

# SAQA JOURNAL

STUDIO ART QUILT ASSOCIATES

2022 | Volume 32, No. 2



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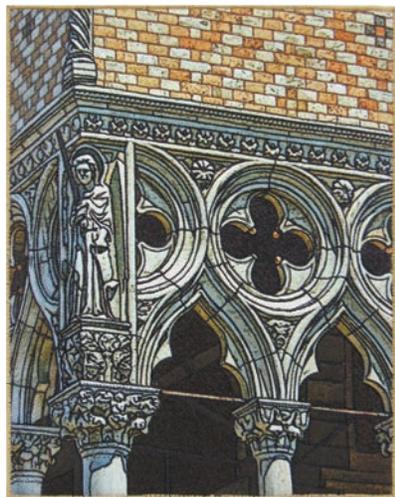
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## QUICK NOTES

To find out more about SAQA, contact Martha Sielman, executive director, by phone at 860.530.1551, or by email at [execdirector@saqa.com](mailto:execdirector@saqa.com).

Explore varied resources on our website at [www.saqa.com](http://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](mailto:editor@saqa.com). Review submission guidelines at [www.saqa.com/journal-submit](http://www.saqa.com/journal-submit).

For delivery questions, contact [circulation@saqa.com](mailto:circulation@saqa.com).

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## Go Green!

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



# Going to an exhibition validates the persistence of makers

by Diane Howell

Makers are enthusiastic viewers of artwork. They love seeing what others have made, but they also want to examine the process of how a piece is made. They will study an object for a long while before asking the all-important question: how did they do that?

In this issue, we pull back the curtain to see the process of making. Kestrel Michaud has two stories in this issue. She is making limited-edition art quilts—numbered pieces that, like serigraphs, are original pieces of art. On page 6, learn how she saves time making the pieces for her limited editions, a process which enables her to lower the price point for each. These quilts also extend the life of a design for juried exhibitions and make grand donations for charity fundraisers. Her article on fusibles on page 20 gives tips on how to use iron-on adhesives (hint: reading the directions is a good thing), her experiences with her favorites, and other great tips.

Mary Tyler uses the Fractal Architect computer program to create complex, abstract compositions that are printed by a commercial print house and expertly finished by her. Her overview of her process brings fractal geometry to life and shows its relationship to nature. Read her article on page 26.

Clara Nartey details best practices for sending out email newsletters on page 10. What is one of the most popular topics you can include? Pictures of you making your art!

Two other stories in the issue spotlight makers as well: Kathy Suprenant is our featured artist and our *Inspired* column artist is LeAnn Hileman.

Finally, our issue's galleries display the results of your hard work. Check out all three departments: Member Gallery, Juried Artist Showcase, and SAQA Global Exhibitions, which features *sustainABILITY*.

And isn't it exciting that our SAQA Global Exhibitions are back in person after the pandemic? I traveled to the Arizona-Sonora Desert Museum just outside of Tucson, Arizona, on April 1 to attend the opening reception for *Fur, Fangs, Feathers & Fins*. Sue Sherman's *Galápagos Marine Iguana* greeted guests under the exhibition's title banner, its color blending with the gallery walls in the most delectable manner. The museum's desert setting is a glorious venue for artwork and for gathering. One of the curators asked if SAQA had made the exhibition just for them, as it was such a perfect fit. The truth is twofold: I'll never tell, and those glorious creatures are going to have an exciting journey wherever they go, having been introduced in such a welcoming environment for fine art.

Enjoy the read—then go make something. ■



Sue Sherman  
*Galápagos Marine Iguana*  
48 x 88 inches | 2020  
Photo by Diane Howell



# Together, we make SAQA a special community

by Deborah Boschert

As I come to the end of my time on the SAQA Board of Directors, I am amazed by all the things we did together during my two years as president. It certainly did not start off as we'd expected due to the pandemic, but we adjusted and found new ways to promote the art quilt and support artists. It's been an honor to be a part of this pivotal time.

Our SAQA board meetings are full of planning, researching, brainstorming, laughing, asking questions, celebrat-

connecting people with the art quilt medium. Each SAQA staff person is skilled and dedicated to finding the best way to achieve our goals. The board and staff work alongside volunteers at the local, regional, and global levels. Volunteers are an essential part of achieving our mission, whether they work on short-term or continuing endeavors. If you're interested in volunteering, reach out to your regional rep, a board member, or staff person. We love having conversations with

connections between our mission, vision, values, goals, and our many activities.

As I look back on my time as a board member, president, and SAQA member, it's the shared experiences that I cherish. At the SAQA conference in Lincoln, Nebraska, in 2018, I enjoyed a delicious dinner with a group of members, and I recall the lovely conversations we shared. I have many memories of conversations with SAQA members at conferences, committee meetings, exhibition openings, and other special events. In the past couple of years, those conversations were mostly on Zoom, but they were often equally personal, memorable, thoughtful, and inspiring. Plus, I enjoyed seeing your studios or bookshelves, and even your pets.

I look forward to volunteering in new ways, and I'll continue to take advantage of SAQA's many member benefits. I hope you enjoy similar shared experiences. I'm excited about what the future holds for each of us as artists and for SAQA's continued work to promote the art quilt. ■

“ I'm excited about what the future holds for each of us as artists. ”

ing, experimenting, and learning. I am grateful to all the board members for their dedication and enthusiasm. Our board is supported by a stellar staff led by Martha Sielman, who has an amazing grasp of SAQA's day-to-day activities as well as the big picture of how the art quilt fits into the art and quilt worlds. She has a true passion for

members about how they might volunteer their time, expertise, and interests. After all, volunteers are the spark that keeps the SAQA engine going!

I am confident Mel Beach will lead the board in exciting new directions. From her earliest days as a board member, Mel asked insightful questions and made important

# SAQA's strength lies in its volunteers

by Mel Beach

When I first joined SAQA, I quietly sat in the back during our regional meetings feeling totally overwhelmed! One of our regional reps noticed me taking photos and asked if I could photograph the meeting's Show 'n' Tell. This small task was my first foray into volunteering for SAQA. Soon thereafter, I assisted with other SAQA programs:

- Served on the Local Organizing Committee to help plan the 2019 Annual Conference in San José, California.
- Partnered with Visions Art Museum to organize the SAQA Summit, scheduled for September 22-24 in San Diego, California.
- Served as a mentor and co-organizer for the Professional Online Presence Special Interest Group.
- Joined the SAQA Board of Directors and subsequently was elected co-vice president and incoming president of this amazing organization.

Serving SAQA has had a profound impact on my life and art. I have connected with fiber artists and

enthusiasts all around the globe. I have a new appreciation for SAQA and the wealth of opportunities available to members. My own leadership and communications skills have been enhanced, with many thanks to regional reps and committee chairs who serve as exemplary role models.

As a hands-on, member-driven organization, SAQA relies on our volunteers to provide the creative spark for developing innovative initiatives to promote the art quilt, plan artistic and professional development programs, mount exquisite exhibitions to showcase art quilts as fine art, and more. Our volunteers' creativity, vision, and commitment make SAQA a leader within the fiber arts world.

We are always looking for help! There are volunteer opportunities that might fit your unique set of expertise, interests, and time availability. Some roles require an ongoing commitment of a year or more, whereas others are more short term, such as welcoming new members. Some tasks involve attending monthly meetings, but a number of

projects can be done on your own schedule.

Your local region is a great place to start. Check with your regional rep, attend regional meetings, and read your regional newsletters to learn where help is needed most.

SAQA has a number of ongoing committees, including our education, exhibition, development, finance, and special events committees. Ask to meet with the committee chair or attend a committee meeting to learn about projects and how you can lend your expertise. You can also learn about opportunities through our Wednesday email newsletter and the SAQA - Members Only Facebook group.

To all our amazing volunteers, thank you for sharing your time and talents! All volunteers are invited to attend a special Volunteer Celebration event scheduled for June 28 at 3 p.m. EDT; more details will arrive via email. Carrie Bloomston, artist and author of *The Little Spark - 30 Ways to Ignite Your Creativity*, will be the keynote speaker and her presentation will ignite you! ■



# Seeing double?

## Limited-edition art quilts provide efficiency, boost income

by Kestrel Michaud

Have you ever wanted to send the same quilt to concurrent exhibitions? Maybe you had two buyers interested in the same quilt, or you sold a quilt shortly after it was finished and it never got to be exhibited in a juried show.

We spend a lot of time and effort to create art quilts. Wouldn't it be nice to get more use from each design? By making limited editions, you minimize your efforts and maximize your benefits.

### Limited-edition pluses

Why make limited edition quilts? A limited edition quilt is one of several original quilts made from the same pattern or design. On the surface, this seems like a waste of time. If I've already made one quilt, what would be the point of making another one that looks exactly the same?

For me, the answer is efficiency. Pattern creation accounts for 50 percent of the time I spend on any new art quilt. For every subsequent quilt that I make from the same design, the initial creative time is never repeated. Plus, producing multiple originals of the same design opens up many possibilities, including:

1. I can show art quilts within the same limited edition in multiple places simultaneously. For example, I donated *Mine Cart Madness Limited Edition 01/10* to a video game charity where it was shown live on-stream, had *Mine Cart Madness Limited Edition 02/10* on display at a gallery in North Carolina, and had *Mine Cart Madness Artist Proof* hanging in my husband's office, all at the same time.

2. I can sell that same design to multiple people, and each purchaser receives an original quilt. I donated *My Friend and the Setting Sun Limited Edition 01/10* to a video game charity and had someone contact me to commission *My Friend and the Setting Sun Limited Edition 02/10* after seeing the first one live on-stream.
3. I can sell my quilts for less, making them more attractive to purchasers, yet still make a healthy profit. At \$10/hour, an art quilt that took 100 hours to finish would be priced at \$1,000. Subsequent quilts only take fifty hours to make, so I can make four quilts in an additional 200 hours. That means all five quilts take 300 hours to make. At \$10/hour, that's \$3,000. Divide by 5, and each quilt can be listed for \$600. It's easier to sell a \$600 quilt than a \$1,000 one.
4. I can show a quilt design for longer than the three-year restriction. Most judged quilt shows—such as those produced by American Quilter's Society, Mancuso Show Management, and International Quilt Festival/Houston, to name a few—require a quilt to have been made within the last three years. If I make a new quilt within the limited edition of an old design, I can show that newly created quilt for an additional three years. This effectively extends the show life of a single design from three years to six, nine, or more years, depending on how many quilts I make within that limited edition.



Kestrel Michaud's unofficial fan art featuring a character from the video game Mine Cart Madness is the basis for a limited edition of ten art quilts. Pictured from left to right are the artist proof and the first two quilts.

The idea for limited edition quilts is based on an existing practice in the fine art world. Over the course of appraising my work and explaining how I created it, my fine art appraiser shared his opinion that if I wanted to make multiple quilts of the same design, they would be functionally and conceptually similar to fine art serigraph prints. Unlike all other methods of printing, every fine art serigraph print is considered an original work of art. In other words, there is an existing precedent in the fine art world for making multiple identical, *original* works of art—not just copies or reproductions—all from the same base design.

### Serigraphy comparison

Serigraphy is a process of making a print by squeezing ink through a series of screens onto a surface. Each color uses a different screen, so one full-color image often requires a number of screens. This process, also known as screen-printing or silk-screening, has been commercialized and automated to mass-produce all kinds of products, notably T-shirts. But in the fine art world, serigraphy is an exacting, hands-on process that can involve multiple artists for every print run. Each screen is handmade, and the inks are usually mixed by hand. It's the artists's intimate involvement with such a technical process that makes every serigraph print an original.

In order to apply the serigraph concept—multiple original works of art that look the same—to quilting, I first determined what makes serigraph printing unique. Then I emulated those qualities when making my art quilts.

