

SAQQA *Journal*

Studio Art Quilt Associates, Inc.
2018 | Volume 28, No. 1



Material In Extreme

18 x 18 inches

by Hilde Morin

See artist profile on page 6

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Time for reflection

by Lisa Ellis



This is my final column as your SAQA president. It is my last opportunity to share my thoughts with you about what SAQA means to me, what this experience and you — my fellow members — have taught me, and what comes next.

As I reflect on the two years I served as president, my first thought is that I grew so much in my understanding of how to lead our organization, how and why to make art, and how to live a meaningful life. I have come to value certain attributes in people and to appreciate more and more how those who generously give their time, talent, and treasure are the most content and fulfilled. I have new role models and much excitement as I consider what is next for me.

As I reflect on the highlights and challenges of my tenure, I realize that our accomplishments as an organization are a tribute to the hard work of our professional staff and the strategic direction provided by our board of directors. One of the greatest strengths of our board is the trust we share. We know we have each other's back, and we are unified in our shared passion for SAQA. This allows us to

explore differences of opinion, to use our different experiences, knowledge, and various skills to debate topics, all the while secure in the knowledge we have a safe place to voice our opinions. Our sense of shared mission and our passion for SAQA create a strong team.

I am excited about several of our new initiatives that started during my board service. As you know, SAQA has launched a newsstand publication, *Art Quilt Quarterly*, now in your local Barnes & Noble bookstore. We are working on a comprehensive history book to be published later this year, *Art Quilts Unfolding*. And our focused efforts have helped to strengthen our membership recruiting, educational opportunities, and local regional connections.

Another true highlight of my tenure was getting to know more of our members from around the world. I attended many SAQA events, including three outside the United States. I gained many new friends, and I know that these friendships will last a lifetime.

I will look forward to seeing our SAQA community at our annual

conference and online through our social-media channels. I will see my local buddies at our Local Connection meeting in Northern Virginia. If you live near me, or are visiting the Washington, D.C., area, please come join us.

Finally, and most important, I will get into my studio and make art. If I have learned nothing else, it is that I have to carve out time to create. I have to “do the work.” I have to jump when the inspiration strikes, set ambitious goals, push myself, try new things, be fearless, and keep trying.

So, what is next for me with regard to SAQA? I have agreed to continue to serve on our finance committee. I am honored to remain on this committee and to offer my input on our annual budget and endowment fund. Also, I remain enthusiastic about our annual Benefit Auction. I plan to add to my growing collection of Benefit Auction quilts and to donate a piece each year. (I already made my piece for 2018, thanks to a local challenge in my region.) I hope to write a *SAQA Journal* article about my

see “President” on page 36



Editor's Notes

Is it math that proves our worth? It's a calculated possibility

by Diane Howell

How do you know the value of anything? Desire and dollar value are fickle, but they always settle on a price.

You can love a pristine, embroidered tablecloth made in the 1930s, but you might be the only one who does. You might calculate it to be worth upward of \$50 or more. For a scary reality check, go to a local auction house where a box of such goods is up for bid. Watch the bidders at play. In most cases, the entire box will go for less than what you, the fabric and quilt aficionado, think the tablecloth is worth. The bid price is simply the cold, hard, market truth.

At an auction, of course, much depends on who shows up that day to bid. A bargain might be had, or the price for the box might be too high to justify a bid. That box with the tablecloth might be highly prized. Online bidders, an increasing factor in final outcomes, might tip the win away from live bidders — and those web-based competitors might not have even looked in the box! Again, your personal feel for value does not change the heartbreak of the bottom line.

Whether high or low, the winning bid drives decisions. If you win the box, you might keep everything for yourself and call it a good — or a

bad — deal. You might calculate sale prices for individual items in the box, based in part on what you paid for it. Consignors most likely will take cues from the winning bid to decide whether their boxes of linens will better fit the bidder profile at another auction house.

And whoever wins the box must start the process all over again to determine its real worth. Other factors start to reveal themselves once the box is in your possession. How much does it cost to store it? How much will it cost to get rid of it? Does Aunt Clara want it, and what's the shipping charge to get it to her?

It all comes down to math. When you realize math is your friend, it makes it easy to establish everything from pricing for your art quilts to the cost of keeping them in inventory.

Our issue is full of advice on the math of quilts. For pricing advice and a tutorial, see what *SAQA Journal* readers have to share on page 14. To see possibilities of what to do with an immense inventory of art quilts, read Dorothy Raymond's introductory article to a series on this topic on page 32.

Throughout 2018, we will continue to explore value and how to manage expectations. How do you set realistic values on inventory? How do you sell at an auction? What about donations of finished works? We'll sharpen our pencils and deliver possibilities. ▼

Joan Sowada

Seen and Heard

40 x 36 inches | 2017

Many people in our society wish to be seen and heard. The stakes are high, because the people in power are mostly old white men. This must change.

