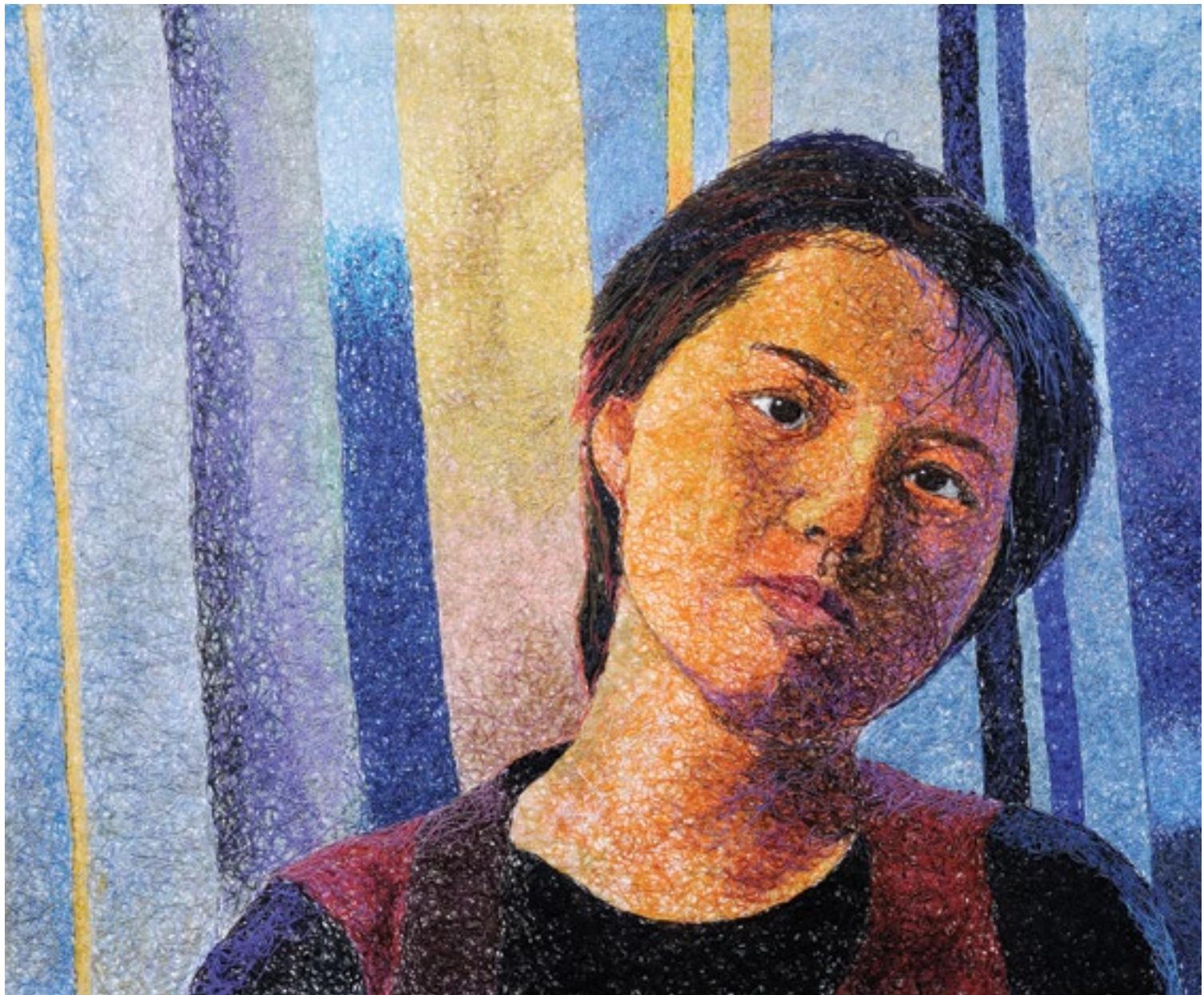


# SAQA *Journal*

Studio Art Quilt Associates, Inc.

2017 | Volume 27, No. 1



***In-Between;  
In Search of Identity***  
by Shin-Hee Chin  
see page 6

## In this issue...

Yvonne Porcella VOY nominees.....4	Selections from <i>On the Fringe</i> .....16
Featured Artist: Shin-Hee Chin .....6	The art of discipline .....20
Kid-friendly projects .....10	Member gallery: <i>Red Rules</i> .....22
Inspired: Geneviève Attinger .....13	Selections from <i>Layered Voices</i> .....26
CreateSpace book publishing .....14	

# You know who you are.

**You're one of the many generous people who made  
a gift to SAQA during our year-end campaign.**

We are so grateful to you for helping to stitch together our global community of artists and collectors.

We're thankful you understand membership covers only 34% of SAQA's budget and you are willing to contribute toward the remainder.

**With deep appreciation,  
SAQA's board of directors and staff**

*For a full list of all our generous supporters, go to [www.saqa.com/supporters](http://www.saqa.com/supporters)*

THANK YOU

## *Thoughts from the president*

# Going up? Be ready with engaging elevator speech

by Lisa Ellis



**A**re you familiar with the term “elevator speech?” It refers to the opportunity to tell your story to a stranger in the amount of time it takes to ride in an elevator with that person.

As president, it is important to me to have an elevator speech ready for those just learning about SAQA. The core of my elevator speech about our mission is “elevating the art quilt within the art world and promoting the artists who are making the work.”

When talking to members, I have a few different elevator speeches to pull out of my hip pocket, depending on the context. I am most passionate about our goals for every member to feel connected to other quilt artists,

to grow in their art practice, and to reach their artistic goals.

I also have one as an artist. For me, that was the hardest to develop. It’s not easy to describe my artwork in a few sentences, particularly if my audience doesn’t understand the concept of an art quilt. But it’s important to succinctly describe what I do, and what we mean by the term “art quilt.”

How will SAQA take wanting to tell who we are to the next level? Are we doing the most important things to support our members and to elevate the art quilt in the broader art world? I want to share one major initiative that excites me as we plan for the coming year. We are working on a

pivotal book. The working title is *Art Quilt Retrospective: 50 Years of Innovation*. Former president Dr. Sandra Sider, board member Nancy Bavor, executive director Martha Sielman, and I are working together to research and compile profiles of the innovators in our field since the 1960s. Our goal is to create a comprehensive resource never before compiled on the subject of the art quilt. As an adjunct to this project, we are developing a database of art quilts from the 1960s to today.

Related to this goal, we have another strategic initiative led by

see “President” on page 28



### Linda Syverson Guild

#### *Monkey with a Wrench*

20 x 20 inches | 2015

**M**y grandmother made Charlie for my first Christmas present. The wrench is a reminder of trips to the hardware store with my father.

This quilt is part of SAQA Journal’s Member Gallery exhibition *Red Rules*, which begins on page 22.

## Bad day? Write yourself a better script

by Diane Howell

I am privileged to house manage the historic Phoenix, Arizona, theater. One day, at the beginning of my shift I sat at my computer and wrote out the coming night’s report.

The production team—my office is a shared part of theirs—asked me how I was doing, and I said: “I’ve just written my report and everything was perfect. No one do anything to screw it up!”

It got the laugh I was hoping for. I have the soul of a stand-up comic but none of the talent to actually be a stand-up. I still dream. The stagehands oblige.

The night, of course, was not perfect. I had to edit the report. But the edits didn’t matter, because in reality, we were all fine. The bumps weren’t huge. We all knew what to do even if they had been really big

see “Editor” on page 30

# 2017 Yvonne Porcella Volunteer of the Year Awards

12 members nominated for dedicated work

The second annual Yvonne Porcella Volunteer of the Year Awards will be chosen from an impressive list of 12 nominees. All of this year's nominees exemplify the spirit of community and giving that makes SAQA a strong and focused organization.

SAQA, as a non-profit, relies on generous gifts of time and talent from volunteers to carry out its mission to promote the art quilt. Two winners will be selected in this award program, named in honor of SAQA's founder and first president.

Winners will be announced at the 2017 annual conference in Lincoln, Nebraska, April 27-30, in each of the award's two categories: Outstanding Rep (or Co-Reps) and Outstanding Volunteer (non-Rep).

Nominees were put forward by SAQA members, who considered qualities such as:

- Exceeds expectations
- Contributes countless hours
- Represents SAQA in an exceptional manner

- Demonstrates exemplary performance in achieving responsibilities
- Has provided a "save-the-day" moment
- Significantly impacts the organization
- Has volunteered for many years

The SAQA board of directors and staff select the award winners. Each winner receives a recognition certificate and a \$100 gift certificate for the SAQA Store.



Denise Oyama Miller



Kate Lenkowsky



Meredith Armstrong



Pat Kroth



Betty Busby



Candice Phelan



Cynthia Levis



Georgia French

## **Outstanding Rep nominees**

### **Denise Oyama Miller Fremont, California, USA**

Denise is proactive with regional exhibitions for SAQA Northern California/Northern Nevada. She is a key element in creating successful exhibitions and is cited for her professional, upbeat approach. Her contributions include everything from serving as a curator to finding venues.

