

SAQQATM JOURNAL

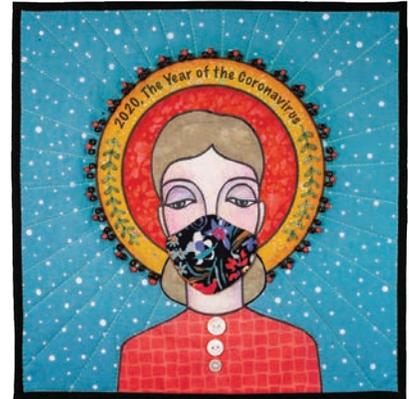
STUDIO ART QUILT ASSOCIATES

2021 | Volume 31, No. 1



INSIDE: JACQUIE GERING • COPYRIGHT GUIDELINES •
ROSS PALMER BEECHER • FABRIC-PRINTING HOUSES •
CUTTING MACHINE INSIGHT • ALOFT • INSPIRED •
JURIED ARTIST SHOWCASE • MEMBER GALLERY

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The Benefit Auction is the creative heart of SAQA and raises funds for our many programs. This year, it takes place September 10-October 3.

You can support this annual event by making and donating a 12 x 12-inch piece. The deadline to submit your work is June 30.



More details: www.saqa.com/auction

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

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Maryte Collard
Field of Poppies in Latvia
 39 x 42 inches | 2017

QUICK NOTES

To find out more about SAQA, contact Martha Sielman, executive director, by phone at 860.530.1551, or by email at execdirector@saqa.com.

Explore varied resources on our website at www.saqa.com. Annual membership levels for U.S. and international members, listed in USD, are: Artist/Associate, \$80; Juried Artist, \$145; and Student, \$45 (must present full-time student ID).

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt. Through exhibitions, resources, publications, and membership, we seek to increase appreciation for the art quilt as a fine art medium and to support our members in their artistic and professional growth.

The SAQA Journal is published four times a year. To submit articles or story ideas, contact Diane Howell, SAQA Journal editor, at editor@saqa.com. Review submission guidelines at www.saqa.com/journal-submit.

For delivery questions, contact circulation@saqa.com.

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Get ready for a special conference experience

by Deborah Boschert



My time as a SAQA member is full of many wonderful experiences, opportunities, and connections. The conferences I have attended are a magnification of all the best things about SAQA. They're like microcosms of the organization as a whole. The 2021 SAQA Conference, *Oceans Apart: Connected by Art*, is sure to be another fabulous event.

The virtual conference will highlight art, ideas, inspiration, and members from Australia and New Zealand in addition to other presentations that reflect SAQA's mission to promote the art quilt.

The speaker lineup is amazing! We'll kick off with *Inside the World of WearableArt*. WOW is a renowned international design competition based in New Zealand. If you're not familiar with it, do a quick search for a mind-blowing taste of the innovation and inspiration we'll be hearing about.

Austin Kleon, the New York Times bestselling author of *Show Your Work!* and other books, will be our closing keynote speaker. Kleon is an author, blogger, newsletter writer, and sought-after public speaker. He will share his ideas about creativity and collage. I suspect he will even have insights about quilts.

In between these two amazing presentations, our conference will include members speaking on diverse topics that explore professional, artistic, personal, and cultural ideas. We'll also have time for small group conversations, studio tours, the Spotlight Auction, and our much-beloved Lightning Talks.

Over the past several months, we have discovered the advantages of virtual events. Everyone has a front-row seat to the amazing speakers. We can also accommodate everyone. There's actually some intimacy about virtual get-togethers. We can see each other's spaces. Sometimes the con-

“There's actually some intimacy about virtual get-togethers.”

versations in Zoom Breakout Rooms include personal stories and supportive responses that don't happen as naturally when sitting around a table eating lunch together.

Our Special Events Committee has been planning for several months and will continue to arrange details right up until the close of the event. Thanks to all the dedicated, creative members that have been an important part of

SAQA's pivot to offer amazing programming in this virtual environment. If you cannot attend some or all of the formal sessions live, presentations will be recorded for future viewing.

As we look ahead to being together (on our screens) in April, take some time to set yourself up for a wonderful experience. Review the schedule and mark your calendar for the events you plan to attend. Just as if you were traveling to the event, it's good to set aside time to be fully present—even though you'll be at home. Set up a comfortable place for viewing. If you have options, use a device with a large screen that can be propped on a table so you don't have to hold it in your lap. Maybe plan to wear something you would have been excited to pack for the trip if the confer-

ence was in real life. Or celebrate how nice it is that you can come in your pjs. Review the list of attendees—that's a great way to think about who you might connect with and remember them after the event. Think about your creative life and how SAQA can help you learn and grow. I'm excited about the potential for this conference to make a unique impact on our community. ■



OCEANS APART CONNECTED BY ART

SAQA VIRTUAL CONFERENCE • 2021 OCEANIA

Join us online April 15-25 from beautiful Oceania, our 2021 conference base. New opportunities to connect admit you from anywhere in the world.

Highlights:

- Author Austin Kleon: How quilting inspires him
- World of WearableArt: A vibrant New Zealand fashion competition
- Oceania artists: Profiles and inspiration
- Plus: Lightning Talks, Spotlight Auction, studio tours, and online chat sessions

Dive deep into creative energy—register today!



Registration/Details: www.saqa.com/virtual

Find delight in all your days— the lasting lesson of Covid-19

by Diane Howell

How do you start your day?

I hope it is with joy. Throughout the Coronavirus pandemic, I have found that my day goes better if I get up with a reason to be delighted. That usually means walking a fluffy little dog and feeding him breakfast. Oh, the delight of the important things! Most of the time, my Chauncey Francis likes my cooking. When he doesn't, he lets me know, but eats it anyway. You can't win 'em all, and there are treats to compensate disappointment.

Next I often take up my continual search for art quilts that delight me. Two pieces I couldn't resist using in this issue are *Big Apple* by Pat Bishop and *Field of Poppies in Latvia* by Maryte Collard. *Big Apple* is on this page—reminding me that cinnamon

rolls might not be the best choice for my breakfast—and the other quilt graces our cover. They both warm my heart, as I hope they do yours.

Both quilts were plucked from entries into this issue's Member Gallery, whose theme is *Red Hots*. You never know what will get used on which page when you pursue this publication opportunity. To see the other images selected for *Red Hots*, see page 8. To submit to upcoming themes, see www.saqa.com/memborgallery.

The stories in this issue once again focus on things you can do while waiting out the pandemic—things you probably have been meaning to get around to, such as getting and learning a new tool. Kestrel Michaud gives insights in how cutting



machines have helped her make intricate appliqué quilts while saving wear and tear on her scissor-cutting hand. She compares several brands and gives fabric preparation tips. See page 28.

If you are more inclined to work with photographs and your own designs, you have to print them at home or at a custom print house. Be sure to read our story on fabric-printing companies. Kris Sazaki and Deb Cashatt—aka the Pixeladies—compare eight fabric-printing companies with an update to a story they wrote four years ago. Find it on page 24.

Before you print, however, it's wise to read Dorothy Raymond's story on copyright issues on page 32.

Two artist profiles also provide a feel-good vibe to this issue. Read all about Jacquie Gering's studio practice on page 14 and see how Ross Palmer Beecher turns metal into quilts on page 35.

Until next issue, stay the course! Take every opportunity to glean valuable lessons from this time and keep the best ones moving forward. There is joy in our days. ■

Pat Bishop
Big Apple
30 x 24 inches | 2020



Annual SAQA treasurer's report

The support of our members, through membership dues, donations, and program participation, allows SAQA to thrive. By the end of 2019, our organization had almost 3,700 members worldwide.

The financial data in this report are based on the year ending December 31, 2019, and provide an overview of SAQA's finances. Due to Covid-19, these numbers were delayed. The numbers below summarize the information filed in SAQA's IRS Form 990 tax filing for 2019, which is available upon request.

2019 Income

Contributions and grants:	\$438,437
Membership Dues:	\$302,746
Products and publications:	\$150,678
Exhibition income:	\$94,388
Conference Income:	\$90,820
Auction Income:	\$69,680
Other income:	\$7,476
TOTAL:	\$1,154,225

2019 Expenses

Program Expenses:	\$506,378
Conference & Travel:	\$153,613
Printing & Publications:	\$145,801
Management & Administration:	\$132,573
Fundraising:	\$114,252
Exhibition Expenses	\$109,076
TOTAL:	\$1,161,693

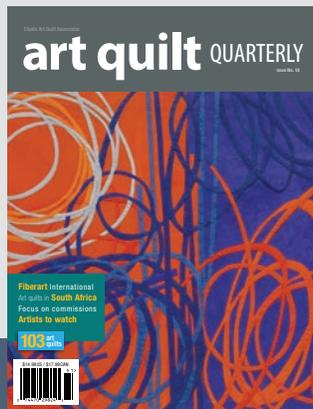
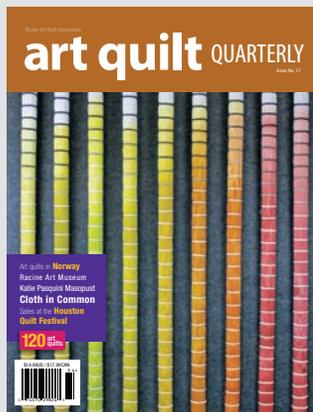
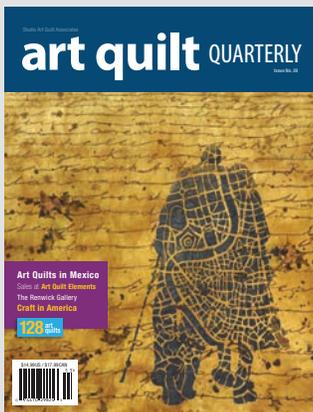
Bank/Investment Account Balances

As of December 31, 2019

Banking:	\$162,148
Investments:	\$183,676
Endowment:	\$235,037

Chaired by the treasurer, the finance committee is an advisory body that reviews on a quarterly basis SAQA's budget and other financial statements. SAQA's financials are audited annually by an outside accounting firm.

Respectfully submitted by Gwyned Trefethen, SAQA Treasurer.



SAQA's quarterly publication designed for collectors, arts professionals, and admirers of art quilts everywhere!

Subscribe today!

www.saqqa.com/aqq

Red Hots



Marian Zielinski
Tides of Consciousness
36 x 50 inches | 2020



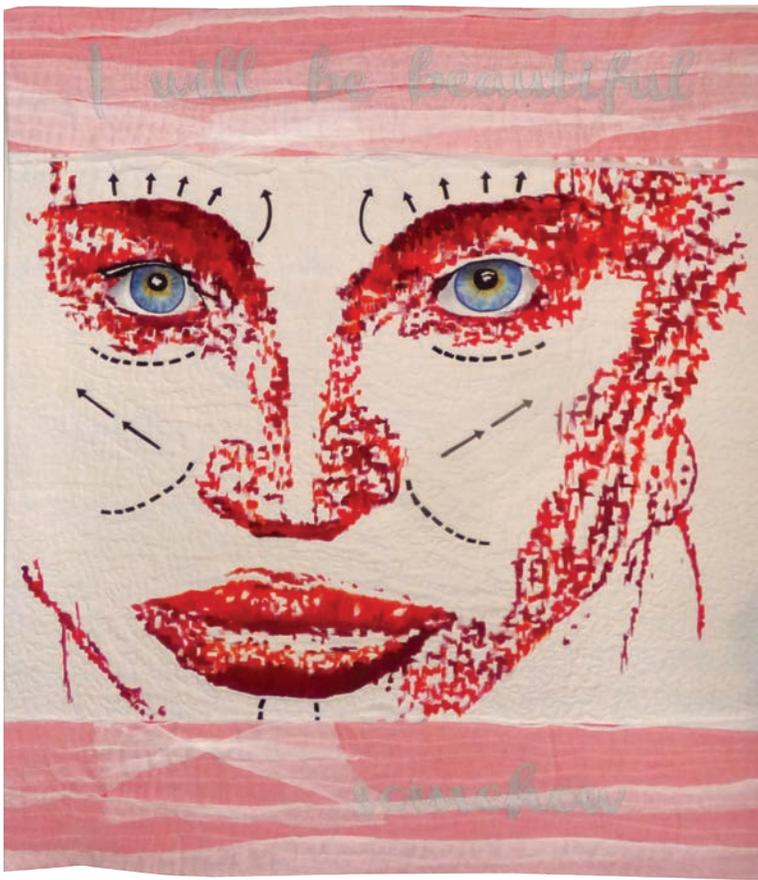
Amy Nelson
It Takes a Village
36 x 18 inches | 2020



Carolyn Skei
Wild, Wild Plum
25.5 x 23 inches | 2018



Denise Oyama Miller
Crayon Box Croton
34 x 38 inches | 2018
Photo by Sibila Savage



Claire Passmore
I Will Be Beautiful Somehow
43 x 33.5 inches | 2016



Diana Bartelings
Cycle of Life
36 x 18 inches | 2020



Sandra Sider
Stem Cells
46 x 39.5 inches | 2016
Photo by Deidre Adams

Lois Parish Evans
Firewheel Magic
36 x 36 inches | 2018



Member Survey provides guide for future

by Deborah Boschert

SAQA board members, committee chairs, staff, and regional reps are enthusiastically diving into the results of the 2020 Member Survey and thinking creatively about SAQA's future. We're excited about the rich data, interesting details, and insightful member comments. Recurring themes include high levels of satisfaction from respondents and the importance of regional communication and programming. We are also pleased to see that respondents value and appreciate the SAQA website and the *SAQA Journal*, two of our information channels. It's also clear that respondents are eager to take advantage of all kinds of member resources.