1. The artist is involved in the creation of every serigraph print. This is an easy requirement to meet, as I make all of my own quilts.

## Artist's proof defined

Ever wonder what an artist proof is? In serigraphy, a high-quality form of screen-printing, the artist proof is the very first print. In a lot of ways, it's a test. It's the first time the color has been squished through the handmade screens onto the print surface, so it's the first time the artist(s) get to see if everything worked or if changes need to be made before starting the official run.

My limited-edition quilt runs have artist proofs for this very reason. The first iteration of the design is a test to make sure the design is solid, the colors work together, and all the cut pieces are the correct shape.

Artist proofs are usually not sold and are instead kept by the artist. Incidentally, the flaws that make an Artist Proof a good test print also make them uniquely one-of-a-kind, adding value beyond the originals in the official limited edition.

—Kestrel Michaud

2. The limited-edition status and quantity needs to be declared up front. It's important that customers know what they're purchasing. Note: The total quantity of quilts within the limited edition is completely up to the artist. I have typically chosen editions of ten. That means that I will not make more than that number of quilts; all ten of those quilts do not need to be made immediately. Once that quantity is reached, the pattern is retired.
3. Each original within the limited edition needs to be marked as such. For serigraphs, this is typically written next to the artist's signature. For my quilts, I decided to embroider an identifier next to my signature.
4. Each serigraph is identical. This is the crux of the dilemma for limited-edition quilts, since each quilt within that edition would need to look as similar as possible to all the others.

How do I make identical quilts? Every quilt artist has a different process to create work, so the solution to this problem will be different for everyone. What I can tell you is how I have adapted my process to allow for the creation of multiple, identical quilts.

My chosen technique is called fused, raw-edge appliqué. Appliqué



*Pictured here, from the limited edition Luke, are the artist proof (top left) and the first three quilts in this series of ten works. Two of the quilts have not yet been stitched.*

is a method of attaching smaller pieces of fabric to a larger fabric or surface with the intention of creating a picture or pattern. The fused part of my technique means I attach those smaller pieces of fabric by using a fusible—a type of heat-sensitive fabric glue. Lastly, raw-edge means those pieces of appliqué fabric all have their cut edges visible.

I used to draw my designs by hand, trace every shape onto fusible, and then cut each and every piece with scissors. That was fine for single images, but to make multiple, identical quilts, I decided to try and remove



*The first three original works in the Steampunk Pup limited edition are nearly identical 12 x 12-inch works.*



*On all of her limited-edition art quilts, Kestrel Michaud embroiders her signature and the edition number next to each other.*

the margin of human error to the best of my ability. To that end, I started designing my quilts on my computer and cutting my fabric pieces with a Cricut cutting machine. Now, everything about my design—from the shapes of the pieces to the complete template and even the color arrangements—is all recorded and stored in my computer's memory. Once my design is done, it never needs to be revisited, regardless of how many quilts I make from that pattern.

Furthermore, using a cutting machine is a far more accurate and precise method of cutting than I could ever hope to achieve with scissors. The machine cuts exactly what shapes I have in my digital file, and it will cut those shapes as many times as I want. The margin of human error is removed.

The last two hurdles to cross were the fabrics themselves and the stitching. I went back to my appraiser for his expert opinion in order to figure out a solution. The fabrics in my stash have been collected over two decades. It's highly likely that many of them are no longer in production. What should I do if I run out?

His advice was to do my best to pick similar fabrics that match the color and value of the original. In this case, "close enough" would be "good enough." However, I invented a method of printing my own color swatches to assist in choosing similar fabrics.

I've created a video of how this process works and provided it to SAQA's Skill Swap program. That video can be requested to view by SAQA groups.

Last but not least is the stitching. It would be impossible to ensure the

needle holes fall in the exact same position on every quilt, and luckily it's not necessary to be that exacting. Instead, plan to stitch each area of each quilt with the same pattern. If I don't use any decorative stitching and sew exclusively along the raw edges of my fused appliqué pieces, I need to do just that for every quilt within the limited edition. If I added pebbling in one area, I have to add pebbling to that same area on every quilt.

So far, I have started several limited-edition art quilts. *Steampunk Puppy* and *Luke*, my 2020 and 2021 SAQA Benefit Auction donations, are both quilts in limited editions. A *Luke* quilt will also be part of the Tibetan Terrier Club of America's charity auction in 2022. Additionally, I've made several fan art limited-edition quilts for Games Done Quick video game speedrun [note to readers: speedrun is correct as written] charity marathons. I like donating my quilts to different charities, and it's more economical for me to be able to reuse my designs. Making limited editions has been a perfect solution.

see "Limited Editions" on page 32

# SAQA Board adds four new members

SAQA welcomes four individuals with strong ties to art quilts to its Board of Directors: Lilo Bowman, Jaimianne Jacobin, Kathie R. Kerler, and Pete Schiffer.

## Lilo Bowman

Lilo Bowman, author of *Love Your Creative Space*, is a lecturer and the editor-in-chief of [TheQuiltShow.com](http://TheQuiltShow.com). She regularly speaks on organization for creative makers. She spent her formative years in Germany and later lived on three different continents as a military spouse. Diverse careers in floral design, translation, USO tour guide, and wedding/conference planning exposed her to a wealth of experiences. She has served in leadership positions for military and civilian philanthropic organizations for over thirty years.

Lilo lives in Fort Worth, Texas, and can be found online at [lilobowman.com](http://lilobowman.com).

## Kathie R. Kerler

Kathie Kerler of Portland, Oregon, has served as a co-rep for the SAQA Oregon region since December 2020. She is a member of 20 Perspectives, an international group of textile artists from nine countries. Her artwork incorporates and reflects her love of hand embroidery.

Her knowledge of quilting is extensive. She is a member of the National Association of Certified Quilt Judges and an instructor for that organization's judging seminar; she has been a quilt judge for twenty years. Kathie is the author of more than 100 articles for *American Quilter* magazine.

Kathie has lived in Montréal and Paris. She formerly worked in

banking. See her work online at [www.kathiekerler.com](http://www.kathiekerler.com).

## Jaimianne Jacobin

Jaimianne Jacobin is the executive director of the James Renwick Alliance for Craft, a national nonprofit organization based in Washington, D.C., that is dedicated to fostering public appreciation, education, and connoisseurship of American Craft. Her personal mission is to increase awareness about collecting craft to support artists and to preserve the history of the field.

Formerly, she was the executive officer for the Creative Crafts Council in North Bethesda, Maryland; executive director of the Shenandoah Arts Council in Winchester, Virginia; and owner of The Gray Gallery, also in Winchester. She received a BFA in ceramics from Finlandia University in Hancock, Michigan, and an MFA in curatorial practice from the Maryland Institute College of Art in Baltimore, Maryland. To learn more about her current activities, visit [www.jra.org](http://www.jra.org).

## Pete Schiffer

Pete Schiffer is the head of Schiffer Publishing Ltd., based in Atglen, Pennsylvania. The company's imprints support creators, collectors, and researchers by providing lifelong learning resources built on specialized, expert knowledge. Inspired by Amish quilt designs and quilt history, Schiffer is dedicated to supporting quilt artists and advocating for new ideas to inspire current and future generations.

Pete grew up in his family publishing business. His personal interests include design, crafting, furniture



Lilo Bowman



Kathie R. Kerler



Jaimianne Jacobin



Pete Schiffer

making, and mountaineering. He lives in southeastern Pennsylvania with his wife and two children. Learn more about Schiffer Publishing at [www.schifferbooks.com](http://www.schifferbooks.com). ■

# EMAIL NEWSLETTERS VALUABLE TOOL FOR FIBER ARTISTS

by Clara Nartey

Email newsletters sound old and out-dated, right? Today it's easy to create a social media account, show images of your work, and get followers—so do you really need to create an email newsletter?

Yes, you do!

People love to hear from artists, as research from the software marketing company HubSpot shows in Figure 1. This fact alone should give you reason to start an email newsletter if you aren't already producing one. As an artist, here are three more reasons to create email newsletters:

- “People don't buy art. They buy the artist.” That is a saying you have probably heard, and it's true. In order for people to connect with

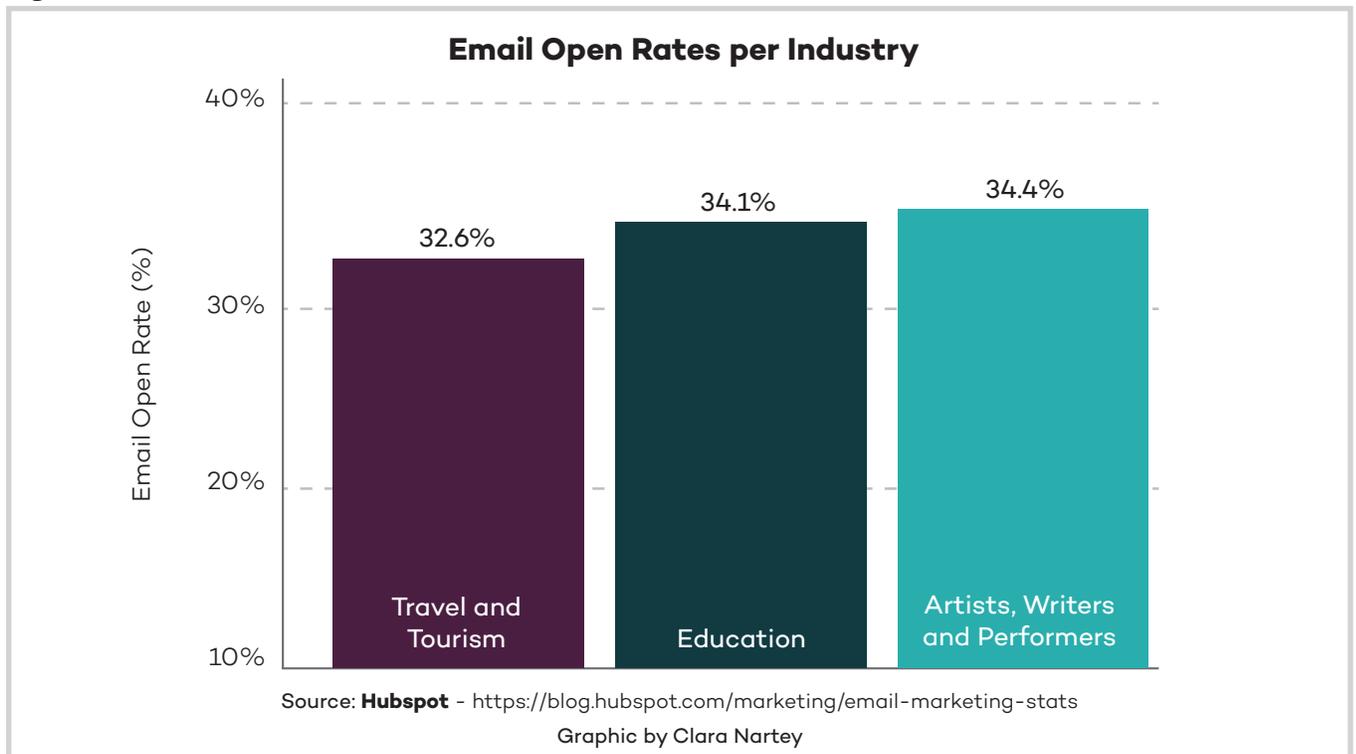
your art, they need to connect with you. Email is an effective way to create a deeper relationship with your followers because people open their emails so often, as seen in Figure 2.

- When you send newsletters to your subscribers, it keeps your email list active and your readers engaged. Otherwise, they can lose interest in hearing from you, because when you're out of their inbox, you're out of their minds.
- Social media alone is not a secure way to build a real following, because you don't own your accounts. You're leasing accounts from Facebook, Instagram, YouTube,

and the other platforms. These social media companies can ban your account whenever they like if you violate their terms. Moreover, social media companies control the algorithms that determine who sees your posts. Only a small fraction of your followers on social media see your posts every day. Finally, not everyone in your target audience is on social media.

