

# SAQA JOURNAL

STUDIO ART QUILT ASSOCIATES

2022 | Volume 32, No. 4



**INSIDE:** MEET PATTI PASTEUR • SET UP A PHOTO STUDIO • PRESENTATION TIPS FROM A FRAMING PRO • FUNNY • LEARN ABOUT NFTs • MANAGE YOUR TIME • INSPIRED: ANN HOULE • JURIED ARTIST SHOWCASE • EBB & FLOW

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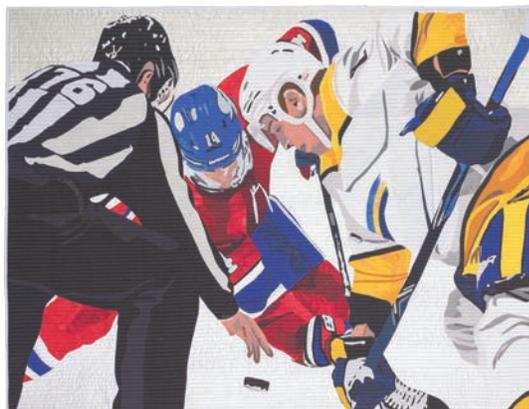
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### ON THE COVER:

**Ann Houle**

***Puck Drop***

32.5 x 42.5 inches (83 x 108 cm) | 2021

Photo by David Reese

## 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, and Juried Artist, \$145. Prices will increase in 2023.

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).

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# How important are first-world problems?

by Diane Howell

A host of first-world problems beset me. The laptop I love is breaking. It will have to be replaced after this issue. The email service I love changed its format and, for no apparent reason, has begun to block file downloads. I have to change to another service. The neighbor's key to open the door to get into the house to feed the cats is wonky. It was so hard to work that I hoped that I had broken it so that they would have to replace it. I am perhaps too good at finagling locks.

Bottom line: I have to face that there is a long list of things that aren't perfect and accept that many are out of my control.

The real bottom line: Who cares? News of one disaster after another arrives with every update of my newsfeed. War in Ukraine. A volcanic explosion in Italy. North Korean missiles shot over Japan. Unrest in Iran. More and more school shootings in the United States. It is never-ending doom. What then, do any of my first-world problems

matter? They don't, in no small part because they are quickly fixed with first-world solutions. The laptop? Research and a credit card end that problem. Email service? Use one of the other email services and move on. The lock? Well, there's still nothing I can do about that. But, hey, the cats ate and the door locked behind me.

The world around me continues in chaos, and the most that I can say about that is that I recognize the mayhem. I frequently feel overwhelmed, and am amazed that I find my uneasiness begets gratitude. It makes realize the sweetness of having tools in the kitchen—of having a kitchen! I know that my new little dog—who arrived here after my friend, Ted, died in his sleep on Easter Sunday—is safe. I have a new outlook on what is important. The lingering heat in Arizona is nothing compared to the destruction from Hurricane Ian in Cuba and Florida. The need to drive a relative back and forth to work is nothing

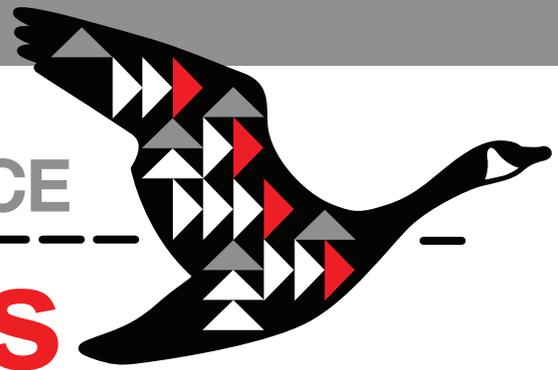
compared to the horror taking place in countries engaged in war. The ability to carry on is what's important. My road is easy. I've no reason to whine.

These musings also make me realize how thankful I am for the writers who contributed to this issue. They are individuals focused on moving forward and making a difference in the world. Please enjoy their articles; they were written with purpose. The editorial lineup includes: Susan Lenz, who offers tips on how to present your art for sale on page 8; Kestrel Michaud, who tells you how to set up a professional-style photo studio on page 14; Alexander Taylor, who tells us all about the world of NFTs on page 26; and Clara Nartey who offers a primer on time management on page 29. You'll also meet featured artist Patti Pasteur on page 18 and Inspired artist Ann Houle on page 38. Along the way, our gallery departments will inspire you.

Thank you for reading! ■

SAQA CONFERENCE

**pathways**  
**possibilities** ▶▶▶



TORONTO, CANADA ▶ APRIL 27-30, 2023

SAQA's 2023 Annual Conference  
**Pathways to Possibilities**

Toronto Hilton  
In the heart of the city

Keynote Speakers:

**Dorothy Caldwell** and **Chunghie Lee**

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A virtual event featuring our Europe & Middle East Region

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[www.saqa.com/conference](http://www.saqa.com/conference)

# SAQA is here to help you meet your 2023 artistic resolutions

by Mel Beach

The start of a new year is the perfect opportunity to set new artistic and/or professional resolutions. Luckily your SAQA membership includes access to a wealth of programs and resources to support your artistic goals. In fact, the amount of information available with your SAQA membership can be a little overwhelming, so I thought I would offer a few suggestions to help chart your personalized artistic/professional development path:

- **Explore new materials and techniques:** The 2023 SAQA Seminar will focus on materials, so get ready to discover new materials to incorporate into your fiber art. Consider joining a Special Interest Group, such as Cutting Edge to learning about digital cutting machines; Art Quilt Design on a Mid/Longarm Machine; or the 100 Days Project to be inspired to create on a daily basis.
- **Learn to critique your own work:** Attend or watch any of the recorded critique series to learn how to effectively evaluate your own work. Most include a critique guide that can be downloaded to use as a resource when critiquing

your own work. Or you can join the SAQA-Artique Facebook group to give and receive honest feedback on projects.

- **Exhibit your art:** Check out SAQA Calls for Entry for an up-to-date list of global exhibitions, virtual gallery calls, regional exhibitions, and other opportunities to exhibit your artwork. Maximize your chances of being juried into these fiber art exhibitions by utilizing articles and resources available on the website that address taking high quality photographs and writing your artist statement.
- **Market and sell your art:** There are a ton of articles and videos posted on the SAQA website, packed with advice about how to market, price, monetize, and sell your art. On Facebook, check out the Professional Online Presence Special Interest Group for more resources and tips to promote your art online through your website and/or social media channels.
- **Take your art to the next level by applying for the Juried Artist Program and/or Mentorship Programs:** Both programs offer

additional layers of support for fiber artists to get your art out into the world!

- **Network with fellow members:** Regional events and local connection groups are a wonderful opportunity to connect with members in your area. As a global organization, there are plenty of opportunities to connect with the more than 4,000 SAQA members living all around the world! There promises to be lots of in-person networking in Toronto during the Annual Conference, with a virtual mini conference to be held later in the year. Join me for a monthly Live Chat to connect with other members via breakout rooms. Forge new conversations via the SAQA-Members Only Facebook group. Last but not least, volunteer within your region or serve on a committee, as these are fabulous opportunities to meet fellow members while helping SAQA meet our mission to promote the art quilt. As you can see, your SAQA membership provides exceptional value and support to achieve your creative endeavors. I wish you great success in achieving your goals during the upcoming year and beyond! ■



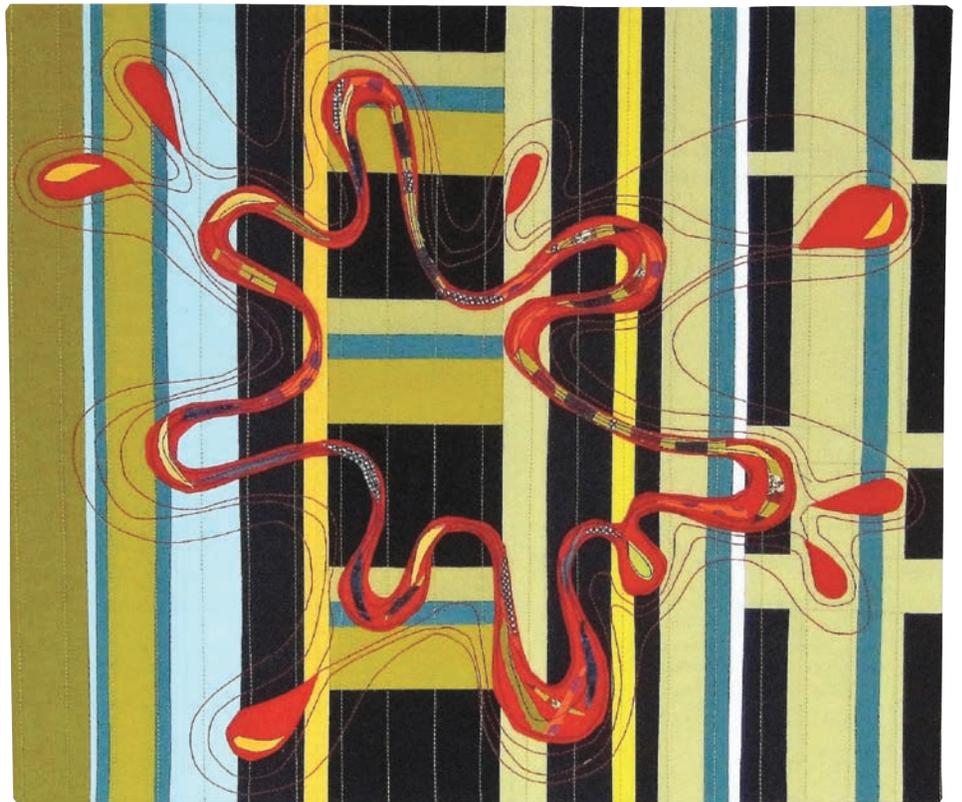
# *Funny*



Holly Cole  
*Dogtoys*  
72 x 24 inches (183 x 61 cm) | 2022



Sharon Emerson  
*Jay Walking*  
19 x 31 inches (48 x 79 cm) | 2021



Joanna Mack  
*Oops!*  
17 x 20 inches (43 x 51 cm) | 2019

Zara Zannettino

**Absurd Birds**

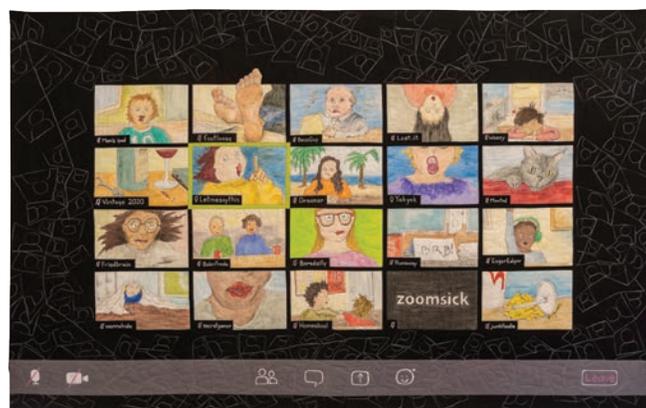
60 x 21 inches (152 x 53 cm) | 2021



Lana Dragon

***I'm either Sewing or Mowing unless it's Snowing***

10 x 7 inches (25 x 18 cm) | 2021

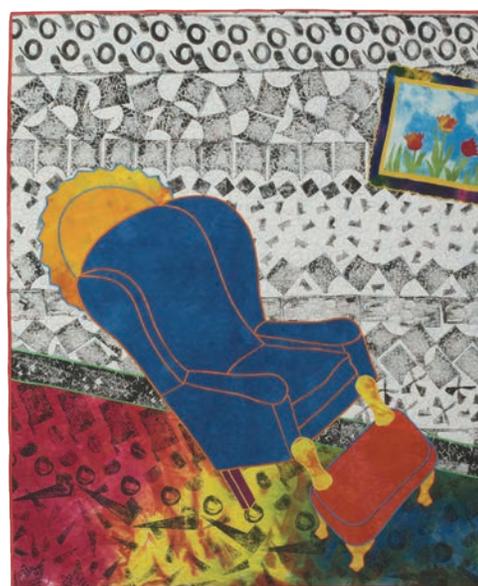


Candace Hackett Shively

***Zoomsick***

34 x 55 inches (86 x 140 cm) | 2021

Photo by David W. Shively



Laura Wasilowski

***Nude Blue Chair Reclining***

50 x 42 inches (127 x 107 cm) | 1996

# Presentation pointers from a professional picture framer

by Susan Lenz



Susan Lenz collages words onto a frame to hold Biodiversity.