In the previous issue of the *SAQA Journal*, we detailed the survey's development, response rates, and plans for distribution. This article shares specific results and comments from the survey plus thoughts from committee leaders as they explore your feedback. For a comprehensive overview, check out the full Member Report at www.sqa.com/surveyreport.

A theme of broad overall satisfaction consistently surfaces in the results. Respondents expressed appreciation of exhibitions, educational resources, opportunities to connect with others, and many other aspects of membership. Overall, 81 percent of respondents say they are satisfied or very satisfied with their

membership. This indicates we're on the right track. We are building on a strong foundation and are eager to continue a renewed focus on our mission and vision. Digging deeper into the results will help us explore gaps in effectiveness, and expand areas for improvement.

The information gathered by the survey is an important resource that will be used for years to come. An additional benefit is that as respondents went through and answered



the survey, they learned more about SAQA programs and benefits. One respondent wrote, "I've been a member for three or four years now and obviously there's more available than I'm aware of. I think I need to focus on the [web]site and the networking content there as opposed to merely relying on regional meetings.... I think I need to look

at other aspects of SAQA to supplement my experience."

The board is committed to SAQA's mission and vision, so it is significant that the survey confirms our members' focus on art. When asked how they identify themselves, members told us that they think of themselves as textile artists, fiber artists, art quilters, quilt artists, and artists. About half of the respondents are interested in general artistic development and in learning new techniques and tools

to create art. Considering artistic development, about 40 percent of respondents indicate they want to build a body of work, create a personal style, and consider working in a series.

SAQA vice president Dolores Miller says, "SAQA provides an abundance of programs, resources, and opportunities for connection to its members. The survey gives us information that helps determine if those offerings also support our mission and lead us toward our vision."

As we evaluate and develop programs, we also consider the increasing interest in online programming and virtual opportunities. The responses were gathered in July 2020, about five months into the pandemic, but the survey was developed before we had a sense of the sweeping and long-lasting changes the health crisis would bring. We wonder if respondents may have ranked online opportunities as even more important in

light of the quarantined status they were experiencing. SAQA has already capitalized on those responses with lots of new online content.

Thinking about the professional aspect of being an artist, it's interesting to note that more than 30 percent of respondents plan to apply for Juried Artist member status. Juried Artist coordinator Dorothy Raymond is working to make sure the application process is clear and meets members' evolving needs. As a result of reviewing the survey data, Raymond offered to attend regional virtual meetings to share information about the program. Several regions have invited her to talk about Juried Artist membership and answer questions.

Insights from the survey regarding exhibitions were enlightening. Overall satisfaction with all aspects of the exhibition programs at both the regional and global level is high. It's notable that when asked which exhibition opportunities are most important, regional exhibitions barely edged out global exhibitions. One respondent commented, "I find regional exhibits more to my liking. I have a better chance of getting in them, I get to go see them in person, and they are full of incredible art!"

In the exhibition section of the survey, we included several different channels for sharing art, including the website, magazines, and our traditional in-person exhibitions. All of these opportunities are important to achieving our vision of increasing recognition of the art quilt as fine art. A respondent expressed this idea by stating, "I have attended ... dozens of shows annually in which the SAQA-sponsored and displayed works have opened viewers' eyes to the fact that quilts have come off the bed. Exhibitions are crucial to SAQA's mission,

and I have been thrilled to have my work represented in several."

Another indication of the importance of exhibitions shows up in results for a question about the importance of the various benefits for Juried Artist members. Opportunities to have art featured in *Art Quilt Quarterly*, website galleries, and individual artist pages ranked highest.

Sarah Entsminger and Heather Pregarer, co-chairs of the Exhibition Committee, are studying the survey results and reading through thousands of comments related to exhibitions. They were especially pleased that the results indicated members appreciate the strides made by the committee in diversifying the

In addition to the growing importance and success of regional exhibitions, survey input emphasizes the importance of all communications, educational opportunities, and community-building at the regional level. Regional rep coordinator Desi Vaughn filtered the survey results to understand member preferences in different regions across the globe. She says, "I'm excited because it gives an indication of the direction the members want to go." The importance of regions shows up again and again throughout the survey, and Vaughn will share these responses to encourage and empower reps. Reps can use the responses to learn more about how to connect with members in their region and to work

I have attended ... dozens of shows annually in which the SAQA-sponsored and displayed works have opened viewers' eyes to the fact that quilts have come off the bed.

types of venues that host our global exhibitions. Entsminger says, "Several intriguing ideas were suggested for ways in which global exhibitions could partner with other arts organizations, college and university art departments, as well as cross-cultural and international collaborations. We are looking forward to investigating these ideas for innovation in exhibitions."

The Exhibition Committee has already taken action on a topic that came up regularly in the survey comments related to size requirements by expanding and standardizing size requirements for all global exhibitions.

together to offer valuable programs and opportunities.

One section of the survey focused on how members support SAQA with donations of time, art, and money. Of all respondents, 59 percent donated time in some kind of volunteer effort, 49 percent donated art to at least one of our auctions, and 34 percent made financial contributions. We are grateful for the generosity of our members. When asked about motivations for these donations, respondents said they volunteer to connect with other artists and they make financial donations to support SAQA's mission.

see "Member Survey" on page 40

Selections from *Aloft*

This SAQA Global Exhibition invites viewers to see the world from a new perspective. Birds, insects, and even some mammals are able to fly and soar. Plant seeds and kites are carried on the breeze, and the perfect pass can float through the air. Humankind has dreamt of ways to fly, from Icarus' attempt to create his own wings to the advent of airplanes, satellites, and space exploration.

This exhibition was juried by Mary Edna Fraser, a widely recognized master artist and the first woman to have a solo exhibition at the Smithsonian National Air and Space Museum in Washington, D.C.

For more information on *Aloft*, visit www.saqa.com/aloft.



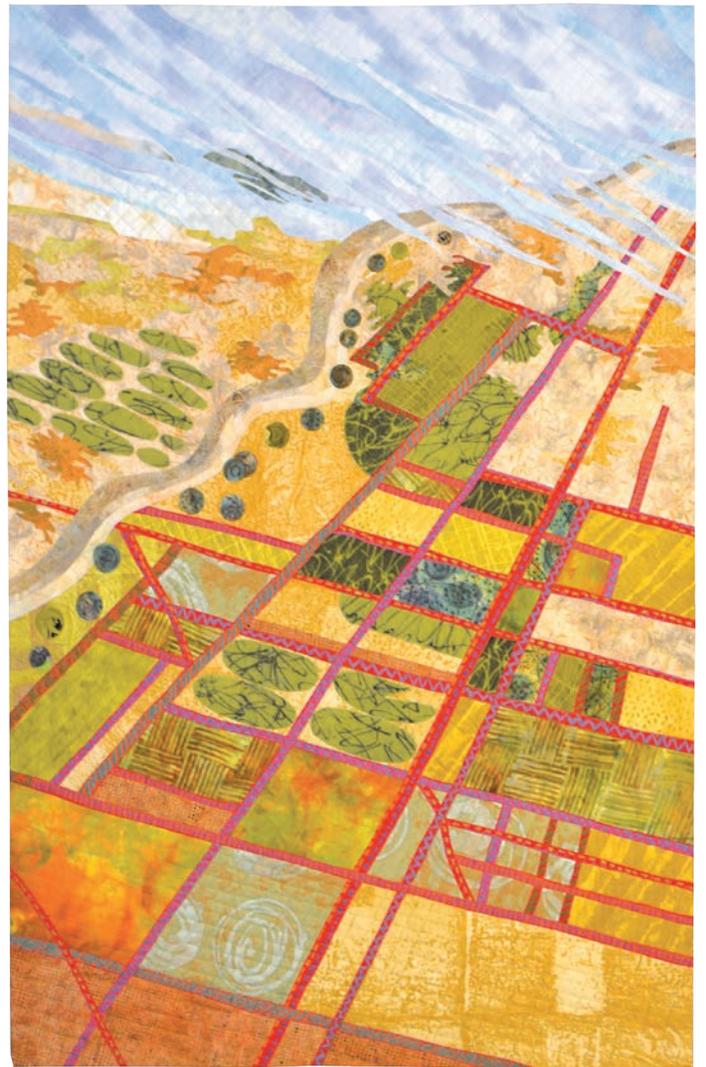
Carla White
Squirrel Aloft
32 x 25 inches | 2019

Trish Morris-Plise
The View from a Different Kind of Room
24 x 32 inches | 2019





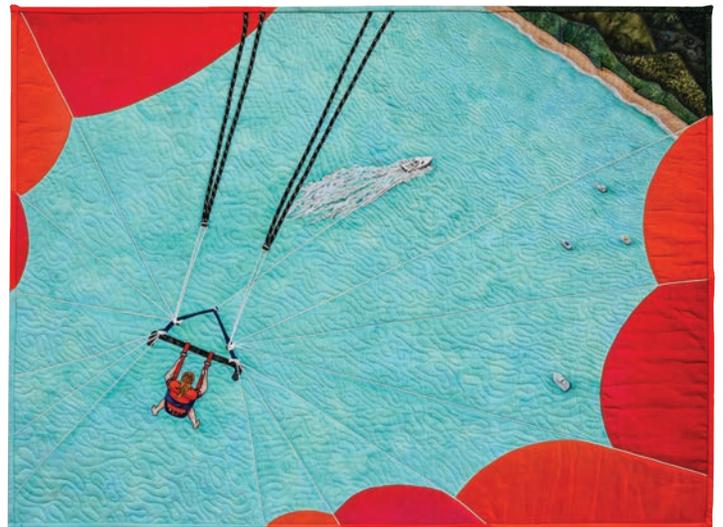
Sue Sherman
Tambuzi Takeoff
26 x 26 inches | 2019



Jan Soules
Take Off
50 x 33 inches | 2019



Jean Renli Jurgenson
Hong Kong Taxi
60 x 42 inches | 2009



Jerri Penney
Transient in The Sky
28 x 38 inches | 2019

JACQUIE GERING

Minimalist style hallmark of bold work

by Cindy Grisdela



Chomp

75 x 55 inches | 2018

Photo by Lauren Hunt

Jacquie Gering reimagined her studio recently by taking over the master bedroom. Because she has such a short commute, the first thing she does when arriving in the studio is to put on her shoes, because wearing shoes means it's time to go to work.

Based in Kansas City, Kansas, Gering is known for her graphic quilts that display simplicity, clean lines, and hard edges. She prefers to use a limited number of fabrics, sometimes selecting only two colors. "I love flat solids because that's the look I'm aiming for," she says. She rarely uses prints, because they tend to "blur the lines" of her design, although one graphic print might be included for emphasis.

Chomp is a good example of her minimalist style, and it incorporates one of the warm colors she often uses in her work. She buys her go-to colors by the bolt, including her favorite poppy orange. However, she has learned over time to be open to all

the colors and "not to cut colors out of my palette."

Gering comes from a Mennonite background and was raised with craft all around her, including quilting, crochet, and tating. But she wasn't interested in traditional design and didn't take up quilting until later in life.

Two events coincided in 2009 to put her on a new path. She retired from her 40-year career as an educator and saw an exhibition of Gee's Bend quilts. While she says she "never understood the skill and artistry needed" to create the quilts of her childhood, the quilts of Gee's Bend resonated with her on an artistic level. "I could feel the soul of these women."

Gering came home from that exhibition and dragged out an old sewing machine she had purchased at Target to do simple sewing tasks. She went to the internet and Googled "modern fabric" and she was on her way. She

had an exhibition at a local venue within the year.

Gering laughingly says she is “Google taught” as a quilter. She learned basic sewing skills as a young girl, but didn’t really use them until she found a more modern style. So she added to her basic knowledge by learning skills via the internet that she needed to execute her design ideas, such as working with curves or appliqué.

Her skills are evident in *Sitges*, which showcases Gering’s use of oversized curved shapes. Reminiscent of the traditional Drunkard’s Path block, but with a thoroughly modern feel, the curves created in shades of aqua stand out on a black background, topped with a red circular shape.

Gering works primarily by machine, although she started out hand

quilting, the technique employed by her mother, grandmother, and great-grandmother. She especially likes machine quilting with her walking foot, and she is the author of two books on the subject, *Walk: Master Machine Quilting with your Walking Foot* and *Walk 2.0: More Machine Quilting with Your Walking Foot*.

She pieces her quilts on a Brother Nouvelle 1500S sewing machine and quilts on a Bernina 820. Gering’s recently redesigned studio showcases her love of the modern aesthetic, with brightly colored cabinets and a graphic print on the wall.

