowships are awarded via an application process, such as the Rasmuson Foundation. The Rasmuson award is only available to residents of Alaska. Recent recipients were SAQA/Alaska members Beth Blankenship and Maria Shell. (In addition to these two fellowship recipients, Amy Meissner was awarded a project grant.)

Research can be a part of some fellowships, allowing an artist to develop their career in a broader sense. Again, don't assume you do not qualify if you see an opportunity referred to as a fellowship. The Tulsa Artist Fellowship in Oklahoma was established by the George Kaiser Family Foundation. The fellowship offers free housing and studio space for artists to immerse themselves in the community. That sounds more like an artist residency, so you never know until you do your research if it might be the chance for you to broaden your work.

Awards

Arts councils often offer awards to artists during juried shows, and this money is given to the artist with no stipulation on how it is spent. The Salt Spring National Art Prize begins with a call for entries. Fifty artists are then chosen for an exhibition on Salt Spring Island in British Columbia, Canada, and awards are distributed in various amounts to a few exhibitors.

The Turner Prize (named for English painter J.M.W. Turner), offered through the Tate, a family of galleries in England, is a high profile award given to one artist from a list compiled by a chosen group each year. These artists receive praise for outstanding art contributions in Britain within the previous year.

Where to Find Opportunities

As you can see, there are numerous opportunities to win awards. As prestigious as the large awards sound on an artist's resume, you likely will see more positive results when you apply for other arts funding options.

So now that you have an idea of what the different opportunities are, where can you find them? There are many options. The always reliable Google search can show you many of them, but sorting through websites can be daunting. There are subscription services like Art Opportunities Monthly, which sorts through listings and assembles a list that is emailed to you each month. This is a paid service, and one-third of the listings are for artists located outside of the United States.

TransArtists is an organization run by DutchCulture out of the Netherlands. It compiles lists of international artist-in-residence opportunities. The New York Foundation for the Arts offers NYFA Source, a database of more than 12,000 awards, grants, and other opportunities for artists from the United States and all over the world. Another helpful source is CaFÉ™, produced by the Western States Arts Federation (WESTAF) based in

Denver, Colorado. This site allows you to create a profile, upload images, and submit your entry to venues throughout the United States.

If you have not done so yet, seek out your local arts council, association, or foundation. It is best to begin in your local community and research larger options with the goal to own a successful presence in the wider arts funding sphere.

Grant Writing

There is no guaranteed way to have an application accepted. As artists, we are intimate with our body of work. Being in such proximity to our ideas and their results means we often take for granted that others will see the genius in our big dreams. As Gigi Rosenberg stresses in her book, *The Artist's Guide to Grant Writing*, the key to getting others onto our side is to learn to write about these ideas clearly and succinctly so someone who may never have encountered an art quilt or your work will see its merit. Overwhelming as it may be, this process is the reality of being a working artist today. The truth is that talking and writing about our work is crucial. So rather than let intimidation paralyze you into not trying, take small steps toward building your skill set. There are many books available with tips and steps for learning to write grants, and if you prefer in-person instruction, there are also workshops and classes offered. Many artists also use a daily writing practice to help them get used to writing and to break down the process into manageable time periods.

Persistence is key

If we accept that our chosen vocation does not follow a straight path from A to B, we can gather strength from building our skills through trial and error. So, if at first your grant application is not accepted, try, try again.

There are important elements to remember when facing rejection, as writer

see "Fund" on page 37

Resources:

WEBSITES:

MacArthur Foundation
MacArthur Fellows Program
www.macfound.org/programs/fellows/

National Association for the Visual Arts
www.visualarts.net.au

San Jose Museum of Quilts & Textiles
www.sjqiltmuseum.org/artist-residency/

Textilsetur Íslands
www.textilsetur.com/residency

Rasmuson Foundation
www.rasmuson.org

Tulsa Artist Fellowship
www.tulsaartistfellowship.org

Salt Spring Art Prize
www.saltspringartprize.ca

Art Opportunities Monthly
www.artopportunitiesmonthly.com

DutchCulture
www.transartists.org

New York Foundation for the Arts
NYFA Source
www.nyfa.org

Western States Arts Federation
CaFÉ™
www.callforentry.org

BOOKS:

The Artist's Guide to Grant Writing
by Gigi Rosenberg

The Artist's Guide: How to Make a Living Doing What You Love
by Jackie Battenfield

The Business of Being an Artist
by Daniel Grant

2017 SAQA Benefit Auction

Bidders offer winning strategies for highly anticipated event

by Diane Howell

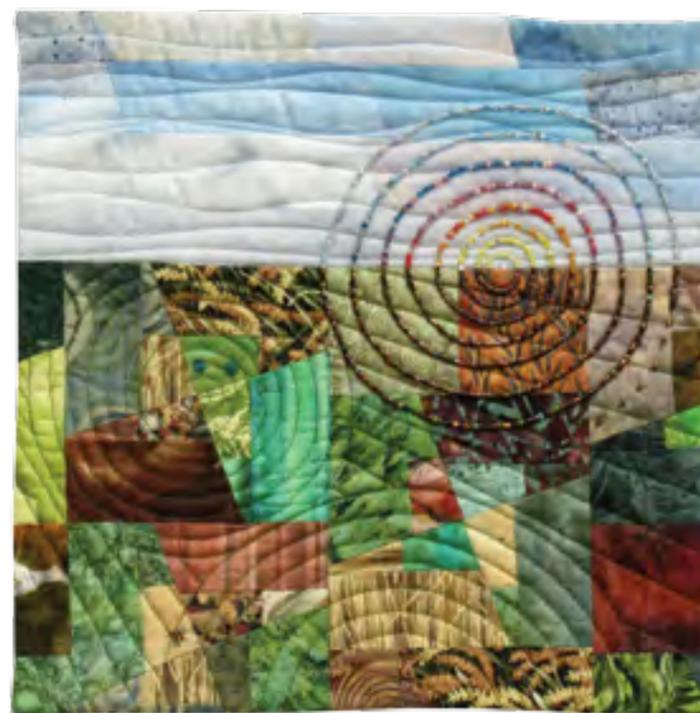
The 2017 SAQA Benefit Auction is here! From September 15 through October 8, bidders will vie for the 368 art quilts made and contributed by our members from around the globe. This year, 22 percent of the offerings are by first-time donors, expanding collectors' options.