## **Biodiversity**

37.5 x 42.5 inches (95 x 108 cm) | 2020

A four-inch sleeve might be the easiest and best way to present a large art quilt, but this approach is often problematic for smaller pieces or to expand into other avenues to show and sell our work.

Fortunately, there are other options, some of which directly relate to the framing industry. I have been a certified professional custom picture framer since 1988, and can share methods that don't cost a small fortune or require fancy equipment. I'm talking about ways to package, mount, and display art quilts that gallerists and the general public understand.

One of the best methods is to present our art in a transparent, protective bag with resealable, adhesive strips on the closing flap, such as those used for paintings and prints. They can be matted or simply mounted to a backing board. On the backside, there is often an artist's business card or printed paper with the artist statement, bio, and contact information. This packaging style is very professional and also very affordable. An art quilt can be presented in the same way. Using a chenille needle and buttonhole thread, just four tiny stitches—one per corner—mounts a small art quilt to the center of a backing board. Once slid into the bag and sealed, it is easy to attach a price tag and place it into a bin with other two-dimensional artwork. This is just the sort of presentation that gallerists understand, even those who haven't yet warmed to fiber arts. This setup also allows quilt artists to participate in arts festivals even if they do not have walls for a booth. In addition, lots of nonprofit organizations have approached me for auction

donations. In these protective bags, my donations are easy to showcase at these events.

The art quilt doesn't have to have finished edges. It can be mounted behind a mat board with a precut opening. There are plenty of online businesses that sell standard paper and conservation-grade mats in a variety of sizes. I am particularly fond of Clear Bags, a thirty-year-old company with warehouses in Las Vegas, Nevada, and Selmar, Tennessee. They have global partners in Ontario, Canada, and Sassenheim, Netherlands. Every time I've dialed their toll-free number, I've talked to a real person who knows the product line or immediately transfers me to someone who does. Not only does this company sell mat boards

(with and without a precut opening), backing boards, and foam-centered boards, it markets Crystal Clear bags with resealable adhesive strips on their flaps. Their selection of bags come in a variety of sizes to accommodate thicker artwork. They also sell blank greeting cards.

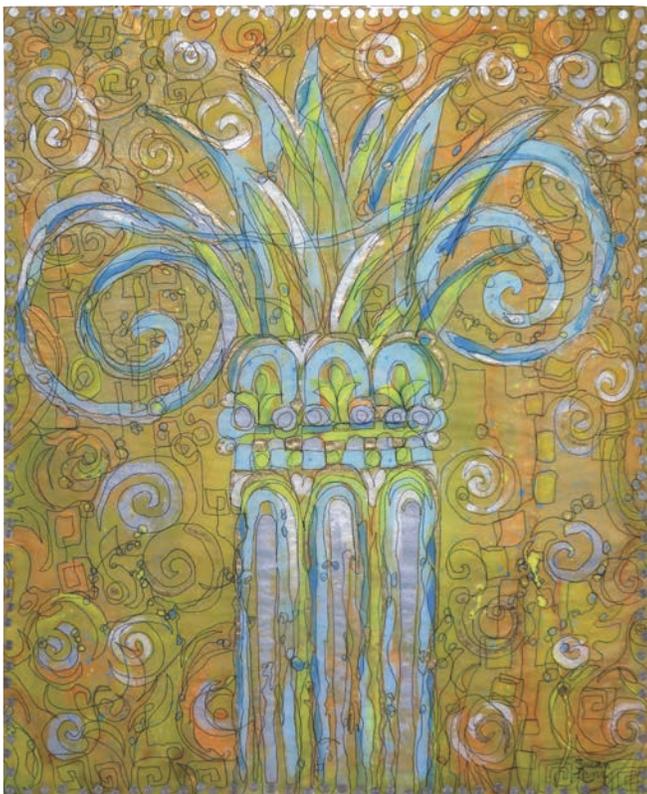
When the pandemic hit, I faced my own, overly full print bin. There were so many artworks crammed into the limited space that browsing through the selection wasn't possible. So, I started cutting up older pieces into one-of-a-kind greeting cards. Each one was put into a Crystal Clear bag with a matching envelope. This allowed me to participate in local sidewalk sales and have small, affordable work in gift shops that would

not otherwise be interested in stocking my larger art quilts.

Cutting up my older work was a scary ordeal. However, I quickly found small areas of each piece that could

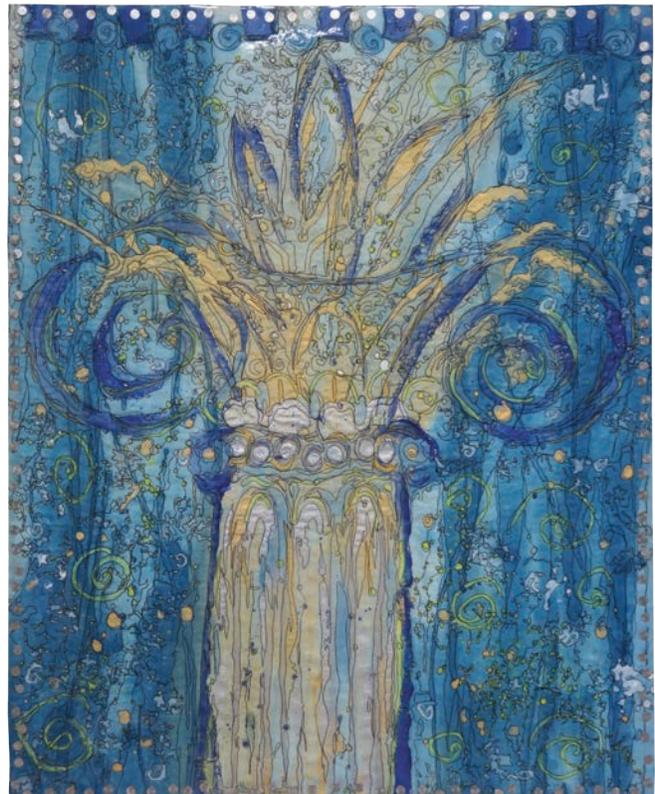


*A hammer and tacks can be valuable mounting tools.*



**Capital on Gold**

32 x 26 inches (81 x 66 cm) | 2020



**Capital on Blue**

32 x 26 inches (81 x 66 cm) | 2020



*Small areas of older art quilts can be repurposed as greeting cards.*



**Sacred Heart Madonna**

Framed size: 27.5 x 23.5 inches (70 x 60 cm) | 2018

stand alone. Some of these went under a precut mat and into a transparent bag. Some were literally nailed to a stretcher bar over which I glued a piece of acid-free mat board. I first painted the edges of the stretcher bar for a finished look. This approach gives the work a unique look without the need of binding. Occasionally, I've flooded the soft surface with Golden's GAC 400, a fabric stiffener with a transparent finish, and then poured UV filtering epoxy over the whole. *Capital on Gold* was designed and nailed this way. *Sleeping Beauty* was once much larger; I cut it down and glued it to sanded pieces of wood.

I am particularly fond of decorative tacks, especially those ordered in boxes of 250 pieces from Lee's Decorative Showcase, an upholstery supplier. My test piece for *Saint Anastasia*, currently part of the SAQA's *3D Expression's* global exhibition, was tacked to the front of an old, flat-top frame.

Using frames purchased at thrift stores and yard sales is also a way to present an art quilt without paying retail prices for custom picture framing. If the frame isn't in perfect shape, distress it with sandpaper and a variety of tools. Embellish it with tacks or paint it with a stain blocker like Zinseer's B-I-N Primer and then any color paint desired. (Note: painting a frame with acrylics is to be avoided. Most moulding is varnished; acrylics peel off in just a short amount of time. Zinseer products are available at most hardware stores.)

*Biodiversity* was intentionally designed for a large, ready-made frame I bought at a local auction house.

Generally, as a professional framer, I don't purchase used frames, but I have repurposed many ornate mirror frames from my own shop.

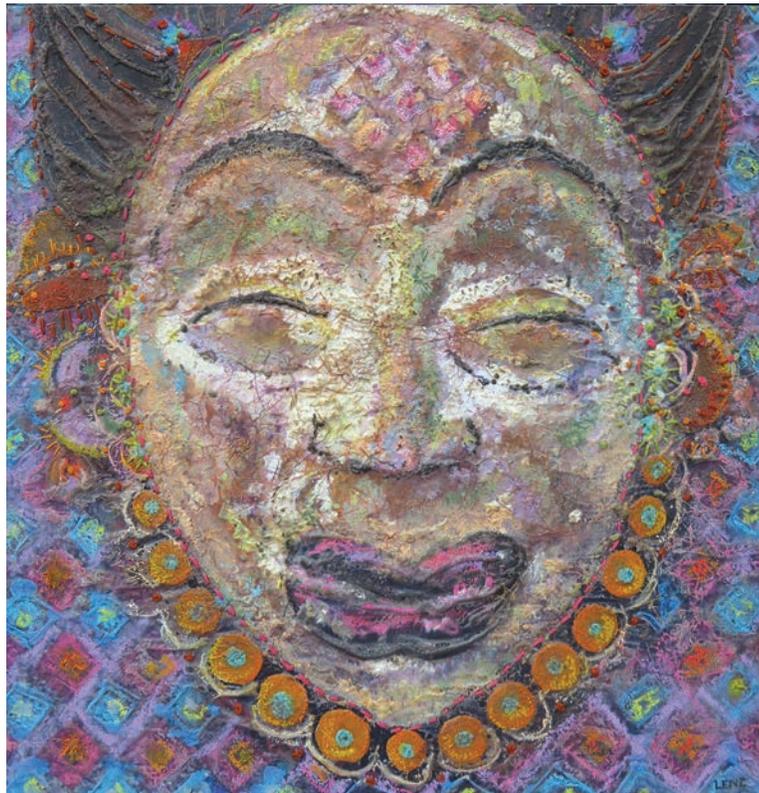
Mid-century modern aesthetics have rendered these frilly frames mostly obsolete, but they have proved quite useful for pieces like *Sacred Heart Madonna* (page 10). The piece features one of my own digital images printed on fabric and embellished with embroidery, trapunto, and free-motion machine quilting. The artwork was designed to fit the frame. The edges were pinned around acid-free, foam-centered board.