These factors mean that you are better off building your own subscriber email list. Your email list is your personal asset. It gives you direct access to your audience. Social-media accounts are good to have in order to get your name out there, but they

Figure 1



are unable to give you direct access to your audience or provide deep connections with them.

### Next steps

But where do you start?

The first step is to establish a delivery schedule. If you start an email newsletter, produce it on a consistent basis. It takes time before you see results.

Secondly, maintain a consistent newsletter structure so that subscribers know what to expect from you. They may look forward to specific sections in your newsletter even if they don't particularly care for the other portions. Keep this in mind when you design your newsletter. A consistent layout is as important as reliable delivery. Email marketing software can help you design a format standard that you like.

### Content ideas

Now let's look at what to put in your newsletter. Content ideas include:

- Behind the scenes activity: Give your subscribers a peek into what you made, what you're making, and what you plan to make.
- Inspiration: Relate what inspired your most recent work, a particular series of works, or your art practice in general.
- Event announcements: Share exhibitions, artist talks, featured publications, press releases, teaching, or upcoming workshops. Include photos of upcoming event flyers.

To: Clara Nartey

Subject: Come Take A Peek Behind the Scenes

Hi Clara,  
This week in the studio, I've been working on this piece that has turned out to be more challenging than I thought...



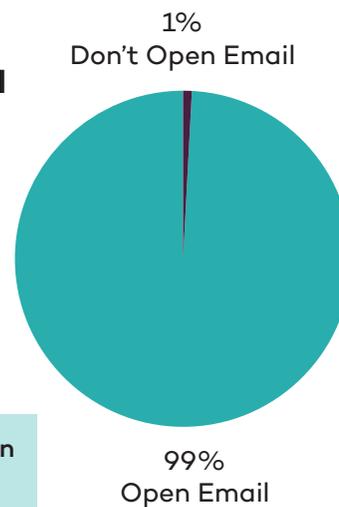
Amandla, 2021 (work in Progress), Clara Nartey, 70"x50"

Clara Nartey shares an email newsletter layout that is focused on one of her in-progress pieces. This type of content is a reader favorite.

Figure 2

### Percentage of Email Users Who

- Open Their Emails Daily
- Don't Open Their Emails Daily



**NOTE:** Some people open their emails up to 20 times a day

Source: **Hubspot** - <https://blog.hubspot.com/marketing/email-marketing-stats>

Graphic by Clara Nartey

After an event, share photos and videos of what happened.

- **Sales:** Provide special sales opportunities to your email newsletter subscribers and also remember to tell your audience when you've made

a big sale. When you sell a piece of your work, they want to celebrate with you.

- **Valuable Content:** Teach techniques or tips and tricks, provide links to blog posts you wrote,

articles of interest you read, or anything you think is of value to your reader.

## My experience

I've been writing email newsletters for seven years. When I started, I didn't know what to write. I sat at the computer and tried to type 300 words, but I couldn't get that many onto the page. Now, I type too many words. Learning to be succinct has become my new problem. I've learned to let the words flow and then read my text to find places to cut by as much as one-third to one-half of my text.

I hear many visual artists say, "I'm not a writer. If I wanted to be one, I wouldn't be creating fiber art." That's true, but the nature of what we do as artists requires us to wear many hats outside of our "job description." It's like being a parent: you are your child's sports coach, teacher, stylist, chef, and companion. If you look at being a fiber artist that way, it is easier to embrace the many roles you need to play to be successful.

## Newsletter results

Newsletter writing has yielded some of my most meaningful internet connections. An inbox is private. It's not like social media, a blog, or other spaces on the internet where other people can see what you write. When you realize how sacred the inbox is, and you treat your subscribers' inboxes with respect, they love the personal connection and are open to sending heartfelt replies to your newsletter. They become fans of your work and tell their friends and families about you, thereby expanding your network.

## Best practices for email newsletters

Simply put, sending newsletters helps build connections, ensures direct access to fans, and provides control over messaging. Here are some guidelines to ensure your subscribers look forward to seeing your newsletter in their inboxes.

**Set a welcoming tone:** Use a conversational writing style to better resonate with people. Write as though you were writing to a friend. I imagine a friend as I write, a practice that is even more effective if this friend is a member of your target audience.

**Write what people want to read:** Although it's a newsletter, focus more on the letter portion than the news section.

**Read every message before you send it out.** Send a copy of the newsletter to yourself. Then read it aloud. This practice allows you know how your words "sound" in the ears of a reader. Reading aloud also teaches you how to write conversationally, because you are able to fix things that don't "sound" right.

**Check your links:** If you include links of any type in your newsletter, check them to ensure that they open on the intended website. To check them, send yourself a copy of the newsletter and click on every link.

**Add yourself to your mailing list:** Make sure you receive a copy of each newsletter you send in your inbox at the same time that everyone else receives it. It is important to know how long it takes for your emails to arrive or if they arrive at all. Also, does your newsletter take too long to open because you have included large images? Technical issues can occur when you send out a newsletter, and you want to know as soon as possible so you can work to correct these problems.

**Set a routine that you're comfortable with:** There are no hard and fast rules. You don't have to do what everyone else is doing. Be consistent and let your subscribers know what to expect. You can send newsletters weekly, biweekly, monthly, or at whatever frequency you can realistically maintain. It's better to show up every time you say you will than not at all.

**Reserve time for writing your email newsletters:** It takes time to craft a good email newsletter. It takes me a whole day to write my newsletters, create images, find links, read, preview, and schedule delivery. Don't wait until the last minute to start writing your newsletter. You'll be frustrated and will not enjoy the process. When that happens, your subscribers will feel that negative energy—and you don't want that.

**Schedule your newsletters:** If you use an email marketing service, you will have the benefit of a scheduling feature. Finish your newsletter a day ahead of its delivery date and schedule it to be sent automatically the next day. I can't tell you how much this simple tool reduces the stress of having to wait to press the send button.

—Clara Nartey

Remember that your audience is rooting for you. The fact that they signed up to receive your newsletter is proof that they want to give you a chance. It takes time to build deep connections. Your subscribers have to know you and like you before they learn to trust you. Be prepared that you will lose subscribers, but when you do, don't take it personally. It could simply mean there's no alignment between what you're offering and what they were looking for when they signed up.

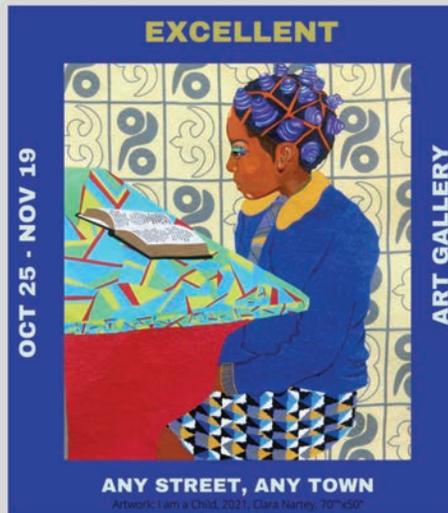
You've got this! Now go connect with your audience through email newsletters.

*Clara Nartey is a SAQA member who resides in West Haven, Connecticut. She is an artist who creates video lessons and writes about the practice and science of creativity. Learn more about her at [www.claranartey.com](http://www.claranartey.com)*

**To:** Clara Nartey

**Subject:** Exciting Exhibition News

Hi Clara,  
Please join me this week for the opening reception for the "Excellent" exhibition. Two of my pieces were juried into the show...



*Clara Nartey offers a sample layout for an invitation to an upcoming exhibition; note that it includes text and the venue's printed flyer.*

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September 9-October 2, 2022

Details: [www.saqa.com/auction](http://www.saqa.com/auction)



*Clockwise: Adriana Speelman, Jayne Bentley Gaskins, Maria Stoller, and Maria Shell*

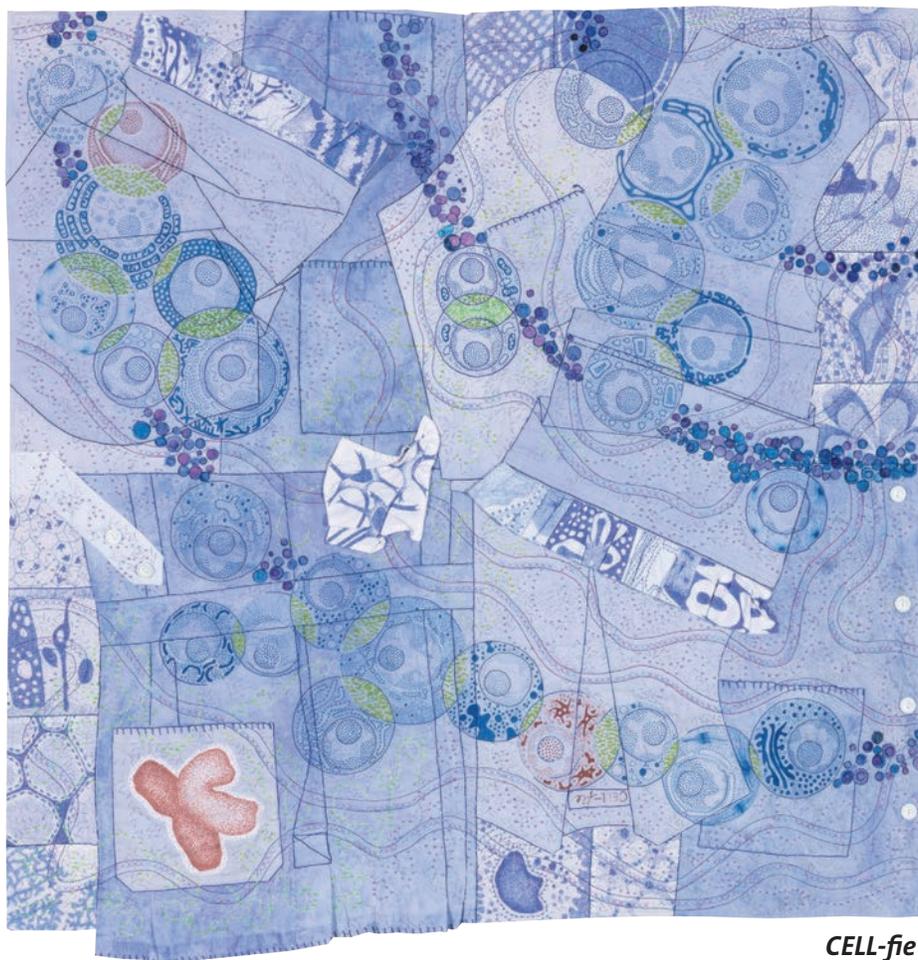


# Kathy Suprenant

Art quilts, science coexist in dynamic art practice

by Cindy Grisdela

All art quilt images photographed by Aaron Paden



**CELL-fie**

45 x 43 inches | 2021

Science and art intersect in the art quilts of Kathy Suprenant from Lawrence, Kansas. A molecular biologist turned art quilter, she recently retired from her job as a professor at the University of Kansas.

“There is a deep sense of exploration in my sewing room and in my laboratory. The creative process and mindset of making art in my sewing room is indistinguishable from the process of carrying out an experiment in my lab.”

This connection is evident in *Cell-fie*, made from deconstructed lab coats and embellished with drawing, painting, and stitching. The soft blues of the coats suggest liquid on which her surface design floats.

## Artistic journey

Suprenant learned to sew at an early age, and although her grandmother was a quilter, Suprenant began her quilting journey much later in life. “I spent my childhood carrying around a small microscope, focusing on the



***Beneath the Surface***

29 x 29 inches | 2020



***Lens as a Metaphor***

24 x 20 inches | 2020

invisible rather than the practical," she says. A strong quilting tradition in her community led her to make quilts as a hobby while she taught at the university. She now creates whole-cloth quilts and hand-appliquéd tile quilts.