### **Kate Lenkowsky Bloomington, Indiana, USA**

Kate has served as the Indiana regional rep for two terms, increasing membership numbers and curating an exhibition at the Indianapolis Museum of Art that included multiple SAQA regions.

### **Meredith Armstrong Danville, Pennsylvania, USA**

Meredith is the regional rep for SAQA Pennsylvania. She has helped to organize meetings, curate a regional exhibition, and plan a May 2017 regional retreat.

### **Pat Kroth Verona, Wisconsin, USA**

Pat has created and curated regional exhibitions and developed and coordinated fun community-building meetings. She is dedicated to promoting art quilts and the member artists who make them.

### **Sonja Campbell Napa, California, USA**

Sonja developed an outreach program for SAQA Northern California/Northern Nevada to help recruit new members. Sonja is currently developing presentations for regional meetings that can be used by other regions.



**Sonja Campbell**



**Uta Lenk**



**Gwyned Trefethen**



**Susan Lapham**

## **Outstanding Volunteer (non-Rep) nominees**

### **Betty Busby Albuquerque, New Mexico, USA**

Betty is the regional exhibition coordinator for SAQA. In this role, she maintains a record of all regional exhibitions, answers applicants' questions, and helps find jurors. She also is a member of SAQA New Mexico's regional exhibition committee.

see "Volunteer of the Year" on page 29

Elevating women's handwork from menial task to an art form is the focus of Shin-hee Chin's diverse portfolio of work. Ranging from art quilts and mixed-media paintings to fiber sculptures and installation works, Shin-hee's pieces seek to convert the conventional 'feminine' activity of needlework into a useful medium for the making of art.

Shin-hee chose fiber art as a means of expression because fabric is "universal, versatile, and easy to obtain," she says. Some of her materials come from her family's worn-out clothing or from fabrics left over from previous projects. She uses mundane materials like thread, string, and recycled clothing because

they allow freedom of expression in themes with their tactile richness, vibrant color, and multi-layered depth.

An example is *Amazing Grace*, a circular portrait created entirely of yo-yos. With this piece, made in 2011, Shin-hee has taken the traditional yo-yo technique and turned

it into contemporary art. Careful placement of color defines the child's features, hair, and clothing.

*Poom (With the Open Arms)* is a fiber sculpture made of cotton and linen thread, depicting a woman in a long skirt sitting with legs wide. There is no color in this piece, just the subtle variations in the linen thread. It won

# Shin-hee Chin

Elevating the menial,  
exploring the universal

by Cindy Grisdela



Best of Show in the *Fiber Focus 2007* exhibition at Art Saint Louis in St. Louis, Missouri. "I have attempted to carve out what I proudly call a feminine territory in which the voices of silenced women reverberate," Shin-hee says of these pieces. She wants to translate the experiences of women in a way that people of different ethnic backgrounds and cultural experiences can understand.

Shin-hee uses stitching, random wrapping, and binding techniques, all primarily done by hand. These hand processes are similar to other repetitive activities that many women must perform at home. The work grounds her in the present moment, while also allowing her to understand the dynamic creative and inspirational potential of seemingly trivial women's work that is frequently devalued.

Hand techniques are important for Shin-hee both as a compositional device and as an "obsessional activity," she says. "In experimenting with a variety of 'domestic' media such as clothes, threads, and paper, my hands participate in the process of the intricate linking of the irregular pattern of threads that form skin, vein, and scar. In fact, one can see the process through the complexly interwoven and intricately tangled threads covering the work."

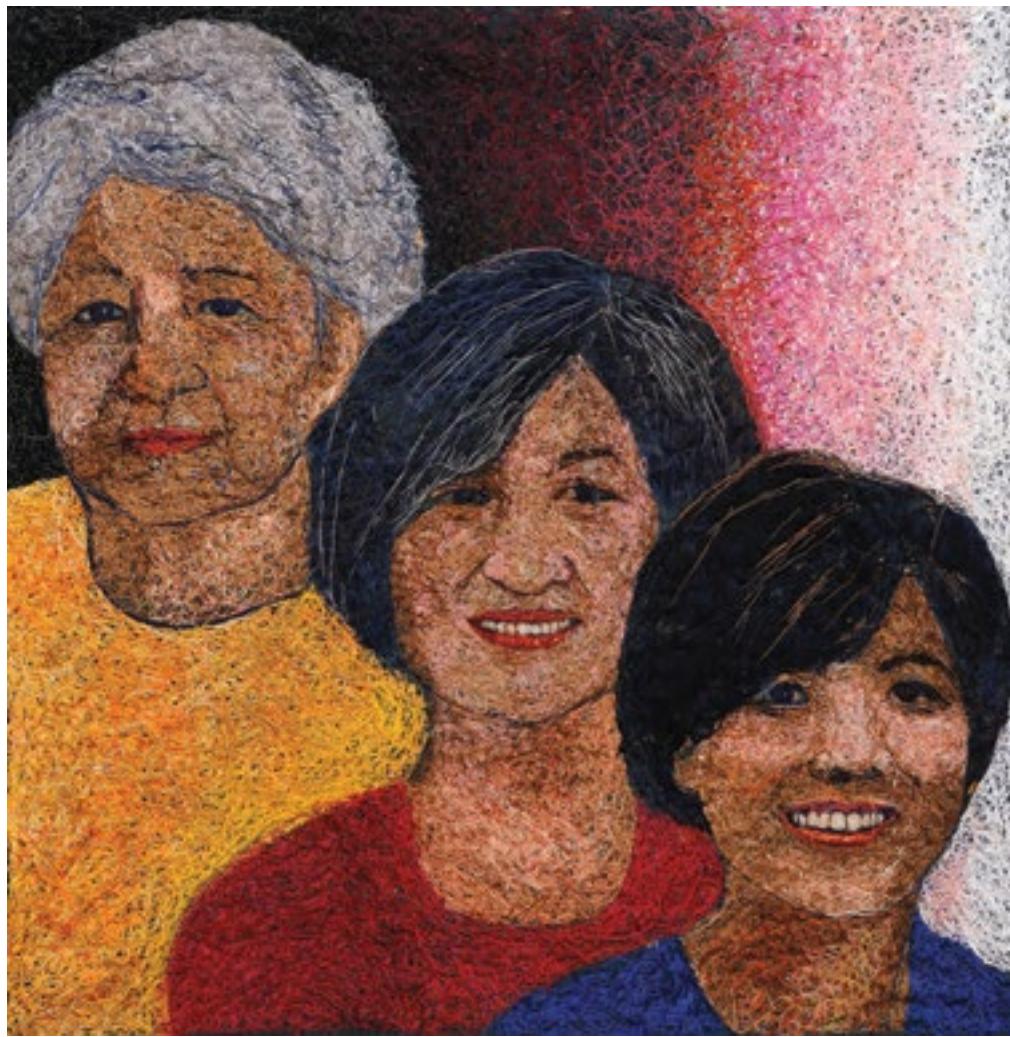
This idea of an irregular pattern of threads holding the composition together is often repeated in



**Amazing Grace**  
74 x 74 inches  
2011



**Poom (With the Open Arms)**  
19 x 29 x 27 inches  
2005



**Three Generations Now**

40 x 40 inches

2012

Her bicultural experience is a key inspiration in Shin-hee's art. The dichotomy is plain in *Mother Tongue and Foreign Language* from 2013. The piece consists of two handmade *jeogoris*, a traditional Korean robe, that are quilted, stitched, and stenciled. The words "My mother tongue is your foreign language" and "Your mother tongue is my foreign language" are written on each robe, one in English and the other in Korean.

"In my years of dealing with a bicultural lifestyle, art has helped me reconcile the conflicting nature of these influences," Shin-hee says. "My work reflects this binary approach—female vs. male, East vs. West, art vs. craft—all those paradoxes inhabit the same space, just as both Korea and America exist in me." Other inspirations include the feminist tradition, Christian spirituality, and Eastern philosophy, she adds.

Shin-hee exhibits her work frequently in major art quilt shows and often wins awards. She has had solo shows at the Uijeongbu Art Center in Seoul in 2015, and at the Dwight D. Eisenhower Presidential Library, Museum and Boyhood Home in Abilene, Kansas, in 2012-13.

*In-Between; In Search of Identity* won the Carolyn Lee Thrasher Vehslage Award at *ArtQuilt Elements 2016* at the Wayne Art Center in Wayne, Pennsylvania. The show catalog states: "This work portrays a second generation Asian-American female who embarks on an inner journey of self-discovery and self-acceptance." Shin-hee uses cotton thread, perle cotton,

Shin-hee's work, whether the topic is a portrait of three generations of women, a seated female form in a three-dimensional sculpture, or a landscape.