Floater frames are another way to finish art quilts that have been stitched to stretched canvases. They provide the transition from the artwork to a client's room décor when everything else in the setting has a traditional frame. Floater frames are designed to fit stretched canvases and come in a variety of sizes. They are available from several online shops.

While not every professional framer is willing to share their knowledge, many are. Many are only too happy to cut their scrap mat board into standard sizes at affordable rates. For those quilt artists with a retail sales tax number, visiting a framing distributor is an option. Distributors are limited to wholesale clients, but a tax number qualifies an artist to set up an account with wholesale pricing.

There are all sorts of other presentation options available to quilt artists—just think “inside the box.” The frame can be the box that opens a gallery's door and allows an art quilt to be submitted to a juried show requiring a wire for hanging. Remember, artists working in other media have had to figure these things out. So can you! ■

*Susan Lenz is a SAQA Juried Artist who resides in Columbia, South Carolina. You can view her work at [www.susanlenz.com](http://www.susanlenz.com).*



***Sleeping Beauty***  
14 x 13.5 inches (36 x 34 cm) | 2019



*A test piece for Saint Anastasia was tacked into an old flattop frame. This piece from 2018 measured 15 x 12 inches (38 x 30 cm).*

## Selections from

## ((( Ebb &amp; Flow )))

Many aspects of life demonstrate recurring patterns of growth and decline. Dynamic movements are ever-present, from the phases of our own lives to the tides. Change is constant, and this exhibition explores how its energy flows freely through time.

The curator for *Ebb & Flow* is Linda Colsh, an artist who examines humanist themes in her work as well as connections between natural spaces and populated, constructed places. Colsh's imagery and minimal palette is known worldwide, and her artwork is in collections in Europe, Asia, and the United States. She is a recipient of the European Quilt Triennial first prize and Nihon Vogue's Quilts Japan Prize.

Exhibition benefactor is Frank Klein.

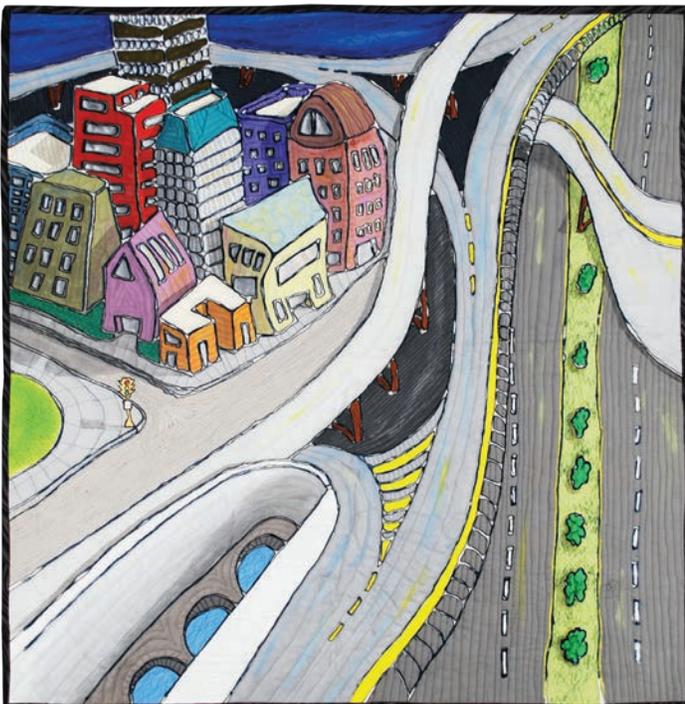
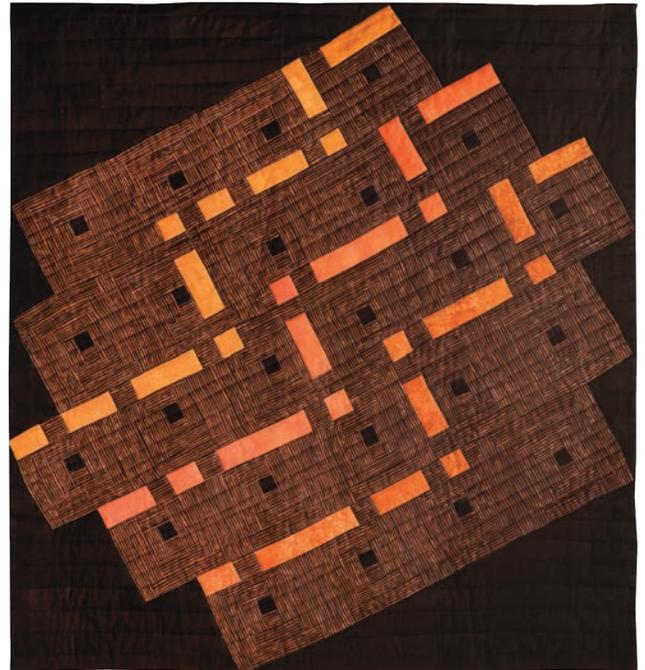
For more details, including all exhibition artwork, videos, and schedule, visit [www.saqa.com/ebbandflow](http://www.saqa.com/ebbandflow).

Jackie Manley

*Homage to Piet (Mondrian)*

42.5 x 40.5 inches (108 x 103 cm) | 2019

Photo by Cleary Creative Photography



K. Velis Turan

*Merge*

34 x 33 inches (86 x 84 cm) | 2020

Photo by Bob Turan



Mandy Miller

*Attitude Adjustment*

52 x 52 inches (132 x 132 cm) | 2016

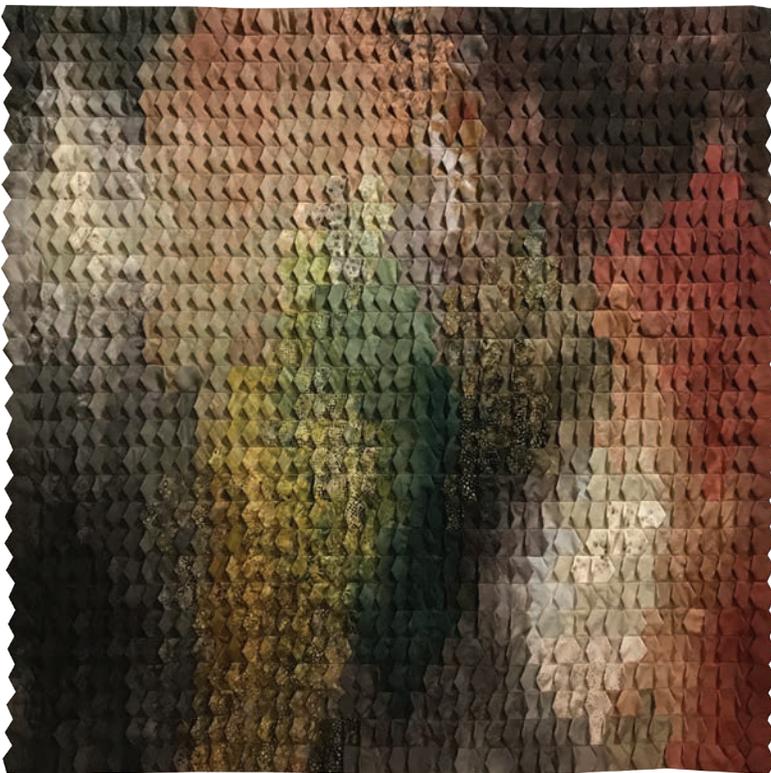
Photo by Jon Christopher Meyer



Ginny McVickar  
***Timing is Everything***  
30 x 40 inches (76 x 102 cm) | 2019



Cynthia D. Friedman  
***Journey in Solitude***  
43 x 51 inches (109 x 130 cm) | 2019  
Photo by John Woodin



Fabia Delise  
***Route 112 NH***  
49 x 49 inches (124 x 124 cm) | 2020



Dianne Firth  
***Seaweed***  
42 x 36 inches (107 x 91 cm) | 2018  
Photo by Andrew Sikorski

# You can build a pro photo studio on a budget—here's how

by Kestrel Michaud

A photographic to-do list may seem daunting, but adherence to a standard set of criteria is key to taking great photos of art quilts. Whether the images are for a call for entry or for print reproduction, they should include these factors:

- Clean, neutral background behind quilt
- Even lighting
- Visible quilt edges
- Artwork squared and in focus
- Color in photo matched to original art
- Data-size requirements met for a given call or publication

Most of the items on this checklist can be achieved by having a professional photo studio setup in your home or quilt studio. While that sounds expensive, it can be done on a budget. My studio, for example, is set up in my garage and was done at minimal expense. It allows me to take high-resolution photos for a variety of purposes. The two studio setups discussed in this article will address the first four topics on the checklist; two criteria—color matching and image sizing—will be covered in a follow-up article.

## Studio 1

This option for a home photo studio is for those who plan to shoot a hanging quilt. In this setup, the quilt

should be hanging vertically and the camera should be centered and facing the quilt. Imagine holding a camera in your hand to take a photo of a quilt hanging on a wall.

To start, find a neutral wall. Neutral means solid, no patterns, and preferably white or black, but beige or grey is also acceptable. The background should not be distracting in any way. Quilts with dark bindings or edges should not be shot on black, as it makes it hard to distinguish the actual edges of the quilt.

A design wall—provided the design wall has nothing else on it—could

be an easy option. If the design wall is already occupied, either move the work-in-progress project or cover it with a plain bedsheet. If a design wall, or other plain wall, isn't an option, drape a plain bedsheet over a backdrop stand (see Figure 1). Backdrop stands are used by photographers to support a background behind a subject. They look like a horizontal bar supported by two tripods. Backdrop stands are inexpensive and can be purchased online. Suspend a bedsheet over the bar or purchase an actual photo backdrop drape to use.



*This photo of my art quilt Beauty Queen meets all of the criteria listed for a professional photograph. This is the image I used to submit to SAQA's Fur, Fangs, Feathers & Fins call for entry. The piece was juried into the exhibition and is now on tour with it.*



**Figure 1**

This is an example of a quilt hanging against a sheet draped over a backdrop stand. The S-hook is black and the backdrop is tan in this illustration so that readers can easily see them. In reality, they should both be white to allow this quilt to stand out. If your quilt is white or light-colored, a black backdrop and black S-hook may be a better choice than white.

The next step is to hang the quilt. The easiest, most versatile method I've found to hang my quilts is to add a centered hole in a standard 4-inch hanging sleeve. This allows my quilts to hang at SAQA shows, traditional quilt shows, in my home, or in a gallery on one nail or pushpin.

If using a wall, hang your quilt in whatever fashion you normally use, with one exception. Do not push pins through the front of the quilt to attach it to the wall. These pins, even tiny dressmaker pins, will show up on the photograph. If using a backdrop stand, you can use fishing line to hang the quilt from its slat or use an S-hook (See Figure 1). Either method will support your quilt lower than the top of the backdrop so that it's surrounded on all sides by the neutral background. If using a modified hanging sleeve, only one S-hook may be needed as the quilt will be suspended from the center. Otherwise, two S-hooks may be needed to support the quilt on the left and right sides. (Note: S-hooks are available in black and white. If using a light backdrop, use a white hook. If using a dark backdrop, use a black hook.)

