

CELEBRATING 30 YEARS

# SAQA JOURNAL

STUDIO ART QUILT ASSOCIATES



2019 | Volume 29, No. 1

**INSIDE:** MICHAEL CUMMINGS • TEACHING ON THE ROAD • LICENSING EXPERTISE • ART TALK • INSPIRED • EXPANDED JAM SHOWCASE • MEMBER GALLERY • LAYERED & STITCHED • TIME MANAGEMENT

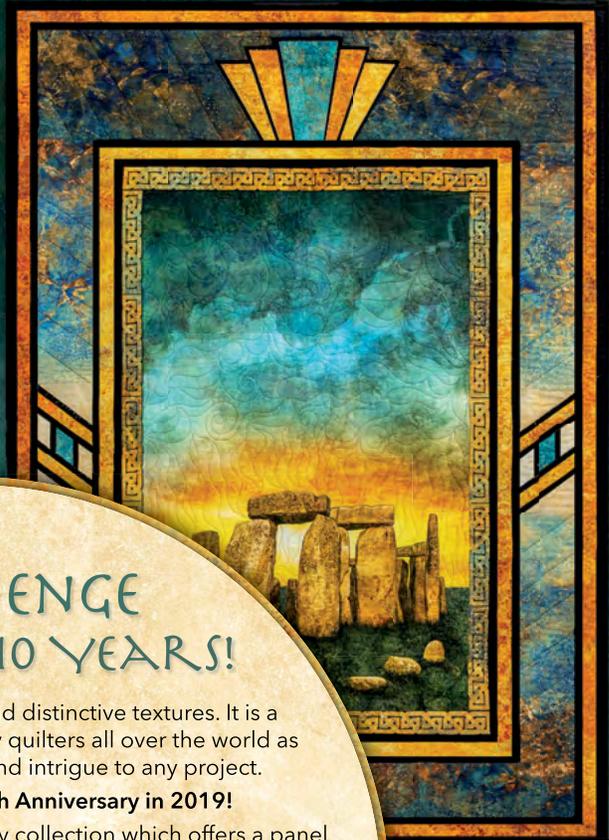
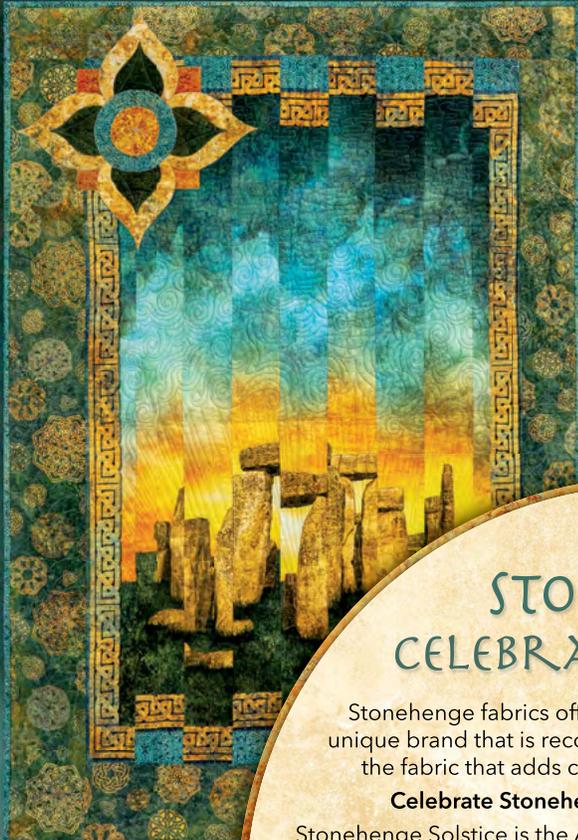
STONEHENGE  
10TH ANNIVERSARY

# Solstice

by Deborah Edwards and Linda Ludovico

Summer Solstice • 36" x 51" • by Reeze L. Hanson of Morning Glory Designs

Art Glass • 54½" x 73" • by Kate Mitchell of Kate Mitchell Quilts



## STONEHENGE CELEBRATES 10 YEARS!

Stonehenge fabrics offer bold and distinctive textures. It is a unique brand that is recognized by quilters all over the world as the fabric that adds character and intrigue to any project.

### Celebrate Stonehenge's 10th Anniversary in 2019!

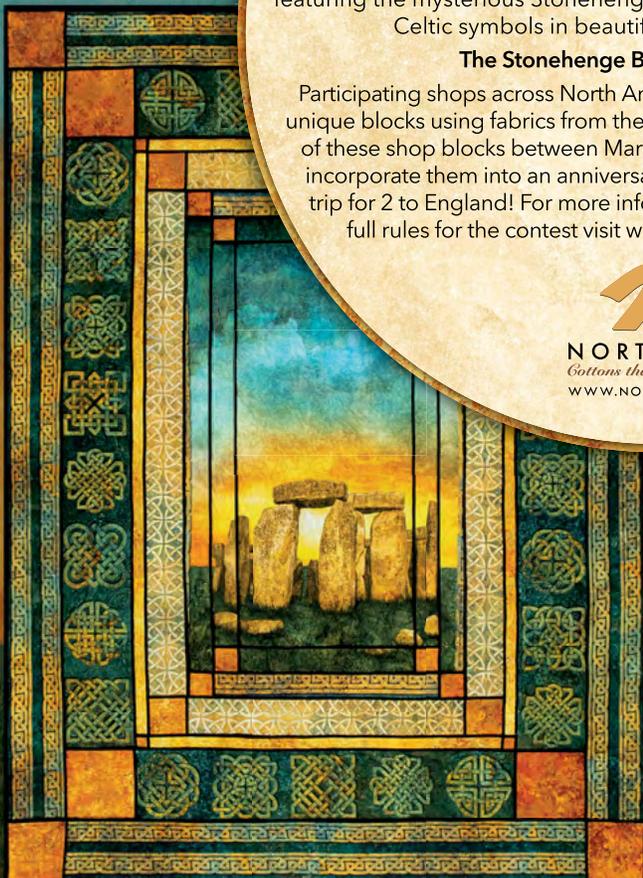
Stonehenge Solstice is the Anniversary collection which offers a panel featuring the mysterious Stonehenge rock formation and coordinates with Celtic symbols in beautiful shades of teal and gold.

### The Stonehenge Block Party challenge!

Participating shops across North America will each be creating their own unique blocks using fabrics from the Solstice collection. Pick up 12 or more of these shop blocks between March 15th to September 30th 2019 and incorporate them into an anniversary quilt for the chance to win a 9 day trip for 2 to England! For more information on participating shops and full rules for the contest visit [www.northcott.com/resource.aspx](http://www.northcott.com/resource.aspx)



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Stained Glass • 50" x 68" • by Sara Lister of Ladeebug Design

Solstice • 55" x 83" • by Tammy Silvers of Tamarinis

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**Michael Cummings**  
*Brazilian Love Goddess*

108 x 72 inches | 2004

Photo by Karen Bell, NYC

## QUICK NOTES

To find out more about SAQA, contact Martha Sielman, executive director, at 860-530-1551 or [execdirector@saqa.com](mailto:execdirector@saqa.com). Visit our website at [www.saqa.com](http://www.saqa.com). Annual membership (U.S. and international): Artist/Associate, \$80; Juried Artist, \$145; Student (full time with copy of ID) \$45.

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.

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### Go Green!

You can choose to read the SAQA Journal online only. Login to mySAQA ([www.saqa.com/mySAQA](http://www.saqa.com/mySAQA)) and select Manage Your Account.



## SAQA's 30th anniversary celebrates growth, connection

Growth comes in many guises. As SAQA begins its 30<sup>th</sup> year, I am amazed at how much we have grown. I am sure Yvonne Porcella never expected us to be so significant when she gathered her friends to form SAQA. Our records are patchy from this time, but if you were part of the

members are able to confidently support themselves through their art.

Because it is the time of year to contemplate, I find myself also asking how I have grown. I am proud to call myself an artist and while I am not yet self-supporting, I am comfortable in what I do in my own art practice.

SAQA connects me with a close family of like-minded souls. I love walking into a room of SAQA members and immediately feeling at home. I used to be the one who hid in the kitchen, but I have emerged to be part of the crowd.

I remember being on a road trip with SAQA friends, the conversation running riot, when one of us glimpsed something out of the window. The car stopped and we all rushed out with cameras to capture the natural beauty. Then we got back in the car and went on our way. I

remember marvelling at how alike our minds worked and how fortunate I was to belong.

I have been “encouraged” to give gallery walks and lectures on art quilts. I would never have thought that role possible, since I used to need help writing an artist statement! I still can’t do “art speak” but I connect with viewers from my own experience, and that is what is important.

Have you noticed I keep using the word CONNECT? That is because I believe SAQA's success is tied to the networks it fosters. Our ability to connect with those with similar needs and interests makes us strong. I look forward to SAQA's future, especially as we build our New Home—our new website. In this amazing digital world, the internet is integral to bringing us together. Our new website will enable us to establish even more online capabilities, and I can't wait to see how it connects us in new ways.