Born in South Korea, Shin-hee immigrated to the United States about 20 years ago. She now lives in Kansas, where she is an associate professor of visual arts at Tabor College, a Mennonite liberal arts college in Hillsboro. She teaches various subjects including drawing, painting, color theory, watercolor, printmaking, and mixed media. Shin-hee holds a BFA and an MFA from Hongik University in Seoul, South Korea, as well as an MA in fiber arts from California State University, Long Beach.

During the school year, Shin-hee is focused on her teaching and academic responsibilities, but she dedicates time to do preparatory work for her fiber art. She researches her subjects, sketches, makes yo-yos, and dyes fabric and threads in her basement studio at home. "I have a passion for art education, and I balance my life between teaching and my own fiber art," she says.

Most of Shin-hee's fiber work is created during summer and winter breaks in the school year, and she often takes a residency at the Red Barn Studio in Lindsborg, Kansas, during these times to work on large pieces. During one such break, she created *Three Generations Now*, a piece using thick layers of cotton thread.

**Mother Tongue and  
Foreign Language**

78 x 25 inches each

2013

embroidery floss, and mixed media in this art quilt. The organic lines of the woman's figure contrast with the rigid lines of the background and its complementary blue and yellow color scheme.

Another portrait, *Ryu, Gwan-Sun*, won the Catherine Hastedt Award for Workmanship at *Quilts=Art=Quilts* in 2015 at the Schweinfurth Art Center in Auburn, New York.

To motivate herself and her students, Shin-Hee uses several mantras: Think big and start small. Do one thing at a time. Be present (enjoy the process). Get it done. Embrace your imperfection.

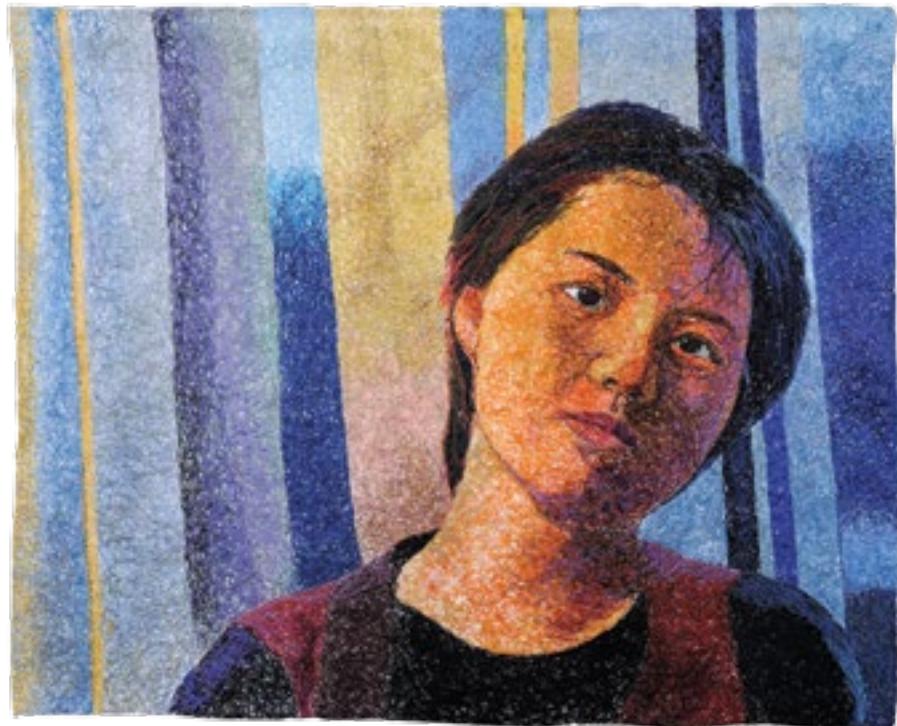
She believes in giving of herself to help her students achieve their dreams of becoming professional artists. That includes sharing her disappointments as well as her accomplishments. She advises art quilters to believe in yourself and learn from your mistakes. "If you are not confident, repeat it. If you gain confidence, change it," she says.

Shin-hee's current series of work explores the humanity and divinity in human beings, highlighting their interconnectedness. Another series depicts marginalized and forgotten people who have remained voiceless, faceless, and nameless.

She has an ongoing installation project, *Behind the Labels*, made of thousands of labels collected from

---

see "Shin-hee Chin" on page 33



**In-Between;  
In Search of Identity**

50 x 60 inches

2014



## Welcome to Calvin Park

A straightforward school assignment yields creative fiber art

by Diane Howell

**C**alvin Park Public School in Kingston, Ontario, Canada, needed a welcome sign—one to fit a 14x8-foot stairwell!

Rising to the challenge was fiber artist Pamela Allen, also of Kingston. Through an Artists in the Schools grant funded by the Ontario government, she directed teams of seventh and eighth graders to make a giant collage work that both greets visitors and tells the Calvin Park story.

The kids instantly took to Pamela's freewheeling style. For three weeks

in 2003, approximately 10 students at a time worked in one of four daily shifts to create a 12x8-foot sign that reflected their proud view of their school.

### The approach

The first task was to define parameters—other than location and medium. The kids settled on three panels filled with people and a fourth panel that said, "Welcome to Calvin Park." The students maintained focus in part through the location of their work

space, a borrowed storage and resource center graced by two library tables. For a design wall, Pamela hung a large piece of felt over bookcases.

Then they got busy making individual elements for the panels. Feet, hands, faces, and musical instruments all came to life, to be later mixed and matched into fanciful combinations.

### The process

The students' enthusiasm was maintained with some shortcuts to



traditional quiltmaking. Students chose a background fabric and were shown how to tear a proper square. Then they selected high contrast fabrics for elements such as faces. Fabric preprinted with eyes helped quickly turn the students' own oval-shaped cut pieces of fabric into heads. Rather than fuse their freehand-cut shapes

onto a background, Pamela switched them to glue sticks, which readily moved the work from design to hand stitching.

Batting had been glued to the background squares to ensure texture for the appliquéd process. However, raw-edge appliquéd and the ladder stitch were soon replaced with a

running stitch done with darning needles. Three-strand embroidery floss ensured a noticeable and colorful stitching line no matter the skill level.

After the combinations were selected, bodies were made whole with fabric shapes that represented torsos, legs, and arms. The resulting



"people" were attached to their backgrounds—thrift-store sheets. The musical instruments then completed the composition. Continuity between the panels was ensured with special additions, such as an overlapping hand.

Back in her studio, Pamela spray basted each panel into a traditional quilting sandwich. While she did most of the quilting, some of the students also quilted small portions by machine. The binding was done by folding the backing to the front. Then the students secured it with a running stitch. The final flourish was embellishments, including school crests, buttons, beads, and jewelry. The quilt was signed discreetly by all the makers with a Sharpie marker.

## The bonus

More than 45 small quilts were made from elements that didn't make the final cut for the sign, but made a wonderful exhibition on their own.

And not just the kids got to participate. Many adults were part of the support system. The project was helped financially with donations from parents of old clothes, fabric, and sewing supplies. A local fabric store donated the batting.

All in all, a kid-powered success!



## Pondering kid-friendly projects?

SAQA Journal editor Diane Howell asked members what projects they had undertaken with kids, and they pulled projects from their vaults to prove what kids can do—which is a lot! One of the most ambitious projects was a project led by Pamela Allen in Canada. Here are more SAQA-member-tested projects that are fun and may awaken the fiber artist within your students, whether those students are present at a public event, a school classroom, or your own kitchen table.

### Susan Lenz Columbia, South Carolina

**Fiber bookmarks.** Using an embellisher, materials include a stiff Pellon interfacing cut into strips, acrylic yarn, and tiny triangles of felt. In just minutes, the project is complete. It can be accomplished even by kids of kindergarten age.

### Diane Howell Chandler, Arizona

**Fabric portraits.** A picture of the student inspires great results. Materials include a photo, tracing paper, and prefused fabric scraps ranging from fun prints to a large variety of skin tones. Lessons include learning how everything—nose, shadows, hair—is a shape; that the print in the fabric helps build the picture; and to ignore busy elements in the picture. A less-involved project is fabric postcards where the kids free-hand cut shapes based on a theme, such as winter fun.

### Cindy Grisdela Reston, Virginia

Color and design principles. Teach the basics and then put the principles to work to create 12 x 12-inch pillow tops. No sewing machines allowed in your classroom? Even if your kids are required to sew by hand—and they are new to needle and thread—wonderful nontraditional works are still the result.

### Nancy Billings Coral Gables, Florida

**Gelli printing with various resists.** This is a project where the resulting fabrics are made into pillows stitched together on the machine and then stuffed.

### Regina Dunn DeLand, Florida

**Stitch your own story books.** Students embroider "stories" onto small fabric pages that will be sewn together into a book. All the stories come to life via hand stitching with a treasure trove of embroidery threads.