Even lighting is important to show off your quilt without distracting shadows. The goal is to have an equal amount of light hitting all areas of the quilt. The best way to achieve even coverage of uniform

light is to use a "softbox lighting kit". (See Figure 2). Lighting kits are inexpensive and come with two softboxes, which are professional photographic lighting devices that diffuse bright light over a large area. Position one softbox on either side of the quilt and adjust the height of each so that the centers of the softboxes are roughly center with the quilt.

It's also important to pay attention to the color of light. Ideally, use bulbs that are rated for 5000k, which is "daylight" or "natural" light. Daylight bulbs will not alter the colors of your quilt. Some softboxes use LED bulbs that have a range of color. If using that style of bulb, manually adjust the bulb to be as close to 5000k as possible.



A modified hanging sleeve allows for easy quilt hanging in a variety of settings. Illustrated instructions for this modified hanging sleeve are free and can be on my blog using the QR code found on page 17.



**Figure 2**

Two softboxes have been positioned on either side of the quilt. The boxes are aimed at the quilt and provide even lighting across the entire surface of the art.

## Shopping List for Studio 1

(Prices are approximate and in USD)

- **Photo backdrop stand:** \$40
- **Softbox lighting kit** (two softboxes, each 20 x 28 inches): \$90
- **Bedsheet:** \$15
- **Set of S-hooks:** \$10
- **Tripod:** \$35
- **Optional ball-head for tripod:** \$30
- **Optional cell phone holder for tripod:** \$15
- **Optional cell phone remote:** \$10
- **Total:** \$190-\$220, depending on optional accessories purchased

## Studio 2

The second option for a home studio is for anyone who finds it easier to lay a quilt on a flat surface and shoot down on the quilt from above. Imagine your quilt lying on the floor while you hold your camera over it to take the photo. This is the studio style I have in my garage.

Here again the first step is to find a neutral surface. One option is to lay a white or beige bedsheet on the floor. Another option for a more permanent studio setup is to make a rolling stage. I have a 36 x 48-inch wooden stage on

casters that provides a neutral background for my quilts and lets me move them under my ceiling-mounted camera (more on that in a bit). Materials for my wooden stage cost about \$80.

The next step is to place the quilt. Since the quilt doesn't have to hang, this step is easy. Place your quilt on the neutral surface, positioned so that the surface is visible around all edges of your quilt. If you're using a bedsheet, make sure at least a few inches of sheet are visible all the way around your quilt.

Naturally, you will once again need even lighting on your quilt as the goal is still to have an even amount of light on every part of the quilt. Softboxes are still a good option, provided they can be positioned to aim down at the quilt (most softboxes have a range of motion that allow their boxes to be adjusted). Position

the softboxes on either side of your quilt and tilt their boxes downward. (See Figure 3.)

For a more permanent solution—and the one I use myself—suspend shop lights from the ceiling. I have four, 4-foot LED shop lights suspended from my garage ceiling. They provide even, consistent lighting across the entire wooden stage, even as the stage moves underneath. (See Figure 4.) And since they're in my garage, the whole setup is hidden from visitors, I don't lose any usable floorspace in my house, and it's always available when I need it. All I have to do is move my car, which is usually parked underneath.

Once again, the color of light is very important. Purchase lights that are rated at 5000k.

## Cameras

What you want to do with the quilt photo will determine what kind of camera you need. If you want to have a photo that can be submitted to a call for entry, using a smartphone camera is probably good enough, but only if your phone was released in the past couple of years. The photo requirements for

## Shopping List for Studio 2

(Prices are approximate and in USD)

- **Softbox lighting kit:** \$90 OR **four 4-foot shop lights:** \$120
- **White bedsheet:** \$15 OR **wooden stage:** \$80
- **Tripod and extension arm (and sandbag for counterbalance):** \$95 OR **camera ceiling mount:** \$40
- **Optional ball-head for tripod or ceiling mount:** \$30
- **Optional cell phone holder for tripod or ceiling mount:** \$15
- **Optional cell phone remote:** \$10
- **Total:** \$200-\$240, depending on optional accessories purchased



**Figure 3**

The quilt has been laid on a sheet on the floor. Two softboxes are positioned on either side of the quilt. The boxes are aimed down at the quilt to provide even lighting across the entire artwork.



**Figure 4**

The quilt is placed on a rolling wooden stage. Ceiling-mounted shop lights with ceiling camera mount in the center hang above. The camera is not shown in this illustration.

calls for entry are typically low, as most websites do not allow users to upload large images. A photo taken by a smartphone—especially when the quilt is photographed in a studio setup like those described in this article—will be sufficient to capture a full-size quilt photo and detail photo for the purpose of entering a call for entry. A photo taken by a smartphone in any capacity is not suitable for any kind of large-scale print reproduction. For that, a digital single-lens reflex (DSLR) camera is a requirement.

If you plan to make any sort of printed reproduction of your art—whether your quilt is going to appear in a magazine, on the cover of an exhibition catalog, in your shop on Spoonflower, or as a print reproduction on canvas—ideally you need a DSLR camera. DSLR cameras capture images at much higher resolution than the cameras in smartphones, meaning a DSLR’s photo can record intricate detail that other cameras will miss. This detail, such as individual stitches or the texture of fabric, is critical to have for the entire quilt when making a print reproduction.

### Taking the Photo

Regardless of what type of camera you’re using, the camera should be positioned so that all edges of the quilt are visible in the frame and “square.” This means that the edges of the quilt are parallel to the edges of the camera’s visible area. In other words, all four corners of the quilt should be 90 degrees, i.e., square, in the camera’s viewfinder. If the camera is not correctly aligned to the quilt, warping or distortion could degrade the quality of photograph taken. (See Figure 5.)

Although hand-holding a smartphone or DSLR camera to photograph your quilt is an option, it’s not recommended. Holding a camera in your hand, regardless of what type of camera you’re using, is going to make it difficult to square your quilt to the edges of the frame and may make your photo blurry because your hands provide unsteady support.

Instead, consider using a tripod with ball-head mount (for a DSLR camera) or tripod with cell phone mount (for a smartphone). A tripod will be a

see “Photo Studio” on page 34



Scan for Kestrel Michaud's hanging sleeve instructions or visit [www.kestrelmichaud.com/blog/2021/modified-hanging-sleeve/](http://www.kestrelmichaud.com/blog/2021/modified-hanging-sleeve/)



Scan to read Kestrel Michaud's blog on the basics of copy photography, or visit [www.kestrelmichaud.com/blog/2018/basics-of-copy-photography/](http://www.kestrelmichaud.com/blog/2018/basics-of-copy-photography/)



These two detail shots of Beauty Queen show a quality comparison between cameras. The left image is a 5-inch crop from a photo of Beauty Queen taken by a DSLR Nikon D850 camera. The right image is a 5-inch crop from a photo of Beauty Queen taken by an iPhone 11 Pro Max.



Figure 5

Align the camera so that the quilt is “square,” All corners of the quilt should be 90-degree square angles, and the edges of the quilt should be parallel with the edges of the viewing frame.

# Patti Pasteur

An artful way with nature

by Diane Howell

Nature is a force within Patti Pasteur's thoughtful art quilts. The moon caught in tree branches recalls romance. Rolling hills engender wanderlust. Strong colors evoke emotions.

"I'm strongly influenced by the surroundings I happen to be living in at the time. While living in New Hampshire, my house was surrounded by a state forest and ancient rock walls. The scene

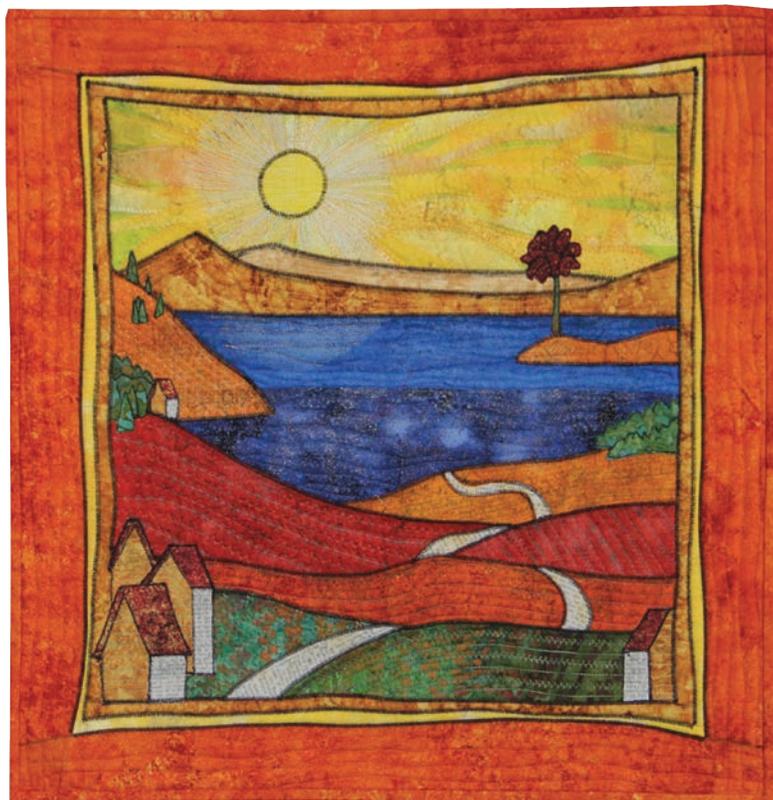
outside my windows would change with the seasons and the weather. I would often hang out of my second-story window and take photographs. In Maine, I was living on a lake and was again surrounded by woods. Now that I'm living in North Carolina, my subjects will be the coast and whatever place I happen to be visiting. I am drawn to photographing trees because of the light

and shadows peaking through the branches," she says.

But art quilts aren't where Pasteur started her creative journey. In the 1970s, she wove tapestries on a 45-inch floor loom, but the themes were familiar. "Those weavings were of trees—or the coastal shore while I was living in Florida. I started to make traditional quilts in the 1980s. I made a king-size Chevron quilt for the bed, and swore I would never



*Patti Pasteur in her studio*



**Long Road Home**

20.5 x 20.5 inches (53 x 53 cm) | 2019

make another quilt. It was years later that I discovered *Quilting Arts Magazine* and fireworks went off in my head with the possibilities of creating smaller and unique quilts.”

She started to dabble with hand-painted fabric. “I wondered what would happen if I printed an image on top of the surface. I had no idea on how to use Photoshop until I sat down and started to play with the software. I have long admired Margaret Abramshe, Caryl Bryer Fallert-Gentry, Wen Redmond, and many others for what they can do with digital fiber art.”

Pasteur creates by combining a variety of techniques, including digital imagery, collage, stamping, dyeing and painting fabric, layering, plus machine and free-motion stitching. She has honed her skill with these techniques through years of play and trial and error. The result is a body of work that is a “combination of abstract and a little figurative art involving nature.”