Last year, the Benefit Auction raised just under \$80,000. How is it these 12 x 12-inch quilts are so enticing? How do bidders decide when to bid? In short, what is a bidder's goal? "WINNING!" says Nysha Nelson. "If I was supporting the organization I would donate, period. The goal of an auction is to have the winning bid."

That being absolutely true, participants know their donated quilts and bids support SAQA's exhibition and outreach programs. Since the SAQA Benefit Auction is a reverse auction—bidding starts high and drops as the days go by in each of three sections,



From top to bottom, 2017 SAQA Benefit Auction Quilts include *Ready to Fly* by Loreen Leedy and *Quilt Kitty* by Margaret Abramshe.



Left: *Horizon #1* by Marilyn Rembolt
Right: *A Little Break-Up* by Susan Lee

with the first bid declared the winner—the path to ownership would seem to be bid high and fast.

Nope.

Successful bidding involves advanced planning and consideration for budget, artists, and how a piece will fit in with the bidder's existing collection.

"I start checking out the artwork as soon as the team starts posting the entries," says Lisa Ellis, SAQA president. "There is a building sense of excitement as more and more images are added." Ellis then makes a list. "I think about the artworks from different points of view. Which pieces will look nice with others I have collected? What artists do I admire and would like to have a piece by them? Which work speaks to my soul based on the theme or composition?"

Selecting serious contenders is next. "I choose one to purchase on Diamond Day (September 15, when all quilts will be available for \$1,000; see sidebar on page 31 for details). Then, based on how much more I can spend, I do my best to

guess the days I need to enter my bid to get my favorites."

Collector Ralph James follows a similar path. "For the ones I really want, I know I have to get in early and win the auction. For some others, I am willing to take the chance someone will get in earlier in order to get it for a better price."

SAQA treasurer Marvin Fletcher employs a similar strategy. "I look over the pieces in the auction and decide which one I really want to have; that is the one I bid \$1,000 on. I have also compiled a list of ones I like and wait until the prices start to come down in the second or third day of the auction for that week. I then bid on them. My limits are one expensive piece and then a few pieces at a lower price. I also know I am helping SAQA, so I am willing to spend money for this cause. I appreciate the donations that artists have made for the organization."

Shirley Neary begins with five to 10 favorites. "Of those, I choose one or two to place

see "Benefit" on page 30

Insure your work and state its worth

by Elizabeth Van Schaick

A version of this article appeared in the Summer 2009 issue of the SAQA Journal.

When an artist has completed a piece of artwork stemming from her own inspiration, creativity, and time, it may be daunting to think about ensuring its safety. Many artists may put off considering insurance against damage and loss. They may get murky or conflicting information on what restitution is available and under what circumstances.

Above all, it is crucial to have a detailed discussion with an insurance agent and ask specific questions about any policy you have or are considering buying. Standard homeowner's insurance may cover new or old artwork while it is in your home, depending on the policy, and what information or documents the insurance carrier originally required. When entered into an exhibition, art pieces may be covered by the sponsoring organization's policy, but not always.

Below is an interview with Christine Johnston, CIC, USI Insurance Services LLC of Arizona, who offers some clarification about insurance for new artwork. Artist June Underwood contributes some tips about determining insurance values on exhibition paperwork.

Elizabeth Van Schaick: How will a developing artist or art quilt maker know when it is time to take out insurance for the first time? That is, when does it become necessary or highly advisable?

Christine Johnston: There is no set answer for this. Most quiltmakers feel comfortable while the quilts are in their home. When they start shipping or taking their quilts elsewhere, that is usually when the first phone call happens.

EVS: So when an artist begins to send pieces to other venues more than occasionally, and generally anticipates income from the artwork, taking out insurance seems wise. Once an artist is established in terms of reputation or selling prices, are there additional considerations or new types of coverage?

CJ: The policy my company offers is called a basic "Inland Marine" (also known as a "floater") policy. Whenever you are running any type of business, you need to sit down with your insurance advisor to find out if

there is other coverage that should be considered. Every person is different in her wants and needs. This particular policy is geared to the quilt world, just like a jewelry floater policy or a musical instrument policy is geared toward a particular area. Each policy has special nuances that are geared to the type of artwork.

EVS: What types of policies exist for insuring the artist's artwork while in her own possession, and while on loan to other locales?

CJ: Any type of Inland Marine policy. This covers items anywhere within a specified area, for us it's the United States and Canada, but each carrier's policy is different.

EVS: What is covered by these policies — what types of situations? What is not covered?

CJ: I can tell you what is NOT covered on my policy: wear and tear, deterioration, climate, animals. Those are the major exclusions, but there are others, like war, nuclear attack, terrorism, etcetera. My policy will not

cover any type of electronics. There are other policies out there that will.

EVS: Do you have any warnings concerning artists' insurance?

CJ: As with anything, get it in writing. Some insurance agents state the homeowner's policies will cover the quilts. Some carriers will, but most will not if the quilter is doing this as a business.

EVS: Some exhibition organizations may carry insurance that would cover participants' artwork, but not all do, or they may state limitations. When entering an exhibition, sale, or special event, does an artist who has her own insurance need to ask whether her artwork is covered by the exhibition location or company's policy?

CJ: No. Again, my policy covers anywhere in the United States and Canada.

EVS: What does the artist need to have, in terms of documentation or official valuations, when first taking out a policy?

CJ: Appraisals from a certified appraiser or an established market value. Without these two items, the quiltmaker would only be reimbursed the cost of her material.

EVS: Do you have any contacts to whom you would send artists to get accurate appraisals for these purposes?

CJ: I go to the National Quilt Association website to find the list of certified appraisers. [Ed. Note: NQA is dissolved; a list of appraisers is available from American Quilter's Society at www.americanquilter.com]

EVS: Are you able to say how much insurance typically costs for art quilts of small to medium size? Is it affordable for artists who are not yet making a high income?