### Gerrie Congdon Portland, Oregon

**Fabric printing.** Students use Thermofax screens, stencils and stamps to create one-of-a-kind fabrics, or T-shirts, as seen above.

**Fused compositions.** Hand stitch the resulting pictures à la Laura Wasilowski.

### Elaine Millar Portland, Oregon

**Drawstring bags.** Students use kits that include precut fabrics and cording to construct the bags on a sewing machine. They also learn how to properly press as they construct the bags.

Inspired by  
*nature*

Geneviève Attinger  
*Mélancolie des Derniers Quartiers*  
61 x 62 inches | 2015

Editor's Note:

**Inspired** is a new column for SAQA Journal. Each issue our writer will invite an artist to retrace the path their muse took them on to create a dynamic artwork.



## Where do creative ideas come from?

In the case of quilt designs, they can grow from a deep personal experience or something as simple as a yellowed newspaper clipping. They can explode from the mind like Athena or, more often, stew in the brain, hidden behind the mundane events of everyday life, dancing around the edges until they find a crack and escape.

The inspiration for Geneviève Attinger's *Mélancolie des Derniers Quartiers* sprang from her desire to communicate a sense of urgency. "Our environment is deteriorating and time is moving forward," Geneviève explains. "The situation is urgent, but we have the power to make changes through individual acts."

In this work, the woman is sitting on the moon watching over the earth. She represents women and the key role they play in making change happen. Says Geneviève: "Women have a keener sense of time because they have a built-in clock in the form of their menstrual cycles. This very personal phenomenon gives women the physical and subconscious awareness of passing time. Secondly, women have traditionally played an important role in education. The pull-thread work and the reorganization of the weft depict the small, everyday acts that can be made to restore the situation."

The title plays a role in the work's meaning. One translation is *Melancholy of the Last Quarters*, and "last quarters" relates to the stages of the moon.

## Design elements

The technical elements for the design have their roots in bobbin-lace production. "I used a dark and monochromatic palette on a large background to emphasize the design. I didn't want this large area to be boring. I wanted it to be part of the narrative, so the solution was the threadwork in the background, which is inspired by the work of lacemakers." In addition, the quilting features variable direction in the stitches, an element inspired by the etchings of American painter and printmaker Edda Renouf.

Geneviève Attinger was interviewed by N.K. Quan, a Phoenix-based writer.

# Book publishing made easy

with CreateSpace print-on-demand services

by Allison Reker

You've pulled together an amazing collection of artworks. Maybe it's for your own solo show, or it's a larger exhibition that features many different artists. Either way, the exhibition presents you with the opportunity to capture the big picture in a book that can be shared, used for promotion, or sold to help cover costs.

One way to meet this creative opportunity is CreateSpace, an easy-to-use publishing platform where you can create portfolios or exhibition catalogs with no up-front costs. There is no need for special software or design expertise. Additionally, CreateSpace is directly affiliated with Amazon, and your books can be made available on that site and many other online bookstores.

## Getting started

Pull together both written and graphic content, keeping in mind that various factors, including the length of the book and how much color it contains, play into the printing costs and the sale price. If you need help, there are many free resources available through the services dashboard, including advice on creating content, formatting, marketing, and more.

A variety of templates and design choices are available for both the interior and the cover. For users with limited experience, the templates ensure your book has a clean, professional design and layout. For those who have the skill to create a print-ready book file on their own, you only need to upload two pdf files, one for the cover and one for the interior.

## Cover and interior images

For an exhibition catalog, having clean, properly sized, print-quality images is extremely important. Photos that look great on a computer screen might not look so great in printed material. To prevent production delays and lots of frustration down the line, carefully review the image guidelines provided by CreateSpace. Your images must be at least 300 dpi in order to print well. Any cropping, color correction, or other modifications must be made before the file is uploaded.

For Karol Kusmaul, creating the catalog for SAQA Florida's regional exhibition *Stitched: Embracing the Quilt as Fine Art* was a learning experience. "It seemed a bit daunting at first, but with a little coaching and determination, it was not terribly

difficult," she says. When she realized her images seemed out of focus, she was able to get some helpful advice from Bobbi Baugh, a graphic design professional in the Florida region.

When working to design the catalog itself, Karol first sketched out on paper what to place on each page. This allowed her to see how the content would flow in the available space.

## Editing and proof copies

CreateSpace offers editing services if you need them, but they aren't free. If you're trying to keep production costs to a minimum, do this on your own; it's always a good idea to enlist others to help. While CreateSpace might alert you to issues related to print quality, it does not point out typos and formatting errors. What you send is what gets printed.

Once your final cover and interior files look exactly the way you want them, submit your files for review. Save them in pdf format, and upload them through your member dashboard. There are step-by-step instructions to guide you through the entire process.

The CreateSpace team members turn your files into a proof in about 24 hours. If they find any issues, they ask you to correct them and resubmit. Otherwise, you are given the option



to review and approve your proof through an online viewer, or you can have a printed proof copy mailed to you. To receive a printed proof, you must pay for the production and postage costs. Of course, it takes additional time to receive, but having your book in your hands is well worth the extra expense. You can see how it actually looks in print, and you have the option to make corrections before it is available to the public.

*Stitched* is but one SAQA regional exhibition catalog produced using CreateSpace. Patricia Porter from SAQA's Northern California/Nevada region created a catalog for another regional exhibition, *On the Fringe* (see page 16). She says of the experience, "We really liked the process. Like any printing, your visuals will be as good as what you sent. The process is super easy."

### Distribution channels and pricing

While you are waiting for your proof to be created, there are more decisions to make, including which distribution channels to sell through and at what price. The system shows you how much it costs to produce each book, but you must determine the best sale price. Set it high enough that you make some money for your efforts, but not so high that your book is unaffordable for your target audience.

How much of a royalty you receive depends on which channel your book is purchased through. For instance, the royalty is higher from a book sold directly through the CreateSpace store than it is through Amazon. The tradeoff is more people are likely to buy through Amazon, where they can

bundle it with other purchases or take advantage of free-shipping options. The more distribution options you choose, the more potential buyers you reach.

You make the largest royalty by ordering and selling the books on your own, but that option can have considerable up-front costs, and you could end up stuck with a pile of books you can't sell. The beauty of print-on-demand over traditional printing is that you can easily avoid this problem by directing people to buy your book online. SAQA's Massachusetts/Rhode Island region chose a balanced approach with their regional catalog, *Currents*. Sue Bleiweiss, who co-created the book with Nancy Turbitt, notes, "Once the approval process was done, we ordered a dozen catalogs to have at our opening and let the members of the region know they could order theirs directly through Amazon if they wanted. The biggest benefit was that we didn't have to commit to ordering a bunch of catalogs up front, and we had the option of doing pretty much any size book we wanted."

Discount codes are another available option for regions that want to make their catalogs available for sale at different venues. These can give a discount, either in dollars or a percentage, to any individual or retailer who wishes to purchase directly from the CreateSpace store, where each book is given its own customizable sales page.

### Final thoughts

CreateSpace gives both novices and experts a wide range of options for creating and printing books. Paid services are available, but not necessary, to get a professional-looking finished product. The guided step-by-step

## Other print-on-demand publishers

CreateSpace is one of many print-on-demand publishers. Before you commit to any one company, it's important to consider your options. Depending on what type of material you want to publish and how you want to distribute it, some may offer advantages others do not. Pay particular attention to how much your book will cost to print, as that affects the sales price and your royalties.

### Additional companies to consider:

- **Blurb** ([www.blurb.com](http://www.blurb.com))
- **Lulu** ([www.lulu.com](http://www.lulu.com))
- **Lightning Source** ([www.lightningsource.com](http://www.lightningsource.com))
- **48 Hour Books** ([48hrbooks.com](http://48hrbooks.com))
- **AuthorHouse** ([www.authorhouse.com](http://www.authorhouse.com))

process makes it easy to go from conception to reality in a relatively short amount of time, especially in comparison to traditional publishing.

The book designer has complete control over everything—design, sales channels, and pricing. Once a proof is approved, it's available for immediate sale through the CreateSpace store and within a couple of days on Amazon, Barnes & Noble, or other online book retailers. An e-book version can be added if desired. Even with the completely free publishing option, top-notch customer support is available by email or phone anytime help is needed. All of these benefits make CreateSpace one of the most flexible, cost-effective options for producing limited numbers of exhibition catalogs.

*Allison Reker is the SAQA membership coordinator and editor of our weekly eblast publication Fiber Art Friday. She resides in Beavercreek, Ohio.*

# *Selections from* **On the Fringe**

*On the Fringe* is a regional exhibition from SAQA Northern California/Northern Nevada. The exhibition provided the opportunity for artists to try new techniques, or to utilize known techniques in new ways. The juror was Dr. Sandra Sider, curator for the Texas Quilt Museum in La Grange, Texas. The show premiered at that Texas venue last year with 20 quilts.