Regards,

*Lisa Walton*

“SAQA connects me with a close family of like-minded souls. I love walking into a room of SAQA members and immediately feeling at home.”

original group, we would love to hear from you. That's because from a small group of artists, our organization now numbers more than 3,500 members worldwide. Our work is seen by hundreds of thousands of people at shows, galleries, and museums. Many



CELEBRATING  
**30**  
 YEARS

# SAQQA

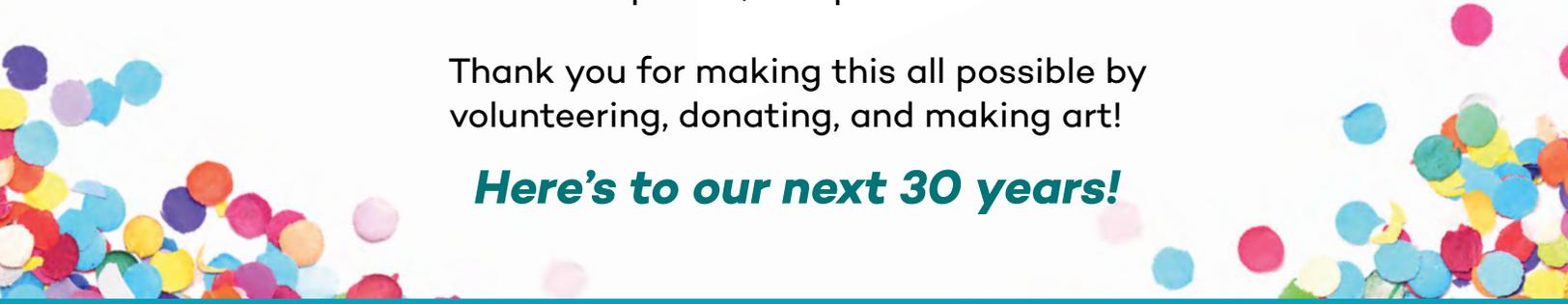
STUDIO ART QUILT  
 ASSOCIATES

Since our founding in 1989, we have embraced the art quilt. Our initial membership of 50 artists, led by president Yvonne Porcella, has grown into a global community of over 3,500 artists, collectors, and curators.

We remain committed to our mission to promote the art quilt through education, exhibitions, documentation, professional development, and publications.

Thank you for making this all possible by volunteering, donating, and making art!

***Here's to our next 30 years!***



# Did you learn something today?

by Diane Howell

AT ONE POINT in my career, I turned 40. It was like flipping a switch. I felt I knew how the world actually worked. I had gained the perspective of experience. The first thing I did upon this epiphany was call my friend Ted Rushton, my mentor and my editor, and ask: "Who lets anyone write a column before they turn 40?" Rushton laughed.

Rushton, already retired when I turned 40, has now reached his 80s. I,

thankfully, remain younger than he. I continue to hit milestones he has already set. I believe the latest one I have reached is the discovery that I have more to learn than time to learn it.

Rushton has taken steps to make sure his natural curiosity lives on past him. Because the awe of discovery holds great sway over Rushton, he recently donated a telescope to the City of Phoenix. With it, students can study the stars from the mountain preserve he lives near, and also make use of it from their classroom. He hopes they discover a lifelong interest while gazing through the lens that will guide them the rest of their lives. The telescope is dedicated to his late wife, Mary, and it was set up by a real rocket scientist.

Closer to home, I discover things through the articles I edit. In this issue, the first in SAQA's 30th anniversary year, there is much to say about revelation and inspiration. Featured artist Michael Cummings became a fiber artist after making a banner for work and falling in love with the medium. His design approach has made him a standout in our field, with works in many public and private art collections.



JoAnn Camp read the SAQA *Forced to Flee* call for entry and began a journey through her family history, discovering relatives and facts along her way. She details this journey in our *Art Talk* column. The story will transport you back in time to make your own discoveries about history and art. And it isn't a story I assigned—JoAnn was changed by her experience, wrote the article, and sent it in for us to discover its strength.

Lyric Montgomery Kinard concludes her two-part series on traveling teachers in this issue. You will learn insightful tips from her article, such as why to buy the most expensive luggage. Read this article; you will love it!

Finally, in this issue you will discover a new look. We've added new department heads, a table of contents page, moved things around, and added images to the JAM Showcase gallery. We hope you love the new design as you explore this issue. ■



Randa Mulford

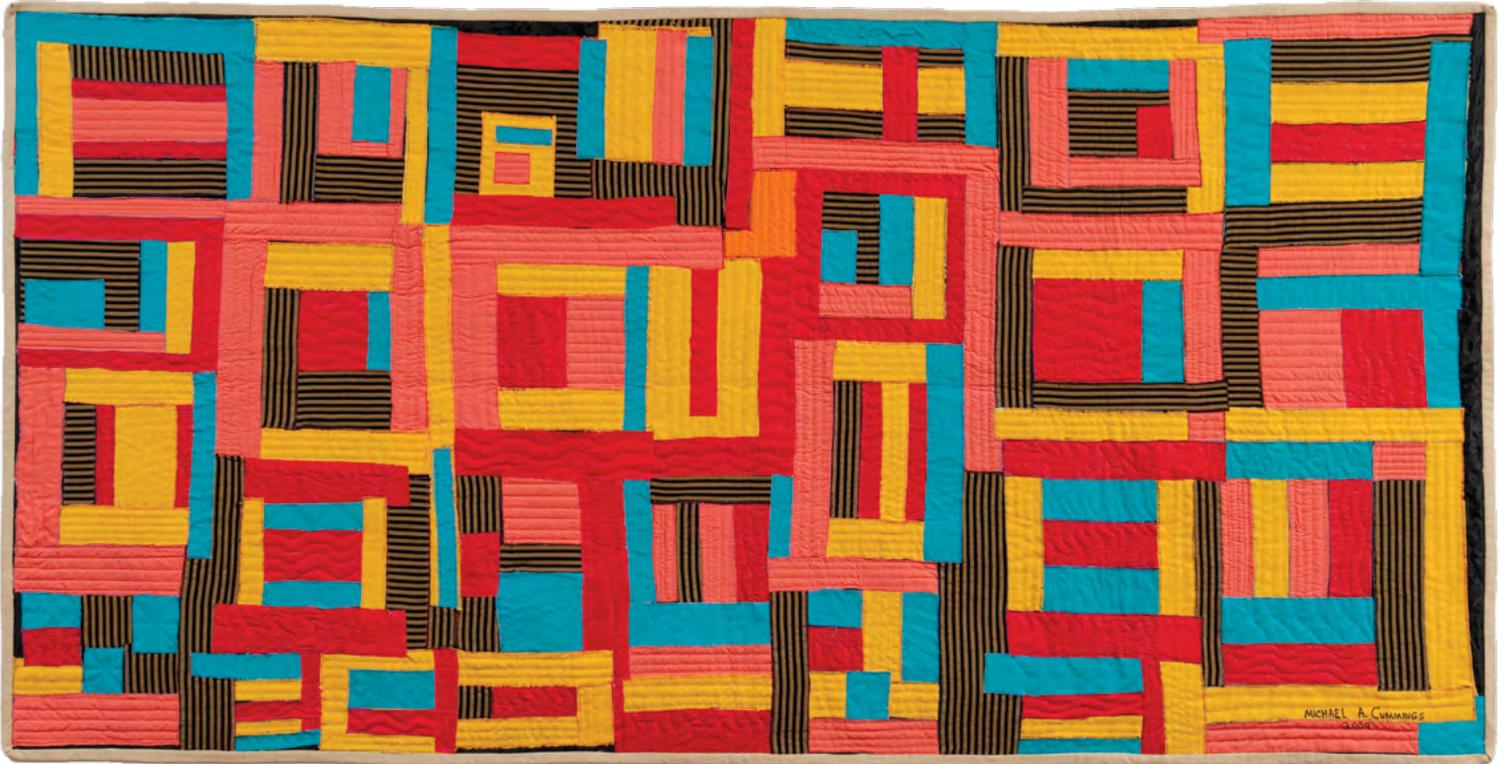
*Winnie*

27 x 31 inches | 2017

*This kind soul is from Member Gallery: Purple Delight. See the rest of this gallery on page 22.*

## In Memoriam

We are sad to report that **Marina Salume** passed away on December 30, 2018. Her delight with art and her vivacious spirit will be greatly missed. Our condolences to her family and friends.



*Homage to Gee's Bend, Housetop Variation*

72 x 96 inches | 2009

Photo by D. James Dee, NYC

# Michael Cummings

## Artist finds 'endless possibilities' in fiber art

by Cindy Grisdela

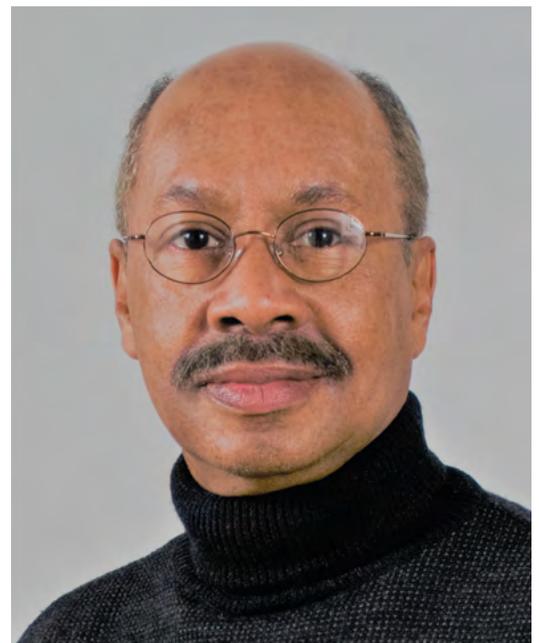
Michael Cummings stumbled into making art quilts in 1973 when he created a banner as part of his job with the Department of Cultural Affairs in New York City. At the time, he was primarily a painter and had no sewing experience.