CJ: I can tell you what my policy costs. I can't tell you what an "average" quilt will appraise for. My policy costs \$1.17 per \$100 of value. This is \$117 for \$10,000 worth of goods. [Ed. Note: These are 2017 prices.] Artists need to check conditions and limits on coverage for works of art and be aware of whether a policy covers equipment used in making the work. Sewing machines might be covered under a homeowner's insurance policy or a policy that covers a body of artwork. Not all policies cover the computer, printer, or other electronics that are used to make art quilts. If such items are not included in a separate art business policy, the carrier of homeowner's insurance may require that computers and other electronics be itemized on an additional business rider in order to get recompense. Artist Kim Ritter encountered this difficulty when she lost some equipment to hurricane damage. In addition, she had difficulty resolving

a claim for antique quilts that were damaged. Part of the problem was whether they were classified as "art" or "collectibles." Unfortunately, Ritter's home/flood policy covered "collectibles" only up to \$1500. Also, since the quilts were business-related, they were not covered. Obtaining appraisals beforehand and adding a business rider would have ensured a different outcome.

Insurance value for art venues

Procedures and forms may vary quite a bit from one location to another. Shows like American Quilter's Society will not allow insurance without a written appraisal, whereas many art venues and craft venues rely on fair market value as grounds for a value. It is important to remember that an estimate is not the same thing as an appraisal. Registration forms for exhibitions and sales will often ask you to declare an insurance value. According to June Underwood, "If the exhibition has asked for a selling price and the museum gets part of the sales (typically 50 percent or less), then the insurance value that I would set would be the sale price that I put on the work less the museum's commission. Thus if the retail price was \$100 and the museum took 50 percent, the insurance value would be \$50."

In many situations, the art may be hung for display only, and the venue does not conduct sales. In this case, Underwood suggests setting the value according to the prices the artist has received for other similar pieces in the past. "You can adjust prices downward or upward from prices for other works if the sizes aren't similar. Figure the price per square inch or square foot of a similar piece you have sold, adjust accordingly, and make that the insurance value."

What if an artist doesn't have a sales record? "Then I would use a

low-ball figure for quilt art in general, something like roughly 50 cents a square inch or however you like to calculate it. The low-ball price that I cite here might not be quite right in your region of the country, but I think it's close to an average."

Finally, in the event of an exhibit of antique or traditional quilts for which no sales had ever occurred,

It is important to remember that an estimate is not the same thing as an appraisal.

Underwood suggests that perhaps an average selling price in the region for the kind of quilt being exhibited would be a good estimate. A call to a business that sells vintage quilts might provide some kind of figure.

"No estimate of insurance value is guaranteed to get you that amount — lots of discussion and negotiation will occur before a check appears in the mail. But at least using the rules of thumb I've given, you'll have a rationale for the value you've put on the work." Even having some documentation will provide better support than having none. Filing documentation and clear, full descriptions in words and/or photographs ahead of time will definitely save confusion and grief if the worst should ever happen.

At the time this article first appeared, Elizabeth Van Schaick, was a quilt and paper collage artist, a writer, and an instructor at the Samuel S. Fleisher Art Memorial in Philadelphia, Pennsylvania.

April 2016

ABM International does it again!

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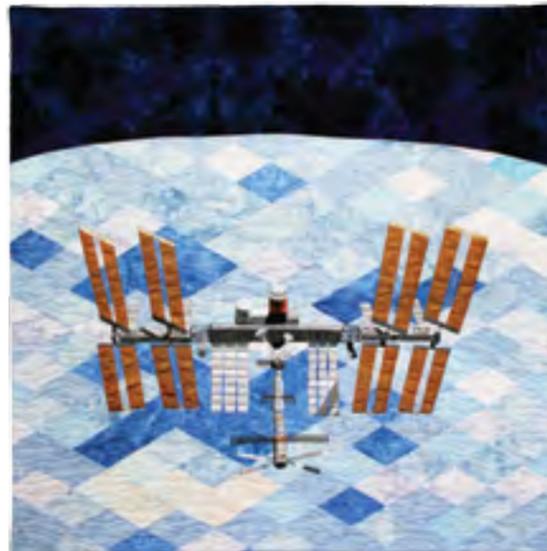
Bridge

Bridge is a juried regional exhibition of 30 works by members of SAQA/Oregon. Oregon is a state filled with bridges, ranging from the mythological Bridge of the Gods to the contemporary Tilikum Crossing. The concept of bridge, though, is much broader. A bridge can be the symbolic image of chrysalis to butterfly. Bridges are a connection and a link. They are bonds and pathways—both physical and emotional—between people and things. A bridge joins and unites. It spans time and traverses space. It reconciles differences creating harmony. It represents progress, stability, hope, and transition.

Bridge was juried by Jane Dunnewold. The exhibition will debut in The Beaverton Building in Beaverton, Oregon, September 6-November 1.



Shirley MacGregor
Broadway Bridge Anew
19 x 31 x 1.5 inches
Photo by Mark Parisni



Naomi Weidner
International Space Station
32 x 32 inches



Judith A. Beaver
All Kapakahi
53.5 x 32 inches



Annette S. McFarlane
A Zipper is a Bridge
39.5 x 32 inches



Mary H. Goodson
Bridge the Gap
17 x 32 inches



Judy Peterson
Bridging the Gap
21.5 x 32 inches
Photo by Angelia Peterson / Nod To Nature



Mary C. Ruzich
The Great Emotional Divide
57 x 32 inches
Photo by Angie Gardner

Museum Acquisitions

How to get what you want

by Nancy Bavor

Have you ever wondered why certain artists are represented in museum collections? Who decides? What is the process?

As a quilt artist, your work may already be part of such a collection. Alternatively, you may have never thought about that possibility. While museums differ in approach to building permanent collections, there are many similarities. The purpose of this article is to give you some idea how museums select works for their permanent collections and how you might become one of those artists. While the focus here is on art quilts and the institutions that collect them, most of the policies and procedures also apply to non-textile museums.

Collections plan

Sometimes it isn't clear from a museum's name what is in its permanent collection and what it is currently collecting. An institution may exhibit art quilts but not collect them. How do you know?

Most museums have a collections plan posted on their websites which clearly defines what they do and do not collect. According to their websites, the Wisconsin Museum of Quilts & Fiber Arts in Cedarburg,

Wisconsin, collects historic and contemporary quilts, lace, coverlets, and antique sewing machines; the Rocky Mountain Quilt Museum in Golden, Colorado, collects historic and traditional bed quilts as well as contemporary art quilts; the New England Quilt Museum in Lowell, Massachusetts, collects antique and contemporary quilts and quilt-related items; and the International Quilt Study Center & Museum (IQSCM), in Lincoln, Nebraska, is "building a collection which reflects quilt making traditions from around the world and throughout history and today."