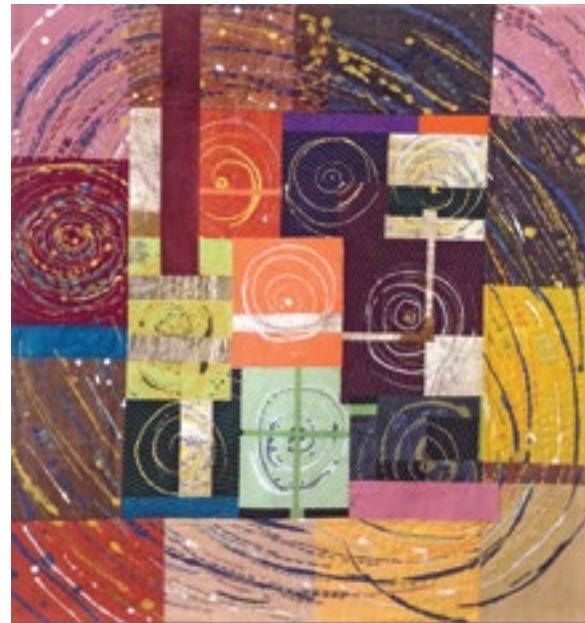
The Harrington Gallery at the Firehouse Arts Center in Pleasanton, California, hosts the regional exhibition March 9-April 15. Five fiber sculptures are now included on the roster of works. Denise Oyama Miller, Patricia Porter, and Gail Sims were the jurors for the 3-D works.

The *On The Fringe* catalog, featuring the exhibition's quilts, can be purchased through Amazon. The catalog was produced using CreateSpace, a print-on-demand service featured on page 14 of this issue of the SAQA *Journal*.

## ***Happenstance***

Jennifer Landau

53 x 41 inches | 2014



***Enso II***

Rickie Seifried

38 x 36 inches | 2016



***Nature Modified***

Sharon Rossi

61 x 45 inches | 2015

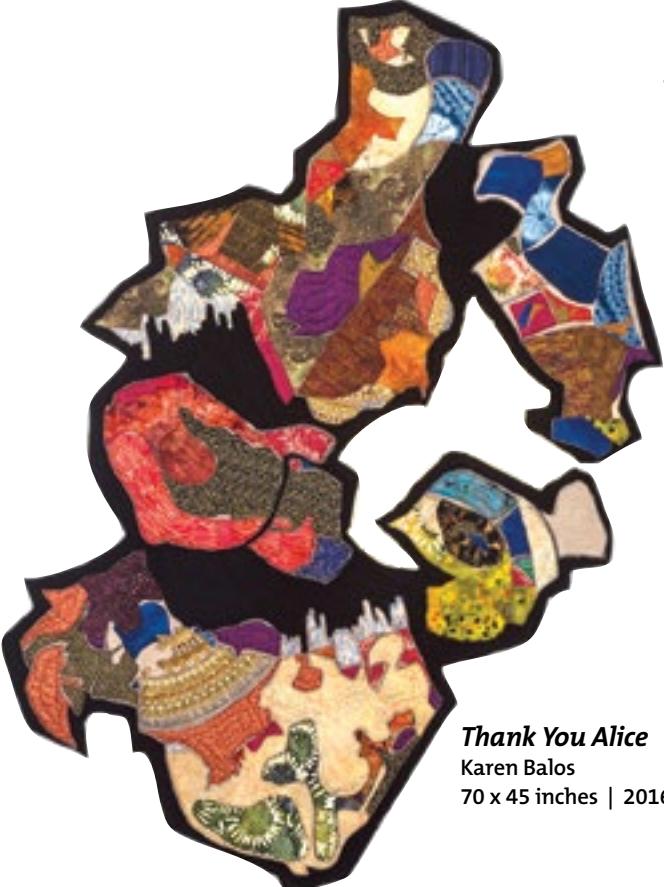
*Leaves #3: Layers and Tucks*

Joan Dyer  
47 x 50 inches  
2014



*Thank You Alice*

Karen Balos  
70 x 45 inches | 2016



*Serenity*

Denise Oyama Miller  
36 x 36 inches  
2016



*Defragging: A Time-Lapse View*

Nancy Bardach  
45 x 40 inches | 2014

*Oreos*

Alexandra Moses  
14 x 42 x 20 inches



April 2016

# ABM International does it again!

## With AutoPilot® Mach 3!

ABM International rolls out it's new computerized robotics system with exciting new features and capabilities only imagined until now!

ABM calls on it's industrial past to push the future. In 1983 ABM installed it's first computerized robotics system on an industrial quilting machine. Shortly thereafter ABM received a patent for computerized robotics quilting (4,505,212).

The transition of industrial robotics to ABM International's **Innova** line of quilting machines was natural. The new **AutoPilot** computerized robotics for Innova evolved at a rapid pace as the system of choice with a reputation for being user friendly and easy to learn. The leaps and bounds of technological advancement during the past two decades has driven AutoPilot to a new level that quilters of all abilities are sure to appreciate.

In AutoPilot's new **Mach 3** you will find many outstanding features such as touchscreen gestures that open a whole new world of ease in navigating the software and editing patterns.

- Right click menus assure the user that appropriate options are just a right click or finger tap away.
- Slide in panels tuck away at the swipe of the finger to gain maximum editing space.
- Customize your own personal workspace to show only the features used most often.
- Re-color the software scheme, highlight a single icon to optimize for teaching, or just create a peaceful workspace.
- Work on multiple projects at one time.
  - Create and save Pattern Pads specific to customers, genres, favorites, or any custom group you like.
  - Place a photo of your quilt onscreen and design your quilting according to your actual quilt piecing.



Your favorite settings will save in your system and be your chosen default at future start-ups saving you design time. Among the many fun usability changes already mentioned are even more features and added options to features you currently enjoy. Draw and stitch out instantly with our all new patented Innova Sketch. ®



- Undo unintended do's
- See improved features in **Edge to Edge** like our super cool automatic multiple row gap and offset adjustment!

- Personalize or optimize pattern stitch sequence based on preference or area, and preview your stitchout onscreen.
- Restart effortlessly at any point on a pattern.
- Choose preference settings for visual cues, start points, pattern direction, endpoints, and crosshairs.
- Stitch words or build masks created by in-system fonts.
- Eight point morph allows you to tweak single patterns, grouped, or individual patterns within a group, for a perfect fit.
- Autofit to create perfect length borders or sashings.
- Draw with your finger onscreen and stitch instantly, or save as a pattern for future use. Split, divide, flip, rotate, and resize to your heart's content.
- Make fine adjustments with new customizable increment settings for nudge and rotate.



New **Lightning Stitch** features conveniently allow you to work directly at the sewhead when tools call for precision placement or stitchout action. Place and morph patterns perfectly using the boundary tool with sewhead. Place pushpins, pause, stop and resume sewing right at the sewhead. Sewing time display, stitch count and pattern data interface contribute to improved project management.

#### **AutoPilot Mach 3** increases

speed and improves accuracy. The possibilities are endless with the tools provided in AutoPilot Mach 3! You've seen ABM International introduce many new patented specialty items such as **PantoVision** (9,267,222), **Sequin Stitcher** (9,074,309), and **Innova Sketch** (9,010,259 B2).



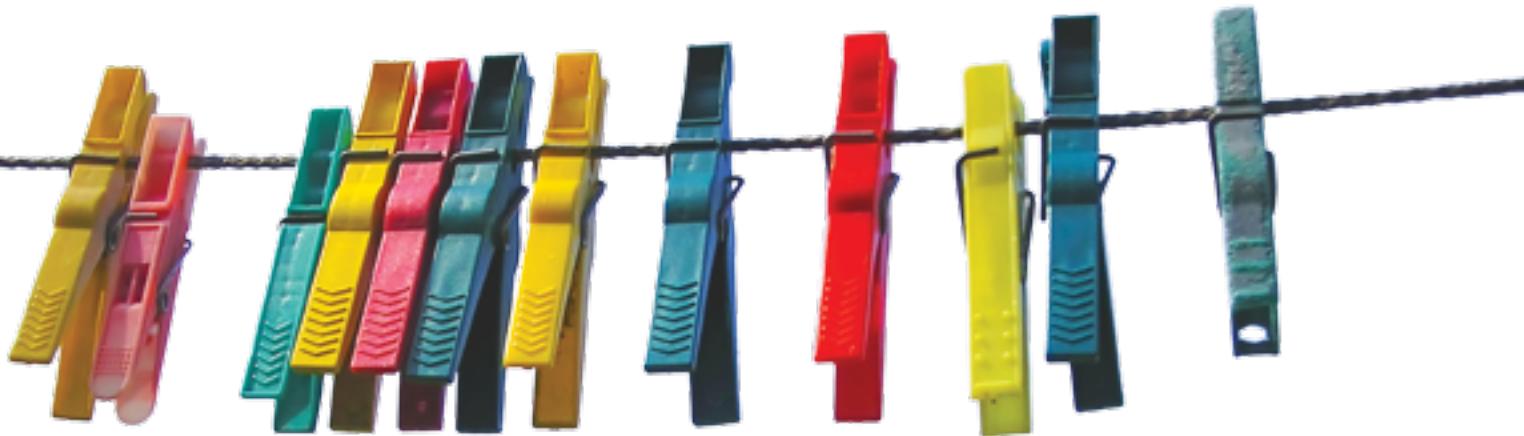
Watch as ABM International continues on its innovative journey and enjoy the rewarding results brought to Innova and longarm quilters around the world!