In the studio, Gering approaches a new piece in one of two ways. Some of her quilts begin from play sessions, where she simply cuts fabric and sews it together again. Others are more conceptual in nature, exploring



Improv Study 7
7 x 5 inches | 2020



Sitges
65 x 50 inches | 2019
Photo by Lauren Hunt

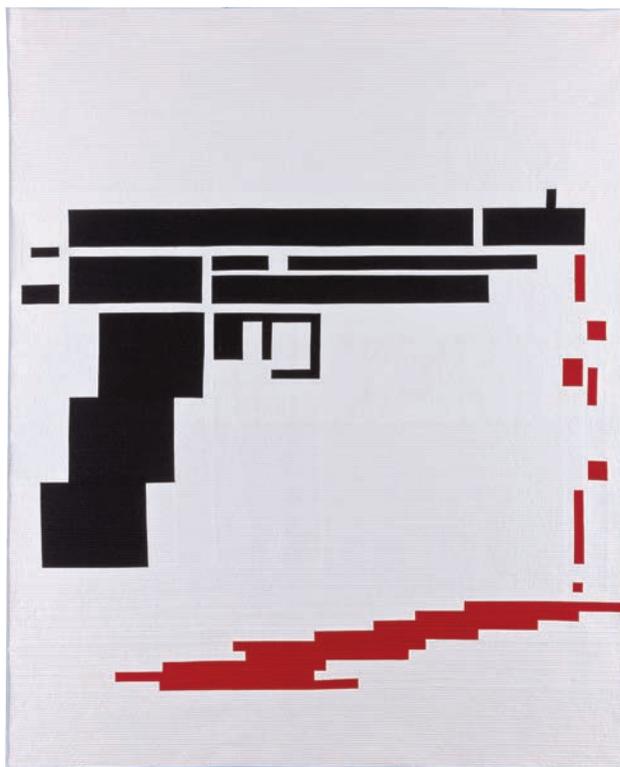


Rose and Thorn
65 x 50 inches | 2019
Photo by Lauren Hunt

Aftermath
50 x 40 inches | 2013



Bang You're Dead
78 x 64 inches | 2014
Photo by Gregory Case



line, shape, or a particular issue, such as gun control. Often she uses craft foam, paper, and glue to study an idea before she moves to fabric. "There's something about manipulating material with my hands that ignites and activates creativity."

A design wall is crucial to her creative process, as is the ability to keep asking, "What if?" to push her ideas as far as they will go.

Aftermath is a particularly graphic depiction of a blood stain that exemplifies Gering's approach to making quilts about issues she cares about. The simplicity of the appliquéd red shape on a white background makes a stark statement about the consequences of gun violence.

Gering describes herself as a "deep dive girl" who gets intrigued by a



Homage

60 x 60 inches | 2014

Photo by Lauren Hunt



Yoshiko's Cross

60 x 50 inches | 2018

concept and wants to learn all she can about it. This approach drove to her immersion in modern quilting from the beginning, as well as her more specific interest in line and shape. “Just in the concept of line—there’s no way I could fully explore it in my lifetime.”

Homage is one example of Gering’s focus on line and shape, where the square shapes of color are reminiscent of the work of Josef Albers—one of the luminaries of modern art.

Building Bridges (page 19) uses line in a different way to create a minimalist abstraction of a bridge.

Besides the quilters of Gee’s Bend, Gering is inspired by Japanese artist Yoshiko Jinzenji, who she describes as a master of traditional minimalism.

Yoshiko’s Cross is a simple yet striking design by Gering that uses an abstract shape in a low-volume, black-and-white print on a red background.

The negative space formed by the background is as interesting as the primary shape.

She also takes inspiration from the life of Grandma Moses, because that artist proved that one can “start late in life with no training and be successful.”



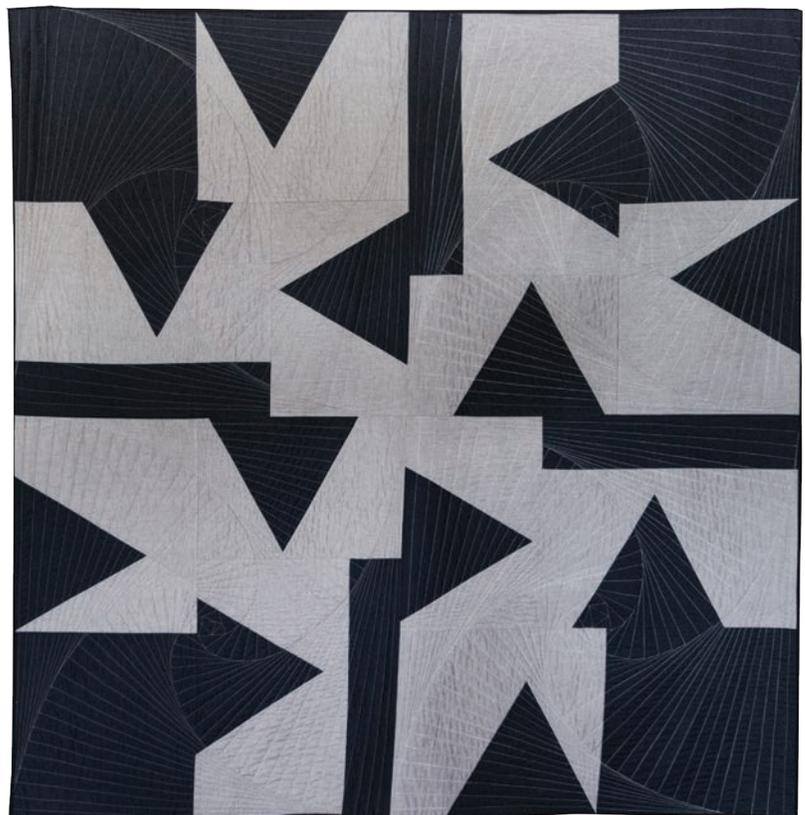
Flow

50 x 50 inches | 2020



Gering helped found the Kansas City Modern Quilt Guild, and she was active with the national Modern Quilt Guild (MQG) for many years as a board member and part of the planning committee. “I am a quilter because of MQG—they brought me in.” The group gave her a place to meet and talk to people about a variety of topics, such as minimalism, improv, and breaking the grid, that wasn’t available to her anywhere else at the time. She sees the modern quilt movement as “a pathway to bring more people into the art and craft of quilting.”

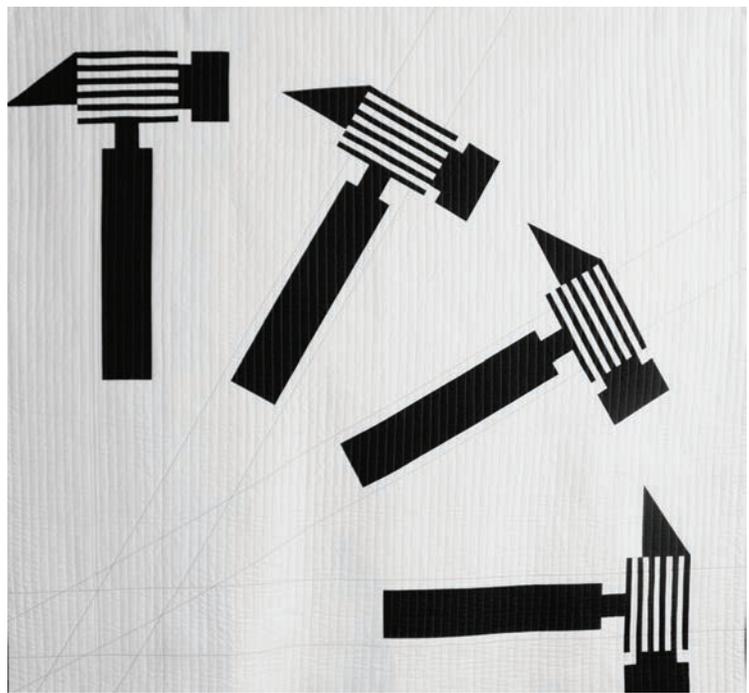
She has cut back on travel to spend more time in the studio, working on a series of quilts depicting the tools of the carpenter’s trade to honor her father, who was an important influence in Gering’s life. She has also been working on a series of smaller



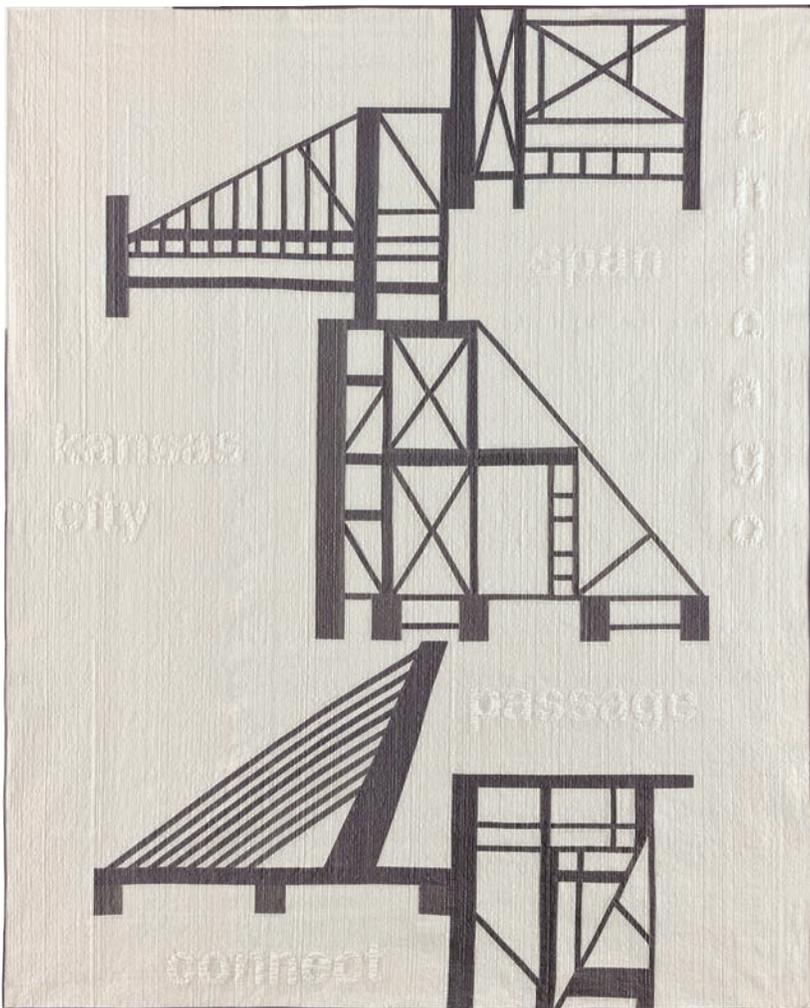
Geared Up
60 x 60 inches | 2018



Improv Study 22
7 x 5 inches | 2020



Four Hammers
60 x 60 inches | 2020



Building Bridges
85 x 65 inches | 2014
Photo by Gregory Case

improv pieces to explore the nuances of working in a different size.

Gering is passionate about the importance of treating her work as a business, rather than as an interesting hobby. When she told her husband that she wanted to make quilts after she retired, he challenged her to make a profit within two years. She rose to the challenge and traveled extensively to speak and teach, wrote books, and sold her work. She developed confidence in her abilities, kept learning new things, and was brave in her approach. She says that fear is paralyzing when you put yourself out there as an artist, and advises quilt artists to be brave, be learners, and do the work.

Looking ahead, Gering wants to continue to evolve and grow as an artist. "I don't want to be in the same place in five years as I am now." Gering sees herself as having straddled the quilt world and the art world up until now, and she wants to secure gallery representation within the next five years. ■

Cindy Grisdela is a SAQA Juried Artist who resides in Reston, Virginia. View her work at www.cindygrisdela.com.

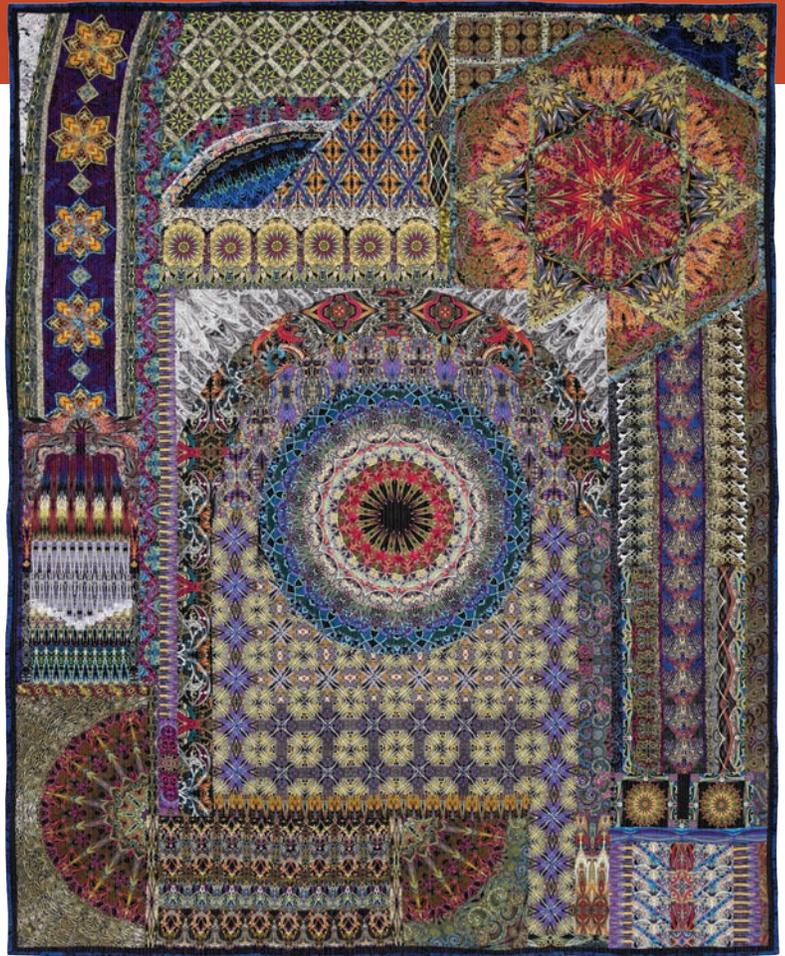
Juried Artist Showcase is a gallery of work produced by artists who have each been named a Juried Artist of SAQA. A Juried Artist has successfully presented a portfolio to the Juried Artist Review Panel. This portfolio includes a selected body of work and documentation showing a professional approach to art.