One example of this comforting blend is her series with hills and abstract trees, *Lake Series*. It was inspired by a favorite painter, GC Myers from the Finger Lakes area in New York. “His paintings led very well to a quilt, and he graciously gave me permission to use his paintings as inspiration.” One of the



**Winter Solstice**

13 x 18.5 inches (33 x 47 cm) | 2021



**Once in a Blue Moon**

12 x 12 inches (30 x 30 cm) | 2021

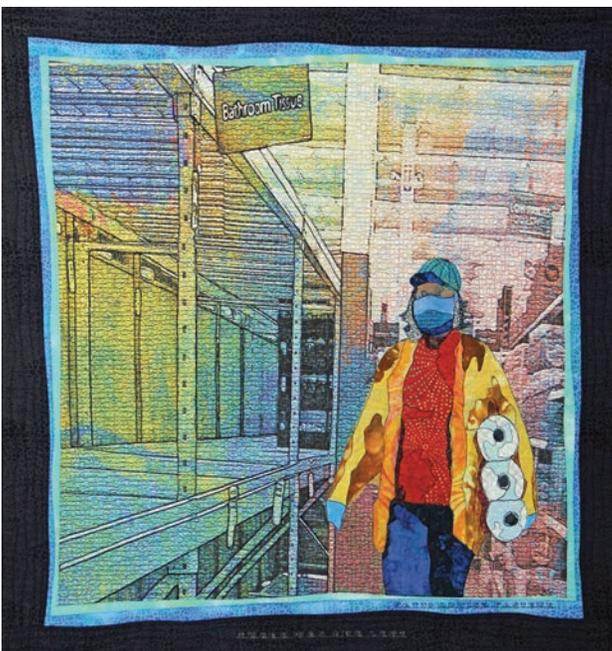


**Sunrise After the Storm**  
39 x 34 inches (99 x 86 cm) | 2020

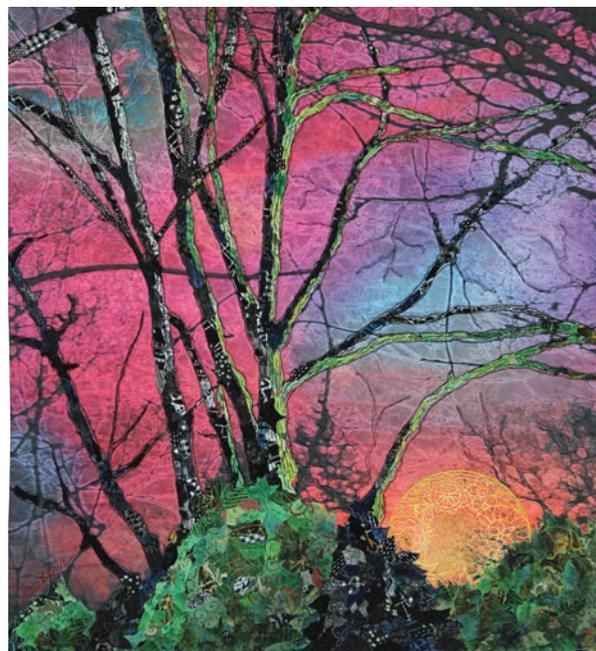
quilts inspired by Myers is *Long Road Home* (page 18).

Many of Pasteur's other works are the result of hours spent with Photoshop. In the computer program, she builds up layers from several photographs to create just the right final image. "The exciting part of doing this is that I never know what the end result will be when I start."

Color is alive within Pasteur's work, with serene or stark blues often playing a captivating role, as seen in *Winter Solstice* and *Once in a Blue Moon* (both pictured on page 19), two pieces in her *New Hampshire Series*. "Color plays a very important role in everything I do. When I do an outdoor art show, I place my colorful pieces up front to attract customers. *Winter Solstice* is based on a photograph taken in my New Hampshire backyard during a snowstorm. The original photo was just a boring fuzzy picture with trees and snow. When I combined the photo with several others, the result was dramatic. The image was



**There Was One Left**  
28 x 27 inches (71 x 69 cm) | 2020



**Day's End**  
22 x 19.5 inches (56 x 50 cm) | 2021



printed on cotton and machine and free-motion stitched. The trees in the foreground were collaged with bits and pieces of fabric. *Once in a Blue Moon* was part of the same series of photographs taken from my second-story window. When the light is hitting the trees in a certain way, I can't resist opening up that window, even when it's 10 degrees Fahrenheit outside, to get the shot. I was thrilled that it sold in SAQA's 2021 Benefit Auction. Another piece, *Soleil Levant*, is part of that series as well. I'm thrilled it was accepted into the Virginia & North Carolina regional exhibition *Let the Sunshine In!*"

In summer 2022, Pasteur's piece, *Sunrise After the Storm*, was juried into the 2022 Bank of the Arts National Juried Exhibition, a biennial exhibition in New Bern. This is the first year quilts were accepted, and her piece won the Craven Arts Council & Gallery Permanent Collection Purchase Award. It will be exhibited in various

public buildings throughout North Carolina.

Pasteur works in a studio that comprises two bedrooms in her home, each space with a distinct purpose. "One room is strictly for sewing and the other is for painting and weaving on the floor loom. My sewing room has three sewing machines plus a recently purchased embroidery machine. I have a wonderful design wall where I do my collage work. My ironing board is nearby, and I'm constantly using it to iron the tiny pieces in place. It's

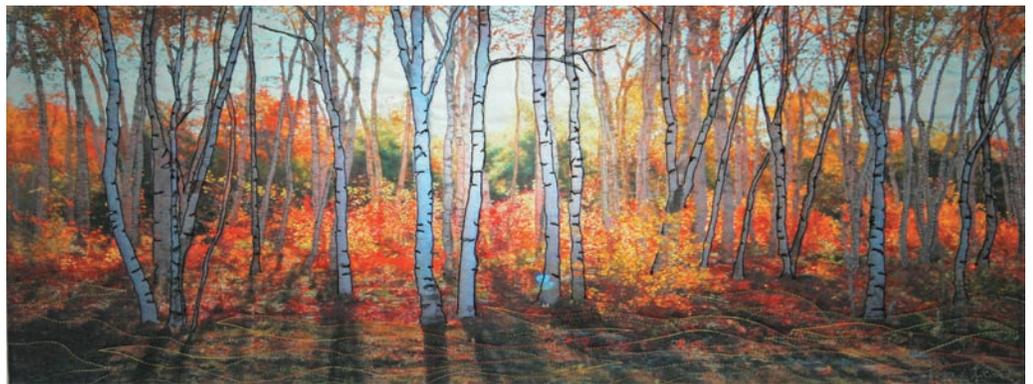
so wonderful to be able to have the room to spread out."

Her artistic workday typically starts in the morning and runs until 3 or 4 p.m. "I do like to concentrate on one project at a time, but I tend to think and sketch up ideas for the next project and let it 'percolate' as I work."

Pasteur's goal is to be active. "After retiring from teaching kindergarten in a public school, I had to stay busy. The places my husband and I lived in New Hampshire and

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see "Patti Pasteur" on page 32



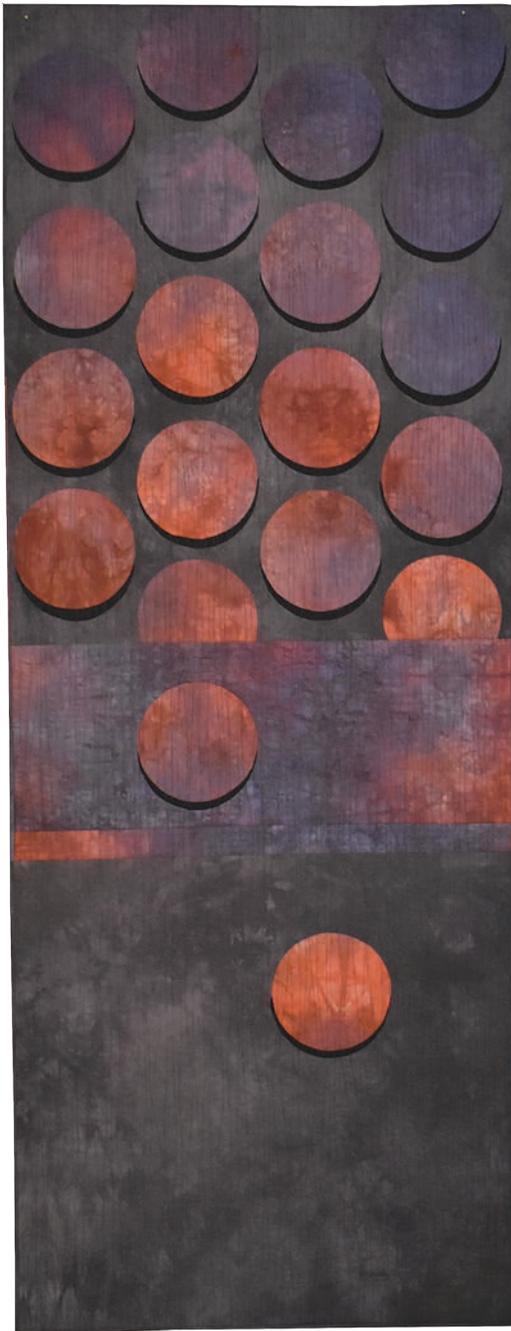
**Birches**  
9 x 24 inches (23 x 61 cm) | 2021



**Sand Dunes at Ft. Macon Park**  
9 x 22.5 inches (23 x 57 cm) | 2021

## JURIED ARTIST SHOWCASE

*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.



**Joanne Alberda**

*Evening Light*

71 x 27 inches (180 x 69 cm) | 2021



**Amelia Leigh**

*And They Tried To Divide Us*

45 x 38 inches (114 x 97 cm) | 2020

Photo by Katie Vandyck



**Marian Zielinski**

*Blue Lava*

35 x 36 inches (89 x 91 cm) | 2021

## Judy Kirpich

### *Indigo Composition No. 16*

55 x 55 inches (140 x 140 cm) | 2021

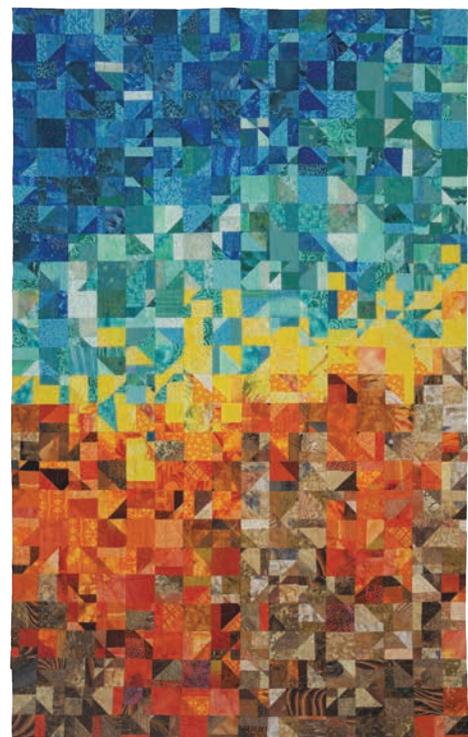
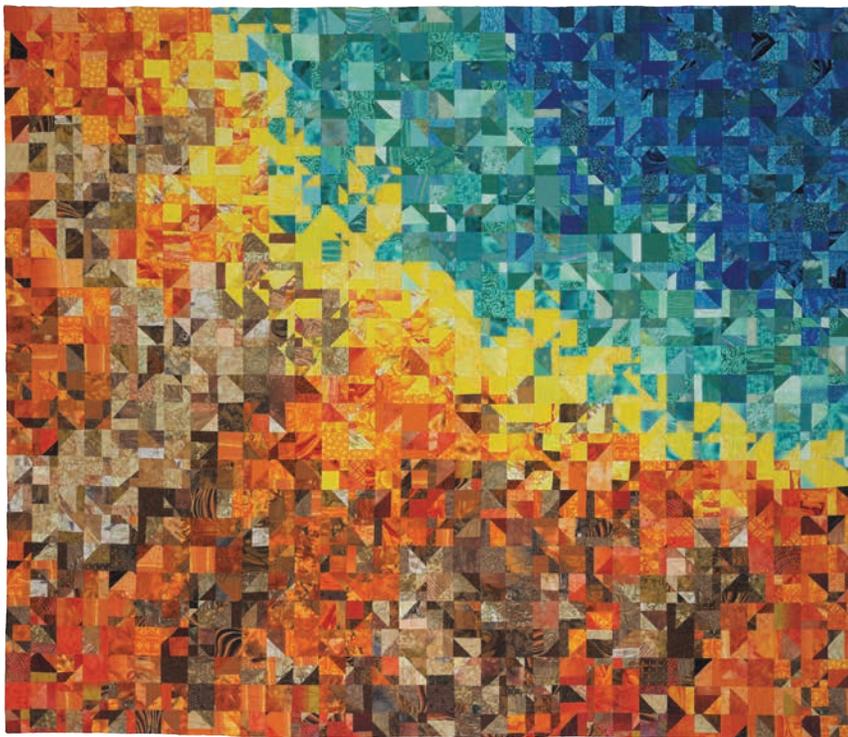
Photo by Mark Gulesian