"As soon as I completed my banner, I saw the endless possibilities of working with fabric." Cummings notes the many benefits to fiber: it is easy to handle and cut into shapes; it is available in all kinds of colors; it's easier than canvas to store away; and there are no brushes to clean.

Since Cummings had been a collage artist, his transition to fiber was

smooth. His art quilts are primarily appliqué; he was just cutting his shapes from fabric instead of paper. Learning to use a sewing machine sped up the process of construction. "I call my sewing machine my 'dance partner' because it understands all my moves when working with large pieces of fabric."

*African Jazz #10* from 1990 (page 12) is an excellent example of Cummings's art. In this large piece—108 x 72 inches—Cummings combined graphic black-and-white print and solid fabrics on a gray background to convey the image of musicians playing instruments.





**Slave Ship Henrietta Marie**

120 x 156 inches | 2007

Photo by D. James Dee, NYC



**Zebra Butterfly**

72 x 72 inches | 2001

Photo by Karen Bell, NYC

Red accents draw the eye into the scene while the black-and-white sawtooth border contains the design. Animal images reminiscent of folk-art tradition add a touch of whimsy. The work is part of a series of twelve pieces that explore African jazz. The image of this quilt was selected for a Hallmark card.

Another piece with a similar aesthetic but a different theme is *Coral Reef* from 1997 (page 11). It was commissioned through New York City's Percent for Art program. This program sets aside 1 percent of the budget of eligible city-funded construction projects for public art. New York City has acquired, commissioned, or restored public artwork through this program since its inception in 1982.

Cummings thinks of his work as narrative compositions that

use quiltmaking techniques to create “stories related to history, mythology, current events, other ethnic groups, or just fun images like my butterfly series.”

He constructs his quilts on the floor of his studio. Cutout shapes are pinned to a foundation layer. When the base composition is completed, he takes the entire piece to the sewing machine and appliques the shapes with a zigzag stitch. Then he returns to the floor to add additional shapes and details to the final composition before it is finished on the machine. He uses a variety of materials in his work, including cotton, silk, linen, and African prints. Bright colors are a favorite. The thread usually matches the fabric, unless he wants to provide more contrast. Surface embellishments might include plastic, wood, beads, clothing, African art, leather, and textile paint.

“I sometimes think my creative process is unorthodox because I don’t have a neat work area and I work on the floor,” he says.

*A Young Obama*, 2009 (page 10) includes many surface design elements, including wood and textile paint, plus found objects like safety pins, silk flowers, and keys. This piece is in the collection of the International Quilt Study Center & Museum (IQSCM) in Lincoln, Nebraska.

Another large figurative work is *Slave Ship Henrietta Marie*, 2007. It measures 120 x 156 inches and depicts slaves crammed into the hold of a ship; the ship is surrounded by folk-art inspired ocean creatures. Cotton, wood, metal, textile paint, and African prints are part of this work’s construction, which is also part of the IQSCM collection.

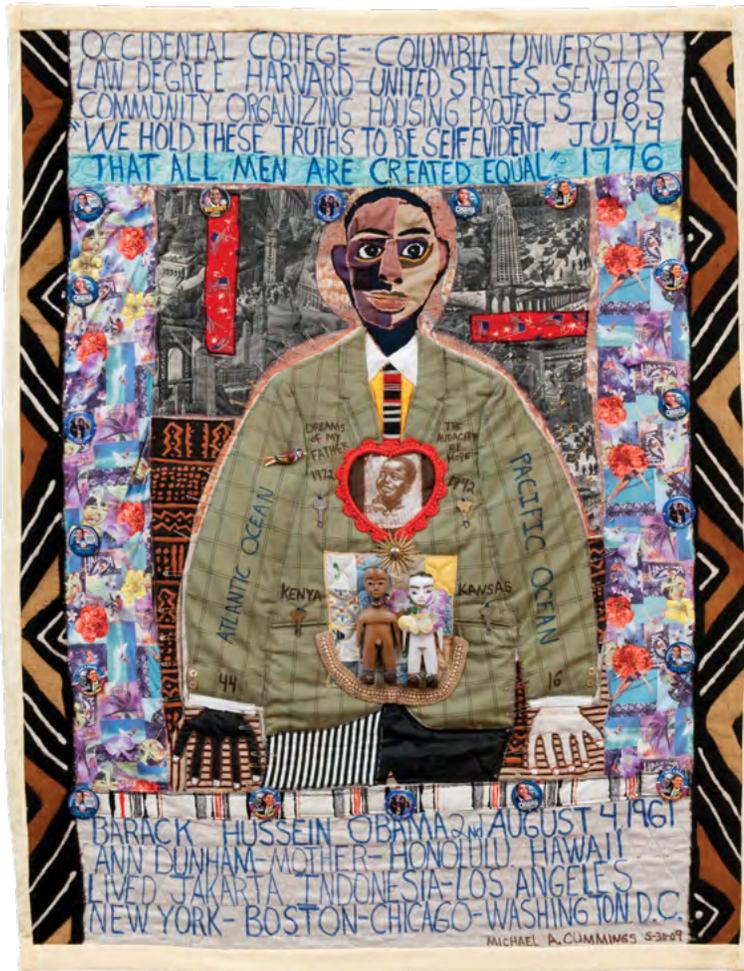
A native of Los Angeles, Cummings lives and works in New York City in an old brownstone built in 1886. His studio has two large seven-foot high windows that face east, flooding the room with morning sunlight. He works on a domestic sewing machine set into a portable table, surrounded by his collection of African art and shelves



**Sister Gertrude Morgan**

144 x 180 inches | 2009

Photo by D. James Dee, NYC



**A Young Obama**

72 x 60 inches | 2009

Photo by D. James Dee, NYC

of books and fabrics. Despite the size of his quilts, they are appliquéd on his domestic sewing machine.

Commissions are a large part of Cummings's success as an artist. His corporate clients have included Absolut Vodka; Hallmark; the City of Knoxville, Tennessee; HBO; and New York City's Percent for Art program.

*Springtime in Knoxville, Tennessee*, 2002, was a commission created for that city's convention center. It measures 48 x 120 inches. Commission work follows a different process from that employed to create work for himself. It requires submitting a concept based on the proposal written by the commissioning organization. "In working with commission projects, I found that I cannot improvise. There are rules that have to be followed [that are] written into the contract that I signed."



**Springtime in Knoxville, Tennessee**

48 x 120 inches | 2002

Photo by Karen Bell, NYC



Michael Cummings's home studio in New York City.



**Coral Reef**

48 x 48 inches | 1997

Photo by Karen Bell, NYC

As a male quilter, Cummings has to contend with gender stereotypes surrounding his work, he says. Women create most of the quilts in the United States, but his research on the topic found that in other cultures, particularly in Asia and Africa, it is more common for men to participate in textile arts, such as weaving and tailoring. In the art quilt world, male quilters are becoming more accepted now, he notes.

Cummings holds an outside 9-to-5 job in addition to his work as an artist. Since his time is therefore at a premium, early on he began to set a timer to 60 minutes. The timer “keeps me aware of how slow or fast I am working. It also brings me back to reality every 60 minutes.” He listens to an eclectic selection of music while he works. Working in this manner, each of his large art quilts takes roughly two months to complete.



**African Jazz #10**

108 x 72 inches | 1990

Photo by Karen Bell, NYC

Bearden, Jacob Lawrence, and Robert Rauschenberg. He also mentions folk artists such as Bob Dylan and Joni Mitchell as influences, as well as the “Asian, Latin, African American, and hippie cultures” of his youth in Los Angeles.

For new art quilters, he advises to not expect a quick success. “Try to be original in your themes and try not to follow popular trends,” he says. Other recommendations include investing in professional images of your work, marketing materials such as business cards, and submitting to exhibitions to build your resumé.

For himself, Cummings wants to be more experimental with surface design. He also plans to work on larger quilts and possibly introduce more abstract elements into his work, he says. He might experiment with printing and etching, processes he discovered through a commission from Emory University.

To find out more about Cummings’s work, visit his website, [michaelcummings.com](http://michaelcummings.com) ■

*Cindy Grisdela is a SAQA JAM who resides in Reston, Virginia. You can view her work at [cindygrisdela.com](http://cindygrisdela.com).*

Since his outside job pays the bills, he doesn’t have to worry about supporting himself with his art. “Selling my quilts is a rewarding acknowledgement that my work is appreciated. However, if it does not sell I will continue making my art.” His work is represented in many public and private collections, including the U.S. Embassy in Rwanda,

Whoopi Goldberg, and the Arco Corporation. *Josephine Baker’s Farewell*, Farewell, 2000 (not pictured), was purchased by the U.S. Department of State for the U.S. Embassy in Mali.

Cummings credits several diverse artists as influences in his work, including Van Gogh, Picasso, Matisse, Georgia O’Keeffe, Romare

# Artists Rights Society provides licensing expertise

by Cindy Grisdela

What do you do if someone wants to license an image of your work, or you discover that someone has used one of your images without permission?

If you are a member of the Artists Rights Society (ARS), you have access to its expertise in licensing agreements and legal support all over the world. ARS was formed in 1987 to help visual artists safeguard their intellectual property rights. Based in New York, the company represents more than 80,000 artists or their estates, including well-known names such as Picasso, Henri Matisse, Georgia O'Keeffe, and Judy Chicago.