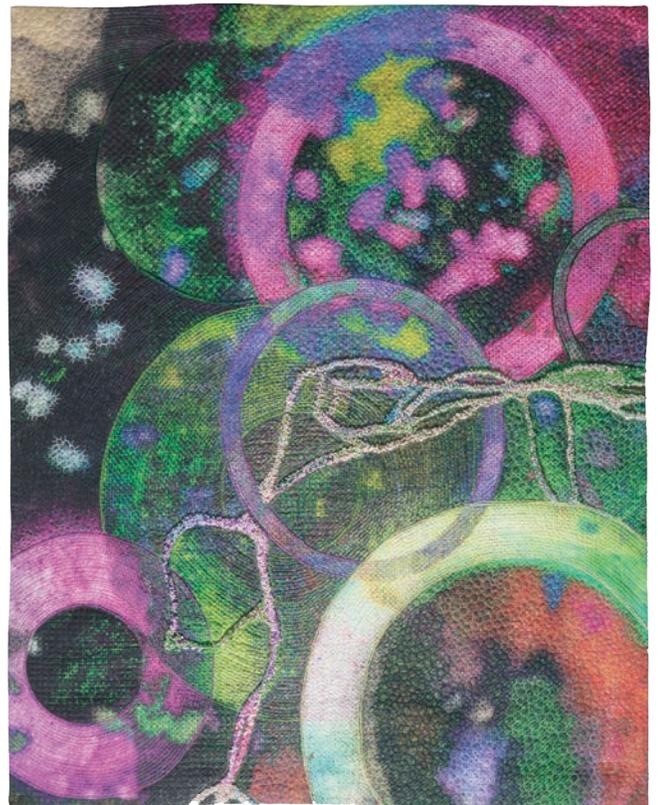
The whole-cloth quilts are made from fabrics she creates using traditional relief-printing techniques, or by digitally manipulating her own sun paintings. The sun paintings incorporate acrylic paints on muslin and a variety of found objects, including circular shapes and organic materials. She takes photos of the resulting prints on her iPad in order to build compositions using computer apps and programs. The resulting digital images are sent to a commercial fabric printer to produce a printed panel. Examples of these works are *Beneath the Surface* and *Lens as a Metaphor*. Hand and machine quilting add texture, as seen in *Back Aperture*, which references a scientific lens with hundreds of hand-embroidered

French knots added to depict tiny life forms. *Mutation* (page 16) includes piecing as well as sun prints of ginkgo leaves. The sun prints are surrounded with more traditional log cabin designs and improvisational stripes. The result is a dynamic composition of vibrant pinks, reds, and blues with a bit of black-and-white print for contrast.

"I started making sun paintings in the hot Kansas sun just for fun, without having an idea of what they might become. I believe the final images are based upon a metaphorical lens as well as the images that I saw through the microscope during my career as a cell biologist."

**A muse of history**

Her tile quilts are from the series *What Did Ming Miss?* They are inspired by an academic



***Back Aperture***

36 x 28 inches | 2019



**Mutation**  
56 x 56 inches | 2021

paper she read that described the discovery of a clam that lived from 1499 during China's Ming dynasty until 2006. "I wondered what Ming missed during those 507 years, so in 2016 when I retired, Ming became my muse."

These pieces, including *Art School* and *Six Feet of Separation*, evolved from Suprenant's modification of tiling, a form of needle-turn appliqué. Originally, tiled quilts were constructed of cotton shapes appliquéd to white fabric with a narrow line of "grout" left to show, just as grout surrounds individual bathroom tiles. "In contrast, my tile quilts embrace the color, pattern, and imagery of contemporary printed and hand-dyed fabrics." The "grout" in Suprenant's pieces is a color she chooses to make the composition her own. There are twenty-eight quilts in this series; eighteen of them are included in a solo show at the Rocky Mountain Quilt Museum that runs through July 16, 2022.

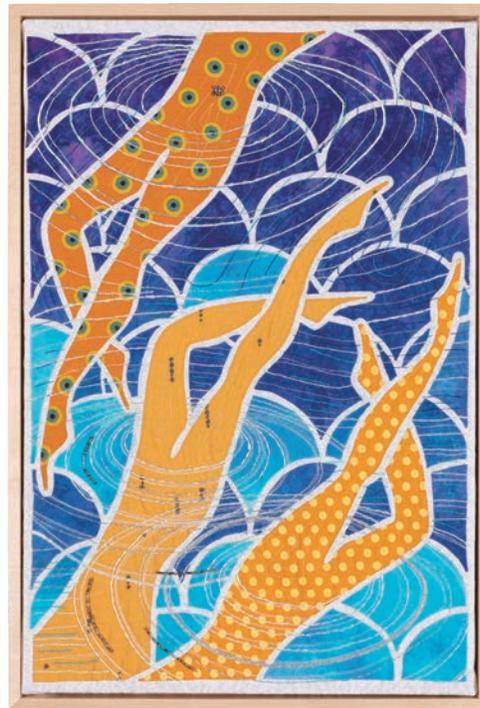
Some of the *Ming* pieces are primarily whimsical, while others reference social commentary and still others more serious concerns. *Rita Levi Montalcini* honors an Italian scientist who won a Nobel Prize in medicine in 1986 for her work in neurobiology. Suprenant depicts her in her white lab coat superimposed on a map of Italy and standing next to a giant nerve cell. *Linwood, Kansas*, with its upside-down cows and purple funnel cloud, refers to the massive tornado that town experienced in May 2019.

### Studio practice

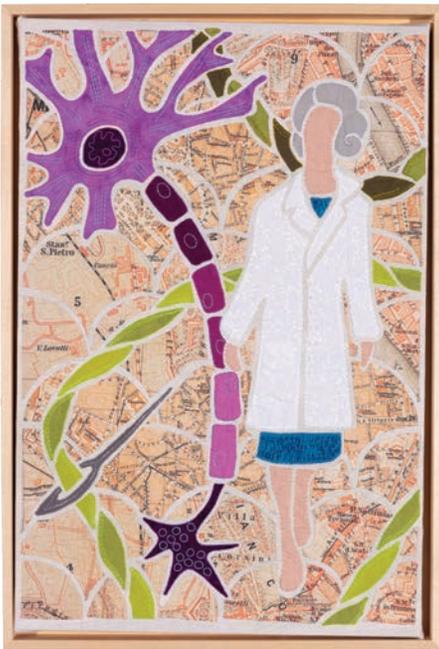
Suprenant works from a studio in her home in a second-floor bedroom outfitted with supplies, books, and inspirational artwork. There, she uses a Bernina 440 sewing machine to piece



**Art School**  
28 x 19 inches | 2021



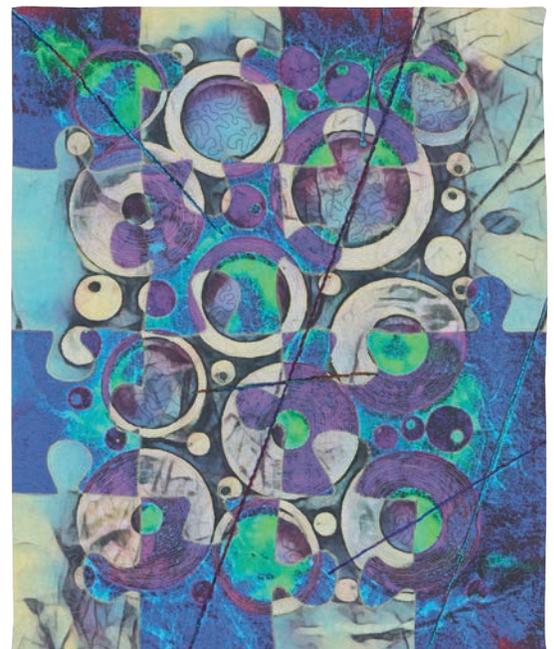
**Six Feet of Separation**  
28 x 19 inches | 2021



**Rita Levi Montalcini**  
28 x 19 inches | 2021



**Linwood, Kansas**  
28 x 19 inches | 2021



**Through a Lens VI**  
24 x 20 inches | 2020

and quilt her work. A giant cushiony chair does double duty as a place to handstitch or think. She prints and paints in the basement.

A typical day in the studio sees Suprenant up at 5:30 a.m. to have coffee, watch the sun rise, and catch up on the news. She likes to be organized and work with a daily plan, so she makes lists. The lists focus on specific projects, such as what needs to be readied for a solo show, and ideas for future work. She usually does creative work in the morning and early afternoon, leaving administrative tasks till later. "The last thing I do before I sleep is look at art, usually via Instagram, to ensure that I have happy art dreams."

The neatness of Suprenant's lists doesn't extend to her studio while she's creating. "In reality, I work messy, very messy. Everything lands on the floor for the cats to play with." Before starting a new project, she tidies up the studio, allowing herself to re-establish connections with her materials. If she hits a creative block, she still goes to the studio every day to look at art that inspires her, make

small drawings, or make children's quilts for her local guild. "Eventually, I get restless, and a new idea emerges."

The skills that made Suprenant a good scientist translate to her art career: perseverance, curiosity, and attention to detail. She also is comfortable writing and speaking about her art, which helps to promote it. "I am not afraid to write a bad artist statement or give a bad talk or get rejected from a show. Been there, done that. I will get better."

Suprenant gives lectures, but has no current plans to teach. "I had a long teaching and researching career. I just want to make and share art at this point in time."

### Reflections on art

Suprenant's advice to art quilters at the beginning of their journey is, "Embrace your inexperience and do not compare yourself to others. There is no right or wrong, and no win or lose. It is about making art your way."

On her journey, she began making art that spoke to her personally, and later decided to enter shows.

She entered a show on the advice of a friend and got into *Artist as Quiltmaker XVII* in Oberlin, Ohio. "It changed my life, or at least my life in retirement." She now enjoys entering her work into juried shows. "It is a bit like gambling, you put your money down and hope for the best."

Suprenant is currently happy living in the moment. She makes the art that she likes to make and focuses on becoming a better artist. In five years of creating art quilts, she has enjoyed show acceptances, had two solo exhibitions, three quilts purchased by a museum, and is represented by a fine art gallery. "I'm a bit overwhelmed and very grateful. What more do I need?"

Her work is represented by 3 Square Art Gallery in Fort Collins, Colorado. To see more quilts and learn more about Suprenant's work, visit her website at [www.kathysuprenant.com](http://www.kathysuprenant.com). ■

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

Selections from

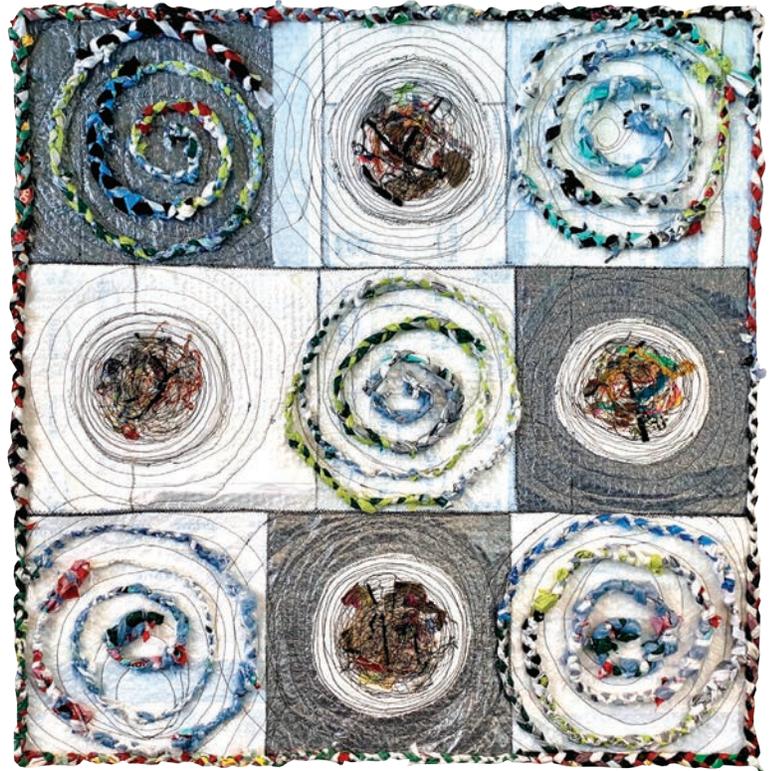
# sustainABILITY

This thought-provoking exhibition addresses how to balance society's needs against the planet's preservation. Thirty-three works that contain discarded materials tackle environmental issues and capture the essence of natural beauty.