Paula Nadelstern

KALEIDOSCOPIC XLI: The Prague Spanish Synagogue Ceiling

79 x 64 inches | 2018

Photo by Jean Vong



Leslie Tucker Jenison

Interstitial

50 x 30 inches | 2018

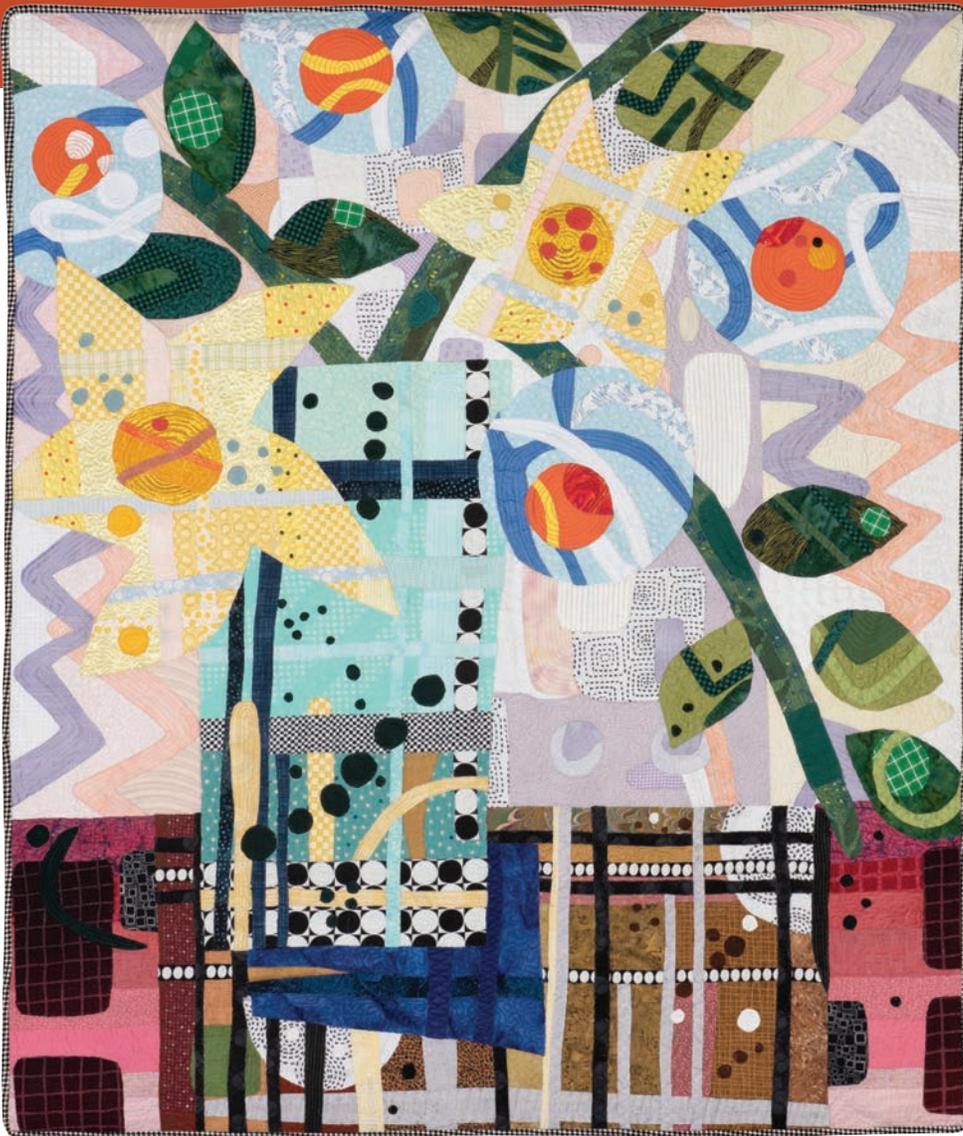


Judy Langille

Façade 3

27 x 25 x 3 inches | 2018

Photo by Peter Jacobs



Katie Pasquini
Masopust

Valerian

43 x 36 inches | 2018

Photo by The Photography Studio Caroline Wright



Catherine
Whall Smith

Get Me Out of Here ... Please

23 x 35.5 inches | 2018

Nancy Orr
Lucia Patrick
Kathryn Pellman
Linda M. Perry
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Revisiting custom printing

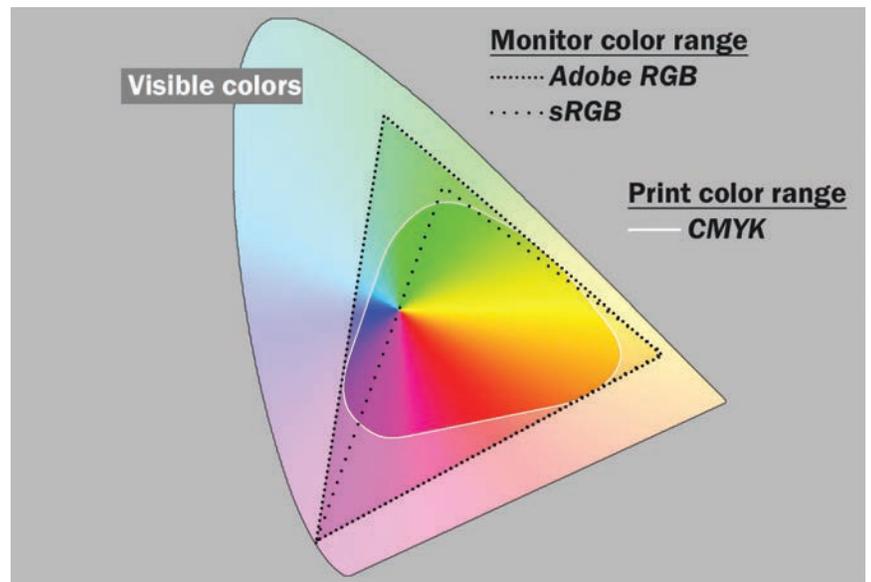
A comparison of custom-fabric houses

by Kris Sazaki and Deb Cashatt

Four years might as well be four generations in the tech world, so the *SAQA Journal* asked us to update our article on fabric-printing companies that appeared in the magazine's third issue of 2016. Artists are using their own designs in their artwork more than ever, so we also thought it was time to revisit the subject.

Before we begin with our updated guide to ordering fabric online, here are some interesting updates to the original article:

- *The number of printing companies keeps growing.* We were a bit surprised that of the six companies we had featured, only one (Modern Yardage) is no longer in business, but we were not surprised to find more to feature. We decided not to order from Décor Print as it had a three-yard minimum printing requirement.
- *SAQA paid for all the samples.* To best recreate the customer's ordering experience, we ordered all the fabric as real customers do.
- *We changed our test image.* We simplified the image elements that gauge color accuracy, how black prints, the clarity, and how texts print. The most important change was in the photo of people to test skin tones. We realized that our original photo was of a white girl with her hair obscured in water. What we needed was a variety of skin tones and hair colors, especially dark hair to see if we could discern individual hairs.
- *We don't print our own fabric anymore!* It was, in the end, not a difficult decision for two control freaks. The cost of dye and maintaining our



This color gamut chart shows the approximate range of the monitor, print, and visible color ranges.

own printer for the amount we print no longer justified the amount of control and immediate results we appreciated printing on our own. Also, the choice we now have in reliable and reasonably priced printing companies only confirmed that we made the right decision.

Featured Companies

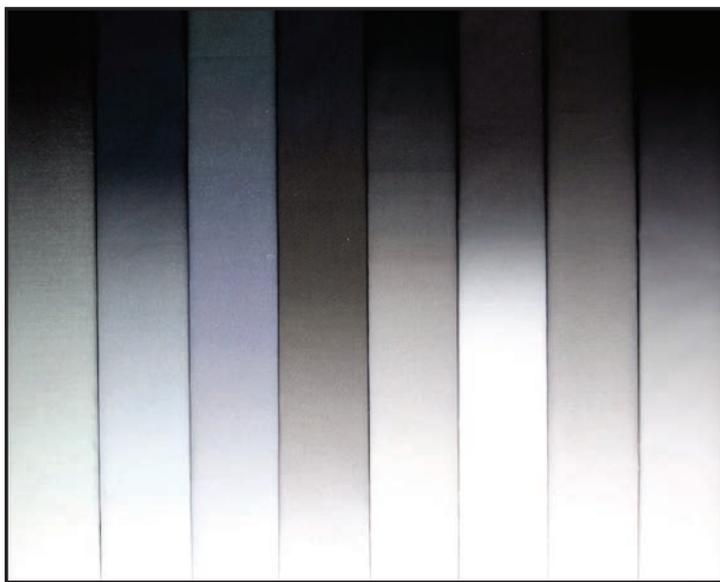
We are including eight companies in this article. Along with their designated abbreviations used in our graphics, they are: Contrado (CON), Design Your Fabric (DYF), Dpi (DPI), Fabric on Demand® (FOD), My Fabric Designs (MFD), Red-Dog Enterprises (RDE), Spoonflower® (SF), and Studio West LLC (SW).

Fabric

Fabric type is the most important variable in the finished product because of the fuzziness of the thread and the weave of fabric. In general, fabric is fuzzier than paper, especially

photographic paper. The ink dots tend to spread, and the resulting print is less defined. Fuzz from the fabric can also block the ink from reaching parts of the fabric, creating white "spots" on the fabric. This is especially noticeable when printing dark colors on highly textured fabrics such as flannel or a nubby dupioni.

The weave of the fabric greatly affects the color and clarity of your printed design. Colors on loose weaves such as chiffon and voile, which have more open spaces between the threads, might not appear as dark. If your design has small text or fine details, you'd be better off choosing a dense weave with smooth thread, like broadcloth or sateen. We attempted to order the same lightweight plain weave cotton from each company, but it wasn't always possible. We recommend ordering a swatch set from the various companies you want to try, if it's available. The swatches are great for comparing color and sharpness of the print.



CON DYF DPI FOD MFD RDE SF SW

This image compares black to white fabric printing.



This image compares midtone grays.



Detailed attention to the grayscale helps achieve a proper proportion of black.

Printing Process

Ink or dye? Different printing processes yield different results. Since we had all of the samples printed on cotton, the choice was between printing with pigment ink or fiber-reactive dye. If you are having your image printed on synthetic fabric, a different printing process—dye sublimation—may be used.

The printing process can affect not only washability of the fabric but the range of printable colors. Check each company's website for information if you intend to wash the fabric. Unless noted in the details for an individual company, the sample was printed with pigment ink.

Color

Using different dyes, inks, fabrics, processes, or printer settings will result in different colors. This is exactly what we experienced with our samples. For one, the color you see on your monitor is created by mixing three colors of light (red, green, and blue). Printed colors are created by mixing ink or dye, most often using the four basic colors of cyan, magenta, yellow, and black. Neither system is capable of

depicting the range of colors the average eye can see.

The color gamut chart shows the approximate range of the monitor, print, and visible color range. Even within monitors, the colors aren't the same—just go to your local big box store and take a look at all the televisions on display!

Furthermore, some processes require finishing processes after printing. Most notably printing with fiber-reactive dye requires steaming to set the dye and washing to remove the color that wasn't fixed to the fabric. Both can cause further color changes.

Finally, our perception of the color changes depending on the colors surrounding it. In Josef Albers' groundbreaking work, *Interaction of Color*, he demonstrated how color is almost never seen as it really is. Artists and quilters intuitively know this—quilters are forever auditioning fabric to see how the colors interact with each other.

We chose the images to print based on their colors. The bottle image has many colors and both sharp and graduated edges between the colors. The skin tones of the boys vary from light to dark. The red, green, blue, cyan,

magenta, and yellow dots give us an idea of how solid colors print.