[www.innovalongarm.com](http://www.innovalongarm.com)  
1888-99Quilt



# Fool your mind into doing art – instead of laundry

by Quinn McDonald



You planned your day off to do creative work. You even set the alarm so you would get up early and not waste part of your valuable day. You can't wait to get to the studio, and now you're dressed and ready.

At that exact second, you decide to check your email before starting your project. While you're online, you sign onto Facebook. Some of your friends are working on a project similar to what you want to do. You add the most interesting photos to a Pinterest board so you won't lose them. Speaking of photos, you check your Instagram account and see who's also posting photos of their art.

Two hours pass. What? No!

Well now you might as well toss in the laundry; then you'll at least get something done this morning. You're almost out of detergent, so you add it to the grocery list. You check the clock. It's almost noon. You could make a grocery run now

and eat lunch at the same time. You would still have the whole afternoon to work.

You know how the rest of the day goes—it vanishes. At 5:30 p.m. you need to start supper. You have not been in the studio yet. You are angry,

you've been caught in a similar trap—that of having too many ideas to settle down. In this version of the same day, you want to work, but you aren't sure what you should do first. You look around the house and realize you need to buy two items to do one project. The store isn't that far away. And while you're gone, the wash is getting done. It's not long before the day is just as gone.

Both these problems have the same root. The problem is a lack of discipline, the kind of discipline that helps you stay focused. You already know this tool and use it every day. Discipline is the cousin to ritual or habit. You were doing fine at breakfast because you have a regular routine to get started. You don't vary your breakfast routine much. And because you're in the habit of following the same steps every day, it works well. Once you step out of ritual, you

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The problem is a lack of discipline, the kind of discipline that helps you stay focused.

---

frustrated, and confused. How did this day get away so quickly?

If you haven't experienced this type of distraction-infused day, maybe

create choices of action, all with different priorities.

Having too many choices derails creativity. You'd think all those choices would be good for your creativity. At the brainstorming stage, it's helpful to have many ideas. But when you get to execution, too many ideas are dangerous time wasters. Getting to the studio and getting the creative work done requires fewer, not more, possibilities.

That's what discipline really is—a clever combination of priority-setting and time management. Discipline works well when you need both close focus and concentrated effort for a creative project.

Close focus means thinking one step ahead of your current step. Concentrated effort means eliminating distractions—everything from laundry to art-supply shopping. Anything except making art right now.

Too many choices and your mind begins shuffling choices in your life, assigning priorities to items you do often (like laundry) and to those whose steps you know without thinking (like grocery shopping). Your brain rewards you with endorphins for getting work done, but it does not reward you for focusing on creative work first.

If you are a natural list-maker, you can help yourself easily. If you are a person who hates to make a decision because it limits the vast field of choices, you will have to create a different discipline habit; see the tips lists to help you get started.

Boost your productivity by removing some of your choices.

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## The real discipline lies in your ability to choose the limits that help you create without smothering your imagination.

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I teach a class on writing poetry. Because of our culture's view of poetry (boring, has to rhyme and meter, uses big words), I choose a poetry form that has none of those assumptions: haiku. A tightly limited form, haiku is 17 syllables long, divided into three lines. Haiku doesn't

rhyme. It does not have a specific meter. Haiku's limits make it possible for people to write without distractions.

Creativity thrives on invention, yes, but also on limits.

That's what discipline does. Fewer choices mean easier decisions. The real discipline lies in your ability to choose the limits that help you create without smothering your imagination.

*Quinn McDonald is a Phoenix-based writer, trainer, and coach. You can learn about her work at quinncreative.com*

### Tips for list makers

1. The evening before your studio day, create a list of what you will do, starting with getting up and ending with creating in your studio.
2. Check your supplies the night before. Put out the tools you will need, so you don't get distracted by other art supplies.
3. If you are missing something vital, see if you can substitute another tool.
4. To get a running start, do some routine work—the underpainting, basting, cutting—but work only on one project.
5. Stick to one project. Starting another project will distract you.

### Tips for list haters

1. The night before your studio day, set up your work table. Make sure the items you need to start are on the table.
2. Take out the substrate—canvas, fabric, paper—and take a small step in starting. Don't do too much, but cut, mark, or take some other action. You want to focus on the piece you want to work on and start it. A piece that is begun is a piece that calls you away from laundry.
3. Write the next step on a piece of paper and leave it in your studio. Now all you need to do is show up. No stalling. Your brain has done the prep work.

# SAQA member gallery: *Red Rules*

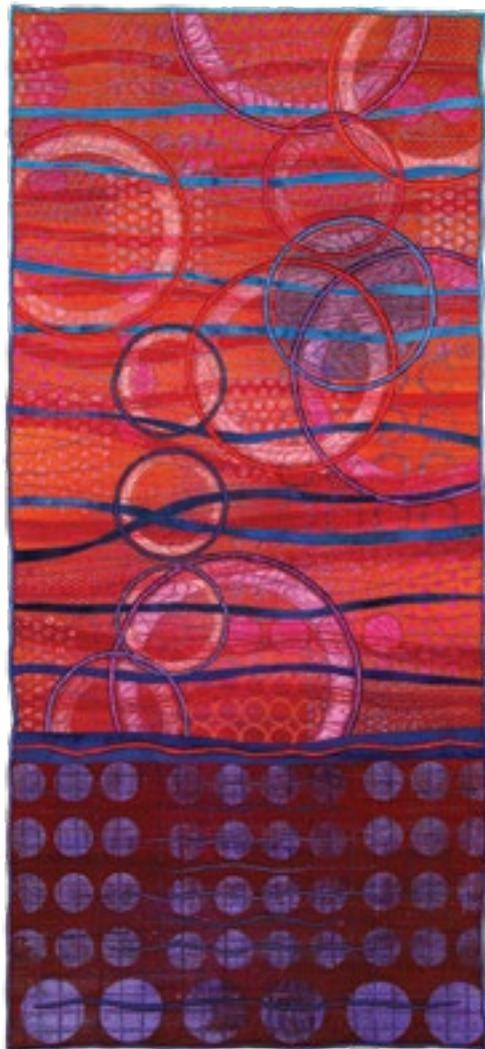


Kathleen McCabe

***In His Shadow***

29 x 33 inches | 2008

We often find ourselves in another person's shadow: literally, figuratively, emotionally, professionally. Are you in someone's shadow?



Michele Hardy

***Geoforms: Strata #4***

41 x 19 inches | 2016

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

Macro and microscopic geologic features, earth layers, and a little bit of fantasy influence my work.



Sue Dennis

***When all the trees are gone***

38 x 47 inches | 2015

[suedennis.com](http://suedennis.com)

During September 2015 in Sumatra, Indonesia, extensive forest fires intended to clear land for palm oil plantations created thick smoke that blanketed Singapore and Malaysia. I am dismayed to see the destruction of wildlife habitat and the loss of old-growth forest and plant species.

## Shea Wilkinson

### *Shadows*

41 x 40 inches | 2014

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

This piece references shadows thrown against a wall from a cluster of figures, such as those included in ancient cave paintings.



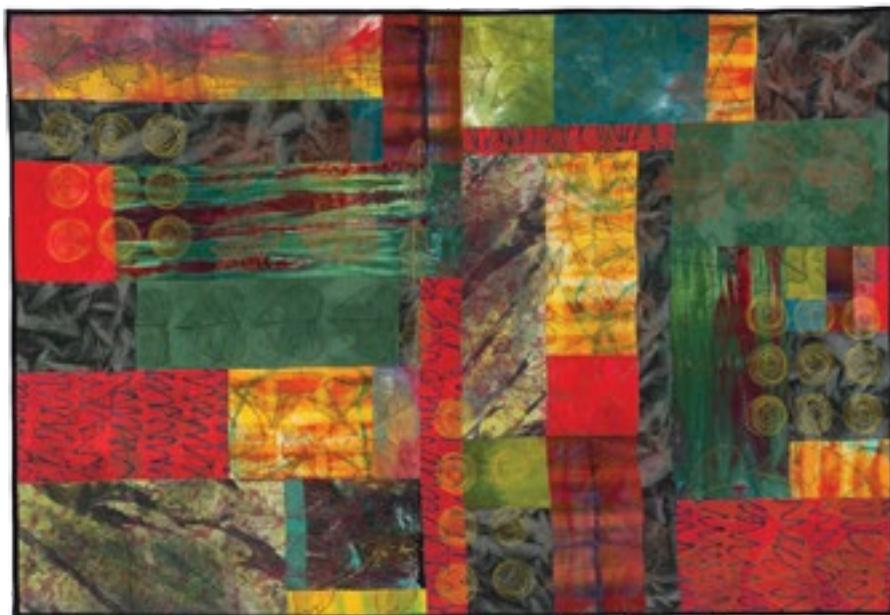
## Judith Trager

### *Fauve*

42 x 62 inches | 2015

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

Inspired by the wild women who were abstract artists before there was such a thing.