The *sustainABILITY* juror was Tali Weinberg, who has taught at California College of the Arts, the University of Tulsa, and the Penland School of Craft. The exhibition benefactor is Frank Klein.

For more details, including all exhibition artwork, videos, and exhibition schedule, visit [www.saqa.com/sustainability](http://www.saqa.com/sustainability).

Note: Contact venues prior to visiting to ensure they are open.



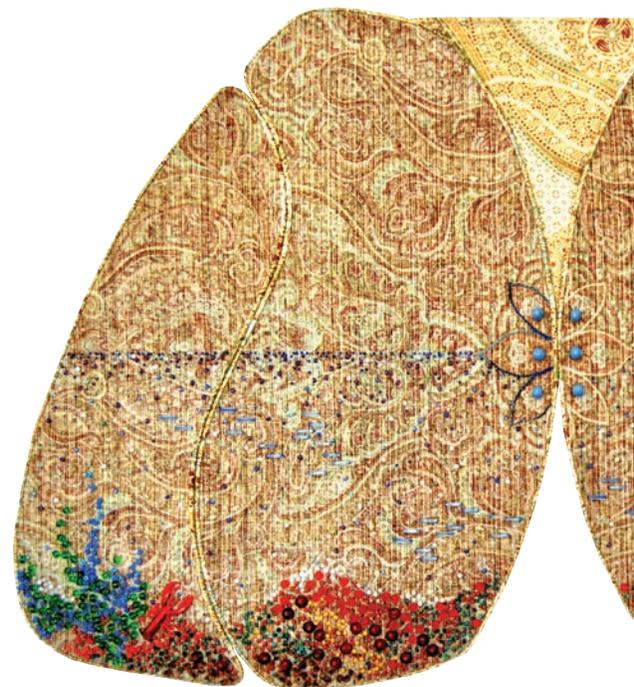
Betty Lacy  
*Plasti-City*

35 x 36 inches | 2021

Michelle Browne

*FloraDora II*

40 x 54 inches | 2018





Regina Benson

*Four R's*

18 x 11 x 6 inches | 2021

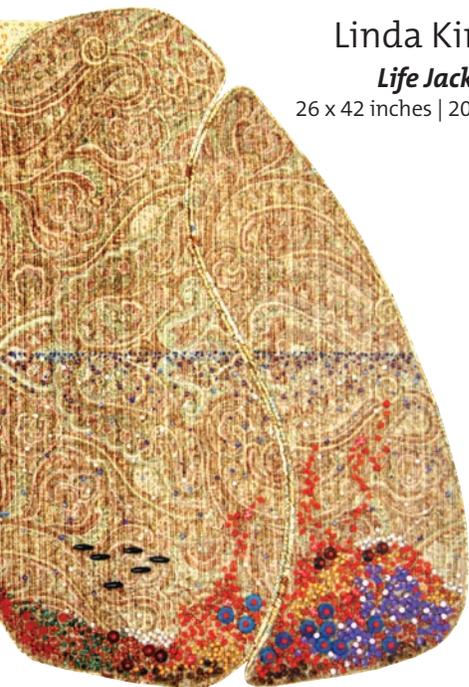
Photo by John Bonath



Kat Punte

*Sunlight Power*

32.5 x 32 inches | 2021



Linda Kim

*Life Jacket*

26 x 42 inches | 2021



Eve Jacobs-Carnahan

*Encroachment*

11 x 15 x 12 inches | 2018

Photo by Paul Rogers

# Practical tips for effective fusing

by Kestrel Michaud

When basting a quilt or making decorative appliqué, iron-on adhesives, or fusibles, allow you to glue one fabric atop another without using a needle and thread. There are many brands and styles of fusible products, all easy-to-find products in most fabric shops or online. This article focuses on four of the most popular choices: Pellon #805 Wonder-Under, Heatn-Bond Lite, Lite Steam-a-Seam 2, and Mistyfuse. For simplicity, I refer to them as Wonder-Under, HeatnBond, Steam-a-Seam, and Mistyfuse.

## What are fusibles?

Fusibles are heat-sensitive adhesives that can be used to attach one fabric to other fabrics or any porous surface, such as paper, wood, or cardboard. Generally, an iron is used to apply heat, which melts the adhesive and allows it to bond the materials together.

Fusibles come in two styles: a web or a sheet. Fusible web looks like a nonwoven fiber that has been flattened into a thin, paper-like sheet. Wonder-Under and Mistyfuse are both fusible webs. Alternatively, Steam-a-Seam 2 and HeatnBond are sheets of adhesive that are shiny and resemble plastic, even though they are not plastic.

Most of the fusibles in this article are available in multiple weights. HeatnBond is available in four weights, while Wonder-Under and Steam-a-Seam are both available in two. The weight refers to how much adhesive is included in the web or sheet: The “heavier” the weight, the more adhesive is included.

Keep in mind that more fusible is not always better. A heavyweight



*These four brands of fusible adhesives offer flexibility for a wide range of projects.*

fusible can bleed through a thin fabric when ironed. Alternatively, a lightweight fusible may not have enough strength to successfully bond two materials. As a general rule, try to match the weight of the fusible to the weight of the fabric. The four fusibles compared in this article were all successful at bonding quilting cotton fabrics together, and I have used them either in tests or regularly in my quilts.

## Fabric Preparation

Regardless of what fusible you use, it's important to pre-wash your fabrics without using fabric softener. I hang dry my own fabrics, but if you use a dryer, do not use a dryer sheet. Any chemicals left in the fabric can prevent fusibles from adhering correctly.

When using a new fusible or a new type of fabric for the first time, always do some tests before diving into your



*Lite Steam-a-Seam 2 and HeatnBond Lite are fusibles manufactured in sheets.*



*Mistifyuse and Pellon 805 Wonder-Under use a web structure for their fusible adhesives.*

project. Give yourself a chance to see how the two work together, make sure you understand the instructions, and test whether you have the correct weight of fusible.

### Paper Backing

HeatnBond and Steam-a-Seam always have a paper backing; Steam-a-Seam is actually covered by paper on the front and back. Wonder-Under can be purchased with or without it, but Mistifyuse is only available without paper backing.

The paper backing makes it easy to attach the fusible to fabric because you can iron on it. Place your fusible paper side up onto your fabric—the fusible should touch the fabric. Iron on the paper. After it

cools, peel the paper away from the fabric, leaving the bonded fusible attached to the material.

If you're making an appliqué design, you can draw, trace, or print onto the paper backing before sticking it to the fabric. After fusing, cut along those pre-drawn lines with scissors or an X-acto blade. Peel off the paper backing from the individual shapes before fusing them to another material.

It's worth noting that HeatnBond, Steam-a-Seam, and Wonder-Under all have different types of paper backing. HeatnBond and Steam-a-Seam have backings that look and feel like regular paper and can be easily drawn or printed on. Wonder-Under's backing feels like a cross between kitchen parchment paper and wax paper. It can

be drawn on with ballpoint pen, pencil, or permanent marker, but a liquid ink pen will smudge. It also cannot be printed on because the ink will smear.

A word of caution: do not send a sheet of fusible through a laser printer. The heat inside a laser printer will cause the fusible to melt as it goes through, potentially destroying your machine. Inkjet printers do not apply heat and are therefore safe to use.

### To steam or not

HeatnBond's instructions call for medium heat, no steam, for two seconds in each area. I can share from personal experience that using too high heat for too long will cause HeatnBond to seemingly disappear, removing all adhesive properties from the



fabric it is supposed to bond together. I was using the cotton/linen settings on my iron when I had this issue.

Mistifyse and Wonder-Under specify using a heat appropriate for the fabric. Mistifyse does not specify a length of time to apply heat, and steam is optional. Wonder-Under recommends ironing the paper side for 5-8 seconds without steam. After removing the paper, iron for 10-15 seconds to attach the fusible-backed fabric to another material. Steam is optional at that point.

Other than also recommending fabric-appropriate heat, Steam-a-Seam's instructions are a bit different than the other fusibles because the product contains two adhesives, not one. The fusible is covered on both sides by paper. Peel one side of paper away and press the fusible to fabric—it will stick without being ironed. Cut your desired shape—being careful to not create an unwanted mirror image—and remove the second paper backing. Press the cut shape to another material and iron for 20-30 seconds with steam. The steam will dissipate the first tacky adhesive while the heat melts the second fusible adhesive, bonding the fabrics together.

If you have the storage space, consider keeping two irons: one for dry heat and one for steam.

### Sewing fused fabrics

A side effect of using fusibles is that they add a stiffness to the fabrics they're fusing which can affect how easy it is to sew through them. This stiffness can also prevent needle holes from relaxing the way they would naturally. Lastly, some fusibles cling to the sewing needle itself, making it gummy and causing the thread to break.

Mistifyse is the lightest weight fusible and has the least impact on fabric. It is the best choice for clothing or functional quilts because it's barely noticeable once bonded. Thanks to its light weight, any stiffness it adds is minimal and it does not gum the needle when machine quilted. Mistifyse is also the only choice, in my opinion, for hand sewing. The other fusibles are simply too difficult to manually push a needle through by hand for long periods of time.

Wonder-Under is my personal choice of fusible for my wall quilts. I have machine quilted through up to ten to fifteen layers of cotton-fused material for hours on end using 100-wt. thread without issue. I have never experienced the "gummy needle" phenomenon with this fusible, but I also routinely change my sewing needle every two to four hours. Wonder-Under does add a noticeable stiffness to the fabric, but even my quilts that are ten to fifteen layers thick can be easily rolled for shipping.

Initially, I found quilting through Steam-a-Seam to be challenging because it gummed the needle, but that problem was remedied with more

steaming. It also adds a noticeable stiffness to the fabric that becomes more apparent with more layers.

HeatnBond is the only fusible of these four with which I've had an unresolvable negative sewing experience. Unfortunately, I have never been able to sew through it with my 100-wt. thread. My thread consistently breaks after only five to ten stitches. The 100-wt. thread is very delicate, so it's entirely possible the breakage wouldn't be an issue with a heavier weight thread. HeatnBond also adds the most amount of stiffness to the fabric.

Steam-a-Seam is available as pre-cut sheets or by the yard on bolts and generally costs more than the other products compared in this article. HeatnBond is available by the yard, either in small, precut quantities, or by the bolt. Wonder-Under is available by the yard, either in small, pre-cut quantities, or by the bolt. Mistifyse is available in packages of 10 yards.

### Cleaning Your Iron

At some point, you will get fusible adhesive on your iron. It happens to all of us, so be ready when it happens. My preferred method of cleaning my iron's soleplate is to use a dryer sheet. While your iron is hot, wipe the soleplate with a dryer sheet. You can do this by laying the dryer sheet flat on an iron-safe surface and running the iron over it, or you can stand the iron on its end, scrunch the dryer sheet into a ball, and rub the ball on the soleplate. This method has always served me well, but keep in mind that it produces

see "Effective Fusing" on page 31

# Help SAQA Grow!



Spring Dance (left) and Playland #2 (right) by Susan Lapham

## Together, we accomplish amazing results.

SAQA exists thanks to your generosity, hours of volunteering, and participation in our events. Our accomplishments include:



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- Textile Talks will exceed a milestone 100 episodes this year, with more than 500 viewers watching every episode.