"ARS represents the rights and permissions interests of over 80,000 visual artists worldwide, and in doing so provides a very broad spectrum of services, handling the innumerable and varied permissions requests artists are apt to receive—everything from simple transactions for reproductions inside books and magazines, to promotional brochures, film set dressings, electronic media, merchandise, advertising campaigns, etc.," ARS licensing executive Maria Elena Murguia says. The company focuses primarily on licensing, legal support, and advocacy for artists.

An example of the work that ARS does was reported in the *New York Times* on April 4, 2012. A copy of Picasso's painting *Les Femmes d'Alger (O. J. R. M.)* was used in the movie *Titanic* without the permission of the artist's estate. ARS contacted the movie director and lodged a complaint on behalf of Picasso's heirs, forcing the director to pay a fee for use of the image, according to the article.

In the case of the Picasso painting, which is in the collection of the

Museum of Modern Art and did not go down with the Titanic, permission under U.S. copyright law has to come from the artist's heirs, not the museum that has the work in its collection. Copyright lasts for 70 years after an artist's death, so Picasso's work is under copyright until 2043.

Membership in ARS is free to artists—there are no annual dues. You can get started by filling out a simple form on the website at [arsny.art/membership](http://arsny.art/membership).

Licensing agreements for image use in a movie, on a poster, or in an advertising campaign can be complex, involving legal and financial issues that the average artist may be ill-equipped to manage. When ARS receives a request to reproduce an artist's work, they present the details of the request, along with an agreement and a fee recommendation, to the artist for approval. The artist has the option to customize the particular transaction, or they can use ARS contractual language. "For editorial uses, ARS collects the highest rates possible for our member artists based upon industry standards and budgets," the group states on its website.

Any fees due under the licensing or reproduction agreements are paid out to artists twice a year, along with a detailed report of the usage. The split is 75 percent to the artist and 25 percent to ARS.

Legal support is provided to member artists on copyright issues only. So if someone has used your work without permission, as an ARS member you can contact the organization and get advice and counsel to help resolve the issue. There is no fee to member artists for this service. ARS uses its

fees from licensing agreements to cover the expense.

Copyright law is a complicated issue. ARS has a concise page of "Copyright Basics" on its website at [arsny.com/copyright-basics](http://arsny.com/copyright-basics).

ARS is also involved in advocacy issues for artists. It is collecting names online for petitions in support of the Artist-Museum Partnership Act and the American Royalties Too Act of 2018, also known as the ART Act.

The Artist Museum Partnership Act has been introduced by Sen. Patrick Leahy (D-Vermont) in every Congress since 2000. It would permit artists to deduct the fair market value of any works of art they donate to a museum or other public institution. Currently, U.S. tax law only allows an artist to deduct the cost of materials used in creating the work he or she donates, while a collector who donates the same work may deduct fair market value. In many cases, even when the artist isn't Picasso, there's a significant gap between cost of materials and fair market value of a piece of art.

The ART Act was reintroduced in Congress in 2018, co-sponsored in the Senate by Sen. Leahy (D-Vermont) and Sen. Orrin Hatch (R-Utah) and in the House by Jerrold Nadler (D-New York) and Doug Collins (R-Georgia). It would provide for a 5 percent royalty to artists on the resale of their work valued up to \$750,000. The royalty would be capped at \$35,000. Other artists in the United States, such as composers, screenwriters, playwrights, and actors, receive such royalties, as do artists in the European Union and

see "Artists Rights" on page 32



**Valerie Goodwin**  
*Mapped Abstractions –  
A Diptych*

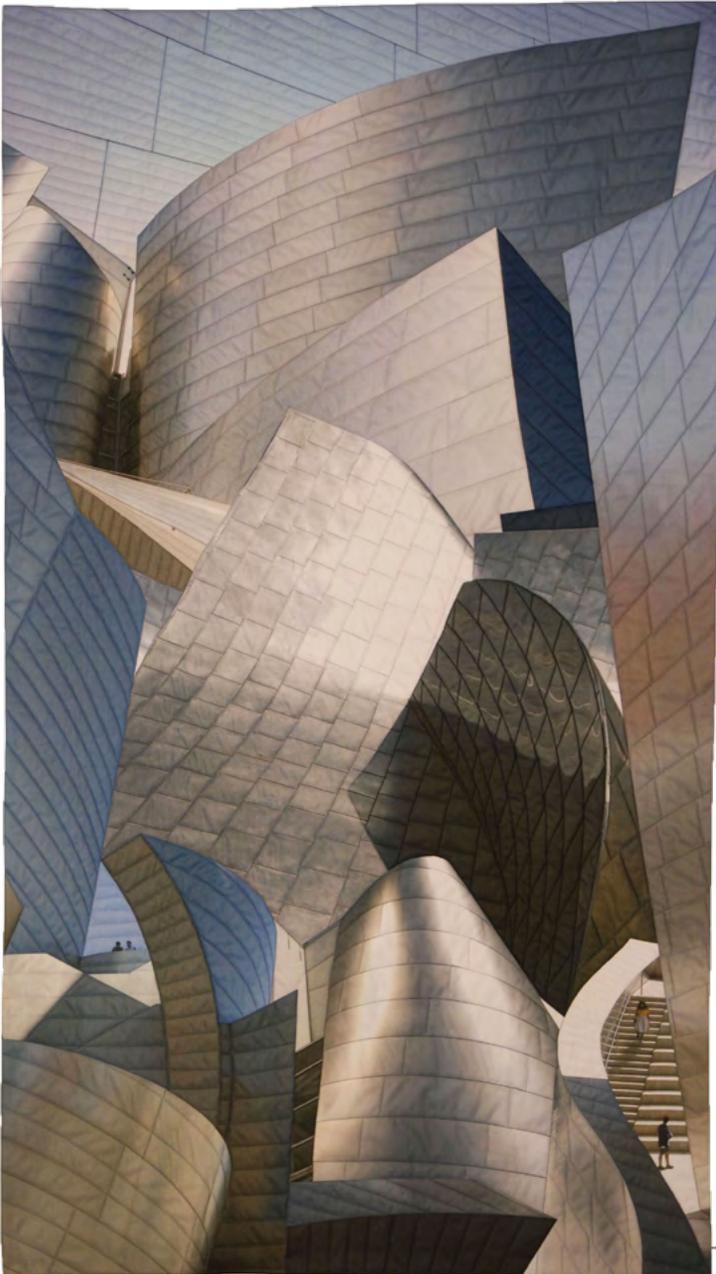
30 x 25 inches | 2018

Photo by Barbara Davis

**Deb Plestid**

*Tantramar Marsh*

35 x 51 inches | 2017



**Barb Forrister**

*Nakoma*

29 x 26 inches | 2018

**Dan Olfe**

*Walt Disney Concert Hall*

70 x 39 inches | 2017

# Forced to Flee call spurs creative journey through family history

by JoAnn Camp

Can a call for entry change your life?

At the very least, it can move you in a new direction and give you a new purpose.

I am a second-generation American on my father's side of the family. Though he was born in the United States—an American citizen—he and his family returned to their native Spain when he was very young. He grew up on the northern coast in the province of Asturias.

When civil war started in the country in 1936, his father was mayor of the small town where they lived and a supporter of the duly-elected Republican government. A military coup began in the south and spread throughout the country. By the summer of 1937, the fighting had come close to their home. Conditions were very bad, with food being rationed and news of atrocities against the civilian population. Word came that there was a U.S. Navy destroyer off the coast taking on any American citizens wishing to leave the country. My grandfather arranged to have his American-born children transported to the destroyer by fishing boat under cover of night. Thus, my Dad and his three sisters were forced to flee their home, leaving behind their parents and two younger brothers, who were born in Spain.

Do you see where this is going? SAQA's call for entry titled *Forced to*

*Flee* was my call to learn more about my history and memorialize those events in an art quilt.

I have always loved history and gathered as much information about my family as I could in the years before the internet. Now was the time to dust off those old notebooks and join Ancestry.com. I had very little information about my Dad's family. Unfortunately, I do not speak Spanish and I didn't have much contact with his relatives growing up. So, I began with what I knew and started digging. Since my Dad died when I was only 22, my best source of information was gone.

I began with 1940 census records, then marriage and death records. I found the passenger list showing the arrival of the four children in New York in September 1937 aboard the *SS DeGrasse* from Le Havre, France. I was beyond excited. All the stories my Dad had told me as a child were suddenly very real. He and his sisters had come to the United States to live with their maternal grandmother and uncle. I had never known my great-grandmother's name and there it was listed on the ship's manifest as the person the children were to live with in Moundsville, West Virginia.

More than one family member worried about my sanity as I became giddy over finding a draft card for a great-uncle, or the name of the cemetery where a family member was

buried. My daughter, who shares my love of history, was very patient with phone calls that began: "You're never going to guess what I just found!" My husband would just shake his head as I rattled off names and dates that he couldn't possibly keep straight. Genealogy is a bit like quilting—it can be addictive.

Then there was the newspaper article. About thirty years ago, my Mom had given me a copy of an article and photo from a newspaper that showed the four children and told the story of their escape from Spain. Unfortunately, I had put it in a jewelry box that was later stolen from my home. My Mom died eleven years ago, so I couldn't ask her if she had another copy. I became obsessed with finding that article.

My first thought was to contact the local newspaper in Moundsville to see if its staff could help. I soon discovered libraries are a good source for old newspapers. A helpful librarian in Moundsville responded to my email to say she had found the article, though she did not have all of it. It had been continued on another page and that page was missing, but she would send me what she had.