This image is part of Member Gallery: High Stakes. The rest of the gallery may be seen on page 22.



Learning from failure not as painful as it sounds

by Quinn McDonald

The email was neutral, but final. My art did not get accepted into a juried show.

It's an experience every writer and artist knows as *rejection*. It's not a question of *if*, but a question of *when*.

Over the years, I have let rejections destroy my confidence while cooking up bitter excuses: Entries that have been digitally altered have an unfair advantage. Those judges hate (my medium, my color, or my substrate) choice. Yes, I have let the inner critic out of the cage to gnaw on my soul, leaving it half-eaten in the driving rain of self-doubt.

This time, having worked on a skill that separates creative self-expression from outside judgment, I was disappointed — for 10 minutes. It was disappointment, not crushing self-defeat. I can talk about it without shame. I am writing about it to see if what I learned over time might help other artists who put their work on display to be judged by strangers.

Every artist in any medium takes carefully created work, and while hoping for engagement, success, and maybe a sale, sends it off to risk judgment, ridicule, and rejection.

The skill that I learned, the one that helped me survive rejection, is called nonattachment. Like every other skill, nonattachment takes practice to get comfortable with, and then good at. First, nonattachment does *not* mean not caring, not investing yourself, or ignoring your emotions.

Nonattachment is rooted in a simple idea. Creators create for the satisfaction of self-expression and to make

meaning in life. In my creativity coaching practice, I'll ask, "Why are you writing this book (or engaging in any expressive act of creation)?" Most often, the answer is, "I want to get it published and make money."

That's where the problem festers.

Yes, artists have to sell their work to pay the groceries and mortgage. If that is the primary reason, all creative decisions will be made through the marketing plan and all success will be measured in sales. That place is a dry, lifeless land of relentless competition and incremental failure.

The reason to create, to practice, to struggle with your creative urge is to express creativity and to make meaning in your life. That is the prime directive of the creative soul — make meaning. It is the process of creating that lifts the soul, not the price tag.

When you create work that requires your concentration, full attention, joy, fear, satisfaction — that is your reward.

What others think of your art is their opinion. You might grow from another opinion, but if you let random opinions steer your creative expression, you will forever be chasing approval. Your creative expression will no longer be tethered to your idea, it will be tied to someone else's preferences. That's an impossible space in which to create.

Quinn McDonald is a certified creativity coach, writer, and artist. She helps artists learn nonattachment and other skills through classes, workshops, and her blog, quinncreative.com/blog. A version of this article previously appeared there.

Here are 10 clear steps to get to nonattachment:

1. Work regularly. Creative work builds endurance and creative muscle.
2. Work relentlessly. Self-doubt? Keep working. Not sure the piece is good? Keep working. Tired? Get some rest, then keep working. (This stage includes rewriting, editing, ripping out stitches, noodling with color, anything that improves the work.)
3. Work until you are satisfied. Don't know if you are done? How satisfied are you? Not sure? Not done. Don't ask Facebook, Instagram, your mom, or your best friend if you are done. They are related to your inner critic, not your creative expression.
4. When you have worked hard and made meaning for yourself, you will feel satisfied — even happy — if you give yourself permission.
5. Give your piece a name or title. It is an ancient tradition that naming something gives you power over it and distance from it.
6. Send it out into the world. Enter a juried competition, put it up for sale, or send it to a gallery. Because your creative work brought you joy in creation, what someone else says is an opinion, not absolute Truth with a capital T.
7. If you are turned down — an easier term to take than "rejected" — you will still have your hard work, your idea, and your satisfaction. The rest is someone else's opinion.
8. You cannot live in the judge's head. They might not like your kind of art. That's their opinion. They may know what price point sells in their gallery and choose that kind of work. It's their marketing decision. They may choose a piece that fits a certain space, one that reminds them of the curtains in their childhood home, or something that their dog wagged his tail at — all of these decisions have nothing to do with you.
9. If you are turned down, you still have made meaning in your life. You may feel disappointed that all the uncontrollable decisions did not line up right for you. The ones you do control were ones that you were satisfied with. That's the core of creative self-expression. Once you are satisfied with the quality of your effort and your result, no one can take it from you.
10. Go to the show that didn't accept you. Enjoy the work, congratulate the artists. Feeling happy for others is a skill that stretches your soul to make it fit more easily.

Hilde Morin

Pieced works of built, natural environments invite viewers to explore 'reality'

by Cindy Grisdela



Oregon artist Hilde Morin creates natural and architectural scenes that explore tension through color, line, and shape, shifting viewers' focus beyond the obvious.

"I am attracted to chaotic lines, bright colors, and weathered structures. I aim to represent reality by simplifying or suggesting it through either abstract or primitive designs," she explains.

Garden Parade, from 2014, is a good example of this approach. Morin uses a complementary color scheme of reds and greens in this energetic composition. Improvisational circles represent flower blooms and active curved lines suggest leaves or branches.