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- *Exploring Art Quilts with SAQA, Volume 3: Museum Quality*, will be published by Schiffer Publishing this autumn.

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# *It's all in how you look at it*



Lisa Flowers Ross

*In Vein II*

64.25 x 35.5 inches | 2014

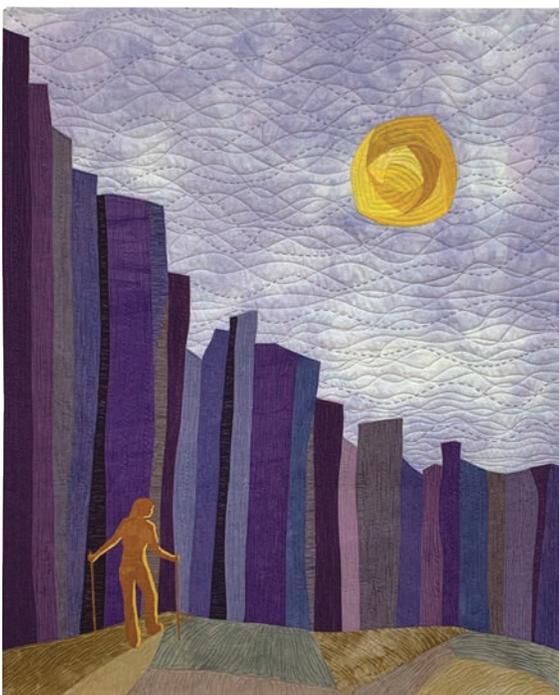
Photo by Evermore Prints



Michele Hardy

*High-Country Color #4*

16 x 9.5 inches | 2021



Cynthia Steward

*Looking Forward*

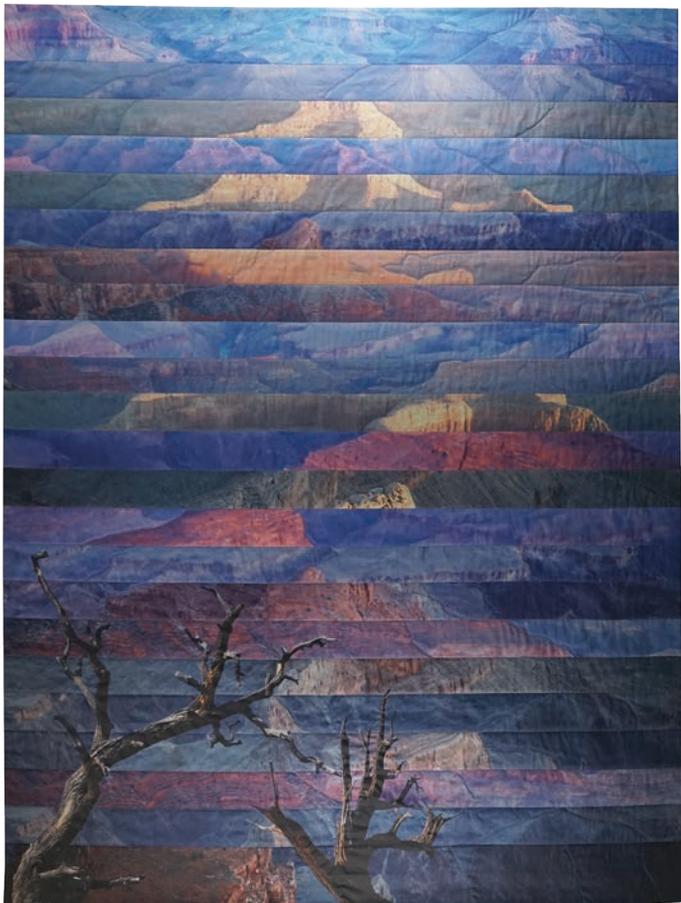
31 x 25 inches | 2019



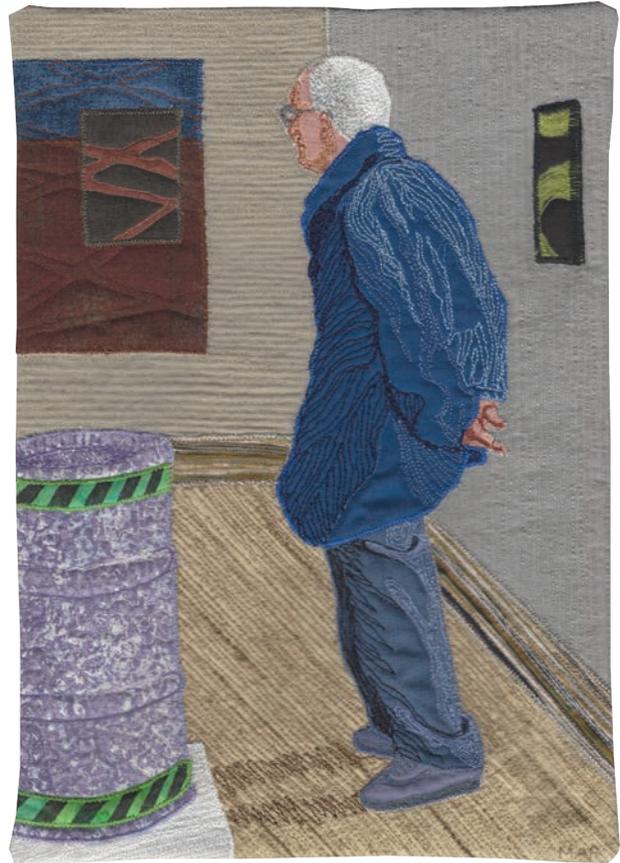
Jaynie Himsl  
**Power Blocks**  
38 x 28 inches | 2019



Sue Colozzi  
**Summer Planter**  
38 x 31 inches | 2018



Frauke Palmer  
**Grand Ensemble**  
63 x 47 inches | 2020



Margaret Phillips  
**Art Appreciation**  
10 x 7 inches | 2016

# A Fractal Journey

Push creative limits with rich visual texture of geometry

by Mary Tyler

Much of artistic expression involves the alteration or modification of images that come from nature, the built environment, the human form, or political movements. Paleo artists did this on the walls of caves. The Impressionists altered the scenes in front of them. Photographers digitally alter their photographs. I alter computer-generated, geometric formulae—fractals—into images that are digitally printed onto cloth.

Fractals can be found all through nature, in tree branches, fern fronds, lightning strikes, and the shoreline of England. Anywhere there is a repeating pattern in nature, there is a fractal formula.

Color and pattern have been the focus of my creative life. I was a weaver for twenty years. After three years in Asia, where I studied wax batik with an Indonesian master, I produced batik silk scarves and wall hangings. When my husband retired, we moved to the western

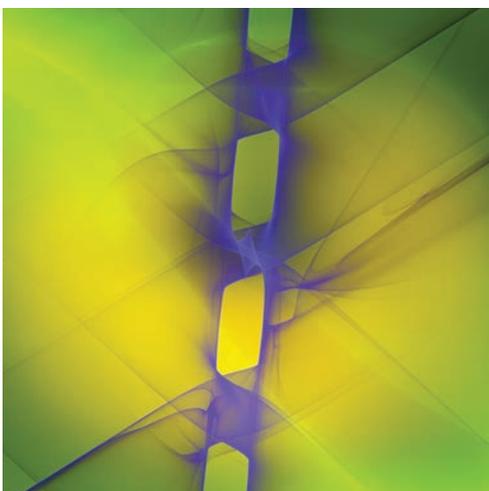
United States, and I thought I had retired too. However, it's not that easy to get pattern and color out of your blood. I went back to silk batik, but soon became immersed in book arts. I then became fascinated by the artistic doors opening with the use of computers and sophisticated printers. Color and pattern were so easily manipulated with pixels and Photoshop. I explored kaleidoscope patterns, turning scanned painted paper into complicated patterns.

About eight years ago, I stumbled onto a fractal program called Fractal Architect (although today there are many fractal-generating programs of varying complexity). I was fascinated as wonderful patterns flowed across the computer screen. I would have the program generate images just for the pleasure of looking at them. Soon, I wondered how I could use fractals to make art; the answer was Spoonflower and other custom commercial fabric printers.

My next challenge was how to transfer the images from the computer program into a format that could be printed onto cloth. The images have to be rendered, or translated, from Fractal Architect into a photo file, such as jpeg, that can be used by a commercial printer. I started rendering the fractals, first by working with unaltered fractals as they emerged from the computer. It didn't take long to realize that they were stiff and cold, not an expression or story that I wanted to tell. One day, as I planted potatoes in the garden, I thought about the books I made by altering digital figures in Photoshop to tell a story. Fractal images are digitally generated images that can be altered. Bingo—my pathway was found.

## Process overview

The first step was to render the fractals into large images that were sized at 9,000 pixels per side, enough data to print a 30 x 30-inch image onto cloth at 300 dpi (dots per inch). It



**Fractal 1**  
Computer image | 2021



**Delta Shuffle**  
35 x 29 inches | 2021



**Untitled**  
28 x 28 inches | 2021

takes several hours on a very good computer for the fractal image file to be created; while large images can be reduced, small ones can't be enlarged.

Once the fractal is available to move into Photoshop, the fun starts. In Photoshop, the image can be changed in innumerable ways. I am constantly surprised by what shows up on my screen. I send the final altered images to Spoonflower to be printed. Usually, the printed image area is 30 x 30 inches at 250 dpi.

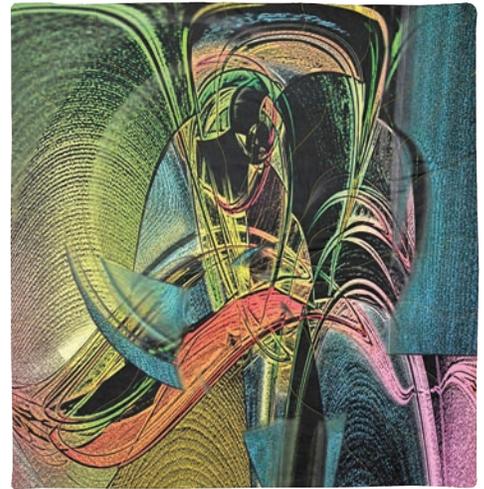
I wash the printed fabric and mount smaller pieces onto felt and larger ones onto batting. Then I lightly topstitch them; because the images are highly patterned, stitching does not show up very well. I face them instead of using a binding.

*Fractal 1* was created using a fractal taken directly from Fractal Architect. I chose it for the colors and the faint lines that fade into the distance. The formula for constructing this image is two pages of single-spaced numbers and directions, which I converted into a jpeg image sized at 9000 pixels per side. While it seemed to have possibilities, I decided the finished image was too tight and rigid.