Black

Yes, we think black is a color too, but it deserves special consideration. Achieving a deep, rich black is critical when your image contains a lot of black or dark colors. If the black is not black enough, your image has less contrast and tends to look muddy. Another aspect of black to consider is the grayscale. How smoothly does the scale move from black to white? Is the medium gray at the middle of the grayscale? If not, you might have to adjust your image to get contrast in areas that are predominantly light or dark.

File Requirements

Here's the rule: make sure your file complies with the printer's specifications! File requirements differed slightly among the businesses we profiled. Here are some considerations:

Color Process: Do they want the file in RGB, CMYK, or LAB color mode? All but one of our files used the more limited sRGB color profile. Studio West requested Adobe RGB. You can change the color profile in your image editing software.

File Type: Most companies accept many file types. TIFF files retain the highest image quality, but the size of the file can be huge. JPEG files are compressed, but can also cause pixelation. Since some of the companies charge a surcharge for large files, you need to weigh the tradeoff. Again, you can use your image editing software to change the file type. Our sample image was a JPEG image.

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

The minimum/maximum resolution requested by our profiled businesses varied between 72-600 ppi. When we were doing our own printing, we tested resolution extensively and did not notice an increase in quality using resolutions higher than 150 ppi. One exception to this is if you want to enlarge the image within the printer's website. If you do enlarge a file with 150 ppi resolution, the resulting image

will have fewer pixels and may result in a lower quality print. We suggest creating your image with a resolution of 300 ppi at the size you want to print. That way, if you want to enlarge the image, you have the capability to do so. We submitted our 18 x 20-inch sample files at a resolution of 150 ppi.

Print Size: If the final size of the fabric print is critical to your design, allow for shrinkage depending on the type of fabric and whether or not it will be washed before you receive it. We often add extra background to the image to account for shrinkage. You never know when you'll need that wiggle room. A couple of the companies, Spoonflower® and My Fabric Designs, specify the amount of shrinkage in both length and width. Yes, they can shrink differently!

Text

We print a lot of text, so this is an important element for us. In general, these companies performed really well on printing text on the lightweight cottons we tried. Still, the differences at the smaller end of the spectrum were notable. The cotton broadcloth used by Red-Dog Enterprises leads to much sharper text than the calico used by Contrado, especially with the

white-on-black text. If you plan on printing very small text, choose a smooth, tightly woven fabric.

Price

With one exception, all the companies charged between \$1.33 and \$4.10 per square foot, excluding tax and shipping. Spoonflower® was the most expensive of this

lot, but the price can vary depending on the amount of fabric printed at one time, and whether it was full yards/meters, fat quarters, or smaller samples. Studio West charged \$21.60 per square foot, but they are a small shop specializing in artist prints, and you can talk directly to the person doing the printing. In fact, they called us to let us know that the resolution of our file was not what they requested.

If you order fabric from outside of your own country, please note that international shipping costs can vary greatly.

Finally, some of the businesses offer discounts. Sign up for their newsletters or eblasts to receive notice of special offers.

Turnaround Time

We had our samples printed in the early months of the Coronavirus pandemic, and the turnaround times varied greatly. Because of staffing and shipping issues, we chose to not comment on the time it took to receive our fabric prints with one exception: Contrado consistently beat the other businesses by days.

Returns/Reprinting

Please note that most companies will not guarantee color matching, so we suggest you have a small sample printed before you embark on a large project. Unless stated otherwise, the color not matching your printout is not a reason to return the fabric. Having said that, we had one sample where the color was posterized (not evenly shaded). We contacted the company, Fabric on Demand®, and they requested some information and then reprinted the sample for us.



Weave plays a critical factor in your final printed image. Very fine text requires a smooth, tightly woven fabric.

Companies in a Nutshell

Contrado (www.contrado.com)

- Fastest turnaround time
- Contrado is located in the UK
- Prints on 103 fabrics, including leather
- Student/wholesale discounts available

Design Your Fabric

(www.designyourfabric.com)

- Based in Canada
- Uses fiber-reactive dye
- Ability to change design repeat: basic, half drop, half brick, center, mirror

Dpi (www.dpi-sf.com)

- Free technical consultation

- Will print on any fabric it can source
- Scarf hemming and other custom sewing services available

Fabric on Demand®

(www.fabricondemand.com)

- Uses fiber-reactive dye
- Fat quarters and 8 x 8-inch swatches available
- Good customer service. Reprinted sample due to posterization of faces.

My Fabric Designs

(www.myfabricdesigns.com)

- Uses all three types of dyes, depending on fiber content.
- Shrinkage in length and width listed with each fabric type

- Ability to change design repeat: basic, half drop, half brick, center, mirror
- Fiber-reactive prints are printed in Thailand

Red-Dog Enterprises

(www.red-dogenterprises.com)

- Very small business
- Personal service
- States upfront that color matching is not guaranteed

Spoonflower®

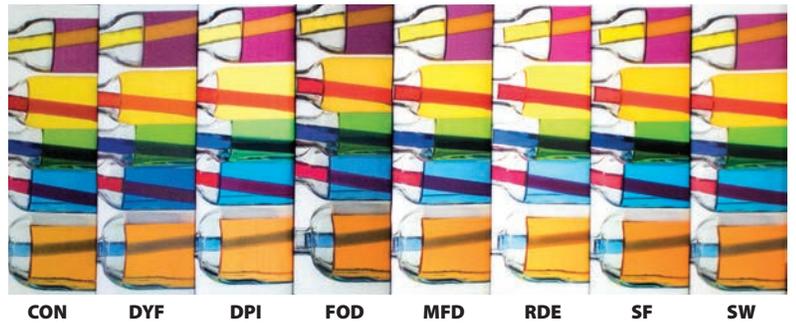
(www.spoonflower.com)

- Overall best website. Easy to use and lots of information.
- Does not guarantee a “true, rich, saturated black”

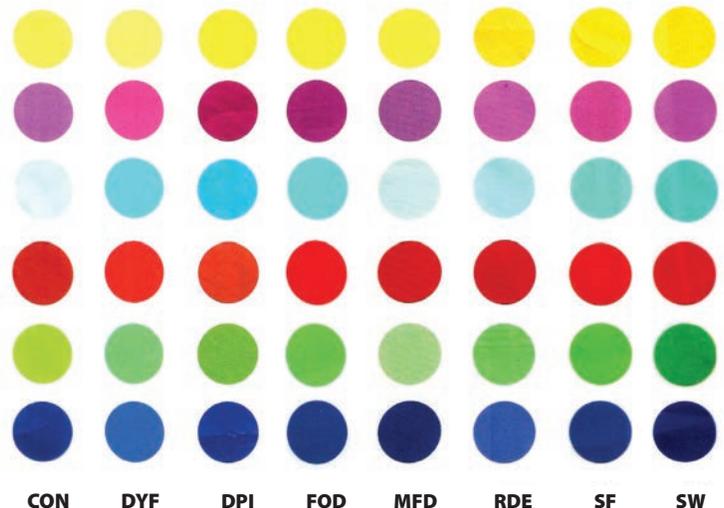
see “Fabric Printing” on page 42



These samples provide a comparison of skin tones.



An image of glass bottles yielded these results.



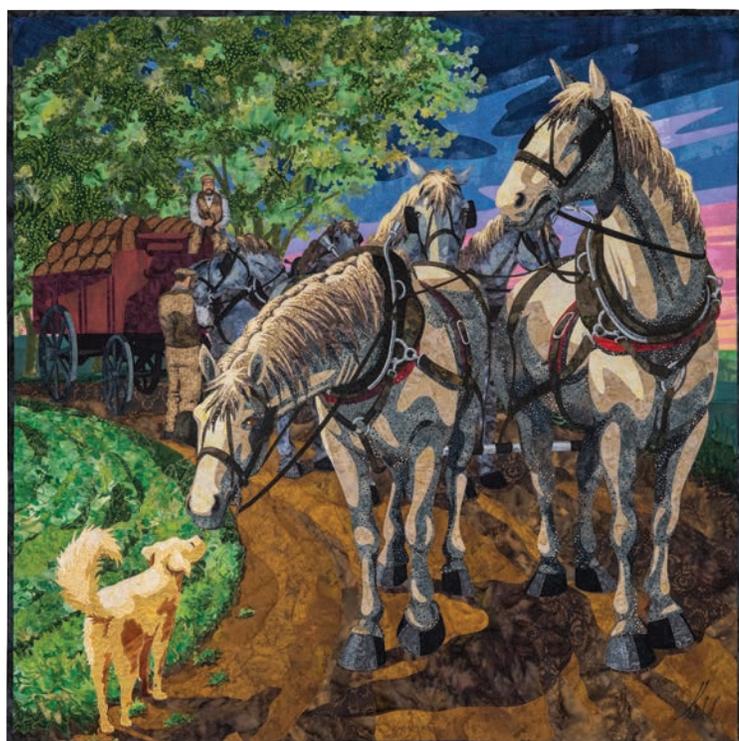
Color dots provide insight into how solid colors are created in the printing process.

Cutting machines prove smart option to expand design horizons

by Kestrel Michaud



Kestrel Michaud uses a Cricut Explore Air 2 to create intricate art quilts.



Brewing Friendship
40 x 40 inches | 2018
1,269 fabric pieces

When I learned about “smart” cutting machines, it felt like I’d discovered the Holy Grail of automated crafting. Having a way to computerize the cutting of the hundreds of pieces of fabric that make up each of my quilts was something I’d been searching for and dreaming of for years. Although the cutters I initially saw were marketed for cutting paper and vinyl, I immediately made the mental leap to cutting fabric.

I purchased my Cricut Explore Air 2 in 2017. It took two years of experimentation and frustration, but I successfully adapted my workflow around using a cutting machine. It was the best thing I ever did for my creative process.

Digital cutters are computer numerical control (CNC) machines, which means a computer guides the machine’s blade as it drags over the surface of whatever material it’s cutting. The technology is not new, but only recently has it been repackaged and rebranded to appeal to crafters. Cricut, Silhouette, and Brother are the manufacturers for most of the popular craft-themed cutting machines.

There are three major benefits to using an automated cutter, regardless of brand. The first advantage, and the reason I was so excited to discover cutting machines, is health. Each of my pictures is made from hundreds, sometimes thousands, of pieces of appliqué fabric. Before Cricut, I cut each and every one by hand. I was there for days,



Beauty Queen

36 x 48 inches | 2020
2,292 fabric pieces



Butterfly wings are a good starter project.

using scissors for eight to ten hours straight. My cutting hand would get stuck in a claw, and it would take an ice pack and popping Advil like candy to coax my muscles and tendons to unclench. Despite being in my early twenties, I was very concerned about developing premature arthritis, tendonitis, carpal tunnel, or even a stomach ulcer from all the ibuprofen. Thanks to my Cricut, my scissor-cutting days are long past.

The second major benefit is speed. My Cricut saves me, without exaggeration, tens if not hundreds of hours of cutting time on each project. One of the early quilts I made using my Cricut was *Brewing Friendship*. That quilt was comprised of 1,269 pieces of appliqué fabric. It took twelve hours for my Cricut and I to cut every single one. That was in 2018. As I've perfected my technique, my time has improved as well. This year I made *Beauty Queen* from 2,292 pieces of appliqué fabric. My Cricut and I cut them all in fifteen hours. We were smokin'! If I'd been cutting 2,292 fabric pieces by hand, it would have taken me ten times that long.

The third major benefit of using a digital cutter is precision. The machine cuts *exactly* what I tell it to. The margin of human error that would be present were I tracing and cutting everything by hand is completely removed. The pieces of fabric match exactly to the pattern. In addition, the Cricut is capable of cutting far more intricate designs than I could ever do by hand, such as the veins of a butterfly's wings.

What cutting machine is right for you?

After discovering cutting machines, I immediately dove into Google to absorb any and all information about them. I found several manufacturers producing numerous machines that each had their own unique features, even though they all operated on the same principle: The machine cuts as directed by applying pressure to a CNC-guided blade while dragging it across material attached to a sticky mat.

After careful consideration, I purchased a Cricut Explore Air 2. My decision hinged on one factor: I came across multiple reviews saying

Cricut's sticky mats were the most durable mats available. Even people who used other brands' machines purchased Cricut's mats. If Cricut makes the best mats, I figured I ought to purchase their machine too.

The chart, *Comparison of Newest Cutting Machine Models*, evaluates top-end cutting machines currently available from Cricut, Silhouette, and Brother. Please note the prices and models were accurate when I created this chart, but will change. Full disclosure: I have only personally used a Cricut Explore Air 2 and a Cricut Maker. The information for the other brands' machines came from my own research, reading online reviews, and talking to people who own those cutters. I firmly believe any cutting machine is better than no cutting machine, however, so get whichever machine makes the most sense for you.