Imagine my surprise when I received her response and it was not the article I was looking for, but another story about the arrival of the four refugee children to Moundsville. There were little nuggets of

information I had never heard about before. I was ecstatic on the one hand, but now realized it was not going to be easy to find the article I had originally sought.

As I considered the options, it occurred to me that my cousin, JoAnn (yes, there are two JoAnn's in the family), was the most likely person to have sent my Mom the original article. I hadn't been in contact with her for several years. My last email address for her had been at her job and since I knew she had retired, I could only hope she still had the same home phone number. An online search indicated she had moved to a new address in the same city, so I called and left a message. Two weeks passed, and I had given up hope, when I received her call. She had been out of town, but she remembered the article and she would try to locate a copy for me. Within a few days, I received a copy of the article in the mail, along with copies of several old photos of the family. It felt like Christmas morning.

The newspaper photo of the four siblings was usable, but the article had been cut and taped together and was a real jumble. I decided to retype it so it was in the proper sequence. Some of it was so bad it took a magnifying glass to decipher the print. I formatted it in columns and sized the photo so I could print both on fabric and cut and paste them together. Now it actually looked legitimate. I was ready to bring all the elements together to tell the story of my Dad, his sisters, and their journey.

During this time, I developed a real need to go to Moundsville to find my great-grandmother's grave. I



**Spain in Our Hearts**  
39 x 40 inches | 2018

can't explain it, but I needed to have some kind of contact with her, to say "thank you." I was especially thrilled when my daughter and one of my granddaughters decided to make the trip with me. We had a great time trekking through cemeteries and libraries and taking in some of the sites. It was really cool to have three generations of women in my family make this journey together. I only hope my granddaughter will remember visiting her great-great-great grandmother's final resting place.

I have always felt that my quilts talk to me, and that by the time they are finished they are a part of who I am. This one definitely spoke to my heart. It brought me so much closer to my Dad and, surprisingly, to his

mother. Though I only saw her a handful of times in my life and she died when I was 12, as I worked on this quilt, I came to appreciate her part of the story. I could see her from the perspective of a mother who had to make some heartbreaking decisions. I'm not sure I would have had the strength to send my children halfway around the world, not knowing if I would ever see them again—not knowing if they would make the journey safely and how they would adjust to their new circumstances. I now have a much better understanding of the suffering she and thousands of other Spanish women endured during and after the war.

see "Forced to Flee" on page 33



ABM International is known for its innovative and cutting-edge technology and products. We constantly strive to stay ahead of the curve; to be at the forefront of major advancements in the quilting industry.



As such, Innova has been working for some time now to develop a unique, superior-quality thread. After much research and development, Innova is pleased to introduce INNOVATECH™ Quilting Thread.

After its debut at the 2017 International Quilt Market and Festival in Houston, it has been flying off our dealers' shelves!

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Innova longarm quilting machines are manufactured by ABM International, a three generation family owned and operated business near Houston, Texas. The Innova® has been engineered to meet the most discerning quilter's needs. Based on a long term commitment to excellence, ABM International offers a full array of high quality quilting machinery.



**Built To Quilt®**

Contact a local Innova Dealer for special offers on the only longarm machine that's "Built to Quilt®" [www.innovalongarm.com](http://www.innovalongarm.com)

# Innova Gives Back

One of the major aims of ABM International is its corporate responsibility – not only to the entire quilting community, but its local community as well. Innova has always strived to make it a top priority to give back to the community and those in need.

Comfort quilts are made and donated with love and generosity, and that comes through to those individuals who receive them at times that are often the most difficult. Comfort quilts represent the sheer goodness of complete strangers. They illustrate the goodwill and caring attitudes of people who want nothing more than to help their fellow man. It is a labor of love for the giver, and, for the receiver, a source of comfort and positive reminder of the world's goodness.



## Hurricane Harvey Comfort Quilts

With the recent storms that devastated the gulf coast region this past summer, Innova has been involved in quilt drives whose goal is to get comfort quilts into the hands of the hurricane victims, specifically those devastated and/or still displaced by Hurricane Harvey. Innova's factory and main office are located just north of Houston, so it is perfectly situated to act as a shipping destination for comfort quilts sent to them by quilters from all over the country. Innova, in turn, has been organizing quilt donations to those in most need of these beautiful quilts, and it has been a huge success.

## Las Vegas Comfort Quilts

Within just weeks of the devastating hurricanes that hit Houston and surrounding areas, the Las Vegas Massacre occurred. On his recent trip to Nevada, ABM Innova's president, Neal Schwarzberger, met Chantal McCrorie, an attendee at the concert during the shooting. She shared with him her story, and he knew Innova needed to do something to help the victims and their families. So again, calling upon what seems like a never-ending supply of generosity from the quilting community in this country, Innova sent more donated comfort quilts to McCrorie, and she has been distributing each quilt individually to victims most in need of healing from this horrible tragedy. McCrorie says it has been immensely therapeutic for her and has done wonders in her own emotional healing to be a part of something like this.



# SAQA's generous donors made so much happen in 2018!

Without your support, we could not do what we do. Membership fees support only 40% of SAQA's annual budget. The remainder comes from those who make gifts, large and small, to ensure that our vibrant, global community flourishes. We are sending a special thank you to those who supported our New Home campaign, which raised funds for much-needed website upgrades.

## Here are just a few of SAQA's 2018 highlights:

- 580 members joined in 2018.
- SAQA grew to 3,500 members in 39 countries and 45 regions.
- Fourteen SAQA Global Exhibitions traveled to Australia, China, France, Japan, United Kingdom, and across the United States.
- SAQA exhibitions were installed in seven museums and 18 major quilt festivals.

Be sure to watch SAQA's Year in Review video at [saqa.com/2018](http://saqa.com/2018).

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# Purple Delight



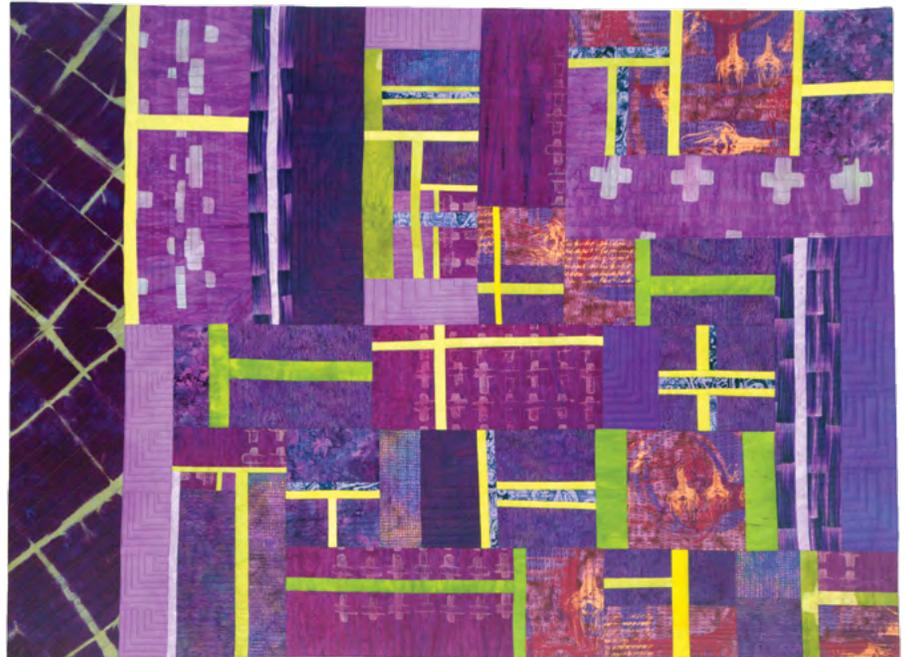
Katriina Flensburg  
*Around the Storm*  
35 x 28 inches | 2018



Nancy Bardach  
*Dawn at the Farm*  
19 x 16 inches | 2018



Debra Goley  
*Fish Tale*  
18 x 13 inches | 2016



Marcia DeCamp  
*Blueberry Green Teas*  
41 x 56 inches | 2015



Barbara McKie  
*Beauty After A Shower*  
32 x 39 inches | 2016



Dolores Miller  
*Portal (Violet)*  
34 x 24 inches | 2016



Linda Anderson  
*Braveheart*  
64 x 47 inches | 2017



Tracey Lawko  
*Purple Sensation*  
8 x 10 inches | 2018



# Success is in the details:

## Contracts, equipment, and a good night's sleep

by Lyric Montgomery Kinard

Ah, the life of a traveling quilt teacher! The glamour! The fame! The riches!

If you find yourself doubled over laughing, you are already on this fabulous journey and know its truth. This profession involves days of slogging through airports with too much luggage and not enough time to eat. Hours are spent ordering supplies, shipping, and packing. Time is dedicated to communication, marketing, and paperwork—enough time to make you long for the services of a good secretary. Yet, we love to share what we do with students.

Once you have polished your classes and created a website, you will need to expand your skill set. A traveling quilt teacher is first and foremost a business person. Present yourself as a confident professional to ensure everything runs smoothly.

### Contracts

The first step is paperwork. Only work with a signed contract, and make sure it covers all important details. Keep it sleek and simple or highly detailed. I include everything that is important to me to set clear expectations and avoid miscommunications.