Into PhotoShop it went, where I manipulated the fractal to become *Delta Shuffle*. In Photoshop, I used a filter to define the underlying visual texture of the fractal formula. I emphasized this texture with blue lines and dark shading. Then I selected the purple streaks, enlarged them, and turned many of them blue. The rest of the colors are essentially the same as the original fractal, but the patterns and lines are more forceful. When I received



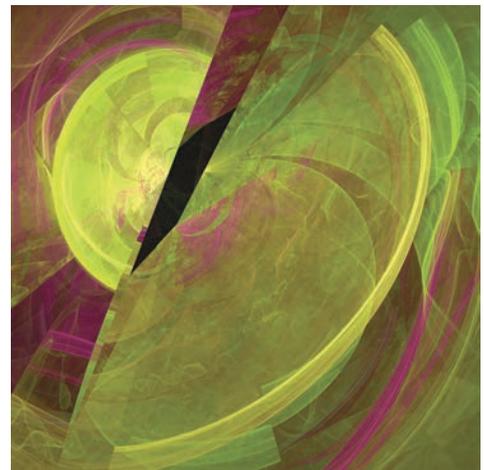
**Fractal 2**  
Computer image | 2021



**Pan Dancing**  
34.5 x 34 inches | 2021



**Fool's Haven**  
34 x 34.5 inches | 2021

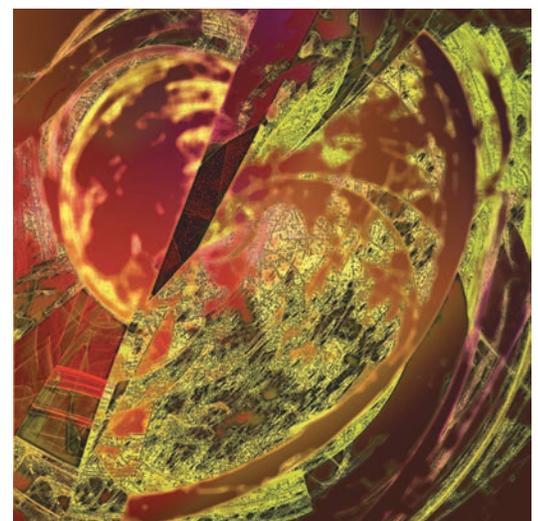


**Fractal 3**  
Computer image | 2021

the fabric print, I put it on my design wall and immediately recognized the intricate waterways that flow out of a river delta.

*Untitled* is another variation of *Fractal 1*. I rearranged the shapes, turned the blue-purple color combination into a red-orange color scheme, and outlined the lines in black. It is more organic and darker. Topstitching adds texture, but not much definition.

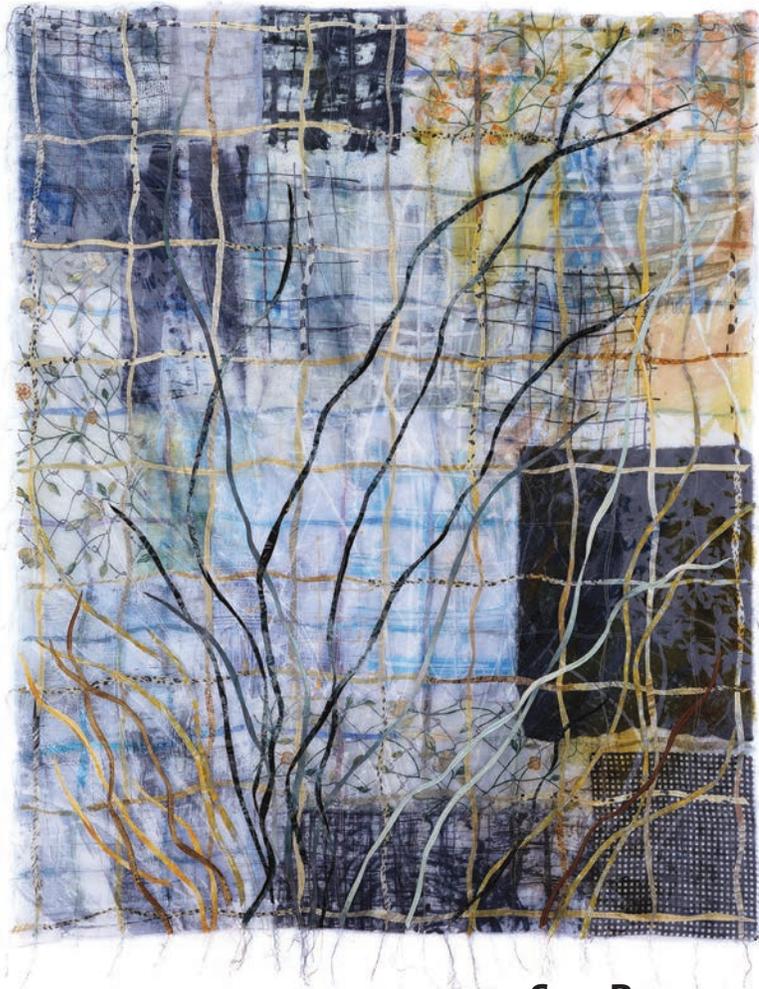
*Fractal 2*, also taken as an image generated from Fractal Architect, was chosen as a starting point for its bold shapes and swooping curves. From it, I created *Pan*



**Something Will Change**  
26 x 26 inches | 2021

see "Fractal Art" on page 30

*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.



**Sue Benner**  
*Mesh 12*

63 x 51 inches | 2020



**Debbie Grifka**

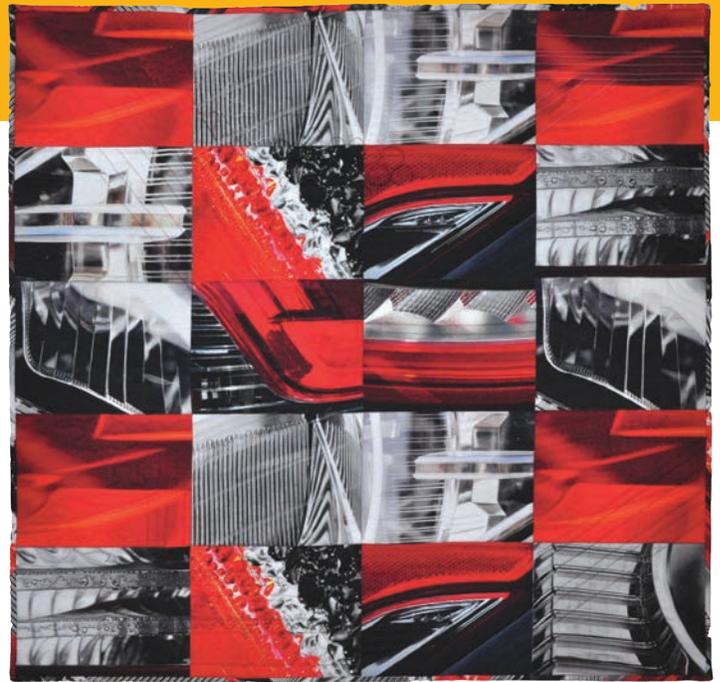
*Notre Dame*

78 x 57 inches | 2019

Photo by Patrick Young

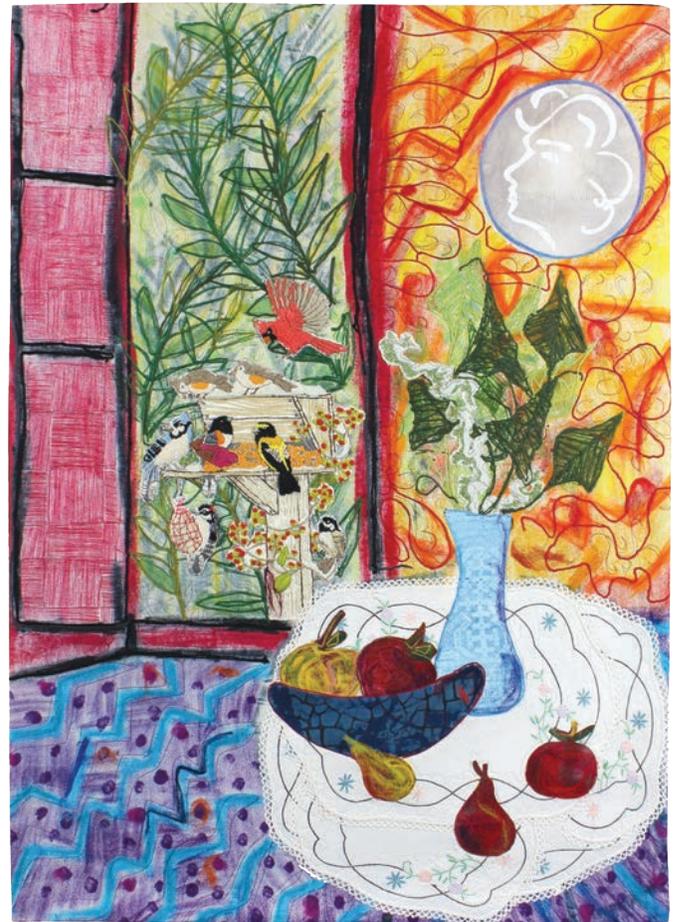
**Hilde Morin**

*2020, As I See It*  
40 x 18 inches | 2021



**Rosalind Daniels**

*Twenty Taillights*  
34 x 36 inches | 2020



**Jane Dunnewold**

*Matisse's Bird Feeder*  
44 x 37 inches | 2018



## Fractal Art

from page 27

*Dancing*, a piece that represents my most dramatic adaptation to date. I couldn't seem to stop working on it. I rearranged it, found the underlying patterns, isolated segments to emphasize them, and changed the colors. The dark oval shape in the center looks like a head from a Japanese woodcut print. Pan is the ancient god of nature and the wild untamed places.

*Fool's Haven* is another piece based on *Fractal 2*. The swirls of color are larger and more focused around a little window of calm blue in the middle of chaos. The fool is the fool in tarot cards. He is looking for a safe haven as he blithely steps off the edge of a cliff.

*Fractal 3*, also a digital image from the computer program, is one of the most useful images I have found in *Fractal Architect*. The shapes are adaptable and there is enough intricacy to create a lot of visual texture. Occasionally, I only want to change the colors and add texture to the original fractal. That's what happened in *Something Will Change*. There is a lot of color contrast, and the green is relatively soothing against the really harsh oranges and red of an angry sun.

There are many good imaging programs and many programs that will make fractals. Digital images are malleable and fluid like paint. They can be altered, inverted, and even turned inside out. Computers and images are another tool in our artistic tool belt. Give them a try to discover new subjects to bring to life. ■

*Mary Tyler is a member of SAQA and the Art Cloth Network who resides in Chimacum, Washington. You can see her work at [www.mbtyler.net](http://www.mbtyler.net).*

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--	---

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Crossings, detail, Lee Sproull

## Effective Fusing

from page 22

fumes. Make sure you're in a well-ventilated area and hold your breath or wear a mask while you do it.

I like the dryer sheets, despite the fumes, because they're convenient and I already have them. If you want an alternative option that doesn't produce fumes, try Hot Iron Cleaner by Faultless. It is a gel that comes in a tube. Squeeze some of the product onto a cotton cloth and wipe your iron while it's hot to remove any residue.

Fusibles are effective tools for many of today's quilting techniques. Experiment with them to see which one best suits your needs. ■

*Kestrel Michaud is a SAQA member who resides in West Melbourne, Florida, United States. You can view her work at [www.kestrelmichaud.com](http://www.kestrelmichaud.com).*



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Alisa Banks, *half*, 2014

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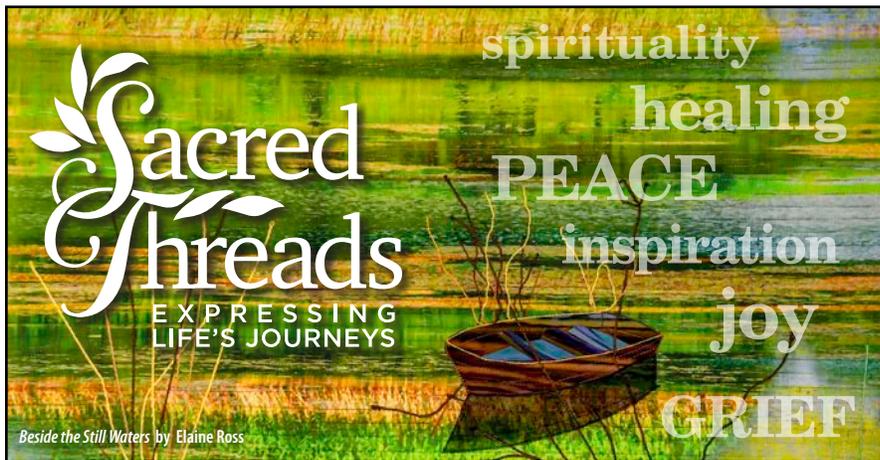
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## 2022 Exhibit

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[www.sacredthreadsqilts.com](http://www.sacredthreadsqilts.com)

## Limited Editions

from page 8

If the idea of limited-edition art quilts is intriguing to you, consider how you currently make your art quilts. If you're an artist who uses an app such as Procreate to make a design and then have it printed through a service like Spoonflower, you could have more than one printed.