San Jose Museum of Quilts & Textiles (SJMQT) recently revised its collections plan. It is now collecting historic and contemporary quilts and fiber art (tapestry, other woven objects) with an emphasis on California makers, and wearable art as it relates to the art-quilt movement, such as work by Jean Ray Laury, Virginia Avery, and Yvonne Porcella.



Jane Sassaman
Brocade | 1996

Gift of Penny Nii and Edward Feigenbaum

Review the possibilities

Even with a narrow collecting focus, the range of possibilities is still pretty broad, so there are usually additional filters. A curator usually acts as the first filter for unsolicited donations, and very few pieces offered get to the next level, which is review by a collections committee.

If a curator feels an object is a good candidate for the collection, the next step might be presentation to a collection or acquisition committee. A collection committee can consist solely of curators, but also can include museum directors, board members, quilt and textile historians, and artists.

At SJMQT, the collection committee meets regularly to review proposed acquisitions. The following questions are asked about each object:

- Does it meet the mission and collecting goals?

- Is it in very good condition? (SJMQT does not accept items that "need a little repair." Funds are not available for expensive conservation.)
- Does it have strong aesthetic appeal?
- For contemporary artists: Is it an important example of their work?
- Does it fill a gap in the collection? Does it duplicate something already owned? Would it be exhibited?
- Can it be safely stored?

In addition to evaluating objects for condition, aesthetic appeal, and relevance to the rest of the collection, curators generally apply intangible considerations.

Acquisition process

Whether reviewing objects to acquire by gift or purchase, the process is similar, although objects acquired through purchase often go through a more rigorous scrutiny.

Sometimes curatorial or committee decisions are subjective and committee decisions are not unanimous. Recently, a well-known quilt artist offered to donate four of her works to SJMQT. The individual pieces met all of the criteria listed above. However, because of limited financial resources and storage space, a discussion took place over whether we needed all four works to represent the artist's oeuvre. The committee voted to accept only three pieces, but the decision was not unanimous, nor was there complete agreement as to which three should be accepted.

SJMQT's collections plan also includes a list of makers and artists whose work is wanted for the collection; this list is constantly being

updated. It includes artists whose work the committee admires. Perhaps their work has been in *Quilt National*, *Quilt Visions*, other art quilt exhibitions, or in a publication. They are frequently artists with whom members have a relationship, perhaps through SAQA, or they have had work in an SJMQT exhibition. Frequently they also live in California and are museum members.

Curators are also looking for what Carolyn Ducey, curator of collections at IQSCM, calls "wall power" or the "X factor." These are works that have incredible visual impact, move you, or are unlike anything you have ever seen before.

Collection costs

Museums cannot begin to take everything offered, nor should they. SJMQT is offered quilts—usually historic—several times each week. We accept less than 5 percent of objects offered. It is sometimes difficult for a generous donor to understand that no gift is free. Most donors are not aware of the considerable costs to acquire and safely store objects. For example, SJMQT's cost to acquire and process an object—to catalog, photograph, store in an acid free box with acid free tissue, etc.—is about \$300 per object. In addition to acquisition costs, there are perpetual storage costs that future generations must bear. Therefore, museums must be very selective about what they accept or purchase.

Like many smaller museums, SJMQT does not have funds for acquisitions, so it relies solely on the generosity of artists, collectors, and donors to build its collection. Collection building is often therefore a reactive process when relying on donors who offer items for donation.



Suzan Friedland
Savannah Cloth | 1994

Gift of the Artist

Proactive strategy

More commonly, museums are proactive in building a collection, seeking out works to fill gaps in survey collections and adding works by contemporary artists. As noted earlier, the SJMQT has a list of makers and artists whose work is desired in the collection, and it also has names of historic quilt collectors whose work may be wanted. These works and artists may be actively solicited for donations.

Some museums that collect art quilts do have limited funds for purchasing works. Frequently, museums with acquisitions funds will ask for a combination donation/sale where the artist may not realize the full asking price, but feel that being able to say "my work is in these museum collections" will further their career in other ways.

Create win-win outcome

If one of your professional goals is to have your work represented in

museums—art or textile—how can you make that happen?

If you offer to donate artwork, be sure the museum collects art quilts. Do your homework. Go to the institution's website. Most will have information about what they collect. If you offer an art quilt to a museum that doesn't collect quilts or textiles, you are likely to have a less than pleasant experience.

Museum collections often reflect the personal focus of a curator. Build a relationship with the museums where you think your work belongs, whether you are offering it for donation, as a partial donation/sale, or a sale.

Support museums that collect art quilts. Become a member. Donate works to their fundraisers and chalk it up to marketing. Talk to the store manager: Do they sell art quilts in the store? This can be a win-win arrangement. Remember, by supporting the

textile and fiber art world, you are supporting art quilts.

What if a curator approaches you and asks you to donate your work to a museum's permanent collection? You may feel insulted or flattered! Quilt artists already give a lot to support the art quilt community. SAQA is a good example of how generous artists can be. But if you think of this transaction as one of mutual benefit, where in exchange for a donation of your work, it will be exhibited in a prestigious venue, documented, and preserved in perpetuity, it may seem like a bargain.

Once a museum accepts your work, they will ask you to sign a deed of gift or other legal document to give them ownership. The SJMQT deed of gift also includes permission to use an image of the work in publications, notecards, or to promote an exhibit where this work appears.

Now for the fun part! Your work is included in an exhibition at the museum and you can invite friends and family to the opening reception. And when the exhibition is over, you will know that your work is cared for so future generations may also enjoy your art.

Note: This article is based on a panel presentation at the recent 2017 SAQA Annual Conference in Lincoln, Nebraska. I am grateful to my fellow panelists Carolyn Ducey, curator of collections at the International Quilt Study Center & Museum, and Wally Mason, director and chief curator of the Sheldon Museum of Art in Lincoln, for their contributions to this article.

Nancy Bavor has been the curator of collections at San Jose Museum of Quilts & Textiles since 2013, also serving as exhibits coordinator from 2014-2016. She was recently appointed executive director.

Inspired by

time and place

by N.K. Quan



Fenella Davies

Bridge of Sighs
39 x 49 inches

A love of Venice, Italy—when the tourists are gone—inspired Fenella Davies' ongoing Venice quilt series, which includes *Bridge of Sighs*. Over the years, Davies completed six pieces focused on the unique city, primarily relating to its past glories, hidden historical marks, and passages of time. The city's absence of vehicles, unmodified architecture, and history dating back to the third century creates a special feeling for Davies.