## Ellen Lindner

### *Tomato Encore*

24 x 21 inches | 2016

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

I asked myself: "How much can I leave out and still convey the idea of a tomato?" This is the result.



## Susan Hotchkis

### *Rust-Rose*

37 x 25 x 5 inches | 2016

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

Inspired by rust patterns found on train carriages at the Railroad Museum of Pennsylvania.

# SAQA member gallery: *Red Rules*



Nancy Bardach

***Accelerating-Decelerating***

48 x 33 inches | 2013

[nancybardach.com](http://nancybardach.com)

The hot red hues add to the sense of speed, heat, and spice, while the quilting lines wriggle and dance down the canvas.



Vicki Conley

***Cochineal – Red Gold***

38 x 38 inches | 2015 | [www.vicki-conley.com](http://www.vicki-conley.com)

The cochineal bug, harvested from prickly pear cactus to make the bright red dye carmine , was exported from the New World in the Spanish colonial days.



Amy Cavaness

***Red Door Dream***

49 x 40 inches | 2016

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

A cowgirl dreams big and lives large. Red is the color of power. It takes courage to go through that door into the dreamed-of future, but a cowgirl will trust herself (and her best horse) to take her where her dreams lie.



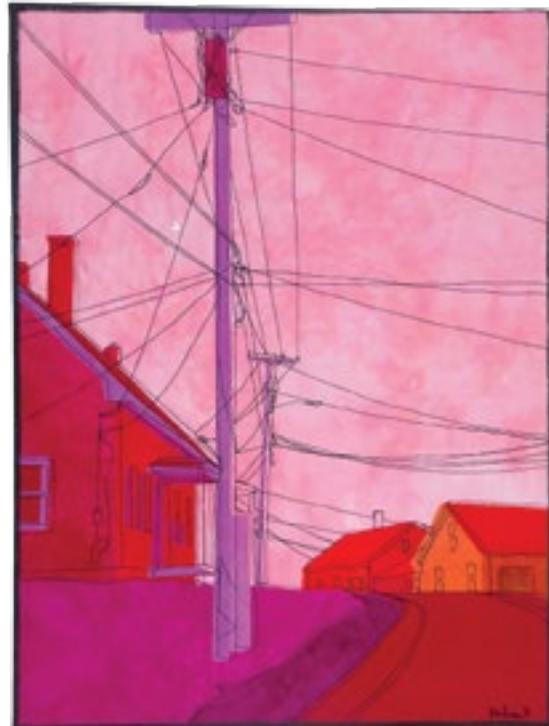
Marianne Williamson

***Fiery Shield***

51 x 40 inches | 2014

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

I would like to be able to shield my family, and my country, from harm. The flames show my anguish over the current events.



Virginia Spiegel

***Shagbark 3***

24 x 36 inches | 2012

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

I'm inspired by the very old and large shagbark hickories in my backyard. The cinnamon-red inner bark contrasts sharply with snow and wet, black bark.



Heather Dubreuil

***Port Clyde #3***

24 x 18 inches | 2015

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

The ferry for Monhegan Island leaves from Port Clyde, Maine. I was there on a foggy day. I imposed my own red color scheme on the grey landscape to suggest the warmth of the people.

Upcoming  
themes and  
deadlines:

***Plus or Minus:*** March 31

***Happy Life:*** June 30

***The Great Outdoors:*** Sept. 30

See submission guidelines at  
[www.saqa.com/journal-gallery](http://www.saqa.com/journal-gallery)

*Selections from*

# Layered Voices

**Layered Voices** is a collection of images that reflect a shared sense of humanity at this moment in time. Artists submitting work to this exhibition explored topics that reflect the zeitgeist of recent history—the continuum of day-to-day events that provide a sense of stability. Transformative processes brought about by natural forces, politics, social interactions, emotional states, and spiritual convictions were recurring themes in many artist statements. These works reveal an overarching awareness on the part of the artists of the cycles of creation and destruction that bring about change. Each, in its way, communicates a sense of the fragility and poignancy of our human condition. Taken as a whole, these reflections arouse a sense of recognition. They show us the universal in the familiar, reminding us of bonds we share and the beauty to be found in observing the present moment.

—Risë Nagin

photo by Pol Leemans



## *In Other Words*

Jette Clover  
37 x 37 inches | 2016

I love words. They have shapes and sounds, and they convey meaning. I was a journalist before I became an artist, and now stitching has become a new way of writing. Stitching resembles the rhythm of writing with a pen—a slow, intimate process during which one becomes aware of the marking of time.



## ***THIS Revolution Will Not Be Televised #13, Protest Series***

Penny Mateer and Martha Wasik  
94 x 77 inches | 2015

In 2014, following the announcement that NYPD Officer Daniel Pantaleo would not be indicted for killing Eric Garner, the NAACP Legal Defense Fund posted a series of tweets naming 76 individuals killed in police custody since 1999. Rich Juzwiak and Aleksander Chan compiled the tweets, photos, and details on each individual, publishing the list on [www.gawker.com](http://www.gawker.com).



### ***Migration. Souvenir.***

Roxanne Lasky

36 x 51 inches | 2016

We carry memories in our bodies, in our minds and hearts, as scars on our skin, in our bones, and even in our cells. We move with our memories as if adorned with regal garb, or as armor against conflict, protection from the elements, warnings against danger, crimes against self, boundaries

that prevent transgressing into growth and joy, and wisdom for the future. This coat represents the complex record of personal narrative through place and time.



### ***Happy today?***

Leah Higgins

153 x 24 inches | 2016

*Happy today?* was created following a dark, difficult period caring for a loved one with severe depression. Constantly checking; asking "Are you OK?" "How do you feel?" Driven by my need for reassurance, my fear of the unthinkable. Burying my own feelings from him. From others. From myself. Stressful, exhausting days and nights. Occasional bittersweet moments of joy followed by guilt. Gallows humour breaking through on the darkest of days. The piece billows and pleats on the floor hiding parts, hiding layers of emotion.



### ***Premonition***

Dinah Sargeant

55 x 68 inches | 2015

A sensing of what might be next.

photo by Bob Messina

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stay for the *community***



**Surface Design Association**  
*Innovation in Fiber, Art, & Design*  
[www.surfacedesign.org](http://www.surfacedesign.org)

## President

from page 3

board member Jeanne Marklin called the Presentation Study Group. This is a volunteer team working in collaboration with our Education and Exhibition committees to create resources to help our artists grow in the ability to present themselves publicly. Whether writing an artist statement or giving a gallery talk about their work, it is paramount that professional artists be able to articulate a polished story about themselves and their art.

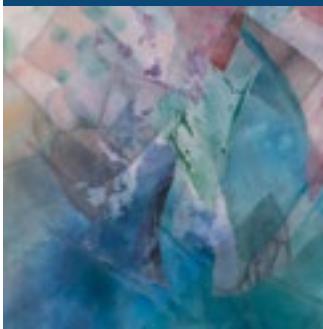
So, do you have an elevator speech about your practice as an artist? Let's plan to meet in Lincoln, Nebraska, at our annual conference April 27-30. I'd love to hear yours. Or if you want to practice on me, you can email me at [board@sqa.com](mailto:board@sqa.com). I'd love to read it. ▼

## *Gateway Canyons Presents* **ALEGRE RETREAT 2017**

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For more information: [www.alegreretreat.com](http://www.alegreretreat.com) | [www.gatewaycanyons.com](http://www.gatewaycanyons.com)



## Volunteer of the Year

from page 5

### Candice Phelan Wellington, Florida, USA

Candice is an active volunteer who helped organize the Reps meeting at the 2016 Annual Conference in Philadelphia. She also is a member of the Regional Development Committee, for which she compiled data from nine years of State of the Region reports.

### Cynthia Levis Lincoln, Nebraska, USA

Cynthia is part of SAQA Nebraska and focuses on regional exhibitions. She has been involved with securing venues, installing works, and curating various exhibitions throughout the state, as well as helping with *Deeply Rooted*, a four-region exhibition.