If you use an image-transfer method, consider using multiple copies of the same photograph and transferring them onto multiple fabric bases.

There are many possible solutions. Discover what works for you and take advantage of making original, limited-edition art quilts. ■

*Kestrel Michaud is a SAQA member who resides in West Melbourne, Florida, United States. You can view her work at [www.kestrelmichaud.com](http://www.kestrelmichaud.com).*

## UPCOMING EXHIBITS:

Photo: Cindy Simms

**Mod Pop: curated by Renelda Peldunas Harter**  
May 3 - August 13, 2022

**Seeing the Tree in the Forest by Mary Beth Bellah**  
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# In Memoriam

## Elsie Campbell

Elsie Campbell passed away in late January while recovering from back surgery. Originally from Deer Creek, Oklahoma, she lived in Dodge City, Kansas.

Her presence was a positive force throughout the quilt world, not only for the quilts she made but for her position as co-editor *Quilting Today*, *Traditional Quiltworks*, and *Miniature Quilts* magazines for Chitra Publications. She also was a freelance writer for *Rodale's Successful Quilting Library* book series.

She earned a bachelor's degree in home economics, with an emphasis in clothing and textiles, and a master's degree in special education. It was while she was teaching special education students that she rekindled her love of quilting. Elsie made many award-winning quilts and shared her knowledge by teaching at venues across the United States.

## Sue Cavanaugh

Susan A. Cavanaugh died on March 19, 2022, at the age of 73 from pancreatic cancer. Before becoming an artist, she earned bachelor's and master's degrees from The Ohio State

University, and worked at the university for thirty years.

Her artistic journey began with art quilts, but she also dyed and patterned cloth, created large installations, painted, drew cartoons, and did relief printing. She was the juror for SAQA's *Primal Forces: Earth*.

Her artwork is in the permanent collections of the International Quilt Museum in Lincoln, Nebraska, and the Columbus (Ohio) Museum of Art. Muse Gallery, in Columbus, Ohio, will continue to represent her work.

Sue loved adventure and travel. In a farewell note, she wrote that she "fell off a train in Mexico City, broke my ankle near Panajachel, Guatemala, and was robbed in Maico, Columbia. But the retelling added some spice to my stories."

## Monika Kirk

Textile artist Monika Kirk from Hamburg, Germany, passed away unexpectedly in late February after undergoing heart surgery. Monika was a regular participant in her regional Zoom meetings and will be dearly missed.

## Mary Ann Vaca-Lambert

Mary Ann Vaca-Lambert of Austin, Texas, passed away on April 8, 2022, at the age of 65, ending a 16-year battle with anaplastic thyroid cancer. She is survived by Mark Lambert, her husband of 29 years.

Mary Ann was an artist and arts administrator. She earned BFA and MA degrees in studio arts from Sam Houston State University in Huntsville, Texas. Coming from a family of sewers, her work often incorporated textile textures. She worked in many media, including drawing, printmaking, and pottery. She later became a fiber artist and professional quilter. Her art quilts were exhibited worldwide, including at International Quilt Festival/Houston and the Texas Quilt Museum in La Grange, Texas. Her work was widely published.

For more than thirty-five years, she provided arts programs and government services to residents through various Texas county and city offices, retiring in June 2021.

You can view Mary Ann's work at [www.mavacalambert.com](http://www.mavacalambert.com).



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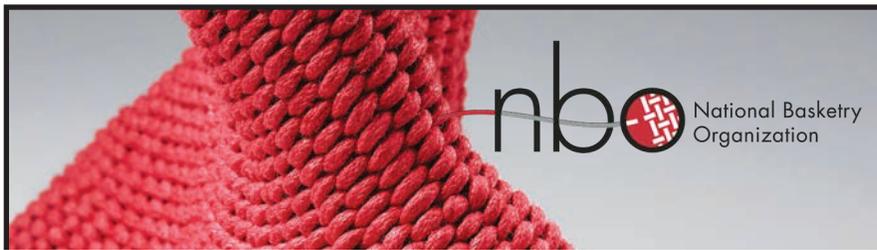
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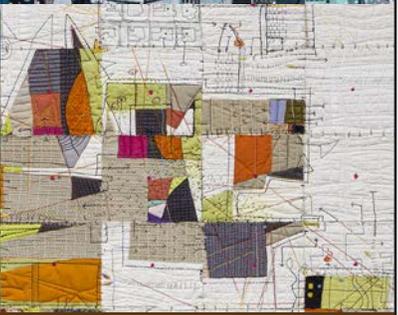
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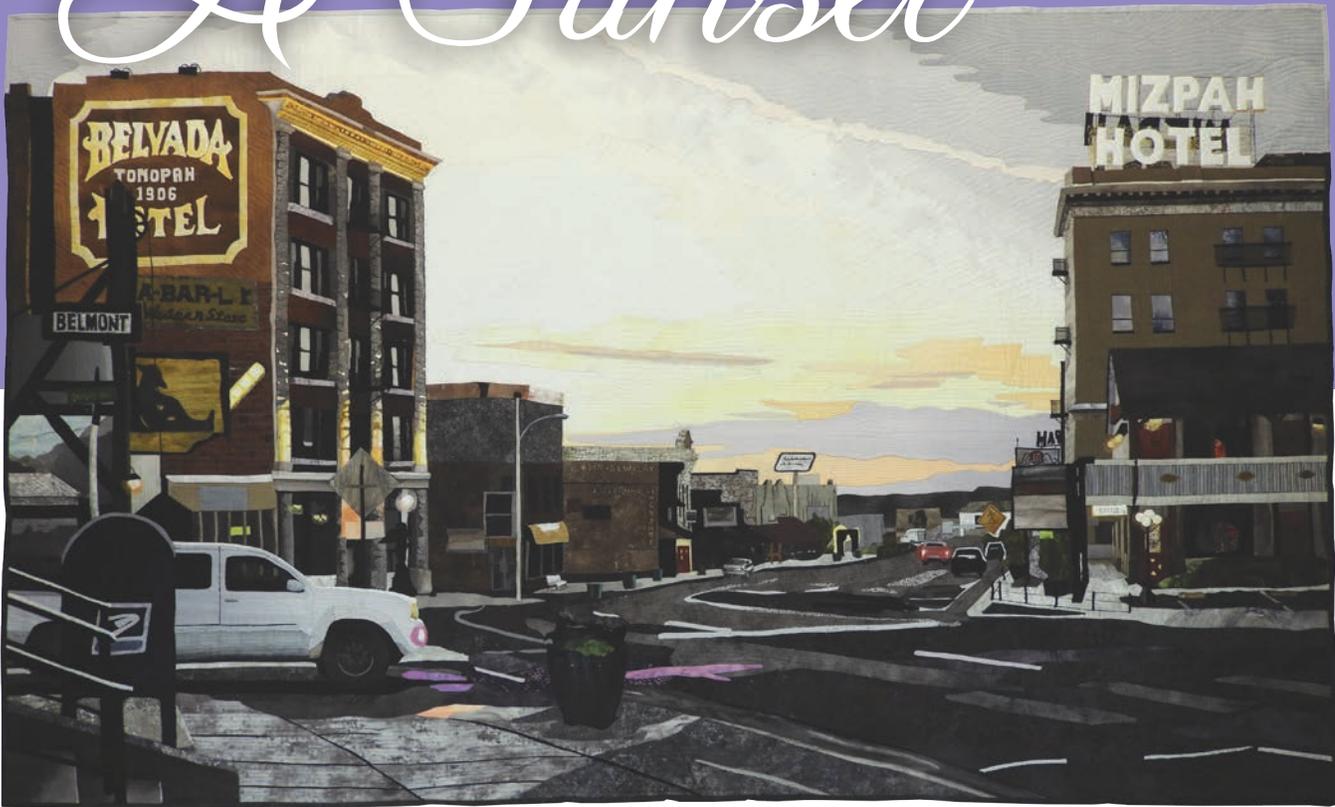
The conference will feature Jane Dunnewold's class, "Color Wheel Dyeing and Overdyeing"; Paula Kovarik's class, "At Play in the Garden of Stitch"; Terrie Hancock Mangat's class, "We Move Mountains"; Katie Pasquini Masopust's class, "Grid Work".

To Register: [www.alegreretreat.com](http://www.alegreretreat.com) | 43200 Hwy 141 | Gateway, CO 81522  
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INSPIRED BY

# A Sunset



**LeAnne Hileman**  
**Main Street Tonopah**

43 x 72 inches | 2021

by Diane Howell

**M**ain Street Tonopah by LeAnn Hileman isn't a shy piece. The angle of the buildings, the curve of the road, and the boldness of the signage transport you to this Arizona town in the southwest United States. Instantly, you find yourself walking toward a sky turned pale, its subtle colors signaling the end of day.

"The beauty of a sunset backlighting the dark streetscape inspired me to take the photograph on which this quilt is based," says Hileman. "The challenge then became how to translate the various types of light into fabric—the light of the setting sun, the light of a streetlight, the light of commercial lights, and the reflected light onto streets."

Hileman captured all of those varied light sources by incorporating broken lines into the piece. This technique

gives the same satisfaction as finding the right spot for a piece in a complicated jigsaw puzzle. "It is tempting to simply reproduce the exact image one sees in front of you, but as a viewer, your brain will fill in a broken line and interpret it as a complete line." The exterior wall of the pawn shop provides a prime example of this approach; viewers must concentrate to fill in the shop's offerings. "There is a thrill of delight when the brain actually makes that connection."

Hileman credits broken lines as the reason viewers move closer to her pieces to take a longer look. "In essence, the editing of the image is as important as executing it completely."

To achieve an ethereal glow in the sky, Hileman made a few changes to the palette of her photograph. She added additional pastel coloring to the

sky, but kept the darker shading of the buildings. To keep up the overall energy of the piece, she maintained a diagonal movement along the street.

Hileman's narrative realism style allows her to be a dynamic storyteller. "I interpret, add, and translate what I see so that I can create a scene. In furtherance of that, backgrounds are very important to me."

This piece allowed her to gain more experience in depicting light and shadow, elements that are important in her work. It also provided instruction on using scale to create perspective. "This piece was part of my continuing education in really seeing beyond what I'm looking at."

You can view Hileman's work at [www.leannahilemanartquilts.com](http://www.leannahilemanartquilts.com).

*Diane Howell is the SAQA Journal editor. She resides in Arizona's Phoenix Metro.*



## UPCOMING EXHIBITIONS

### Forced to Flee

Bedford Gallery at the Leshner Center for the Arts  
Walnut Creek, California: February 26 - June 19, 2022

### Fur, Fangs, Feathers & Fins

Arizona-Sonora Desert Museum  
Tucson, Arizona: April 2 - June 17, 2022

### Layered & Stitched:

### 50 Years of Innovative Art

The Dairy Barn Arts Center  
Athens, Ohio: May 1 - July 31, 2022

### Aloft

Grants Pass Museum of Art  
Grants Pass, Oregon: June 1 - July 31, 2022

For a complete listing visit [www.saqqa.com/art](http://www.saqqa.com/art)

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