Note: My contract can be found at [lyrickinard.com/teaching/hiring-information](http://lyrickinard.com/teaching/hiring-information). You have my permission to use it as your template. Also on that page is information for hiring entities, including a flyer entitled *The Care and Feeding of Lyric*.

Most often larger conferences will ask you to sign their contract as will some guilds. Remember, these documents are negotiable. If there is something you'd rather not work without, ask to add

it to their contract. Reasonable negotiation is not frowned upon.

Your contract should include:

- Name and contact information for both parties.
- Date, name of course/lecture, and fee.
- Costs to be covered, such as mileage, airfare, lodging, and food.
- Signatures and dates from both parties.
- Cancellation clause.

I include additional terms too, each chosen to avoid a horror story I experienced or heard about from other teachers. My extras include:

- All contact information for a second liaison with the guild. You are working with volunteers. You might book up to two years in advance. They move on, so have a way to contact the hiring group.
- Website for the hiring group.
- Class and lecture venue specifics, including times, physical address of class space, and phone number for venue.
- Specific room requirements for lectures or classes, extra materials fee to be charged to students, class size limit, and per-student fee for extra students above maximum class size.
- Request that you are sent copies of all information posted by the hiring group about your class, especially supply lists. You must double-check the supply lists and class descriptions sent to students. I have had the hiring group change my

course description and leave things off the supply list without consulting me.

- Specifics about airline charges, including baggage, overhead bin fees, requiring that you book your own flights, etc. How early will you purchase tickets? I always get a spoken green light from the guild before booking a flight. I also always try to fly Southwest Airlines as they [as of this writing] don't have change fees and fly two bags free.
- Shipping. If your class requires supplies that must be shipped ahead, do you want the guild to pay for that? I don't charge the guild, but I include the cost in the supply fee. For extra merchandise, the teacher should cover all shipping costs.
- Lodging. Will you accept a home stay? I do, but require a private bathroom, a bedroom with an interior lock, and no pets or children. Require a hotel if you are more comfortable in that setting. Include brand suggestions, interior door entry, and on-site breakfast or food if you need it. The cheapest hotel in an area is not always a safe place to stay.
- Will you be paid for "off" days between classes? The hiring group should cover lodging and food if you need to be there a day without working. Will you need an extra day to catch up if you travel through several time zones?
- Choose in advance how to split costs if multiple guilds share you on one trip.
- Food. You may ask for a per-diem on travel days and any other specific requirements that keep you healthy and at your best.
- Sales. Some guilds ask for a percentage of your sales; I don't do sales splits. Do you need an assistant or a table for displays or merchandise? Some guilds require a "gift" for their library or as a door prize.
- Cancellation fee/date. I don't charge a cancellation fee if there is a disaster no one can avoid, and I try to reschedule. Because I take limited engagements and turn down other groups for a

reserved date, I charge a cancellation fee. Determine how much lead time you need to book another gig if the guild doesn't fill the class. Get written confirmation of a cancellation.

- Should you charge a booking fee? I only hold spots with a signed contract and a paid booking fee, which I can waive. My fee is small but nonrefundable, and is deducted from the teaching fee. I find the fee avoids cancellations.

## Equipment

If your classes require sewing machines, do you need to bring yours? Can the guild provide a specific model? If you are a brand ambassador, often a local shop can provide a floor model. Also, gain experience with many different machine brands. There is no such thing as a machine class without a mechanical issue.

You also need really good luggage. You will likely have 150 pounds of stuff, with only a tiny corner of space reserved for highly packable clothing. I purchase expensive luggage with a lifetime repair guarantee, such as Briggs & Riley or Victorinox. My bags have lasted for years and I don't worry about them falling apart on the conveyor belt. If your luggage is not waterproof, pack quilts in a watertight plastic bag. I've recently discovered packing cubes, zippered cases that fit inside your suitcase. Each class I teach is now organized in its own packing cube.

My best piece of luggage is a rolling briefcase used for audio-visual equipment. It fits under the seat of the smallest puddle jumper plane. I never check my projector.

For more packing specifics, type equipment into the search function found at [lyrickinard.com](http://lyrickinard.com).

## Electronic Gear

### Audio/Visual

Most teachers bring their own projector if they give slide lectures. They are fairly affordable, portable, and useful during classes and lectures. I have a lightweight digital projector with high lumens

Photo illustration by Lyric Montgomery Kinard



see "Success" on page 30

# TIME MANAGEMENT FOR FIBER ARTISTS

## How to fit everything into your busy life

by Cheryl Sleboda

How do you get it all done?

I was asked this question after a recent lecture I gave to a local quilt guild. My talk covered the fact that I work full time and make a special effort to find time for making art quilts.

Don't get me wrong. I goof off plenty. I watch lots of television and read lots of comic books. I get sucked into the Pinterest black hole just like everyone else. I call things like this TimeSuck. But I also have two full-time quilt/sewing businesses, keep a home for myself and two cats, and have plenty of distractions. I travel about a third of the year. So how do I find time to make quilts? And what if I'm asked to write patterns, teach a class, make a DVD, or write an article? The key to fit it all in is efficient time management.

In late 2006, I decided my New Year's resolution would be to make a small 6 x 6-inch quilt every week for the whole year. I carved out enough time to make my small quilt, complete with a binding, by Sunday evening. I looked ahead at my calendar and worked out ideas that needed to be done when I had to travel or had no sewing machine. I was successful with this project and continued making weekly quilts for the next four years.

What do you need to do to carve out time for making?

### Commitment counts

First, decide to effectively manage your time. Your time is precious, but if you aren't ready to change your habits, tips will not help. You have to want to find the time to make art. Then, commit to a calendar; determine if you need a paper or electronic calendar. I use Google Calendar, which syncs to all of my electronic devices, plus a giant yearlong wall calendar in my office.

Start off right by being organized. If you find that you don't like to make things because your art space is a giant mess, you are less likely to succeed at getting more done. You have to be organized so that your studio time is used effectively. That means prep work. Just as you schedule time to make art, you need to schedule time for cleanup. You might start by spending an hour per day for a week to clean your space. By week two, you will be ready to tackle some artwork! I used the website [flylady.net](http://flylady.net) for great tips on cleaning a little at a time so that my space is always ready to use.

### Schedule upkeep

Each week, sit down with your schedule and plan when you will work on your artwork. I like to use my calendar's weekly view. Write your appointments on your calendar first and then look for creative time. Many days I don't go into my studio at all. Some days I spend all day there.



For a big deadline, I will break my project down by how many hours each part will take. I list those times on my calendar and set alarms so that I switch to the next task at the appropriate time. This puts me in the passenger seat on my busy train; the schedule takes over to keep me on track.

Be just as mindful of TimeSuck. Want to surf the web for five minutes? Own that decision by setting a timer for exactly five minutes. You won't be able to pull away every time, but with the alarm you will fall into the TimeSuck hole less often. This approach is how I manage my use of Pinterest, social media, and other internet distractions.

Don't forget to add in an extra slot for emergencies because something always comes up. Your family also needs you just as much as your artwork does so plan time with them. Planning extra time is a good idea too. Having a built-in cushion allows you to preserve other parts of your schedule even if a project goes awry. And always include breaks—you will find yourself under less deadline pressure if you enjoy some timeouts.

### **Making time**

We can multitask. Waiting for a pot of water to boil? Use those few minutes to check out the internet or email, thereby giving you more studio time later. Just put a load of laundry in the dryer?

Use that open time to design a project, and when the dryer's timer goes off, go back to the laundry. Have a dentist appointment or extra time at lunch? Bring handwork to fill any gaps these situations offer. I used my work lunch hours to appliqué an entire Baltimore Album quilt over the course of a year. I have gotten good at smocking or binding

“ Add in an extra slot for emergencies because something always comes up. ”

quilts in front of the TV. Multitasking helps me with quilting, work, and business.

Finally, learn more about time management. Tons of books have been written on this subject, so schedule time to head to the library and check them out—on audio, of course, so you can listen and do something else at the same time! I know you can do it.

*Cheryl Sleboda is an award-winning fiber artist, costumer, and quilter who owns Muppin.com and SewMuchCosplay.com. Cheryl travels and teaches sewing and quilting nationally. She also teaches business management and more to entrepreneurs in the fiber arts industry. She has been featured in many magazines and has a DVD titled Heirloom Sewing Techniques for Today's Quilter.*

## Selections from *Layered & Stitched*

*Layered & Stitched: 50 Years of Innovative Art* is a gorgeous showcase of 50 art quilts by renowned master artists. Seminal works show the evolution of the art quilt from the medium's earliest pioneers who created during the 1960s to today's artists who experiment with new forms, materials, and digital technologies.

Trace the development of this exciting art form as it developed from isolated makers, primarily in Ohio and California, into an international movement involving thousands of artists spanning the globe.

This exhibition will premiere at Quilt Festival/ Houston October 31-November 3. It then travels to Texas Quilt Museum January-March 2020. For a full list of venues, visit [saqa.com/layeredandstitched](http://saqa.com/layeredandstitched).