Morin creates both architectural scenes of cities and villages, as well as natural scenes of forests and waterfalls. She credits her architect father

for her interest in cityscapes. When she was young, she rescued many of his drawings and sketches from the trash and kept them "as my dearest treasures," she says. As an adult, she enjoys hiking with her husband and finds inspiration for nature scenes in photos she takes as she explores.

Her camera is her "most valued accessory," and she belongs to online photography communities where she



Garden Parade
21 x 47 inches | 2014

El Vecindario (The Neighborhood)

40 x 56 inches | 2016



posts photos and analyzes the images of others to learn about light, color, and composition. “The principles I learn through photography definitely help with my quilt composition.”

Born in Caracas, Venezuela, this SAQA JAM now lives in Portland, Oregon. Fiber has been part of Morin’s life since childhood. Knitting and crocheting led to weaving. “Fiber has always been my go-to entertainment, perhaps because it is portable, or maybe because I was the only girl and I wasn’t allowed to do the ‘boy things’ my three brothers did,” she says.

Morin found quilting almost by accident. Years ago she was browsing in a fabric store in her neighborhood and became intrigued with rows of colorful fabric bolts and quilts on the walls. “Soon I found myself taking a few piecing classes and breaking all the rules my teachers were trying to impart,” she says. Morin says she “flunked” her first color class, although a survey of her works makes that hard to imagine.

Her approach to creating quilts is “improvisational in all phases,” from design to construction, from quilting

to embellishing. “Not knowing what’s coming is perhaps the biggest thrill I get during the process,” she says.

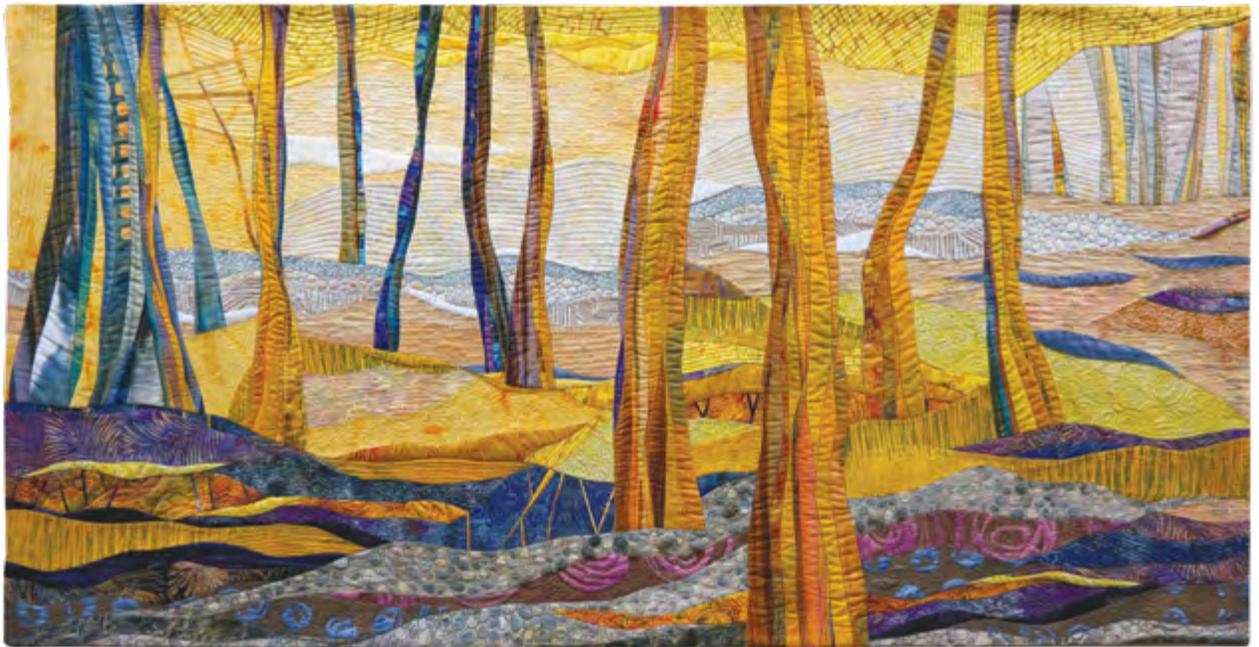
Each quilt begins with an image — either from an actual photograph or a recollection of a place. Next she creates what she calls standalone elements: houses, trees, or waterfall lines. Morin constructs perhaps two-thirds of the elements she thinks she will need for a work before she begins to compose.

In *El Vecindario (The Neighborhood)*, 2016, Morin used bright squares and rectangles to suggest houses with



Random Windows Postcard

4 x 6 inches | 2013



Afternoon Glow
29 x 58 inches | 2017

dark gray windows. She created the standalone units first and then played with the composition on her design wall until she had what she wanted. Lighter grays stand in for the ground and the sky, allowing the bright house shapes to be the key elements. Dense vertical and horizontal stitching lines add visual texture.