Personal recommendation: Don't get a top-of-the-line cutting machine; most of the past models will cut fabric just fine and are now cheaper to purchase. Plan to use external design software (or hand drawing) to create your pattern, then upload JPEG or

Graded Comparison of Newest Cutting Machine Models

Brand & Machine	Sticky Matt Dimensions	Blade	Internet	Software	Supported Platforms	Cost	Project Shop
Cricut Maker	A 12" x 12" 12" x 24"	Fine Point*	Sort of required**	C Included	Windows MacOS iOS Android	\$349	Cricut Access \$9.99/mo (optional)
Silhouette Cameo 5	B 12" x 12" 12" x 24"	Fine Point*	Not required	B Basic Included†	Windows MacOS	\$299	Design Store \$9.99+/mo (optional)
Brother ScanNCut DX	B 12" x 12" 12" x 24"	Fine Point*	Sort of required**	C Included	Windows† MacOS‡	\$399	Yes, through Brother website Price: a la carte

* Don't use the Autoblade or Rotary Cutter

** Internet required to upload files, but not to cut already-uploaded designs.

† Vector-based SVG files are supported through add-on packages starting at \$50.

‡ Uses a web app that runs in browser. Offline mode is limited.

SVG files to the machine's software for cutting. None of the software available with these machines is robust enough to support intense design.

New cutting machines come with a simple project and step-by-step instructions to help you learn the software and get started cutting. What they do not provide is instruction on how to successfully cut fabric.

The right materials

Using and caring for the correct materials is vitally important to get clean-cut fabric. I'm talking about sticky mats, blades, and the fabric itself.

Sticky mats hold the fabric in place as it's cut by the blade. If the mat isn't sticky enough, the friction of the blade can cause the fabric to peel, resulting in a less-than-perfect slice. Once the mat loses its stick, it's kaput. I've not yet found a method of satisfactorily re-sticking a stickless sticky mat.

The good news is the life of a sticky mat can be doubled with regular cleaning. Every few trips through your cutter, rub the mat with an alcohol-free baby wipe. Use a scraper to remove any residual threads or fusible. I clean my mats every four trips through the machine, which usually lets me get

16-20 trips out of them. Without cleaning, they're good for maybe a maximum of eight uses.

Blades are much more durable, especially if you use one made from German carbide steel. I used two blades to cut all of *Beauty Queen's* fabric. Blades aren't expensive, so use a new one for each project to be safe.

The tricky part about blades is the pressure setting. Blade pressure is how much downward force the machine exerts while cutting. Too much pressure and the blade gouges the mat. Too little pressure and the material won't be cut cleanly. The perfect amount of pressure results in a "kiss"

Kestrel's Blade Pressure Settings

For a Cricut Explore Air 2 cutting machine

Material Name	Cut Pressure	Multi-cut	Blade Type
FABRIC - Batik, 1 layer	220	Off	Fine-Point Blade
FABRIC - Cotton print, 1 layer	255	Off	Fine-Point Blade
FABRIC - Batik & Muslin, 2 layers	300	Off	Fine-Point Blade
FABRIC - Cotton Print & Muslin, 2 layers	335	Off	Fine-Point Blade

Kestrel's No-Fray Mod Podge Technique

This technique is my own discovery, and it's my secret for completely preventing frays on my appliqué fabric. It's beginner-friendly, inexpensive, and archival (Mod Podge is acid-free and non-yellowing). Follow these steps to prepare your fabric for cutting:

1. Iron the Wonder Under *really, really well* to the fabric. (Iron the front and back of the fabric, leaving the iron in each position for a few seconds.)*
2. Combine three parts water to one part Mod Podge, either matte or fabric variety.
3. Douse your fabric with the diluted solution. I use an air-pump sprayer to distribute the liquid and even it out with a brush.
4. Allow fabric to dry. (If it curls, do not allow the fabric to touch itself or it will stick together. Wonder-Under backing will not stick.)
5. Peel paper backing off fabric and press fusible-down to the sticky mat.

**If using any fusible other than Wonder-Under, do this after Step 4.*

Step 1



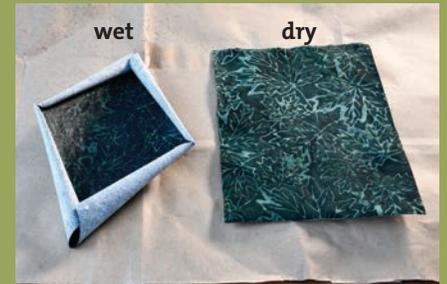
Step 3



Step 2



Step 4



Step 5



cut, cleanly cutting the material without slicing through the mat.

Kestrel's Custom Blade Pressure Settings chart has the custom blade pressure settings I use for “kiss” cuts on my Cricut. I experimented quite a bit to come up with these numbers. Keep in mind that these pressures are calibrated for my own Cricut machine. They'll be a good starting point for other machines, but will definitely require some tweaking.

Don't use a rotary cutter blade because it's nowhere near precise enough and results in a lot of overcutting. The AutoBlade, while technically a fine-point blade, is not precise enough to detect the nuances

of the fabric. You will need much more precise control over the pressure settings for successful cuts.

Now we get to the fabric itself. If at all possible, use batik fabrics instead of prints. Batiks have a tighter weave, making them much less prone to fraying than prints.

You also need to use fusible. (I have been told fusible is not required, but my own experiments without it were not successful.) My preferred fusible is Wonder-Under, but I have also successfully used Heat N Bond. A fusible will help keep the threads together and keep the sticky mat clean.

Finally, treat your fabric with a fray-reducing solution. Fray Check

and Terial Magic work, but they have undesirable downsides. The drawbacks are that both are fairly expensive, Fray Check has fumes, and Terial Magic makes Wonder-Under fusible stick to non-stick pressing sheets instead of the fabric. The best alternative fray-reducing solution I have found is diluted Mod Podge.

With practice, you will find cutting machines to be a helpful tool in your studio practice. Explore and enjoy the possibilities. ■

Kestrel Michaud is a SAQA member who resides in West Melbourne, Florida. You can view her work and read about her classes at www.kestrelmichaud.com.



Can you do that?

A treatise on copyright, fair use, and social commentary

by Dorothy Raymond

This article is for general informational purposes and does not constitute legal advice. Neither SAQA nor the author accepts any liability or responsibility for the information contained herein. If you have specific legal questions, please consult an attorney.

News headlines and images can make us cringe or celebrate. They also can provide the perfect vehicles to express outrage or joy in an art quilt.

What's more, today's technology affords many ways to incorporate images and texts into our art. But along with the ability to use others' efforts to make our own statements, there rests the responsibility to avoid copyright infringements. There is no easy, formulaic answer to avoid making a mistake, but if we are thoughtful about our message, we can reduce the risk of infringement.

In brief, unless you have permission from the creator, or incorporate works that are clearly in the public domain, you must understand and follow the legal doctrines of fair use or fair dealing.

Fair use (in the United States), or fair dealing (in the common-law jurisdictions of Australia, Canada, New Zealand, and the UK), allows some use of copyrighted material by artists. Other jurisdictions are stricter about enforcing the original artist's rights. For example, the European Union allows caricature, parody, pastiche, incidental inclusion in other materials, or quotations for criticism or review, but the author and source must be named.

Fair dealing allows use for review, satire, and parody. So the British artist Banksy can sell prints depicting a black-and-white image of two

characters from a famous American movie, if the characters are holding yellow bananas rather than guns, as they were in the film *Pulp Fiction*.

While fair use in the United States gives an artist more freedom to use others' work, there still is no formula that provides a definitive answer of whether a specific instance constitutes fair use or infringement. A court looks at fair use on a case-by-case basis, examining the specific facts and evaluating four factors:

- Purpose and character of the use, including whether the use is commercial or educational.
- Nature of the copyrighted work (how much creative expression is involved).
- Amount and substantiality of the portion used (not just how much was used, but whether it was the "heart" of the work).
- Effect of the use on the market for the copied work.

Since a court only looks at factors to determine whether infringement has occurred, there is always some risk that the factors will be viewed differently and the copyright holder will make an infringement claim. When an infringement claim ends up in court, the initial decision often is reversed, which is another indication that the law is not clear cut.

Some artists don't want any risk, especially if their art is being exhibited, while others self-censor by not taking advantage of fair use, the legal doctrine that promotes freedom of expression and innovation. If you are passionate about the message you want your art to convey, there are ways to intelligently approach the concept of fair use. The U.S. Copyright Office has a video explaining the factors in fair use.

There are also several online tools and checklists to help you make a decision on whether you are engaging in fair use of materials. Two valuable online resources are the University of Minnesota and Columbia University (see resource box).

A key concept to determine fair use is whether your work is "transformative" of the original source. "Transformative uses are those that add something new, with a further purpose or different character, and do not substitute for the original use of the work," explains the U.S. Copyright Office. Parody, satire, and commentary are usually obvious in their transformations of the original work.

Artistic transformation is less obvious. What are the things an artist can do to "transform" a photo or text? Here is where it pays to be thoughtful. There must be new artistic expression, more than printing the image on fabric, changing the color, or adding stitching. Mixing up different elements of different photographers' landscape photos to create your own

arrangement of mountains and trees is probably not transformative, because the artistic meaning is the same. However, if you generate a new artistic meaning by using a portion of an image and then combine it with

unduly deterred artists from making social commentary pieces. That case was settled, but later cases have used logic to indicate that the use of the photo would be more likely to be found to be transformative, according

to the work, that action could be seen as a substitute for the original, and thus be an infringement.

Fair use of trademarks in your art is also allowed. The key to remember is that trademarks are different from copyrights. A copyright protects the original expression. A trademark identifies the origins of goods or services. Artists can use trademarks—either logos such as the Nike swoosh or slogans such as “Just Do It”—if the trademark is relevant to the underlying work and does not explicitly mislead viewers about the source of the work. Depicting a trademark in a disparaging or defamatory way, however, creates some risk of infringement.

There is also risk if your art quilt could be confused with the trademark owner’s merchandise licensing program. An art quilt based on a

“There must be new artistic expression, more than printing the image on fabric, changing the color, or adding stitching.”

other images, you’re more likely to be transformative.

Because artistic meaning is subjective, if you create social commentary it is much easier to create new meaning. Your artist’s statement can help make a new meaning clear to the viewer. Also, documenting your creative processes in a journal or on social media can support your goal to transform the original work(s).

Two court cases illustrate what is and is not transformative. Adding a guitar and a mask to someone else’s photo was transformative social commentary, as decided in *Cariou v. Prince* 714 F.3d 694 (2d Cir. 2013). But adding bright colors and different backdrops to a photo of a punk rocker added no new meaning or value, and so was not transformative fair use, as determined in *Morris v. Guetta*, (No. LA CV12-0684 JAK (RZX) (C.D. Cal. Feb. 4, 2013)). The artists in both cases considered themselves “appropriation artists,” but in the second instance, the artist’s transformation was merely artistic and not social commentary.

It is possible that the case involving artist Shepard Fairey, who based his political poster *Hope* on an Associated Press image of Barack Obama, has

to Elizabeth Townsend Gard, author of *Just Wanna Create: Copyright & Fair Use Strategies*, 2020.

The use of text can also be transformative in your social commentary art, as long as you include no more than what is necessary to make your statement. If you copy the heart of



Shepard Fairey's famous political poster of former President Barack Obama was the subject of a lawsuit brought by the Associated Press regarding its original source. The lawsuit was settled in 2011.

photo of a famous museum, where the museum sells merchandise using its image, carries risk. That type of use could be confusing to a purchaser and therefore evidence for a finding of infringement. If there is no confusion as to who made the goods or performed the services, there is no trademark infringement.

There are some easy areas where there's no risk of infringement. Getting permission is the clearest way to solve the infringement issue if you're not sure your use is transformative. Other risk-free possibilities include using images and text that are copyright-free, such as government documents. The Bible, the United States Constitution, the Charter of Fundamental Rights of the European Union, and the Magna Carta are all examples of works that are in the public domain. Other works are in the

“If there is no confusion as to who made the goods or performed the services, there is no trademark infringement.”

public domain because their copyright has expired. In the United States, the copyrights on all works published before January 1, 1926, have expired.

Calculating when a copyright expires in the U.S. on works created on or after January 1, 1926, is tricky, and works like this:

- The copyright duration for works created between 1922 and 1977 is 28 years plus 67 years, if renewed. By adding 28 and 67, you see that

if a work's copyright has expired if it was published at least 95 years ago. So, works published before January 1, 1926, can be used without permission.

- For works copyrighted after that date, but before 1964 (the last date for mandatory renewal), the copyright has expired unless it was renewed. You have to search the U.S. Copyright Office to find out a work's status. Works made after 1964 are automatically renewed.
- A copyright created after 1977 expires 70 years after the author's death.
- Copyright terms in the U.S. are calculated on a calendar year basis. The copyright expiration for all copyrights is always December 31.

Some works can be used freely because the owner of the copyright has dedicated it to the public. Dedicating a work to the public is rare; it has to be explicitly stated—just because the copyright symbol is missing doesn't mean it is in the public domain. There are also collections of copyrighted images that can be used royalty-free, and images that are copyright free. Images created by the United States government are copyright-free. NASA photos from space are copyright-free. Some images in the U.S. Library of Congress are also copyright-free. People also publish copyright-free clip art for use in cutting or embroidery machines.

You can probably use titles, names, short phrases, and slogans because

they cannot be copyrighted. The rationale is that because they are so short, they don't have enough creative expression necessary to establish a copyrighted work. In other words, you can't copyright the words “Just Do it” because there are so few alternative ways to say it. But, as we saw above, a short phrase can be trademarked.