Bridge of Sighs was inspired by the iconic Venice structure built in the 1600s and known by the same name. "It is a place where everyone stops to have their photo taken," Davies says. "The name says it all. It is where prisoners stopped to take their last view of beautiful Venice and sigh before they crossed the bridge leading to the hellish prisons below."

The emotions that must have been generated while standing on

that bridge preparing for incarceration—fear of the unknown, regret, and sorrow—were a ripe source of inspiration for an artist whose work is designed to express a mood and sense of place. Her approach is to pare down complex concepts to simple design elements and to focus on the relationships between form and color.

For *Bridge of Sighs*, the arching span of the bridge was the starting point. Bright red was used to connect with the bloody history of the bridge while streaks of yellow represent the shafts of sunlight pushing through the tall buildings and narrow city walkways.

"I never think about the technical side (of a quilt), just the visual," Davies says. "Colors usually come first, then shapes and form." The use of collage, paint, distress techniques, antique fabrics, and other elements contribute to her desire to connect with the past. "Very often I will paint

the top and collage it together, then work out the actual technique of sewing through layers of thick, hard acrylic paints." She utilized scrim, card, lead flashing, and Lutradur® in the creation of this quilt.

When Davies first started making quilts, her work had very strong color elements. Black was a dominant color and shapes and forms were linear and dramatic. "Now my work is much more subtle, often almost monochromatic, and leaves much to the imagination of the viewer."

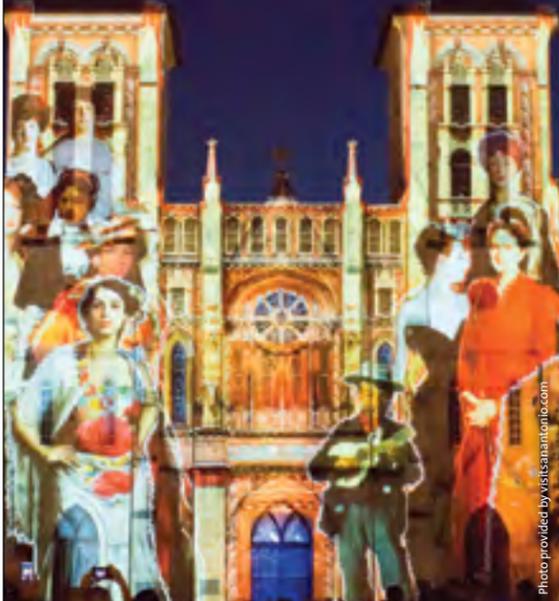
Fenella Davies, a SAQA JAM, lives and works in Bath, Somerset, United Kingdom.

N.K. Quan is a writer/editor based in Phoenix, Arizona.

PLAN TO ATTEND

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FOR MORE INFORMATION AND TO REGISTER, VISIT saqa.com/conference

Join the *TEXtiles* 2018 SAQA Conference Facebook group!

SAQA Member Gallery: 'Tis a Curiosity

Jean Herman

Mallride

30"x 40" | 2016

www.jeanherman.com

What do people think about on the shuttle bus or subway?
'Tis a curious question.

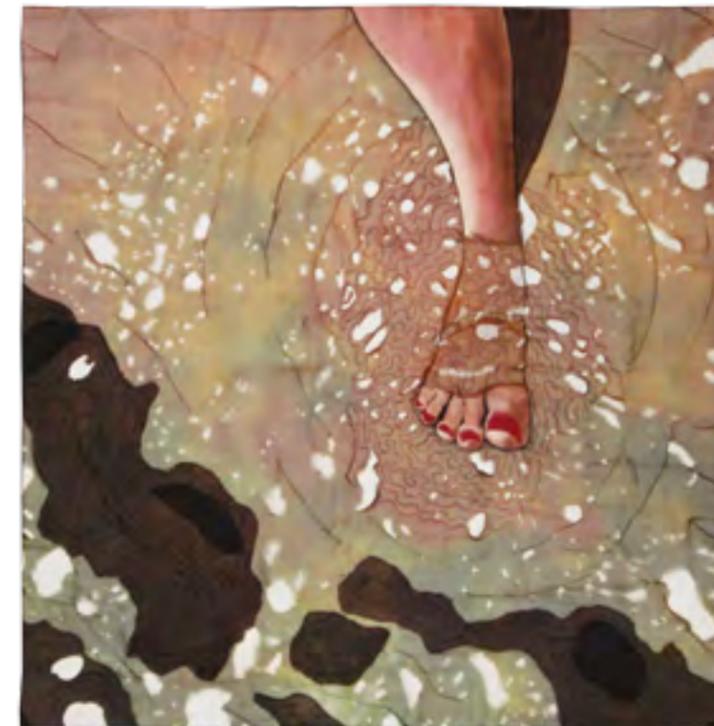


Tracey Lawko

Spring Nectar

11 x 9 inches | 2016

A black swallowtail butterfly uncurls its long proboscis to drink the sweet nectar of my lilacs.



Patricia Turner

Waterswept Toenails

31 x 31 inches | 2011 | www.patriciaturnerart.com

I photographed my foot many times one afternoon to capture this image. Why? Perhaps it was the new coat of nail polish.



Margaret Dunsmore

One Step Forward, Two Steps Back

20 x 24 inches | 2011

The curious mind explores possible solutions, rethinks failures, finds ways past obstacles, and takes satisfaction in successes.



Sara Shayne Miller

Phantom Reflections

60 x 24 inches | 2014

I am inspired by sinuous refracted reflections in the windows of Portland skyscrapers. Modern building techniques that decrease energy use yield unexpected visuals.