Her dedicated studio space in her home is divided into two parts, one for her work and one for teaching. There is a large design area on one wall, an essential tool since Morin usually has several pieces in process at once. Her sewing machine is on a table in the middle of the room, facing the design wall. She keeps her fabric on shelves on the wall behind the machine.

Once she begins the design phase, Morin says she gets quite a workout

moving the elements from one end of the studio to the other. After the preliminary design is laid out, she creates whatever elements are missing. Morin's quilts are machine-pieced and machine-quilted, and she likes to use batik and hand-dyed fabrics to provide the organic and weathered look she needs.

Watching The Water Fall, 2014, is an example of a more muted color scheme. Morin has used batik and hand-dyed fabrics to good effect to

suggest rocks and water. "I use piecing techniques in the construction phase, free-motion quilting for texture, and discharging techniques for adding patina and weathering," she says. In addition, she sometimes attaches surprise elements, such as small rocks, branches, or photography.

Afternoon Glow, 2017, is a forest scene with an active purple and gold color scheme. The curved lines of the trees create strong vertical lines, grounded by the horizontal lines of

Morin's studio is divided into two parts, one part a studio of her own, and the other section a hospitable teaching studio that welcomes several students. A large design wall opposite her sewing machine lets her view several projects at once.



the earth. Morin creates a sense of depth with strong colors in the trees and the foreground, fading to paler hues in the middle to upper background. Smooth gray rocks are on the path at the lower edge of the quilt.

In addition to her pieced wall art, Morin creates small fused bowls, postcards, and flowers from the scraps of larger projects, referencing them in the smaller works. After fusing, she uses free-motion stitching to add color and texture.

Morin maintains an active teaching schedule, with classes on curved piecing, creating cityscapes and landscapes, and art bowls. "Teaching has taught me that there's always more to learn," she says. Her students often come up with new twists on her technique, which send Morin back to her studio to try them out and consider them for her repertoire.

The Internet provides many of her opportunities. Morin's website replaces the three-ring binder that once served as her work portfolio and calendar. She maintains a social media presence on Facebook and Instagram. That online presence and word-of-mouth endorsements are her primary conduits for sales, commissions, and teaching invitations.

Looking to the future, Morin has set up a small wet studio where she plans to experiment with surface design techniques such as dyeing, painting, stamping, and screen-printing.

"I am also very interested in digital textile design and will look for ways to incorporate photo manipulation to create more abstract-looking work," she explains.

These interests were evident as early as 2012 in *Anonymous Script*, where Morin created a colorful city scene set on top of a neutral background with



Watching The Water Fall
39 x 26 inches | 2014

only the suggestion of more houses. Morin used discharging, patina, and digital textile design in this piece.

Morin's advice to new art quilters is to keep an open mind and persevere. "Keeping an open mind means to be flexible, let go of nonexistent rules and embrace surprises. Perseverance allows room to make mistakes and to look at it as a long-term process," she says.

Joining a small art quilt group for support and to share ideas is also helpful, Morin says.

"Lastly, always remember quality over quantity. Put your best energy in your work even if it means you create only one or two pieces per year," Morin advises.

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



Random Windows Bowl
4 x 17 inches (diameter) | 2013



Local Connections prove popular way to build camaraderie

Local Connections, also known as pods, are an increasingly popular way to bring SAQA members together within regions.

SAQA Florida was the first region to develop pods, created by former co-reps Jayne Bentley Gaskins and Nancy Billings. Another region to incorporate the concept is SAQA Virginia/North Carolina, where more than 50 members belong to SNaP, the acronym for SAQA Northern Virginia Art Pod. Other regions have set up Local Connection opportunities or are exploring the possibilities.

But where do you start? To help guide you, we are reprinting a portion of a November 2017 SAQA blog written by Diane Powers Harris. She details the steps taken by SAQA Florida to start pods and how current co-reps Ellen Lindner and Karol Kusmaul continue to nurture strong camaraderie and friendship.

Find out how you can create your own Local Connection online at www.saq.com/connect.

by Diane Powers Harris

Former Representatives Nancy Billings and Jayne Bentley Gaskins wanted a system for Florida's members that would create connections through networking and friendship. To meet this need, in 2012 they developed the much-acclaimed pod system, also known as a Local Connection.

After plotting each member on a map, they drew circles around clusters of members within a reasonable driving distance of each other. They contacted the members in each cluster, asking for volunteers to host introductory pod meetings, which could have as few as two members. They asked for no other commitment. The pods were left to create their own structure. There were only two rules: that each meeting is open to all SAQA members, and that all meetings are announced to the entire region.

SAQA Florida's current co-reps, Ellen Lindner and Karol Kusmaul, agree the pod system is successful, but concur that it has taken some time to become

fully operational. One last pod is just now getting off the ground, but the network has come together. Here's how the Florida reps make it work.