## Susan Webb Lee

### *Church Street Alley, Asheville*

37 x 37 inches (94 x 94 cm) | 2020



## Vicki Conley

### *The Color of Heat—Diptych*

50 x 90 inches (127 x 229 cm) | 2021

Photo by Doug Conley

# Jan Soules named latest SAQA Award recipient

Jan Soules was selected as the 2022 SAQA Award winner for work juried into *Quilt Visions 2022* at Visions Museum of Textile Art in San Diego, California.

Her piece, *Finding Neverland #5: Blue Lagoons*, was selected by the exhibition's jurors based on the award's criteria that a winning piece be compelling, dynamic, and progressive. The award recipient receives a \$500 prize. The SAQA award is presented to one artist at four prestigious textile exhibitions: *Quilt National*, *Art Quilt Elements*, *Quilt Visions*, and *Interpretations*.

The three jurors for *Quilt Visions* were enthusiastic about their selection of this energetic,

improvisational piece. Lisa Walton said that she was drawn to the vibrancy and movement in the work. Sheila Frampton Cooper said, "The movement and striking palette takes me on a wild ride! I personally love fantasy, and when I gaze upon this piece, I feel as if I'm descending into another world—a world in which a great deal of adventure awaits me." Petra Fallaux said that the art quilt stood out for "being a highly complex piece, yet it manages to have a distinct clarity of composition."

*Quilt Visions 2022* continues through December 31, 2022. ■

Jan Soules  
*Finding Neverland #5:  
Blue Lagoons*  
41 x 43 inches (104 x 109 cm) | 2021





Chugoach Clouds (left) and Mesa Clouds (right) by Cat Larrea

## Hear our voice

SAQA shares our art through exhibitions, publications, and outreach. We succeed because of your support. Our recent accomplishments include:

- **Textile Talks**, one of our outreach programs, reached two major milestones: 18,000 people have now registered to attend Textile Talks, and there have been nearly 200,000 views on YouTube!
- **Four of SAQA's catalogs** jointly won the Best of Category award for catalogs with four or more colors at the 2022 Print Excellence Awards.
- In 2023, SAQA will issue at least **five calls for entry** for global exhibitions. Each exhibition will travel for three years to multiple venues around the world. Exhibition art is showcased on SAQA's website, in a print catalog, and via Textile Talks, social channels, and artist interviews. The budget for SAQA's exhibition program is approximately \$225,000; only 20 percent is earned through jury fees, catalog sales, artwork sales, and exhibition rental fees.

Your gift to SAQA supports all of our achievements. Help us continue to be heard with your donation today.

[WWW.SAQA.COM/DONATE](http://WWW.SAQA.COM/DONATE)

# NFTs offer new avenues for artists

by Alexander Taylor

NFT is a term that has seen a meteoric rise in popularity throughout mainstream media in recent months. Even Starbucks is hopping on the bandwagon with its upcoming *Starbucks Odyssey* program that will give NFTs—branded by the coffee giant as journey stamps—to customers that engage with it.

More importantly, some artists are becoming fabulously wealthy from them. Christie's, the famous auction house, surpassed \$100 million in sales from NFTs a year ago—\$69 million of that being from a single sale in March 2021, according to an article by The Verge. OpenSea, the largest NFT exchange, surpassed \$20 billion in total sales volume in February of this year, as reported by Bitcoin.com in October 2022.

So, you might ask yourself: "What are these NFTs, anyway? And how do I get in on all that money?"

## What is an NFT?

In short, an NFT is a non-fungible token that proves ownership of a digital asset. The "non-fungible" part means that it's unique and not interchangeable. The "token" part means that it represents something else. An NFT and its current owner is registered on the "blockchain"—the ledger of all transactions for a cryptocurrency—to provide proof of ownership.

I know, that's a lot of funny words. So, let's break it down a bit further:

Commodity assets like gold are *fungible*. We recognize all gold of a certain purity, such as 24K, as being the same value. Unless something has been done with *that* gold, like being turned into a piece of jewelry, all 24K gold of equivalent weight is effectively interchangeable. Your ounce of 24K gold is worth the same as my ounce of 24K gold.

Your house, on the other hand, is *non-fungible*. There is no other house I could give you in exchange for your house

that the market would agree is precisely equivalent in value. Even if I had an exact replica of your house to sell you, that house wouldn't be physically located in the same exact place as yours. Since part of the value of a house is where it's located, that makes your house unique.

How do we know that house is yours? You have a *token* that represents your ownership of it: the title. You don't need to be physically present in your house or write your

name on it or anything for us to know you own it. Your token, the title, proves that.

Or, at least, it should. But, what if someone forges a copy of it? How do we know your title is the *real* one? In real estate, a copy of your property's deed is typically kept by the county or municipal clerk's office and we can check to make sure the two match. For an NFT, its ownership and transaction record is stored on the blockchain of a

“ Great works of *digital art* have a problem. They aren't scarce at all. ”

cryptocurrency (typically Ethereum) in a process called "minting." This will create a cryptographically provable record that whoever possesses that NFT is the owner of that NFT. Anyone can verify this at any time by asking a computer to do some complicated math.

## Why do NFTs exist?

Great works of art can be worth millions and sometimes hundreds of millions of dollars. This is, in large part, because of scarcity: There

is only one *Mona Lisa*. There are only so many works of art created by Picasso or Rembrandt. Sure, you could buy a print or a gicleé, but there is only one original.

Great works of *digital* art have a problem. They aren't scarce at all. They can be quickly and perfectly duplicated by a simple copy and paste, and this can be done an infinite number of times. They're *fungible*. Additionally, you'll never know whether you have the original file or not because there's no way to store or prove provenance, as you or an organization would for a famous painting.

This is where NFTs come in. Since each token has a unique cryptographic signature and is recorded in a publicly accessible ledger of transactions (the blockchain), it provides both scarcity and provenance. There may be countless copies of the file containing a piece of digital artwork, but there are a limited number of copies (typically just one) of the NFT that points to or contains that digital artwork.

### “Minting” an NFT

The first step for minting an NFT is easy: Make sure you have the image (or other data you're putting into the NFT) on hand. Typically, this is an image file, but technically this can be just about anything. We'll look at some different ideas in a moment.

Once you have your file(s) on hand, you'll want to choose a blockchain to host the NFT. There are a very, very large number of cryptocurrencies out there (10,000+), so this part can be overwhelming. Here are a few recommendations:

- Ethereum is the most popular, but can be expensive.
- Solana is cheaper and has low transaction fees, but is less popular.
- Flow is an alternative that has been used heavily by sports franchises like the NBA.

the largest market possible. But, an exchange might be more useful than a marketplace if you'll be negotiating your NFT sales in-person, say, as an add-on to buying your physical quilt. Regardless of what you choose, you'll want to follow that platform's user documentation to

“ The sale of your NFT does not confer ownership of any physical items (like your quilt). ”

- Others exist, such as Polygon, that are far less popular but have other benefits, including no fees.

In order to actually store the NFT you create, you'll need a “wallet” to hold the token. The most popular choices for this are Coinbase ([www.coinbase.com](http://www.coinbase.com)) or MetaMask ([www.metamask.io](http://www.metamask.io)), both of which are free to set up. They both support Ethereum, Solana, and Polygon, among other currencies.

Once you have a wallet, you'll want to choose an NFT marketplace. OpenSea ([www.opensea.io](http://www.opensea.io)) is the most popular and supports both Ethereum and Solana, as of July 2022. Solanart ([www.solanart.io](http://www.solanart.io)) is a popular competitor that uses Solana directly. And, if you're not interested in selling your NFTs on a marketplace, many other cryptocurrency exchanges like Binance ([www.binance.us](http://www.binance.us)) support NFTs as well.

If you're new to NFTs and just getting your feet wet, I would recommend OpenSea. It's got a user-friendly interface and offers

create an account, add a wallet, and start adding NFTs (OpenSea calls this process “creating a collection”).

### Selling an NFT

Selling an NFT you own is as easy as listing it for sale on the marketplace you chose or transferring the token to someone else through an exchange. If you're selling on a marketplace, this should be mostly automated once you've created a listing. If you're selling to someone through an exchange, you'll need the buyer's wallet “address”—a long string of numbers and letters that uniquely identifies their wallet, kind of like a credit card number. The specifics here will differ depending on what marketplace, exchange, and/or cryptocurrency you're using, so be sure to check the documentation.

There are a couple of other things that should be clarified about NFT sales as well. The first is that if you sell an NFT of your work, that's all you have sold. The sale of your NFT



does not confer ownership of any physical items (like your quilt). It also doesn't confer ownership of copyright. You retain copyright over both your quilt and any images of it. And, even if you sell your quilt and an NFT of it together, those two items don't have to remain together. The purchaser of the quilt could keep it and sell the NFT to someone else later.

The second is that creating NFTs isn't completely free, although things have improved significantly over the last few years with regards to cost. Traditionally, in order to create the NFT, you would need to register it on the blockchain which would require "gas", a transaction fee. OpenSea's new "collections" feature (mentioned earlier), among other advancements, have largely removed this cost.

Selling an NFT, however, still generally costs money. Again, this depends entirely on the marketplace, exchange, and/or cryptocurrency you're using, but typically transaction fees for a sale will be around 1-3 percent of that sale, somewhat similar to a credit card processing fee. Keep that in mind as you start to sell your NFTs.

### Should I make NFTs?

This is a tough question to answer directly. The easy answer is "no": NFTs are intended for digital assets, not physical ones like quilts. Your art quilt is already a non-fungible asset, so you don't need an NFT to create value.