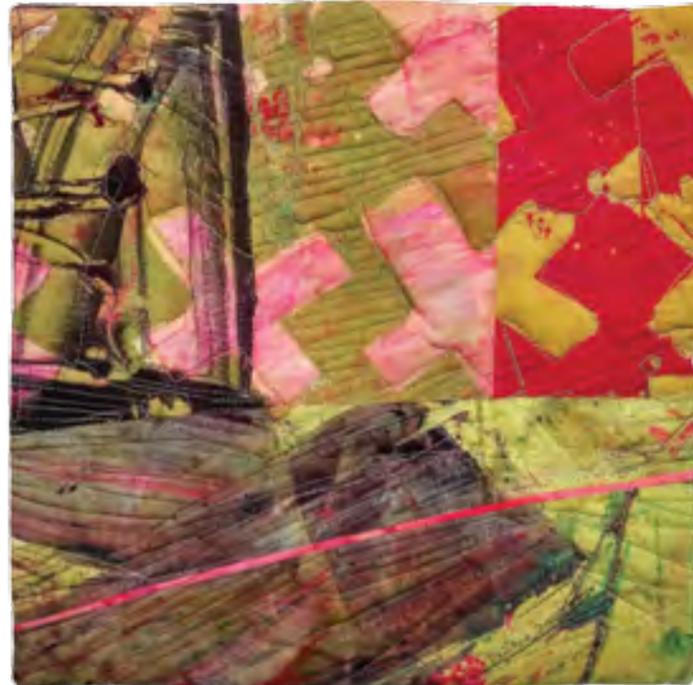
Lora Rocke

Cat in the Cradle

23 x 37 inches | 2015

www.lorarocke.com

The proficiency and joy my dad showed while playing around with a yo-yo, was a wonder and a mystery to me as a child.



More art quilts available in the 2017 SAQA Benefit Auction are, from left to right, *Cobbles of Caserta* by Carol Leitch, *Little Heart 2* by Pat Pauly, *Modern Mini 2* by Jodi Scaltreto, and *Growing Season* by Lisa Jenni.

a top bid. If the artist is known to me, that's a little something extra; it is not the main reason for bidding," she says. The exception to that rule was the year she bid on Yvonne Porcella's *Celebrating 20*, which she selected because of the artist.

Meg Cox looks for major artists she wants to add to her collection while remembering one of her goals is to not go broke. "I generally try to add one of my favorites in each auction. I've managed to collect quilts by, among others, Susan Shie, Linda Colsh, Linda MacDonald, Susan Else, and Therese May. I usually look for a piece in their signature style, but never buy just for the name and style: I have to love the actual quilt."

In keeping with that rule, Cox also enjoys discovering new artists. "Some of my favorites are by makers

previously unknown to me—such as this funky, whimsical quilt called *Devil in a Blue Dress* by Mavis Leahy. I love everything about it."

Bidders are often also donors, and their strategy is two-pronged: to donate and to win. Susan Lapham joined SAQA in 2015 just before the Benefit Auction quilts were due. She didn't have time to submit a quilt then, but last year she had a quilt and a bidding strategy. "My overall goal was to use the Benefit Auction as a way to make a fairly substantial donation to SAQA. After deciding on that amount, I selected several quilts I would love to own. It didn't matter to me if I was the winning bidder on two quilts at a high dollar amount or 10 quilts at a lower winning bid," she says. "I put my choices in rank order by bidding section and then

waited—that was the hardest part! When the bidding opened for each section at each price, I had my online form ready to go. In the end, I was the winning bidder on four auction quilts."

All of this activity can mean a lot of traffic to saqa.com/auction. "If a lot means several times a day, then yes," says James. Nelson is more restrained, but when he can, he is at his computer five minutes prior to the opening or changing of the price, which occurs at 2 p.m. ET each day.

There are always some that get away. James maintains a good attitude about that fact. He notes, "Someone is happy with them and enjoying them every day, so it's okay."

Bidders also are ambassadors for art quilts. James enjoyed an entire year

of sharing the auction with others. In 2016, he made a mass purchase of all unsold quilts in the first section when the price dropped to \$100. "I think I ended up with 50 quilts. My plan was ... when anyone visited me in my office, they would see a wall with 25 small quilts hanging, still in the packaging. I would tell them the story of SAQA and the auction, and I would invite them to pick any of the quilts they wanted to give away to a friend or loved one or to hang in their office or home. When they picked one (always a hard choice) I would replace it with another quilt. I only have seven left, and there are many people who smile daily as they look at their small gift."

Diane Howell is editor of the SAQA Journal.

How the Benefit Auction works

The 2017 Benefit Auction runs September 15 through October 8. The auction kicks off at 2 p.m. ET on September 15 with Diamond Day bidding — an early-bird opportunity to purchase any of the 368 quilts for \$1,000.

The auction is divided into three weeklong sections, the first beginning on Monday, September 18. Each Monday a new section opens for bidding at \$750. The price is reduced each day until it reaches \$100 on Saturday.

Note: Once the auction starts, any piece in an upcoming section can be purchased at the Buy It Now price of \$1,000.

When a section closes, any remaining quilts are for sale in the SAQA store; they will be available through December 28. Quilts also will be available in the SAQA booth at International Quilt Festival/Houston November 2-5.

For full details, visit saqa.com/auction.

SAQA 2017 Benefit Auction Pricing Schedule

Every quilt is available for a Buy It Now purchase of \$1,000 for the duration of the auction, even if the section is not yet open for bidding. Prices change at 2 p.m. ET. No bids will be accepted between 1:45-2 p.m. ET.

	\$750	\$550	\$350	\$250	\$150	\$100
SECTION 1	Sept 18	Sept 19	Sept 20	Sept 21	Sept 22	Sept 23
SECTION 2	Sept 25	Sept 26	Sept 27	Sept 28	Sept 29	Sept 30
SECTION 3	Oct 2	Oct 3	Oct 4	Oct 5	Oct 6	Oct 7

Cameras from page 11

Lumix Model DMC-TZ4), and three generations of iPhones. All shots were made under the same lighting conditions using a tripod. With the iPhones, I had to use a clamp to secure them, but each was still stabilized when the shots were made. When I looked at the results, they mostly tracked with the testing we have done with various digital formats at the magazine. The newer iPhone 6 actually surprised me, and I hear the iPhone 7 is even better.

That said, when I really examined the individual files, the Nikon D700 showed much greater dynamic range and more nuanced colors than any of the other cameras. Since 2007, *Arizona Highways* has run very few photos made with digital cameras that were outfitted with a sensor smaller than a half-frame. In only one of those cases did the photo run larger than a half

page. That was a very atmospheric image made on a foggy morning, so detail was not an issue.

It should be noted that the newer iPhone 6 used in these test shots more than held its own against my

**A major factor
for success
is to use
a tripod.**

8-year-old Lumix point-and-shoot camera that has a bigger sensor and a Leica lens. Our Apple IT guy swears the iPhone 7 will produce files that

can be used with confidence in a magazine such as ours.