Best practices

Local Connection boundaries are fluid. When membership ebbs and flows, boundaries are revamped to accommodate those fluctuations. A couple of pods have divided into two sections to better facilitate driving times. Mapping is done by volunteers responding to advertisements in the monthly newsletter. Geography is not a constraint; several SAQA members attend more than one pod.

Each pod decides what is appropriate for the group. Some pods issue challenges, others employ critiques, plan field trips, and search out alternate meeting locales and events. Generally meeting every other month, they typically include a short business meeting, program (often presented by



members), and show and tell. Lunch is sometimes included.

The reps have learned a lot about organizing Local Connections. The first lesson is that pods are important to connect members, even though it can be difficult to get groups together. Secondly, certain areas might not be as active, or become inactive, if another fiber arts group is in that area. Third, a good pod can have a positive influence on membership status.

Volunteers

For successful volunteer participation, Lindner shared Florida's basic policy: Be warm, welcoming, and appreciative of the workers/volunteers.

Volunteer recognition is provided through public acknowledgment announced in Florida's monthly newsletter. The reps also handwrite thank-you notes to all volunteers on SAQA notecards. In our age of technology, this somewhat outmoded nicety lets volunteers know how appreciated they are.

Additionally, they suggest searching for enthusiastic members who would be willing to step up to the plate. At a recent retreat, someone proposed making the getaway an annual event. The reps had their hands full with two upcoming juried shows, but liked the idea of more retreats. They were surprised at how quickly three volunteers stepped up to take charge. A plus of working together allows friendships to be made while volunteers carry out essential tasks. These friendships create strong bonds as Florida's members unite in their common goals.

Creative opportunities

Regional exhibitions and workshops provide Florida members with creative opportunities. Both

current co-reps appreciate the fundraising efforts of Billings and Gaskins, which created Florida's generous treasury. This allows scheduling events such as retreats with a guest instructor a year in advance with plenty of time to plan and promote the activities.

Leveraging technology

The Florida reps rely on Skype meetings to organize upcoming juried exhibitions. Skype meetings are also an effective and efficient means to recruit volunteers. Seeing their reps' enthusiasm stimulates interest among the membership. The upshot is that members readily volunteer for various tasks necessary for successful events. Zoom is another option to connect virtually.

Calling all volunteers

Stressing how important a personal approach is when recruiting volunteers, Lindner and Kusmaul announce jobs in the newsletter. At annual regional and pod meetings, a clipboard is circulated detailing assorted tasks for various events. This modus operandi was reiterated several times to emphasize how essential it is to be specific both in detailing tasks needing oversight as well as what each task entails.

Mailing lists

Kusmaul emphasizes that it is imperative that mailing lists be current and meeting/event dates be listed in the regional newsletter. She has seen lack of communication lessen participation.

New member info is sent to a volunteer who keeps track of membership. She sorts new member info and determines which pod is closest. This

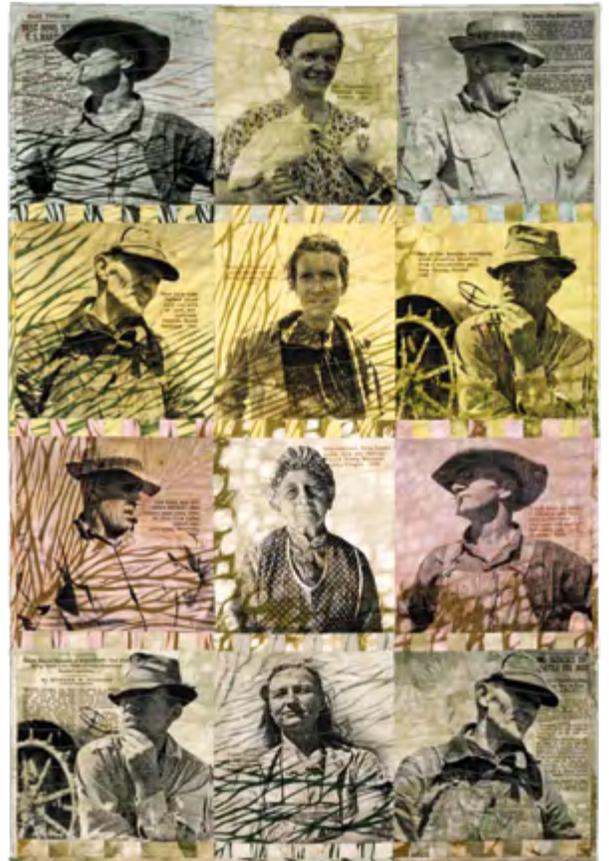
see "Pods" on page 35

Selections from *Textile Posters*

For *Textile Posters*, SAQA artists created artworks with an emblematic economy of text and imagery. Posters convey a message in the blink of an eye, be it to inform, educate, or persuade. It is that aesthetic consideration that characterizes these artworks.