Lyrics to songs are copyrighted, unlike their titles. I can create a *Paint it Black* art quilt, and incorporate the title *Paint it Black* as text, but I cannot include words from the lyrics of this song by The Rolling Stones unless my art quilt creates new meaning—that is, it is transformative for the words.

You can also use the actual physical copy of a magazine, book, or photo that you have purchased in your art. This is the first sale doctrine, and it allows you to buy a newspaper, cut out an article, and affix it to your art. This does not give you the right to make copies (no photo transfers onto fabric); it gives you the right to use the physical item that you've purchased.

It is easy to see that copyright rules can be tricky. But if you have a message you want to convey, don't completely dismiss the idea of incorporating photos or text in your art quilt. Instead, make every effort to clearly and thoughtfully use such elements to create new meaning. ■

Dorothy Raymond, a SAQA Juried Artist from Loveland, Colorado, is a retired attorney who has had a lifelong love affair with fabric.

Online Copyright Resources

University of Minnesota

www.lib.umn.edu/copyright/fairthoughts

Columbia University

copyright.columbia.edu/basics/fair-use/fair-use-checklist

U.S. Copyright Office

www.copyright.gov/fair-use/more-info.html

Ross Palmer Beecher

Slow, steady pace ensures inventive artwork

by ZJ Humbach

Photos by Josh Harrison
Courtesy of Greg Kucera Gallery, Seattle

Ross Palmer Beecher of Seattle, Washington, has always marched to a different drumbeat. Her parents sent her to the Rhode Island School of Design in Providence, Rhode Island, for formal art training, but, long before it was popular, Beecher realized she wasn't meant to go directly from high school into secondary education.

"I just couldn't decide on a major. I thought I would be an illustrator, but I didn't like following directions so I went into painting. That was too loose and independent. I decided if I learned a technique, I could have a skill, so I tried printing and discovered I liked printed things on tin. In the end, I needed to go out and experience the world."

Beecher never did finish her degree. Instead she moved across the country in 1978 to join a friend in Seattle, Washington, and never looked back. After serving as a volunteer to make murals with patients at the Community Psychiatric Clinic, Beecher found the perfect mix for her life. For more than twenty-seven years, she has been a part-time art therapist.

"I work at the Bailey-Boushay House, a hospice for end-of-life patients primarily with AIDS, ALS, Parkinson's disease, Huntington's disease, or cancer," says Beecher. "Art projects help these patients express themselves and forget about their health for a little while."

Doctors have given these patients a timetable of only months, yet many have lived for more than ten years. "These people are very sick, but once they get into a nursing home and receive continuous care, they tend to

get a second wind," says Beecher. "The diverse population makes my work very interesting. We offer drawing, painting, pottery making, whatever the patient wants to do. One woman built a light box out of Styrofoam and put meaningful things into it. The projects are very personal."

Beecher has always limited herself to part-time work so that she can focus on her art, which consists of quilts, flags, and assemblages made out of found objects. Anything and everything can be found in her pieces: cans of any type, used paint tubes, license plates, cheese graters, pennies, bottle caps, teakettles—you name it. Depending on the display, Beecher mounts her works to wooden boards or lets them hang freely, just as a fabric quilt would.

Ever since Beecher was a child, quilts have fascinated her. "When I was in seventh grade, my sister went to the Whitney Museum in New York City and brought back slides from their quilt show. I had a paper route and asked my customers for fabric scraps to make my first patchwork quilt. Little did I know that some of the fabrics stretched," says Beecher. "I was intimidated by the sewing machine but used it anyway, and then stuffed the quilt with an oversized comforter. What a mess!"

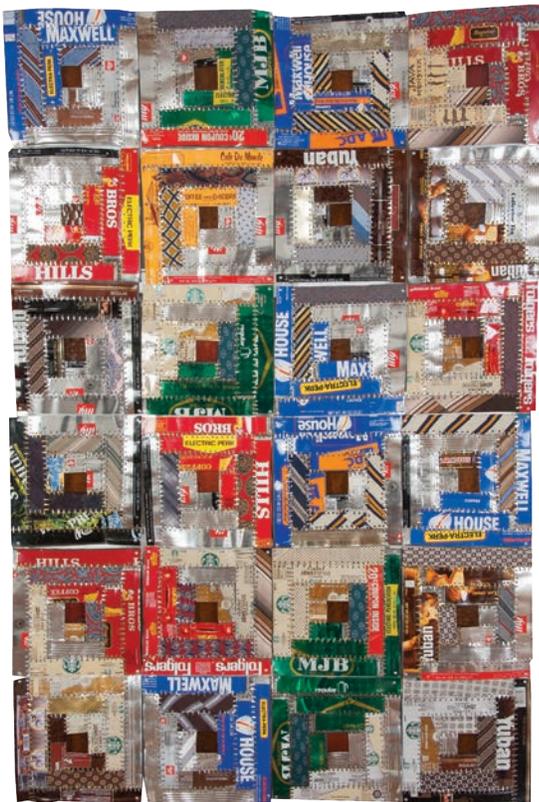
After that, Beecher switched to hand stitching her quilts and using blankets for the batting. "Our church had a rummage room, and I found old quilts and took them apart to



Ross Palmer Beecher in her studio

learn how they were made," said Beecher. "I finally warmed up to the sewing machine but found I preferred doing things by hand. I enjoyed making fabric quilts, but even as a kid I was drawn to metal and tin things."

"When I moved to Washington, I found a store called La Tienda that had lots of Mexican folk art made from sheet metal. I fell in love with the tinwork. At the time, I was working with paint on carved wood and



Coffee Can Quilt

65 x 43 inches | 2019

Photos of artwork by Josh Harrison



Truck Safety Diamond Quilt Sampler #1

28 x 28 inches | 2014

using tin to make the frames,” says Beecher. “A neighbor of mine had saved cans of Hershey syrup and challenged me to make a quilt out of them.”

Beecher decided to make a log cabin quilt in the barn-raising setting, similar to that of her *Coffee Can Quilt*. The light side of the logs was plain metal, and the dark side was strips of the Hershey cans. Bicycle inner tubes created the border for each block, and a lacing of 28-gauge wire connected the blocks together.

Not only was it Beecher’s first metal quilt, it was the first major piece that she sold. “Years later, the Hallie Ford Museum of Art in Salem, Oregon, wanted it for a show. The curator had to get a loan from the City of Seattle Portable Works Collection,” recalls Beecher. “I had used pieces of orange taillights for the center of each block. During one of the rotations between buildings, a taillight fell out.

Someone put a bright orange Post-it note in that block, and we left it that way for the show.”

That quilt became the start of her part-time public art career. “I am faithful about making art every day; otherwise, I get crabby,” laughs Beecher. “I look for calls for artists, submit an application with pictures of my work, interview with the committee, and hope they select my work. Typically, I receive a grant about every five years.”

Don’t let her modesty fool you. Beecher is well-known throughout the state of Washington and beyond. The Greg Kucera Gallery in Seattle has represented her since 1984. Her work appears in the permanent collections of the Tacoma Art Museum, the Seattle Art Museum, the Portland (Oregon) Art Museum, Microsoft, and Boeing International Headquarters in Chicago, Illinois, to name a few. Her art also appears in several medical

centers, the University of Washington, a number of public schools, and the Seattle-Tacoma International Airport.

T-Mobile Park, home of the Seattle Mariners Major League Baseball (MLB) team, showcases three of her larger quilts (not pictured) in the right field gate’s main concourse. One quilt portrays the history of baseball in the Pacific Northwest. The other two quilts, one for the National League and one for the American League, feature the logos of all thirty MLB teams. Beecher made the logos from metal beverage cans. Using red wire to resemble the stitching on a baseball, she stitched each logo onto a license plate of the American state or Canadian province where each team is based.

On the other side of the globe, two of her quilts hang in the U.S. Embassy located in Baghdad, Iraq. The Art in Embassies program typically rents an artist’s work. Beecher’s pieces were an



Ross Palmer Beecher enjoys having all of her tools at the ready.

exception, as the embassy purchased them as a permanent display. One was a log-cabin quilt (not pictured) featuring Hot Wheels cars and license plates (the toy cars also are found in *Square License Plate Quilt*). The other was a representation of the American flag, featuring Coca-Cola cans and a fire extinguisher sign for the red stripes (not pictured).

Many of her pieces are variations of the American flag. “Another flag piece [not pictured] probably had the most unusual components in it. I cut out fifty Texaco star logos from old cans of motor oil for the field of stars. Dirty metal gas cans became the red stripes,” explains Beecher. “I had an old water heater that failed, and it was perfect for the white stripes.”

Beecher’s favorite quilt is *Coffee Spout Log Cabin Quilt*, made from retro coffee cans, aluminum, silk neckties, and even spouts from old

coffee pots. “I have everyone saving coffee cans for me. I like to cut up the graphics and get a modern look from a retro can, sort of like Andy Warhol with multiple images,” says Beecher. “Metal cans are hard to find. Most manufacturers have gone to plastic or plain tins with paper wrapping. Illy Coffee is from Italy and has great graphics and great coffee. Chicory coffee also is in metal cans.”

Many of Beecher’s supplies come from thrift stores or friends. Others items she tosses into her bicycle basket as she rides around town. “I like to go junking. When grad students move out of the University of Washington, I can find all kinds of things on the curb. It’s a field day,” exclaims Beecher. “I’ve

found unopened cans of soup, a silver student flute in its case worth about \$200, furniture, a designer chair, 12-gauge bullet casings, bags



Square License Plate Quilt

61 x 61 inches | 2014



Piano Bar

30.5 x 15 x 1 inches | 2019

of screws, whatever comes my way. Wealthy international students throw out the best stuff before they return home.”

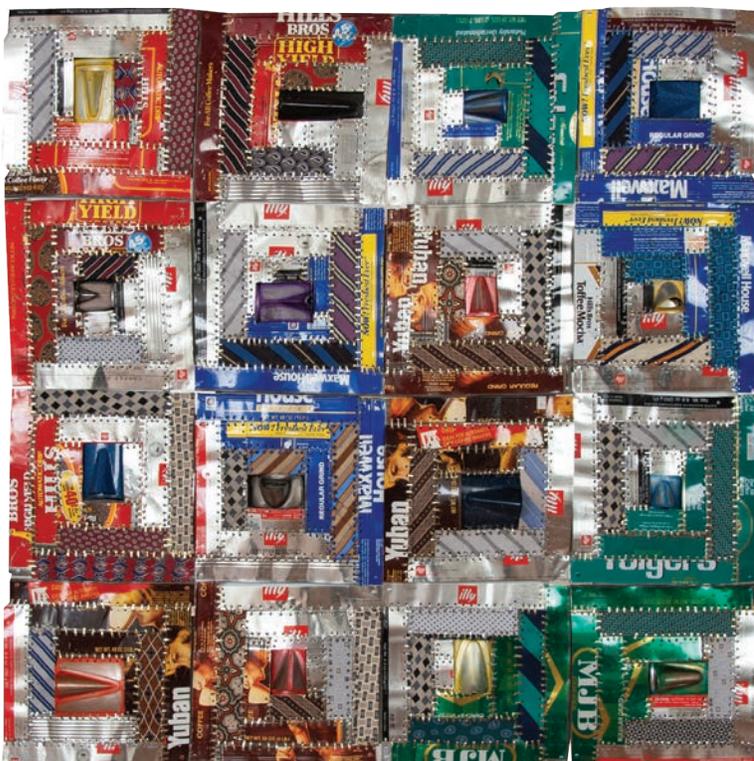
What Beecher doesn’t find, she creates. “Often I have an item in mind, but find that I can make it better at home. Even before recycling, I liked to repurpose things into more than they were intended to be in the first place,” says Beecher. “When I filet Coke cans, I find they are more aesthetic as a quilt as opposed to being turned into Reynolds Wrap.”

Beecher learns new techniques by trying to see how a piece of discarded household junk is made, and then transfers the process to metal. Her favorite techniques include making gum-wrapper chain designs in metal, turning pennies into copper chainmail, fashioning strips of metal to stitch through holes, and perforating metal so the light shows through like lace.

The same cannot be said of her studio. “I work in messes and chaos. Some people’s studios are tidy and neat, but I have everything out. I’d be the messy desk in the office,” laughs Beecher. “Surrounded by tubes of oil paint and lots of mediums, that’s what makes my studio my favorite hideaway.”

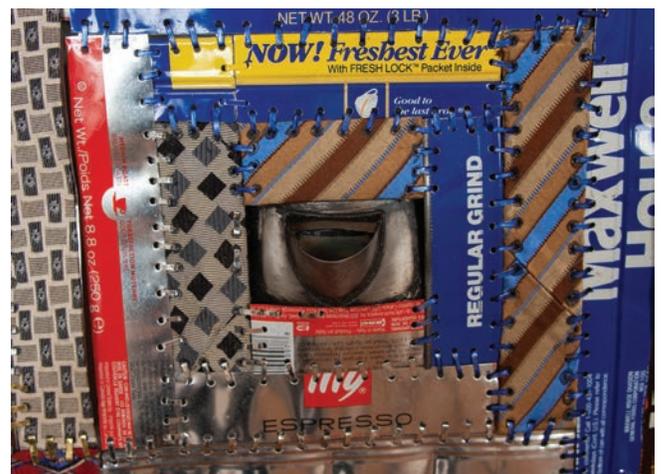
While her studio is filled with found items and supplies, Beecher’s tools are simple and few. “I had a roommate who was a caterer and worked late hours. I had to be quiet making art, so I learned to use hand tools. I found I preferred them to power tools. Now as I get older, I prefer the quiet. I really only need tin snips, a hack saw, hammers, pliers, a Whitney punch, a soldering iron, a pop riveter, and a drill.”