But today, which images from the test would I accept for print? Obviously, those from the Nikon D700. I would be comfortable using either the Lumix DMC-TZ4 or the iPhone 6 at something more like one-half page.

I went back and looked at the original files to find the Lumix DMC-TZ4 and the iPhone 6 are very close. Both cameras generate jpegs, which means the images are being processed by the camera. With the iPhone 6, the files seem to have a little more contrast, which can look a lot like sharpness. As technology improves, we are seeing advancements in both sensor technology and improved software. The files from these cameras have a different look, but in terms of being print worthy, I think they are pretty even. I don't have any personal

experience with the newer smartphones, but from everything I read smartphone cameras have improved dramatically. These would include the HTC U11, the new Google Pixel, the Samsung Galaxy S8, and iPhone 7.

Once your camera choice is sorted, there are other key factors to ensure your images stand out. A major factor for success is to use a tripod no matter what kind of camera you are using. A tripod will always give you higher quality files. Since quilts aren't moving, you can kick up the level of your photos exponentially by stabilizing the camera. There are clamps/adapters made to affix smartphones to a tripod, so anyone can take advantage of this practice. ▼

Jeff Kida is photo editor at Arizona Highways Magazine. He is often seen out and about with camera in hand.



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Detail: PINEAPPLE SALSA by Ann Van Fleet, Beloit, WI



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- Access to articles, tutorials, and book reviews plus links to inspirational resources
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Editor from page 4

front page. It looked great although I will always regret that the black printer—the final color laid down in the four-color process—did not run on the photo. It still looked like it was coming off the page.

The car guys called. They had paid for a professional shoot of the car, the results of which underwhelmed them. My shot was better. Could they perhaps use it for the cover of a magazine? How much would that cost? My editor gave permission to use a slide from the shoot. I wasn't allowed to take payment for work done in the line of journalistic duty, so I didn't worry myself over it. I didn't even ask for a copy of the magazine, which I now regret. When I told the car guys they didn't owe the paper

or me anything, they acted like they had gotten away with grand larceny. I suppose they did. At the time, I was happy it worked out perfectly, and that my method was vindicated. If that little chair folded up, I'd still be carting it around. Instead, it is in my sewing studio.

Was the picture worth the goof factor to get it? Yes and no. Today I can't remember what make the car was, although the word Lamborghini comes to mind. And from that moment on, every picture I took was compared to it. "It's no yellow car," Tom would say when my film came out of the developing soup.

Today, the latest and greatest equipment, including fancy smartphones, provides an edge in convenience and

portability. I use my smartphone all the time for fun. They are beginning to be a viable tool to photograph items for print purposes, but not all smartphones are created equal. Results do vary, just as they do with various cameras. Plus, using your smartphone as a handheld device defeats the quality of your image. So check out Kida's tips to make any photo shoot better. While smartphone shots still aren't something we accept here at SAQA for print use—there are still a lot of variables that we can't predict when you use them—the day may come sooner than we think when smartphone images are welcome. Read about how to ensure professional outcomes in Kida's article on page 10. ▼

President from page 3

retail therapy. When that box arrives and you see the piece live, it's a thrill. The image never does it justice so getting the real item, studying the layers and stitching—you know, it's what we love about our medium.

My journey as a collector started small and then like most additions has become more of an obsession. I am drawn to the Benefit Auction quilts. I check the website frequently. I dream about which ones I can acquire. Sometimes I consult my husband.

Once I had acquired a handful, I figured out a way to mount them on 12 x 12-inch canvases. They are easy to hang on the wall and create a cohesive look to the collection. I eventually started hanging them in my studio in a row just below my ceiling. They look like tiles. Every year as I add new ones, I shift them closer and closer together.

When I have visitors to my home and they visit my studio, the auction quilts are the first things they see. I get an opportunity to talk about SAQA, what it means to me, the difference SAQA makes to artists, and how the organization elevates the art quilt. It is the perfect way to show the varied styles and what an art form our medium truly is. If they didn't understand the art quilt before, they sure do when they see my wonderful collection.

I have been studying the website and can't wait for the bidding to begin. How about you? If you are one of our hundreds of members who donated a piece this year, THANK YOU. And if you are a happy purchaser, THANK YOU, too.

Together we are making a significant difference in our mission and raising some serious funds to bring our programs to our members. ▼



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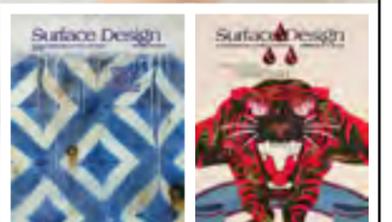
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Aikens from page 8

intricate hand stitching. Crosshatching in green and brown defines the structure in *Iron Vessel 4xs*, and blue cross stitching creates an interesting textural background on purple plastic. There is a lot going on in the 6 x 6-inch piece. In *GWB Span*, the colorful yellow, orange, and brown stitching creates the lines in the trusses of the bridge on a background of green plastic. Aikens chose to represent an interesting perspective in this close-up section of the bridge. *GWB Span* measures just 8 x 8 inches.

A fabric tradition

Aikens has a BFA degree from the Pratt Institute in the Brooklyn borough of New York City, and she worked in the fashion industry prior to becoming an art quilter. "I've always worked in fabric, so quilting was a natural transition," she says. Aikens began to quilt by making baby quilts and pillows and evolved to create art quilts.

She keeps her hand in the fashion world by designing and creating costumes for children's plays. Sometimes the two ventures overlap when she uses costume scraps and vintage materials in her artwork.

Inspiration at hand

In addition to the inspiration Aikens gets from the cityscape around her, she enjoys studying the work of all kinds of artists, both mainstream artists and other art quilters. "I kind of consider myself a sponge," she says. She feels fortunate to live so close to

the museums and galleries in New York City, and particularly enjoys spending time at the Metropolitan Museum of Art and the Cooper Hewitt, Smithsonian Design Museum.

Instagram is a big source of inspiration, as well, to see all kinds of art, Aikens says. She appreciates social media as an avenue to share her work and to receive feedback from other artists and art enthusiasts.

Aikens is a juried artist online at

"Never be afraid to try something, until you find the thing that you always want to work with."