Some posters grab the viewer's attention in an attempt to be heard above the incessant demands of other media. Other posters are more subtle in their approach, forcing the viewer to study the components in detail, intending to open a reflective dialogue.

The juror for this exhibition was Joseph Lupo, who is on the faculty of West Virginia University in Morgantown, West Virginia, where he serves as printmaking program coordinator and graduate studies coordinator. This SAQA Global Exhibition premiered at International Quilt Festival/Houston last November. It also was scheduled at International Quilt Festival/Chicago in April.



Patricia Kennedy-Zafred
American Portraits: Living on the Edge
48 x 32 inches | 2017

Photo by Larry Berman



Regina Benson
Underwater
48 x 32 inches | 2017
Photo by John Bonath





Michele Hardy
Elements #12: Blue River
48 x 32 inches | 2017



Jeanelle McCall
Art is Confession
48 x 32 inches | 2016



Margaret Phillips
No More Labels: A Plea for Civil Discourse
48 x 32 inches | 2017

Michelle Jackson
I am the Face of Rescue
48 x 32 inches | 2017

overhead expenses

demand factor

hourly rate or fixed rate?

Pricing got you down?

Never fear — math saves the day!

by Diane Howell

26 hours @ \$6 per hour = \$156

15% profit

Pricing can be the monkey wrench in your marketing toolbox. Finding the sweet spot between desired earnings and what the market will bear can seem like an overwhelming task.

What's the secret to success? A no-nonsense approach to math and a lack of emotion in the process, say the artists who responded to a SAQA *Journal* query.

Although almost all responding artists price their works by the square inch, they emphasize different factors to determine their final multiplier. A review of their techniques and tips provides insight into how to establish your own price points. In addition, Dena Dale Crain's tutorial on how to calculate pricing, taken from her retired class *Math for Quilters*, is a sidebar to this article.

Unit pricing

In Sandra Donabed's straightforward approach, she calculates prices for her work by the square inch and then rounds up to the nearest number ending in two zeros.

"Prices are written in stone once assigned, but I do raise the square-inch price every decade or so on all new work," says Donabed of Jupiter, Florida. The only time she discounts work is during an open studio sale event or if someone makes an appointment to see her work in her studio. Her studio discount is

generally 10 percent to 20 percent off gallery retail pricing.

Cindy Grisdela of Reston, Virginia, has a similar approach. "I price by the square foot. I raise my prices every couple of years or if I have a significant event in my professional life that would justify an increase," she says. She does not hold sales.

Decisions and lessons

Being able to price things with emotional nonattachment takes discipline. Neroli Henderson of St. Kilda, Victoria, Australia, used to price her pieces based on how much work went into them or how much she "loved" a piece.

"As I got better known, I realized it was a really futile way for me to price. I have too many pieces to hold on to for the nostalgia, and I've had to get less precious about all but a couple of my works. I've also realized that what I love aren't often the works that are loved by others," Henderson says.

She finds that how much time she spends on a piece matters little to its value in the end. "There are many things that make a work important. What does it say? Is it identifiable as my work? Is it one of the most well-known of a series? Did it win awards? Has it been in major exhibitions? Has it been shown in major magazines or books? Is it iconic?"

Finally, she notes that often the most important thing for a collector buying a specific artist's work, besides

their love for it, is the little signature in the corner.

Henderson now prices by the square inch, too. She began at about \$1.80 AUD, increasing it as she won awards and was featured in international publications; last fall her price was \$2.77 AUD. "The amount of hours I spend doesn't matter to the buyer, only the finished piece. That said, I make enough to make sure I have an okay hourly rate overall."

The lay of the land

Ann Brauer of Shelburne Falls, Massachusetts, arrives at her price per square inch through a multifaceted approach. "Selling quilts is what I do to support myself, so pricing matters to me. I need to sell the work, but I also need to make money. I look at the amount I want to earn per hour or per year. I want this to be a reasonable sum based on my experience and the rates of comparably skilled people in my area. I also know my expenses, including materials, my studio, advertising, and time spent doing work-related activities. I can then figure out how long it takes me to make a quilt. If it takes a week, then I know approximately what the cost of this quilt should be," she says.

To firm up the final price, Brauer takes buyers' behavior into account. "If I put too large a price on it, then the work does not sell, which is counterproductive. If I price it too low, then I don't make enough money. This can be a problem when working

with different sizes. I need to be able to justify the price to myself and to my potential customer. Sometimes a smaller item can be part of a larger marketing strategy.”

The concepts of comparable pricing and selling partnerships are key. “Because my aim is to sell quilts I need to determine if the price works in my market. Although most of my sales are made directly to the purchaser, I need to leave room for the discount that decorators and galleries take. Then to make it easy on myself after setting the standard price, I go by the square inch. I price custom quilts at the same price as quilts I make in general since while there is some additional time involved in meeting the needs of the client, I also know that the quilt is sold.”