### Georgia French Roseburg, Oregon, USA

Georgia serves as SAQA's regional grant coordinator. She fields questions about the grant application process and helps applicants present well-written materials to the grant-review committee.

### Gwyned Trefethen Appleton, Wisconsin, USA

Gwyned is SAQA's exhibition committee chair. Under Gwyned's leadership, the number of exhibitions and museum and international venues has exploded.

### Susan Lapham Vienna, Virginia, USA

Susan chaired the Spotlight Auction fundraiser for the 2016 Annual Conference. She will take on the role of Chair of the Special Events Committee to plan our 2018 conference in San Antonio, Texas. ▼

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## 2017 SAQA Benefit Auction

*Be part of SAQA's most anticipated fundraising event!*

Donate a 12 x 12-inch art quilt to our 2017 Benefit Auction to support our exhibition and outreach programs. Last year, the auction raised almost \$80,000. Help us do it again!

*Donations are being accepted NOW.*



**Early bird deadline:  
April 1**

**Final deadline:  
June 1**

Visit [www.saqa.com/auction](http://www.saqa.com/auction) for full details and submission form.

### *A Drink of Water*

Sue Bleiweiss

from the 2016 SAQA Benefit Auction

problems, but we were grateful they weren't. We all made it from one side of the show to the other, just like always.

Isn't that the way every day should be? Wake up and look forward to the perfect day. Change course if it is not. Because things happen, you might as well make edits to your schedule an expected possibility. The sun will rise and set, just like always.

You could even—gasp—work ahead of schedule instead of on deadline. Think about that. Finishing something without the need of a clock hanging by a frayed thread over your head. I am trying that concept out right now. I'm writing my column a few weeks ahead of when it is needed. It is scary new territory for a deadline writer like me. I feel tense.

## Mistyfuse® as Muse 2 Artists 2 Techniques

Laurie Russman manipulates Mistyfused fabric to create texture and dimension.

Allie Aller uses bits of Mistyfuse to tack layers of slippery silk—keeping her process fluid as she composes a quilt.

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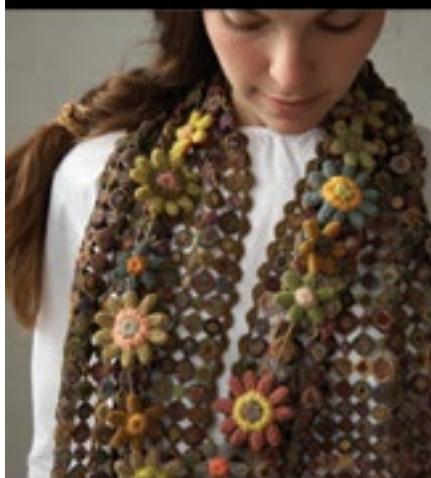
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The real test will be not rewriting it 40 times. I have always found inspiration to align with a need for speed on the keys. Can I be fast and early? I just don't know.

But perhaps you have the opposite affliction. Maybe you actually have some time to burn, and getting something done after you walk the dog will be just fine. You can still impress while you enjoy the little things in life.

No matter what you're doing to hold yourself back from life, you can write yourself a new attitude. I know this because here is the big reveal about me and my report.

On theater evenings when I have time, I write a bare-bones report ahead of the house opening. But in that preliminary sketch, I sometimes include the usual problems, taking them out if they don't happen, editing them to accuracy if they do. Then I add in everything I didn't anticipate.

For that particular performance, because I needed to have a win at some point that day, I wrote myself a great evening. Writing my report with the idea that everything was perfect was a freedom flight, not a one-night wonder. It helped change my outlook on a lot of things, including an old cliché.

Life is never going to quit handing us lemons. Turns out that's not a bad thing. It is just part of the report. ▼

## In Memoriam

We are sorry to report the recent passing of two SAQA members. Susan Tilsley Manley, of Westville, Nova Scotia, Canada, passed away in November 2016. Ruth Ingham, of Keizer, Oregon, passed away in December 2016. Their creativity and friendship will be missed.



## Sacred Threads

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

Accepted from page 17



# naturescapes

## Add nature to your next project!

Naturescapes is available in 40 different nature-inspired prints, which include a wide range of textures, colors and values. These fabrics are a great choice for your next art project! Visit [www.northcott.com](http://www.northcott.com) to view the entire collection and use the Product Finder to locate a shop that carries this line.



## Shin-hee Chin

from page 9

her family's clothing over the last 28 years. Every two years, Shin-hee makes a 24x20-inch quilt from the labels to draw attention to the abuses suffered by many garment workers. More than just a brand indicator, the label is "also the story of another person's life and hardships," Shin-hee says.

*Late Autumn*, a landscape created in 2016, gives a hint of a new direction. Flowing water in shades of blue contrasts with the warm orange of the autumn background and the dark brown of the skeletal trees. The rough texture of hand-stitched threads forms a type of tactile webbing that reinforces the sense of being outdoors in the autumn with a thick layer of



***Late Autumn***  
37 x 39 inches  
2016

leaves on the ground. In the future, she wants to explore abstract, non-figurative work. She says, "Alongside the current focus on humanity, I plan to explore text and image, language

and identity, landscape and environment." ▶

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



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WHAT'S NEXT  
Detail: Deer Hosta by Shari McDonnell Guimont, based on the pattern Fire Island Hosta Queen by Judy and Bradley Niemeyer, Quiltworx.com

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# Quick Notes

To find out more about SAQA, contact Martha Sielman, executive director, at 860-530-1551 or [execdirector@saqa.com](mailto:execdirector@saqa.com). Visit our website at [www.saqa.com](http://www.saqa.com). Annual membership (U.S. and international): artist/associate member, \$70; arts professional, \$95; juried artist, \$135; student (full time with copy of ID), \$35.

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation and publications.

The *SAQA Journal* is published four times a year. To submit articles, contact the *SAQA Journal* editor at [editor@saqa.com](mailto:editor@saqa.com). See the submission guidelines at [www.saqa.com/journal-submit](http://www.saqa.com/journal-submit).

### Deadlines for articles:

**2017 Issue 3** March 15, 2017

**2017 Issue 4** July 20, 2017

For information about advertising in the *SAQA Journal*: [ads@saqa.com](mailto:ads@saqa.com)

You can help SAQA save on printing and mailing costs by choosing to read the *SAQA Journal* online only. Login to mySAQA ([www.saqa.com/mySAQA](http://www.saqa.com/mySAQA)) and select Manage Your Account.

# SAQA artists on tour

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Contact William Reker at [exhibitions@saqa.com](mailto:exhibitions@saqa.com) to reserve a trunk show

# JAM SHOWCASE

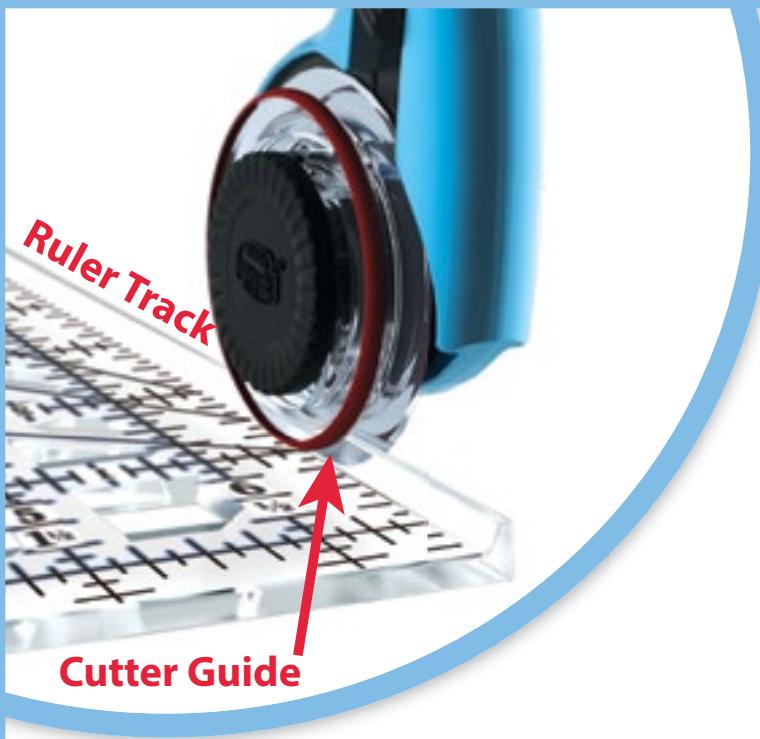


**Deb Plestid**

**Fiddleheads**

39 x 26 inches

A blueprint for spring, a green delicacy found on riverbanks needing only the sun's warmth to expose a structure of immense complexity hidden in the fiddlehead, each compact spiral unfurls to become a fern of intricate design.



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