Jane Burch Cochran

*Moonlight*

77 x 61 inches | 2007



Ruth De Voss

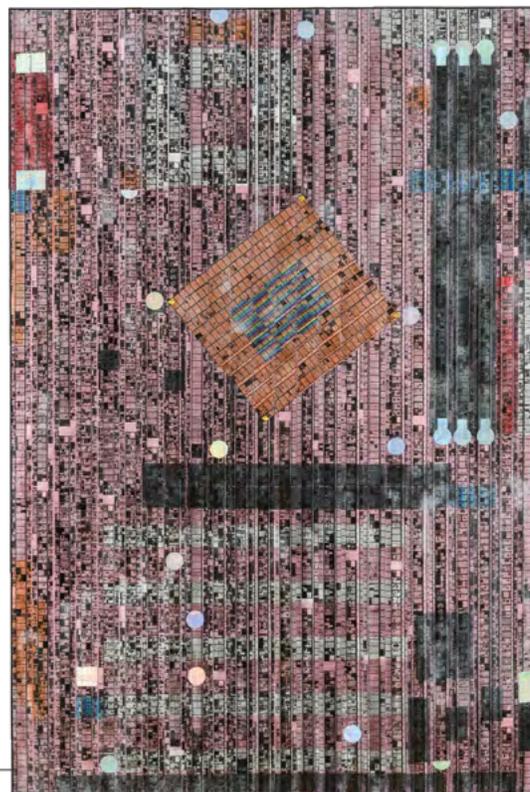
*Not Even Solomon*

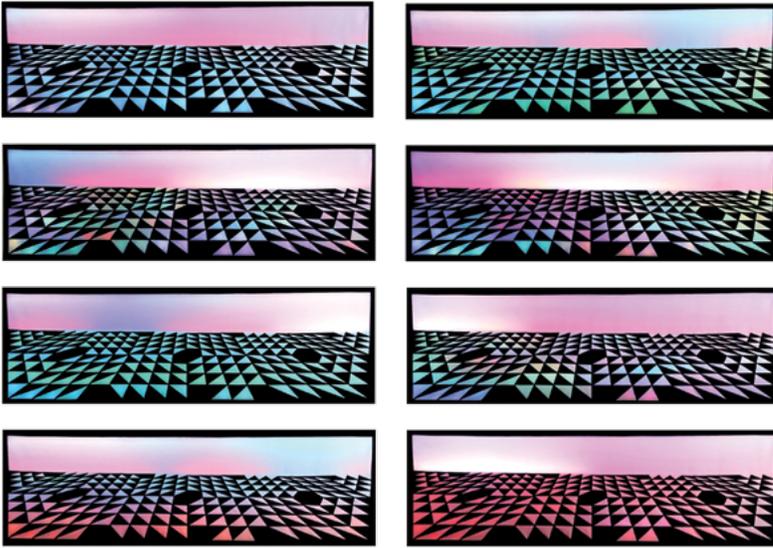
59 x 72 inches | 2007

Arturo Alonzo Sandoval

*Pattern Fusion No. 14-Motherboard No. 5*

80.5 x 54 inches | 2016





John Lefelhocz

*Light Waves*  
21 x 69 inches | 2016



Leslie Gabrielse

*Star*  
48 x 48 inches | 1995

Ulva Ugerup

*Angels of Wrath*  
29 x 44 inches | 2008



Fumiko Nakayama

*Geometric*  
45 x 34 inches | 2011



Judith Content

*La Briere*  
57 x 66 inches | 2004

## Success

from page 25

and great color correction that I purchased from projectorpeople.com. Describe what you need to do, and the company makes sure you receive the optimal machine, connecting cables, and knowledge to use them.

I teach many close-up handwork techniques, so I project live demos. You can record demos ahead of time and play them on a loop, which allows you to skip setting up a tripod and video camera. It is much easier to teach beading or detailed stitching when everyone sees your demo at the same time on a large screen from the comfort of their seats. Ensure that your hiring group knows you need a screen and an outlet.

### Computer/Tablet

I keep my lectures on my iPad and download a copy to my smartphone

and a USB stick. If you use a stick, save your material in several formats, including PowerPoint, Keynote, and numbered pdf or jpg slides. If your equipment fails, you will be prepared to use borrowed equipment. Quick tip: Set your device so that it cannot automatically install updates while you are on a trip. You don't want to be stuck waiting for your lecture to reload or to possibly lose it altogether to a buggy update.

### Extra nice items

Consider investing in a lavalier mic and speaker. I've taught in convention center basements with forklifts running next door and construction outside, and in cavernous arenas with an adjacent motorcycle racetrack. If you teach multiple days,

you don't want to lose your voice from shouting.

### Merchandise

DVDs, books, postcards, dyed fabrics, and patterns add to your income on the road. Price everything so people know the cost. How will you sell your wares? The guild has hired you to teach, not to open a shop. I set out merchandise, but I don't spend time selling it. I provide invoices and collect them at the end of class along with any supply fees. The invoices list prices and collect email addresses of students who want to subscribe to my newsletter. Make sales convenient! My sales doubled when I added a Square card reader.

### Get a License

You're a professional. Get a business license, register as a sole proprietor or LLC, and get a sales tax number so you can order your supplies wholesale. It is perfectly reasonable to sell those supplies at retail prices.

### Kits

If you prepare kits, pay yourself for your time. Students appreciate having the right supplies. This is especially important at large conferences where people must travel to attend. When teaching at guilds, I often make kits optional. I'll bring enough for the class and either sell the extras or use them for the next class.

### Extra Supplies

I often bring extra supplies used in class. The supply fee covers consumables, but I bring extras to sell to students who love the technique enough to head home and work on it.

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## Publications

Students are a perfect target audience for your publications. However, books are heavy to tote. DVDs are light, but many people no longer have DVD players or slots in their computers to play them. You never know how many books will sell, and it is a pain to ship them home, especially if you already shipped them to the event. I bring a few copies and have a postcard printed with the book cover on it. Students can order the book from me, and I pay the cost of shipping via USPS media mail.

## Backups and Disaster Plans

It pays to think through worst case scenarios ahead of time. Ask Melinda Bula, creator of the Fabulous Fusible Flowers technique, about the time the train shipping her class kits derailed, or ask me about the time the screen for my slide lecture was placed under a huge skylight at high noon.

Have a fully charged phone when you get off the plane to access information and call your contacts once you arrive. I bring the hard copy of my contract sheet with me and keep it in my AV bag. Invest in a little battery pack/phone charger, and keep your cables with you. Make sure everything you need is backed up and available on the cloud.

I hope this information helps you hit the ground running. If it seems overwhelming, take it one step at a time. Choose the most important steps for you to get ready, and begin!

Bon Voyage! ■

*Lyric Montgomery Kinard is a SAQA JAM who resides in Cary, North Carolina. Her book, Tips for Traveling Quilt Teachers, is available from Amazon.com.*



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## Artists Rights

from page 13

many other countries. But visual artists in the United States do not receive royalties when their work is resold; all the proceeds go to the collector or institution selling the work.

Funds for these advocacy efforts also come from ARS's share of licensing agreement fees.

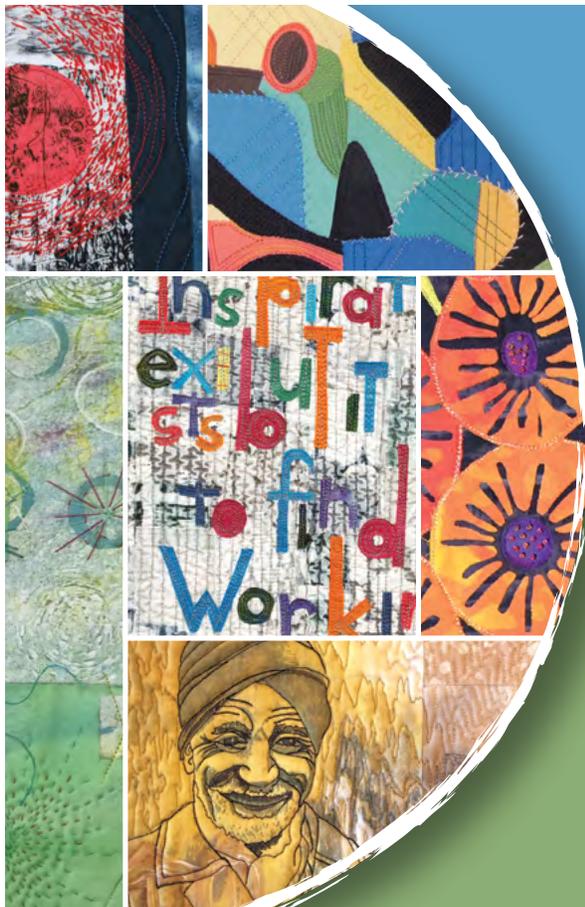
The ARS membership agreement includes language that allows the organization to "use its best efforts to promote Artist's work, which may include using reproductions of Artist's work in ARS created promotional material and social media." Asked to elaborate on this, Murguia replied that the language "refers to allowing ARS to use the work on our social media channels, website, and in ARS marketing materials." She added that ARS is "working on being more proactive on behalf of our members and part of that effort includes more active

promotion of our artists." Improvements to the ARS website are also planned, including highlighting more member work on that platform, she explains.

ARS "to the best of its ability" monitors licensed usage of its member artists' work, including their names, signatures, and logos, according to the member agreement. However, the organization does not act as an agent for an individual artist's work, nor does it help with securing gallery representation.