Margaret Blank of Mirror, Alberta, Canada, has also found the local market to be a strong factor in her pricing. Like Brauer, she prices by the square inch, remains mindful of the size of the piece, and “my small town/tourist/rural market.” She notes: “Generally this has worked well and yes, my price has risen a tad in the past couple of years as I’ve become better known in the area and have more on my curriculum vitae.”

After taking costs and local pricing into account, there is one factor left to consider. “Every quilt has a home and a price,” Brauer says. Some quilts are more difficult to place than others, and her designs change. “If I am no longer showing the work regularly, then I may reduce it. The question I ask myself is whether I will be glad to let the quilt sell at the reduced price. As I learned after Hurricane Irene [in 2011, when my studio floated away], having too much stock is not always a good idea.”

Time is money

Zara Zannettino of Highbury, West Australia, Australia, says her time is the most important factor in pricing. To get to her square-inch figure, she logs every step of production. “[This practice] is valuable for quoting. I feel it ensures I can remove the emotion and help justify my pricing. I personally hate the angst that artists often put themselves through, as they

‘Selling is complicated. There’s the guesswork of gauging the public’s pocketbook and willingness to open it.’

— Susan Lenz

typically ‘undervalue’ their hard work and experience,” she says.

Her formula is: (current value of material costs x size) + (hours or expected hours based on comparable historical records) x (a reasonable per-hour labor rate).

“I must get paid a certain hourly rate or not produce it for sale, as this is the largest cost factor involved. If this fixed-rate isn’t possible for a commission or sale, then I won’t proceed, as I don’t want to devalue my time or resent the commitment.” To help maintain value for other artists,

she also feels it is important to not negotiate a lower price once she has calculated a realistic value.

Zannettino does have one bargain, and that is if she gifts an older work to someone she finds deserving. “The reaction is priceless, no one has devalued my time, and I have taken the time to consider who deserves [the piece].”

Other factors

Susan Lenz of Columbia, South Carolina, also prices by the square inch, but her calculation sometimes includes framing. “The work for which I have gallery representation is framed. Their commission is 50 percent. I calculate the minimum wholesale cost of framing and double it. I add this amount to the square-inch calculation,” she says.

The amount for framing is generally less than retail because Lenz does all of her own framing. She buys the supplies in bulk and in advance with free shipping to reduce costs.

Then she opts for a reality check. “I consult the manager at my main gallery to determine if he thinks [the price] is reasonable and if he thinks they can sell it.” From there, Lenz says the price is never lowered and there is never a sale. “Customers must be able to purchase with confidence. They should never hear about anyone receiving a better price for similar work. The only discount is when buying multiples. I have authorized my galleries to take 10 percent off at their discretion.” However, the 10 percent must come from gallery’s portion of the sales.

Lenz’s overall approach is based on common-sense principles. “For me, there’s no sense in sticking a whopping price tag on a piece that

Step-by-step pricing tutorial

by Dena Dale Crain

has no chance of finding a permanent home. Plus, if my work fails to move in a gallery, that gallery will eventually return it, and stop representing me," she says. "An artist must understand that the gallery must sell in order to stay in business. Selling is complicated. There's more involved than time, materials, and even the affection an artist might have for her creation. There's the guesswork of gauging the public's pocketbook and willingness to open it."

The work sold through galleries is a fraction of Lenz's creations. She prices other works at \$1-\$2 per square inch, the lower number for mostly machine-stitched works, and the higher for mostly hand-stitched works. Framed works are calculated the same way as described above. This pricing process provides a dollar amount for solo show exhibition lists.

Lenz is at peace about her approach to pricing for these works. "I know that my price per square inch is low. I know that it doesn't equitably represent a fair wage on any timeline. I also know that I can produce more than four times what I will ever be able to sell and that storage is a very real issue. To me, the best thing that can happen to one of my works is for someone to love it enough to give it a home, hang it, and get it out of storage. I could price my work higher, but it would disrupt the delicate balance between selling and storing.

"My artistic mentor once told me that the right time to raise prices was when an artist couldn't keep up with demand. So far, this hasn't happened. He also told me that lowering a price and having a sale will generally drive away serious collectors who are looking for serious artists who expect the value of their work to go up over time, not down."

Diane Howell is editor of the SAQA Journal.

To set prices for quilts, begin with the costs involved in making it. Those costs are:

- Costs of all materials
- Cost of labor at fair market value, or what you might expect to pay someone else to do the work
- Overhead expenses
- Margin for profit

A formula for this calculation might look like this:

Materials + Labor + Overhead + Profit = Price

Let's run through a simple example of what to include when making that calculation:

Materials: Costs of fabrics, batting, and notions total \$97.48.

Labor: 26 hours at \$6 per hour totals \$156.