That being said, NFTs are the hot new thing right now, and everyone is trying to find ways to cash in. That's,

presumably, why you're still reading this article! So, here are some ideas for ways you could still engage with the NFT market as a quilt artist:

1. Take a photo of your work and create an NFT for it. This is probably the most obvious and direct way of turning your quilt into digital art.
2. Do the above (possibly with a picture of the certificate of authenticity as well, if you provide one with your quilt), but offer it as an add-on (free or paid) to the sale of your physical quilt. There's always the possibility that offering an NFT with your quilt might entice a buyer that's on the fence.
3. Instead of having a photo of just the work, maybe use a photo (or multiple photos) of your quilt on exhibit at shows as the NFT instead. It might be really cool for someone to purchase your quilt along with an NFT photo album of all the places it's toured!
4. Experiment with services like Flipkick ([www.flipkick.io](http://www.flipkick.io)). Flipkick uses Near-Field Communication (NFC) tags that can be physically attached to (or sewn inside of) your artwork to tie an NFT to the physical item. You would make an NFT of the digital signature from the NFC tag, rather than an image, in this case. Anyone who scans the NFC tag from your quilt would be able to match its signature to the one from the NFT to verify that it's authentic. (NFC is how the

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see "NFTs" on page 33



# Manage time in your art practice like a boss

by Clara Nartey

Time management is a term that you often hear bandied around corporations and big organizations as they strive for more efficiency and productivity. Creative people usually get the short end of the stick when it comes to discussions about time management. We're often thought of as people who aren't good at managing time, who don't want to manage time, and who can't be taught to manage time. Those labels aren't true.

We live in an industrialized and highly technological world. Most work systems are built to cater to the realities of these environments. I'm sure you'll agree with me that creative work is not as mechanical as the technologically advanced approaches to work that are prevalent today. That's not to say that there isn't creativity involved in technical work. There is. In fact, a lot of creativity goes into the products and services we enjoy every day. Look at the iPhone and its

ecosystem of products and services. You don't need to look further than that to see creativity in action.

However, the creative work of an artist is quite different. Here, the process is more the heartbeat of the work as opposed to churning out a product solely for sale. Consequently, you can't paint both types of creativity with the same broad brush.

In my previous life as a management consultant, I was good at managing my time. It was a requirement of the job. Most people have to learn to do this well if you work in a high-pressure environment. But when I started working as an artist, I initially struggled to manage my time and to find the time I needed to do the creative things that I wanted to do.

In other fields, your credentials are made up of the quality and/or number of courses, certifications, and training programs you take. Being an artist isn't like that.

Mastering your craft as an artist is dependent on how much time you devote to consistent practicing. Because creative people need to put in the hours in order to master a craft, time management is of paramount importance to them.

Yet, artists and creative people seem to fall behind when it comes to managing time. Artists don't have the same structures in place that help people in other professions manage their time well. As artists, we can work for however long we want and at whatever time we choose. In many ways, it's that freedom that draws many creative spirits into creative journeys. This lack of structure and accountability to authority is also what gets many of us in trouble.

What can we do to properly manage our time? After all, it's abundantly clear that we need time to grow, hone our skills, and master our craft. What do we do? Five key steps help me stay on task. They are:

- Know your why
- Take inventory/track your time
- Commit to small steps
- Put a structure/routine in place
- Find an accountability partner

### Your why

Let's start with the reason you're in this field of work. We all have different reasons for why we choose to create art. Some of us do it for fun. Some do it to fulfill a long-lasting desire to reach the creative potential we know we have. Others do it to build a sustainable career.

Our ultimate goals are just as varied. For example, if your goal is to have fun, you may be perfectly happy with completing four pieces of work a year, gifting them to your loved ones, and seeing the joy your gifts bring to them. On the other hand, if your goal is to build a career, then you are interested in achieving different milestones. What's important is this: your why motivates you when things get tough. Secondly, what you want out of your creative adventure determines how much time to commit to it. So, pull out your journal and reflect on your expectations.

### Time tracking

We have a fixed amount of time in a day. So, how do some people get a lot done while others don't? The only way to know what's cutting into time for your creative endeavors is to take an inventory of your time. It's very easy to think we don't have a lot of time. However, when you start paying attention, you'll be surprised at how much time you invest into things you don't consider important. Where is

your time being used daily, weekly, monthly? Are you putting your time into what really matters to you? It's hard to answer these questions unless you track your time. Which

your rule can be thirty minutes of studio practice every day at 10 a.m. Make your rule something you can stick to. Remember, small steps first. At this point, what you want is

**“What's important is this: your why motivates you when things get tough.”**

activities are you proud of investing time in? Which ones are taking up time which you could use for something better? Tracking your time is the first step in finding more time for creative endeavors.

### Small steps

Now that you've located time on your calendar for creative work, make a commitment. You don't need to start with something big, just a few doable action items. Every artist needs an art practice. So all you have to do at this point is to make a commitment to use your newfound time to create art. Make sure other activities do not encroach on this time—guard your creative time.

### You're the boss

Now it's time to use your boss powers. You're the boss of your creative adventure. You're in charge, you make the rules. So make some rules regarding structure and routine. We need structure. It helps us stay focused whether we're working on a job outside of our home or in charge of our creative practices.

Design a studio practice that works for you. You've found the time in your schedule. You've made a commitment. Now, set it up so that it's a routine. For example,

consistent achievement. Over time, when you're used to this new routine, you can increase the time to make room for more work. One way to ensure you're using your creative time wisely is to work on one thing at a time. Multitasking breaks your concentration and you don't get much done.

### Ensure accountability

If you were working for an organization, you would be accountable to someone. Accountability helps us review our progress and stay on track. Being your own boss doesn't mean you can't have all the same benefits of accountability. You can get an accountability partner who will help you put in the work required to achieve your goals. Look for an accountability partner that you trust to tell you the truth—someone who believes in you and who will push you toward your potential. Your partner can be a family member, a friend, or another artist. Meet with that person on a regular basis.

Managing your time as an artist is very possible. You have a lot of choices in how you shape your art practice. You shouldn't feel that

see "Time Management" on page 36

# TEXTILE TALKS



Watch Textile Talks on Zoom every Wednesday at 2PM ET for an hour of art and inspiration.

## Highlights from the Frank Klein Collection January 11, 2-3PM ET

Join art quilt collector Frank Klein for a walkthrough of his recent exhibition at the International Quilt Festival. He will be interviewed by Lilo Bowman.



Wendi Bucey - Angel of Silver

[www.saqa.com/textiletalks](http://www.saqa.com/textiletalks)

 Gateway Canyons Presents  
**ALEGRE RETREAT 2023**

An Annual Art Quilting Conference ~ April 2nd - 8th, 2023

Featuring Renowned Fiber Artists:

Jane Dunnewold | Paula Kovarik | Terrie Hancock Mangat | Katie Pasquini Masopust



Alegre Retreat is an escape from everyday life for art quilters to come together to learn and share their expertise. Join us at Gateway Canyons to study with one teacher for five days and hear lectures from all.

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  
More Information: 505-470-5202 | [www.gatewaycanyons.com](http://www.gatewaycanyons.com)





## Patti Pasteur

from page 21

Maine were fairly isolated. Working on creative projects kept me sane. Now that I'm living in North Carolina, I'm closer to everything. I am able to do art shows without having to travel far. New Bern [North Carolina] has a thriving art community. I was so excited and honored that my quilt, *There Was One Left* (page 20), was selected and published in Sandra Sider's book, *Quarantine Quilts: Creativity in the Midst of Chaos*. That particular quilt was the result of a photograph I took of empty shelves in a well-known store. I went home and started to think about how I was going to incorporate the picture into a quilt. I took a separate photo of myself holding a package of toilet paper and layered it with the empty shelf photo. I fussed a bit with the background and printed the image on nine separate cotton inkjet sheets and pieced them together—I did this before I discovered Spoonflower! I collaged the figure with bits and pieces of fabric and did a lot of machine and free-motion stitching on the background and figure.

The future holds promise of even more activity. "I plan on entering major exhibitions and continuing to explore and develop more quilts that tell a story. Plans for taking workshops in serigraphy are on my wish list. I also enjoy doing the *Quilting Arts Magazine's* Reader Challenge, because sometimes the projects challenge me to think 'outside the box'. Sometimes the submission will be accepted and sometimes not; regardless, I'm have fun doing what I do in my art quilt journey." ■

*Diane Howell is the SAQA Journal editor; she resides in the Phoenix Metro.*


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[interpretations2023.artcall.org](http://interpretations2023.artcall.org)

*Syncopation No. 1, detail, Judith Quinn Garnett*      [www.vmota.org](http://www.vmota.org)

## NFTs

from page 28

fancy new “tap-to-pay” contact-less credit cards work, if you’ve seen those.)

Ultimately, it’s up to you to decide if the opportunity cost is worth it. Getting started with NFTs can be daunting and requires a bit of setup. If you’re comfortable with your quilts and want to continue putting your time and effort into what you’ve been doing, you shouldn’t feel bad about missing out on the latest fad. But, if you’re looking for an extra revenue stream from your work, it’s possible that NFTs could be a worthwhile avenue to pursue. ■

*Alexander Taylor is a Florida-based software engineer. He works for Vector 35, which creates tools for use in the computer security industry.*



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Alisa Banks, *half*, 2014

# SAQA™ CALLS FOR ENTRY

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CALL FOR ENTRY: JANUARY 1-31, 2023

**StitchPUNK**

CALL FOR ENTRY: JUNE 1-30, 2023

**FIERCE  
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CALL FOR ENTRY: JULY 1-30, 2023

**BEARING  
WITNESS**

CALL FOR ENTRY: OCTOBER 1-31, 2023

## VIRTUAL GALLERIES

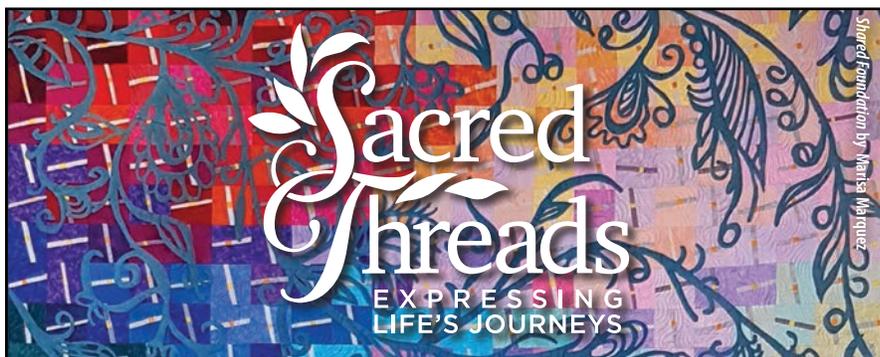
**Body LANGUAGE**

CALL FOR ENTRY: JANUARY 1-31, 2022

**HUMORUS**

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## CALL FOR ENTRIES



### 2nd Biennial Juried Exhibit: "No Boundaries"

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Find more info at: [vaquiltmuseum.org](http://vaquiltmuseum.org)

## Photo Studio

from page 17

stable support for your camera and let you correctly position the camera so all quilt edges are square. If you're photographing your quilt from above, you may need an extra extension arm that will allow your camera to be positioned over your quilt without the tripod itself being in the way.

If you're using a permanent ceiling-mounted setup, consider a ceiling camera mount instead of a tripod (See Figure 4). The ceiling camera mount attaches to the ceiling and allows the camera to be suspended from above. This is how my camera is mounted in the center of my ceiling-hung shop lights.

Last but not least, use a remote trigger when possible. A remote trigger (a remote control for a cellphone or a smartphone app for a DSLR) will allow you to take a photo without having to touch the camera. This hands-off approach will prevent the camera from jostling and ensure your photo is in focus.