Examples of artwork ARS has facilitated licensing agreements for can be found on its Instagram feed at [instagram.com/artistsrightsociety](https://www.instagram.com/artistsrightsociety). More information about the organization and its work can be found on its website at [arsny.art](http://arsny.art). ■

*Cindy Grisdela is a SAQA JAM residing in Reston, Virginia. You can view her work at [cindygrisdela.com](http://cindygrisdela.com).*



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## Forced to Flee

from page 17

I didn't just make a quilt. I began to research and read books about this period in history. I learned that the stories my Dad told me as I was growing up weren't just stories. The fact that my grandmother was jailed, beaten, and humiliated because my grandfather was in hiding was a common action taken against the wives, mothers, sisters, and daughters of the men on both sides. There were many men such as my grandfather who hid in caves, barns, and forests for years. My grandparents and the two youngest boys were eventually able to leave Spain and come to America, but not until 1948-49, many years after the civil war had officially ended.

The biggest lesson I learned from my reading was that the savagery and cruelty we see against civilian populations in places such as Syria today are nothing new. The worst part of war is that women and children especially are so vulnerable.

So, yes, a call for entry can change your life. It can give you a new perspective on the world and on your own history. I have learned so much and I am very grateful for the incentive that put me on this path. It really doesn't matter if my quilt makes the exhibition. It has been a great success for me.

I would be remiss if I didn't mention the wonderful support of my SAQA sisters during this process. I am a member of a small group of SAQA members that meets once a month. They have listened patiently to my ramblings and encouraged me at every step. Thank you all. ■

[Ed. Note: Camp's quilt was not juried into the exhibition, but it is a proud example of how to respond to a call for entries.]

*JoAnn Camp is a SAQA JAM residing in Greenville, Georgia.*



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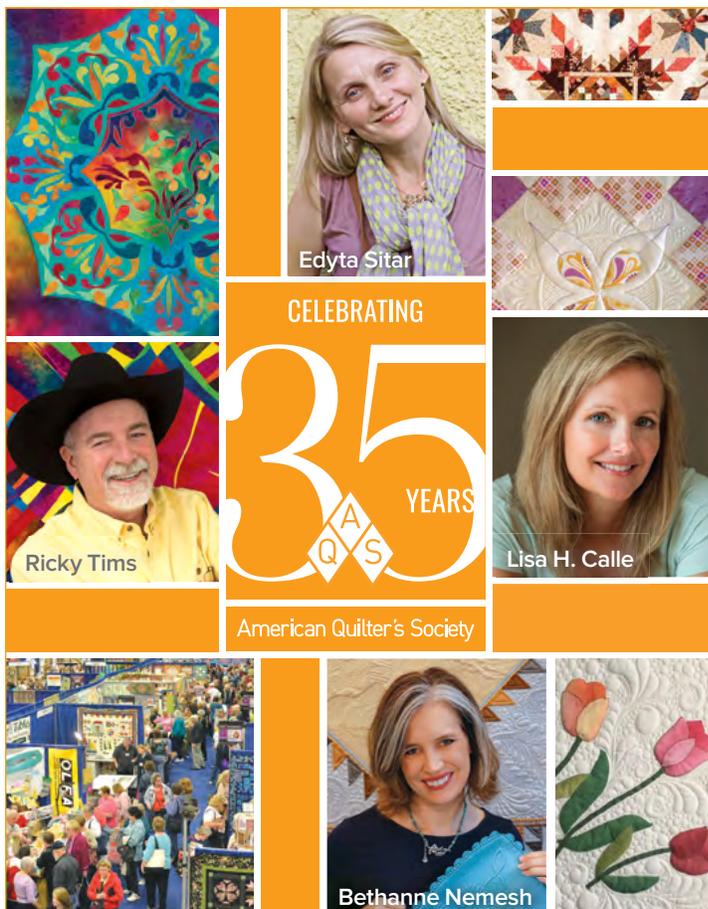
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“ Fabrics, threads, and sewing machines have always been a big part of my life. I started with garment construction, then moved to traditional quilting. Finally, I combined artistic skills and quilting fabrics and have found my home in art quilting! SAQA has been a big part of this journey. I have enjoyed the conferences, the amazing online information, and encouragement of like-minded folks. Most of all, I cherish the connections and lifelong friendships that have come through SAQA. I want to see SAQA continue long into the future, inspiring the next generation of art quilters. That’s why I’ve chosen to donate to SAQA and have left instructions in my will. I hope many others choose to do the same.

—Beth Schillig

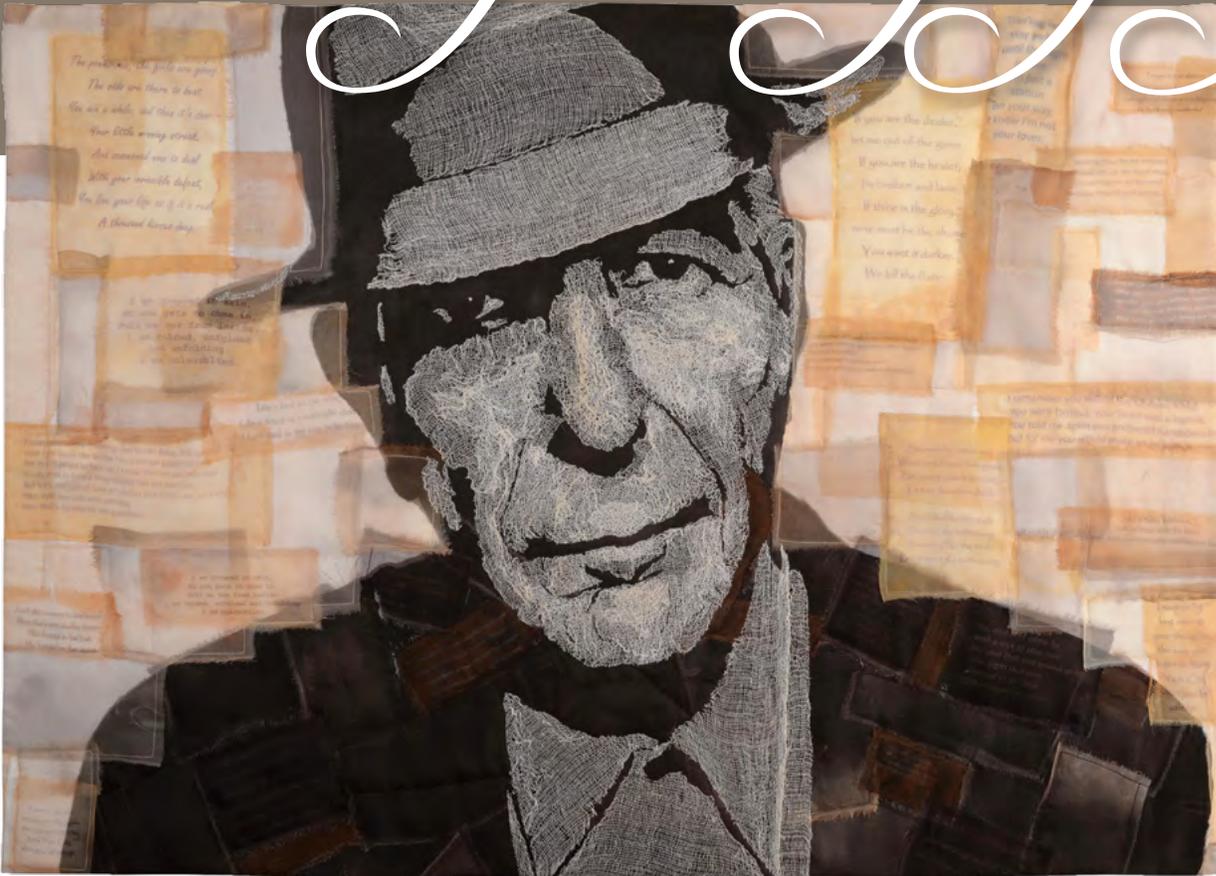
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INSPIRED BY

# photography

by N.K. Quan



## Mary Pal

### Leonard

27 x 37 inches | 2017

Photo by Ray Pilon

INSPIRED BY an online photo, Canadian fiber artist Mary Pal set out to create a fiber portrait of one of her favorite artists, Leonard Cohen. Best known for his song *Hallelujah*, Cohen was a poet, novelist, songwriter, and musician. “The human face instantly tells a story. Leonard Cohen has a story I wanted to tell in one of my works.”

While a photograph can be the springboard for a fiber portrait, its creation travels beyond simple photorealistic reproduction. The original image, shot by photographer Chris Woods, presented Cohen in a dark mood with deep facial furrows and coarse skin, nattily dressed, his look complete with his trademark fedora.

As a longtime fan of Cohen, Pal let her knowledge of his career and appre-

ciation of his work inform her portrait. The result is *Leonard*, lighter in color and emotional tone from the photograph. It is Pal’s take on how she wants to remember Cohen. In place of a solemn expression, Pal’s version presents Cohen almost smiling, his eyes brighter and his face fuller, creating a slightly younger, upbeat appearance.

Pal always asks permission to use a photograph as a jumping off point for her portrait work, and has found her requests are almost always met with enthusiastic approval.

Her approach to designing a fiber portrait is a two-stage process. First, she sketches the portion of the photograph she will use. Then she sketches a background that will reference something about the subject that adds

to the artwork’s story.

Pal, a SAQA JAM whose work is exhibited internationally, is well known for her use of cheesecloth, which she sculpts to represent the creases and folds of a face. The loose weave of cheesecloth allows control of light and shadow. The threads of the cheesecloth can be doubled up and pushed closely together, creating opacity.

“Each piece I make is slightly different from the last. I constantly change something—the color of the cheesecloth, the painting technique on the background, the way I add text, or how I mount the finished piece or quilt it. I think that helps keep my work fresh and provides new challenges.” ■

*N.K. Quan is a Phoenix-based writer and editor.*

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