- Natalya Aikens

Artful Home and at Saatchi Art. She is actively exploring other avenues to sell her work. One possibility is to set up a booth at art fairs. "I had one that went well last year, and I'll try a few more this year," she says.

Showing her work at art fairs encourages a new way of thinking about her art. Display is important, and it has a big learning curve. One of the biggest questions is whether to frame the work or stretch it on canvas. "People want things framed," she says, especially pieces that are 12 x 12 inches or smaller. She also finds there is resistance to bigger pieces at these events.

Iron Spine 3 is an example of a smaller work framed in a shadow box. This 12 x 12-inch piece is part of a series that explores the architecture of fire escapes.

Other avenues, like Society6, the online site that allows artists to upload their images for use as prints, phone cases, pillows, and the like, have not panned out as well for her, Aikens says. Some products like phone cases came out nicely, but she wasn't happy with others. In addition, "You have to market tremendously to make any money on it, and I find that very difficult." She has taken down her shop on the site.

What's next?

What does the future hold? "Make more work and sell more work," Aikens says. She would like to have a solo show, and she would love to have an installation. There are lots of ideas

swirling around in her head. She has seen some interesting installations by other artists and the idea of doing one of her own seems by turns intriguing and challenging.

"Never be afraid to try something, until you find the thing that you always want to work with," is Aikens' advice to other art quilters. That is, after all, how she ended up making art quilts out of throwaway plastic bags. ▼

Cindy Grisdelo is a SAQA JAM based in Reston, Virginia. See her work at cindygrisdelo.com.

Fund from page 15

Caroll Michels reminds us in her book *How to Survive and Prosper as an Artist: Selling Yourself Without Selling Your Soul*. Jury members on application committees often change. The team that rejected your application last year may no longer have the same members this year, meaning if you re-apply a new group of eyes are on your work. Artists apply many times for residencies, grants, and the like. If you desire a certain residency and you do not get in on the first try, apply again. I once heard an artist say she applied for years before getting into a residency she coveted. Persistence is not badgering; it shows your consistency and dedication to your goal.

Often organizations offer feedback on rejected applications. If this is the case for you, get that feedback and adjust accordingly. Rejection does not

mean your idea was unworthy. There are many reasons why an application may not be accepted. Being disappointed is normal but giving up on a worthy project is not fair to you or to the others your work could influence.

Michels provides an important tip about timing, as well. She says not to think government cuts to arts funding mean you should not submit applications. Often there are more opportunities to get this type of funding when monies are limited because others do not bother to try. Personal connections also help the process and can make your application stand out from the crowd. If you can contact administrators for questions, or if you meet a jury member at a function, do not hesitate to mention your project.

A worthy project can take time to come to fruition. In the end, there is

only so much money each year that organizations distribute to artists. Follow through and keep looking for a way to bring your work, your big idea, to its conclusion. Do not hesitate to ask questions and get advice and help from your peers and community. They are your support team and we all want great art projects to be enjoyed by everyone. Good Luck. ▼

Jennie Johnston is a SAQA JAM residing in British Columbia and is co-rep for the SAQA/Western Canada region. She has shown her work in venues throughout North America. She blogs and shares her mixed-media art quilts at www.jenniejohnston.com

The image shows a Facebook post for the SAQA Members Only group. At the top, there is a blue header with the Facebook logo and the text "Join SAQA - Members Only on Facebook". Below this is a large blue box with white text that reads "Be part of SAQA - Members Only to enjoy". Underneath, there is a list of benefits: "Daily contact with SAQA members around the world", "Inspiration", "Special invitations", "Works in progress", and "Camaraderie". At the bottom of the blue box, it says "Connect today!" with a white arrow pointing to a "Join" button. Below the button is the URL "https://www.facebook.com/groups/mySAQA". At the very bottom of the post, there is a small section with the SAQA logo, "8 Comments", and "Seen by 13". There are also icons for "Like" and "Comment".

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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; 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.

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JAM SHOWCASE



Sharon McCartney

Fragile Resilience

21 x 14 inches

The natural world is my source of sanctuary, wonder, and personal rhythm. Birds, wildflowers, and insects, rendered in extensive detail, are set within layered histories of surface pattern. They have become personal icons, representing themes of vulnerability, transformation, and survival.

Photo by John Polak Photography

Great things are accomplished through a series of small steps

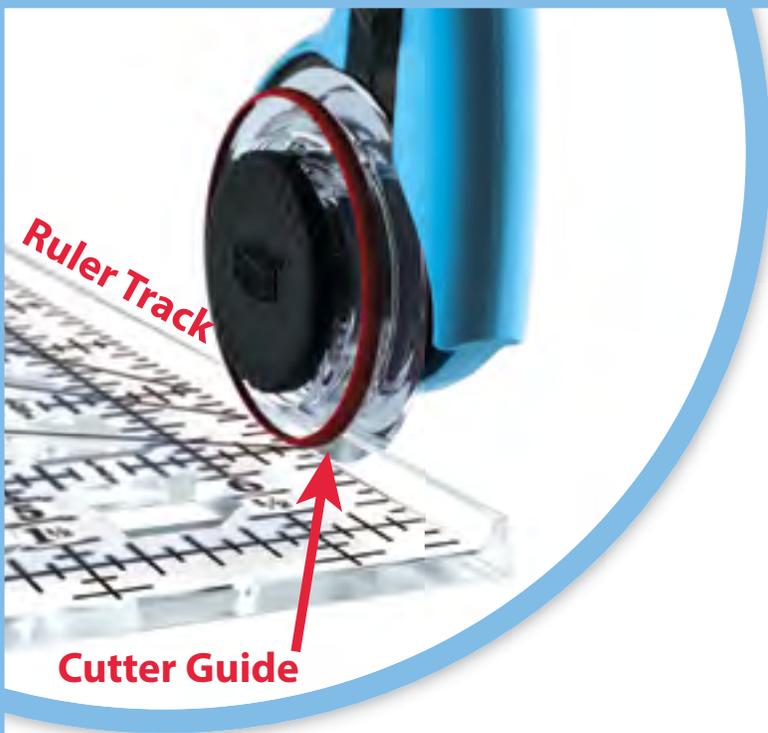
A thread is drawn through the eye of a needle, then a row of stitches. Small fabric scraps are joined together to form a unified pattern. A simple, kind gesture from one individual combines with the generosity of others to create a force of nature.

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