In this quiet environment, Beecher constantly works on projects with Shadow, a black Labrador rescue dog, and Mr. Diego, a tabby cat, by her



Coffee Spout Log Cabin Quilt (detail below)

43 x 43 inches | 2019



side. "I don't do start to finish. It's too much of a direct line. Halfway through I may change something entirely. I need a curveball to finish or a new project to keep my creativity going," say Beecher.

It may take Beecher five years to make a piece. "I work in starts and stops and work several projects at the same time. My max is seven at once. After that, I start going crazy. Fortunately with public art projects, you usually have about two years to finish a piece, so I don't have to deal with crunch deadlines."

Beecher likes to take a break from quilting and paints or does other things to use a different part of her brain. "I've been dabbling in oil paints and found that I like to combine painting and tin," says Beecher. "Tin has limitations due to the graphics and colors printed on them. With painting, you can add or take away whatever you want, so the oils tie it all together."

Beecher is currently working on a series of crows painted on metal. "Just like a crow, I love finding something shiny and new."

Recently, Beecher found free paint rags with Van Gogh's portrait printed on them at an art store. "I'm making a sunflower out of copper petals and using the repeated images of Van Gogh from the rags to make the seeds in the center."

Beecher's philosophy as an artist evolved from facing personal challenges. "As soon as I back off from something in life, I get an answer. I just have to let go and let God, and then I get into the art," reveals Beecher. "I'm in good hands with the gallery so I just go make the art. Art lets me control what I can't control in the world."

Her advice for others is simple. "Have faith in what you do. Everything is temporary. It's good to work slow and quiet. Introverts are good. We need more in this extrovert society." ■

ZJ Humbach is a freelance writer, quilting and sewing teacher, and professional longarm quilter. She owns and operates Dream Stitcher Quilt Studio in Thornton, Colorado.



Downton Abbey Quilt
30 x 40 x 4 inches | 2019



Flower Quilt (Propeller Quilt)
45 x 54 inches | 2014

Member Survey

from page 11

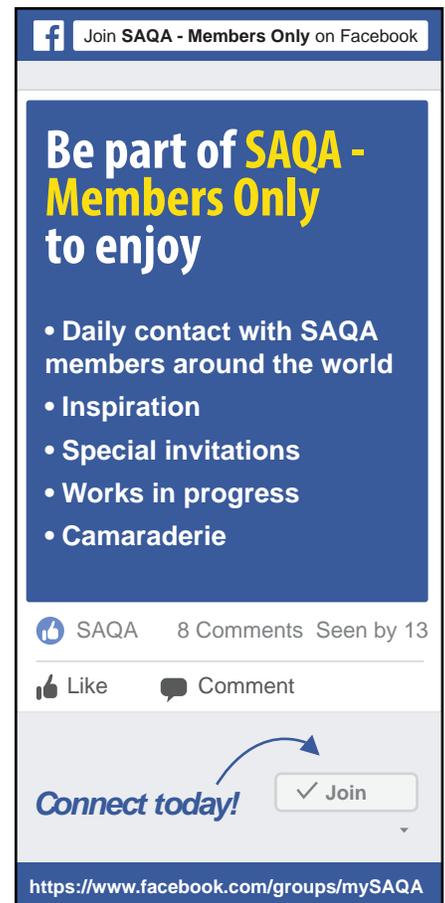
Treasurer Gwyned Trefethen notes that some members are interested in SAQA's finances, and she is working with the staff and Finance Committee on reports and documentation to be shared with members.

Overall, respondents reported a wide variety of interests and experiences. However, when it comes to the demographics of our membership, there is less diversity. Looking over the demographic questions, we see that the average respondent was a white woman between 60 and 74 years old who lives in the United States and has a master's degree. This lack of diversity is not surprising and it is something SAQA is thinking about as we evolve and grow. At the beginning of 2019, the board approved a new strategic plan and

identified goals, including a goal to "Support Diversity." As we look to the future, we will be planning how best to celebrate the unique aspects of all experiences and identities.

SAQA executive director Martha Sielman says, "It was wonderful to have such a strong response to the survey! Our members are enthusiastic and insightful. We are carefully reading and considering each response as we make plans for 2021 and beyond. As a community, we've already accomplished so much. The survey responses will guide us as we go forward into the future." ■

Deborah Boschert is president of the SAQA Board of Directors. She is a SAQA Juried Artist who resides in Lewisville, Texas.



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For complete details on all exhibitions, visit www.saq.com/calls

In Memoriam

SAQA extends its deepest condolences to the friends and families of Tia Phillips, Sue Sladek, and M. Joan Lintault, all beloved members who have passed away.

Tia Phillips

Tia, a member of the SAQA Central Canada region, passed away in October 2020. She is remembered as a strong yet gentle spirit, someone who was always kind, good-natured, and enthusiastic about her art. Tia was always willing to explore new techniques, and she shared generously.

Sue Sladek

Susan "Sue" Janis Sladek, 71, passed away in May 2019. She spent her childhood in Illinois, Missouri, Michigan, and Virginia. A 1969 graduate of Wittenberg University in Springfield, Ohio, she became a longtime federal employee of the Environmental Protection Agency.

She loved sewing, traveling, reading, and quilting, and was a member of several quilting organizations; her passion for quilting proved to be lifelong. She also enjoyed visiting the cherry blossom trees at the National Mall in Washington, D.C., at daybreak each spring.

Joan Lintault

M. Joan Lintault passed away in August 2020 in Washington state. Her experience in the Peace Corps in the 1960s sparked her interest in textiles and natural dyes, and, although she held an MFA in ceramics from Southern Illinois University Carbondale, she became an international fiber artist whose works were exhibited in the United States, Japan, Poland, France, Austria, and Brazil. Her work is held by numerous public and private collections.

We will miss all three of these much-loved members and the joy they brought to quilting.



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The Burning Sea, detail, by Phyllis Cullen

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Christine Aaron, *Vestiges II*, 2019

Fabric Printing

from page 27

- Ability to change design repeat
- Shrinkage in length and width listed with each fabric type
- Ability to Fill a Yard® with several designs in one yard.

Studio West

(email newriverdoug@gmail.com)

- Works mostly with artists
- Best choice for people with little computer knowledge
- Fabric comes rolled with the paper backing still attached

Final Thoughts

Now that we no longer print for ourselves, we have found that we order from different companies, depending on the needs of the individual project. Time seems to be our enemy, so we try and order with a long lead time. The Covid-19 pandemic has increased delivery times, so plan accordingly. Ordering a custom sample will provide you with better information at low cost to ensure an even better print. We have often made multiple prints of one image (and sometimes from different companies) to get the results we want. Even paying for several prints, we have found outsourcing printing is much more cost effective than printing ourselves. And with all of today's options, there really is no reason not to have your creative vision realized in fabric. ■

Kris Sazaki and Deb Cashatt are the Pixeladies. They printed fabric in their studio for more than twelve years before moving exclusively to online fabric-printing companies. They teach digital design and Photoshop Elements courses online.

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the Australian outback



Sue Dennis
Anthills: Study in Brown
54.25 x 21 inches | 2008

by N.K. Quan

For an artist inspired by nature, there is no better place to live quite like Australia. Rugged, unforgiving, and home to some of the most unusual animals on the planet, artist Sue Dennis has spent many years exploring northern Australia. What caught her eye wasn't the Tasmanian devil or the laughing kookaburra, but the simplest of creatures: ants and their giant anthills.

"I'm not scientifically trained, but I love to observe nature," says Dennis. "Just sitting on a rock on a hillside and looking at the ground reveals a whole world of scurrying creatures busily going about their lives."

Anthills: Study in Brown, is one in a series of quilts by Dennis that explores how anthill imagery can be expressed. Color is one of the first design elements Dennis determines when she makes

a quilt. In the case of her *Anthill* series, which is set in the Australian outback, the red earth of the dry northern regions is a given, and her fabric is hand-dyed. The central panel is rusted and monoprinted several times, beginning with orange and continuing on to brown. The central panel is actually two rusted and printed pieces joined with a running stitch. This stitch also joins the panel to the background and is used for a vertical accent on the left side of the quilt. The horizontal format of the quilt is a nod to the large stretches of flat plain land that one sees in the outback.

Prior to the *Anthill* series, Dennis produced the *Silent Sentinels* series in which the anthills were the negative part of a fabric, created by stitching on a soluble base with the "fabric" subsequently created from the threads. The

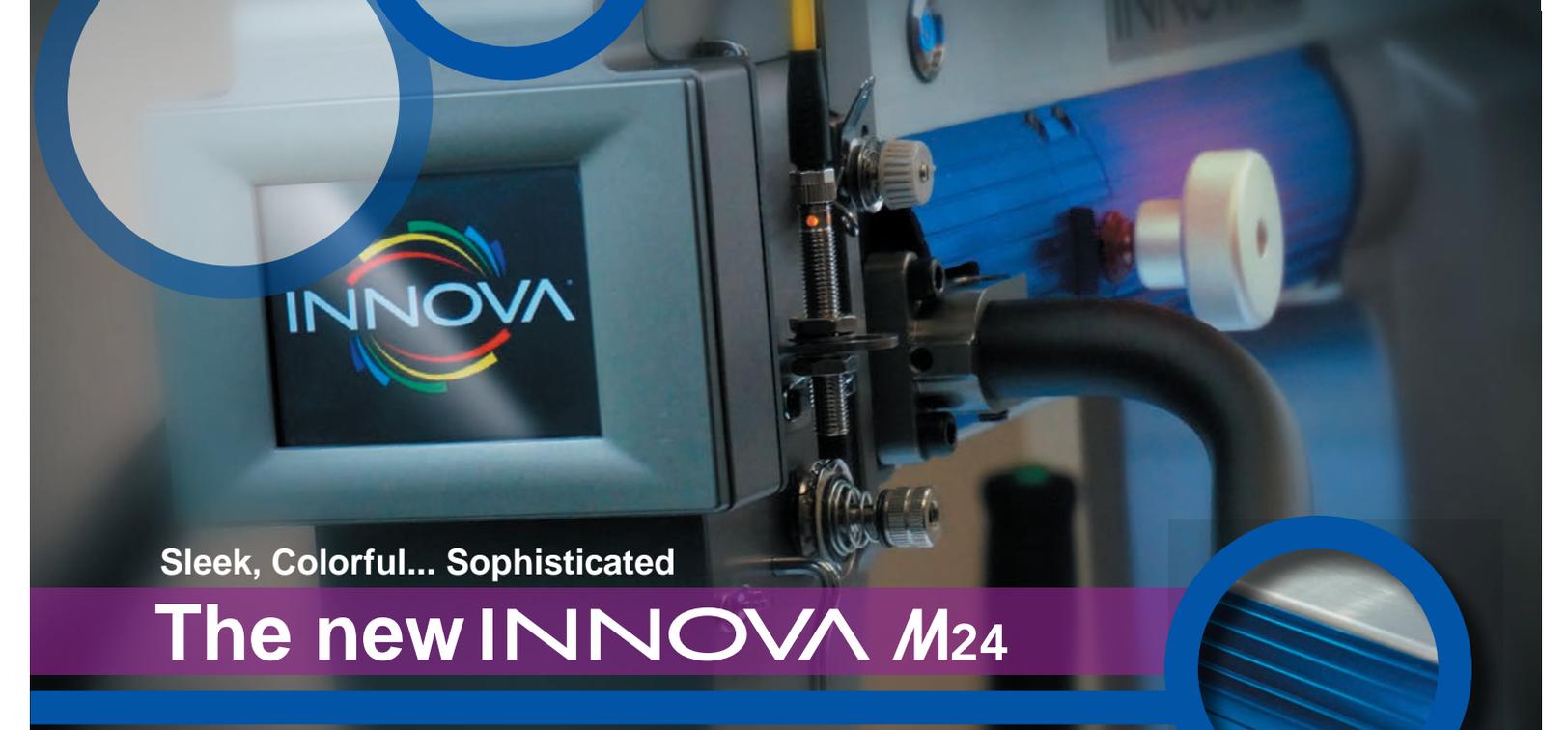
anthills were then hand-painted and stitched.

Dennis prefers to preview fabrics and proceed with a few ideas and sizes drawn in her sketchbook. The size of her dyed fabric and the whole-cloth method of design dictate the finished size, unless she makes a quilt for an exhibition with a specific size requirement.

"I often like to pick a technique or topic and work on that for a year and see what develops. When I began quilting, I used commercial prints, but now I hand-dye the color palette I need for my series."

Dennis, a SAQA Juried Artist, lives and works in Sunnybank, Queensland, Australia. ■

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



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