### Why do good photos matter?

A photo of your quilt is an extension of the original art. In a way, it's an ambassador for your work, and thanks to the internet, more people are likely to see a photo of your work than the original quilt. You owe it to yourself and your work to present your art at its best, and that means taking high-quality, professional photos.

For more information about photographing with a DSLR, including what specific settings to use, read my blog about photography basics at the QR code on page 17.

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

# In Memoriam

## Rhonda Baldwin

Rhonda Jo Baldwin, 65, of Grand Island, Nebraska, passed away on Sept. 4, 2022, in Meeteetse, Wyoming.

Rhonda was born on July 13, 1957, in Omaha, Nebraska, and grew up in the Grand Island area, graduating from Grand Island Senior High in 1975. She continued her education at the University of Nebraska-Lincoln and then at University of Nebraska Omaha, where she earned a bachelor's degree in interior design in 1980. On March 28, 1981, Rhonda married Ron Baldwin. They had two children, Ali and Gable.

Her talents were numerous. She founded a children's educational toy store, was a dance teacher for more than 20 years, and co-owned a dancewear boutique, all while being the business administrator at JLL Asphalt Paving Co., Inc., in Grand Island. Her creative interests were wide-ranging,

but her greatest passion was fiber art. She was a long-standing member of SAQA, and was the former co-representative for the Nebraska region. She was the current co-coordinator of the Nebraska Regional Exhibition Committee and the co-chair of SAQA's Special Event Committee.



## Judy B. Dales

Judy Dales passed away on away on October 9, 2022, from cancer at her home in Greensboro, Vermont.

She introduced a new approach to curved piecing, and taught this technique at

venues around the world for decades. Her book, *Curves in Motion*, was a primer for how to piece swirling curves as well as a guide to fabric selection, understanding color and value, and ensuring that each quilt was meticulously finished.

Her own quilts displayed superior artistry and craftsmanship, and many are in prestigious collections, including the White House Collection of American Crafts, the Shelburne Museum, and the National Quilt Museum. One of her quilts was used in the 2018 remake of the film *A Wrinkle in Time*. Judy's body of work was featured at the Shelburne Museum.

She was a master teacher who perfected the art of critique in a positive and often humorous way, and she mentored her students and friends almost to the end. To remember Judy's work, visit [www.judydales.com](http://www.judydales.com).

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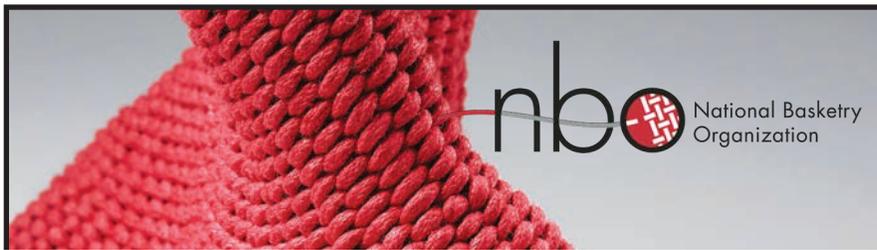
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# ENTER THE WORLD OF BASKETRY



## Time Management

from page 30

time management takes away your creative freedom. You'll always be the boss of your creative adventure. All you need to do is learn how to put your creative freedom to use for yourself.

Regardless of how much time you have on your hands, whether you're retired or creating art as a full-time career, you will have to actively work at using your time wisely in order to do the things that you love. Many interesting opportunities await you, and you want to be able to take advantage of as many as possible. ■

*Clara Nartey is a SAQA member who resides in West Haven, Connecticut. She is an artist who creates video lessons to teach artists about professional development. Learn more about her at [www.claranartey.com](http://www.claranartey.com).*

## 2023 Seminar: Material Matters

JANUARY 23 - MARCH 17, 2023

Register for this free, eight-week program to explore the materials we use—from the common to futuristic substances just being invented.

Enjoy video conversations, articles, and optional activities as you dive into the deep well of resources that accompany each weekly unit.

Developed by the SAQA Education Committee just for SAQA members.

For details, visit [www.saqa.com/seminar](http://www.saqa.com/seminar).

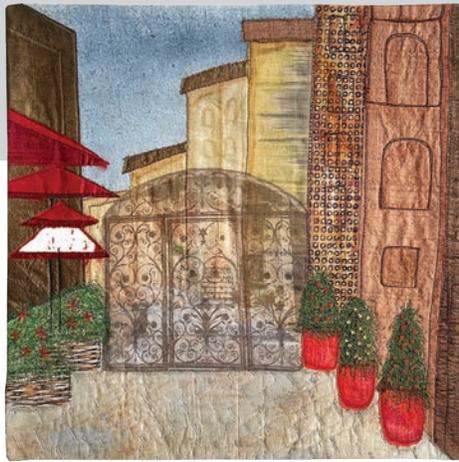
SAQA Seminar

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Annette McFarlane  
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Gwyned Trefethen  
*Lola on the Stairs*



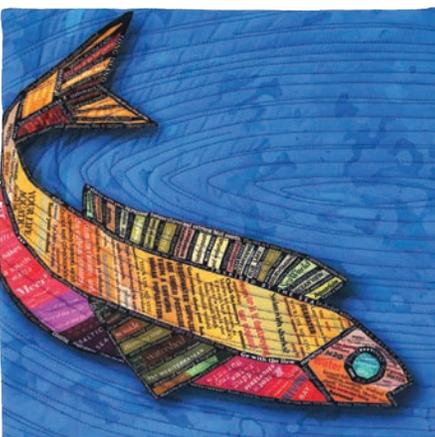
Doreen Prakshot  
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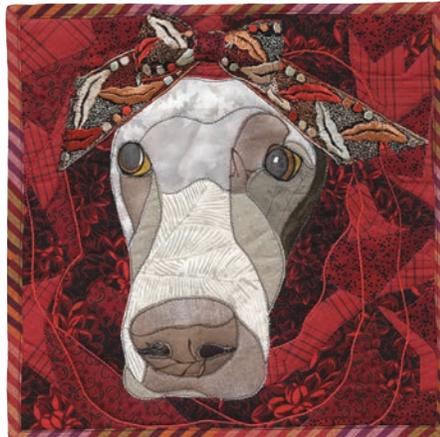
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[www.saqa.com/auction](http://www.saqa.com/auction)



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*Rainbow Trout 2*



Pauline Salzman  
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INSPIRED BY

# Drama



Photos by David Reese

**Fencers**

24 x 60.5 inches (61 x 154 cm) | 2021

by N.K. Quan

The emotional high points of sporting events inspired Ann Houle to create *Athletes*, her series that captures the drama of competitive sports.

"About twelve years ago, I noticed my emotional reaction to moments in sports felt gripping. It's the moment when you catch your breath at the amazing physical or psychological feat that the athlete is performing," she says.

Drawing on her training as an actor and her many years in theater, Houle finds that those compelling moments are analogous to the climax in a drama, the point when the audience leans forward and anticipates the next revelation. "One of my goals was to capture that fleeting moment in my quilts."

The series, which spans several years, features art quilts that explore creative challenges. An early piece, *100-Yard-Dash*, asks the question, "Can I recreate the complex moment of sudden explo-

sive movement?" Houle chose the start of a sprinting competition to explore how using fewer details and a palette of muted colors combine to create a blurred effect and a sense of confusion.

Her early work was influenced by the idea of witnessing sports through a small television set. The quilts were physically small, and the quilting lines simulated the lines of a cathode ray tube television.

Over time, her creative ideas evolved. With *Puck Drop* (on the front cover), she explores the moment of intense anticipation before the competitors burst into action. The figures are created in vivid colors so that each one is seen with equal intensity. In *Fencers*, which recreates an attacking lunge, the figures are caught mid-movement. Rather than capturing a blur, the action is stopped, the beauty of an instant preserved in perfect focus. In both of these quilts,

limited action and sparse environments allow the athletes to be in high relief, Houle explains.

In *Strike One*, her latest addition to the series, she plays with the background to take her subjects out of realistic settings and creates a backdrop that enhances the athletic movements. The focus is on the swing of the bat, the wave of the umpire's hand, and the arc of the ball.

"I'm really about story and drama, and how that is expressed physically. Sport offers a really clear, lean story in physical terms, so viewers can quickly get invested in the image on the quilt, because we all know the 'story' of a competition."

Houle has loved fabric arts since the young age of nine, when she spent hours standing in front of an embroidery floss display at the five-and-dime store. By the 1990s, she took an interest in quilting and learned its craftsmanship



**100 Yard Dash**

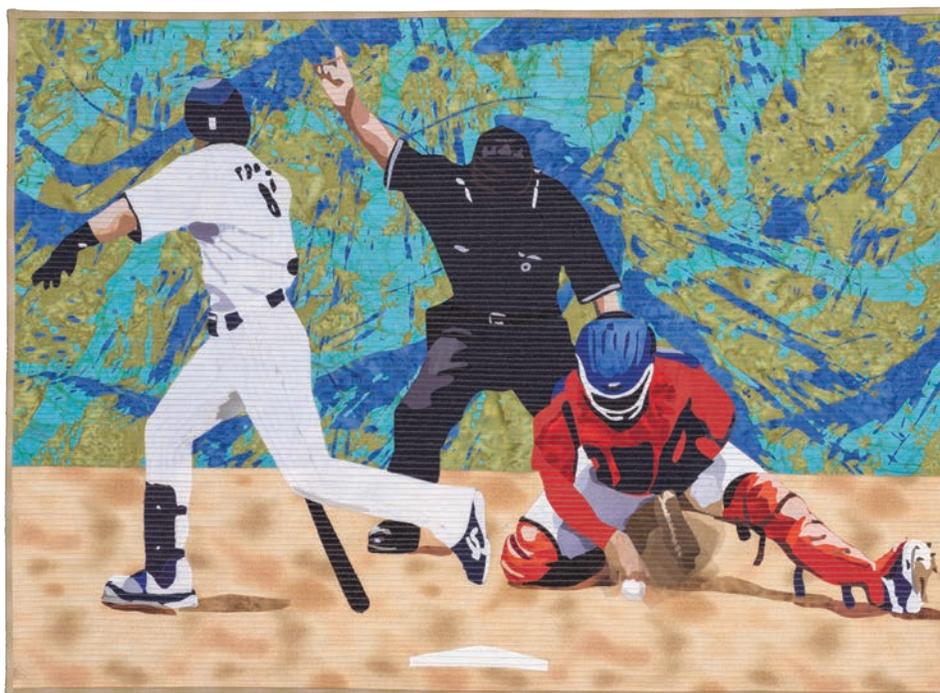
23 x 30.5 inches (58 x 77 cm) | 2017

through making traditional quilts. The next step was to create art quilts.

“I am fortunate to have lived in the Oakland East Bay when I started learning the basics. There was, and still is, a vibrant art quilt community there.”

Houle is now taking her *Athletes* series in a different direction. One artistic area she will explore is how the quilting lines can enhance the sense of movement. She will abandon the simple horizontal quilting for a different approach.

She is currently working on several quilts that were inspired by a friend’s black-and-white photos of her father, who was a bodybuilder and gymnast in the 1940s and 1950s. These quilts may use repeated images or even three-dimensional figures. ■



**Strike One**

24 x 34 inches (61 x 86 cm) | 2022

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



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