Overhead: This includes costs for space, electricity, water, telephone, and other incidental expenses. Let's assume it took about a month to make our sample quilt and that overhead expenses were \$43.

Profit: Equate profit to what your money might earn if you did something else with it besides investing in your business. What are current interest rates on cash investments in stocks, bonds, and mutual funds? Any money invested in a quilting business should pay at least as well.

Calculating profit

Figuring a profit margin of 10 percent means 10 percent of the final price is profit, not that you add up all the expenses and then add 10 percent of that amount to set the final price. Note that 10 percent of \$100 is \$10 profit, whereas, 10 percent of \$90 is only \$9 profit.

The price in this example is \$97.48 materials + \$156 labor + \$43 overhead + 10 percent profit. The asking price is \$329.42. You arrive at this figure by adding the first three amounts to achieve a total of \$296.48. To get the full retail price, divide \$296.48 by 0.9, which yields \$329.42. Your profit is \$32.94.

If you want a 15 percent profit, divide \$296.48 by 0.85, because you want this figure to be 85 percent of the total

materials + labor + overhead + profit = price

price. This yields the retail price of \$348.80, of which \$52.32 represents a 15 percent profit.

Pricing by Area

After repeatedly going through this pricing exercise, many professional quilters learn there is a correlation between the size of the quilt and the amount and costs of materials and time required to make it. Using a record of costs, they establish an average price per unit, generally set as price per square inch or square centimeter.

Using the average price per unit method, a quilt that measures 18 x 42 inches has a total area of 756 square inches. At a rate of 90 cents per square inch, this quilt's price is easy to calculate. It would be \$680.40.

To set a standard per-unit price, the quality of all the quilts should be consistent. To price a simple cotton quilt with little quilting using the same method to price a complicated, densely quilted silk piece with expensive embellishments, means overpricing one and underpricing the other.

Demand factor

Neither of the two previously described pricing methods considers that demand for an extraordinarily good quilt is higher than the demand for a less exciting quilt. A third pricing method permits pricing based on quality by factoring in the likelihood of demand.

Examine all your quilts. Likely, there are some that are early pieces, and the quality is not especially good. There are some quilts of better quality, but the designs are not exciting. Recent quilts are better in both design and construction.

If you can divide the quilts into categories, you can grade the quilts from worst to best. Grading is a structure that will inform you about pricing. Clearly, prices for the worst quilts should be lower than prices for the best quilts.

Use cost information to assign a minimum value to each quilt. Add the minimum required profit. Then use anticipated demand to raise or hold steady the retail price.

For example, there are three quilts to sell: a good one, a better one and a great one. They are all made from the same

kinds of fabrics and all three are about the same size. Cost of materials is about the same, but perhaps there is more labor in the best one. Cost pricing factors in the extra labor, but the spread in prices between the three quilts is not great. Area pricing does not factor in quality, unless you assign a different per-square-unit price for each level of quality.

Assign a factor of 1 to the least impressive of the three quilts. For example, you priced the quilt at \$250. The factor of 1 holds the price at that level. When that quilt is sold, you will cover the costs of materials, labor, overhead and a small profit.

Assign a larger factor to the second quilt. The size of this factor is up to you, but it may be something like 1.2 or 1.3. Multiply the minimum price by this factor. For example, you have priced the second quilt at \$300. Its factored price is \$300 x 1.2, or \$360. The extra \$60 covers anticipated demand for the piece.

Assign an even greater factor, perhaps as high as 2 or 3, to the best quilt. Your \$350 quilt now has a set price of \$700.

Track the price at which each quilt sells, and let this price inform future pricing. If there are many potential buyers for a quilt at a higher price, raise the factor. If the quilt does not find a buyer within a reasonable period, reduce the price.

At first, this procedure is largely guesswork. As you gain experience selling quilts and judging the market for them, good pricing strategy is less about guessing and more about knowing what sells and at what price.

More Tips

Many quilters find that selling pays for quilting supplies, lifts self-esteem and reputation, and makes it possible to buy new equipment to make more quilts. It also clears out old quilts to make room for new ones.

Even if you quilt for fun or to make gifts, never take your quilting efforts for granted. You are engaged in highly specialized work. Training, materials, tools, and equipment are expensive. You deserve to be compensated for those expenses.

Dena Dale Crain is a SAQA JAM who resides in Nakuru, Kenya.



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SAQA would especially like to thank our Visionaries, a group of donors who support us by giving at least \$240 each year. Visionaries provide the financial stability that we need to grow and thrive. Their generosity ensures that art quilts — and the artists who create them — receive increased visibility and respect in the world of fine art.

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Innova Gives Back

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

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



Hurricane Harvey Comfort Quilts

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



Las Vegas Comfort Quilts

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



Regina Dunn

Rise

37 x 34 inches | 2014
www.reginabdunn.com

I'm in awe of the force of life. This little plant reminds me how precarious and precious life is.

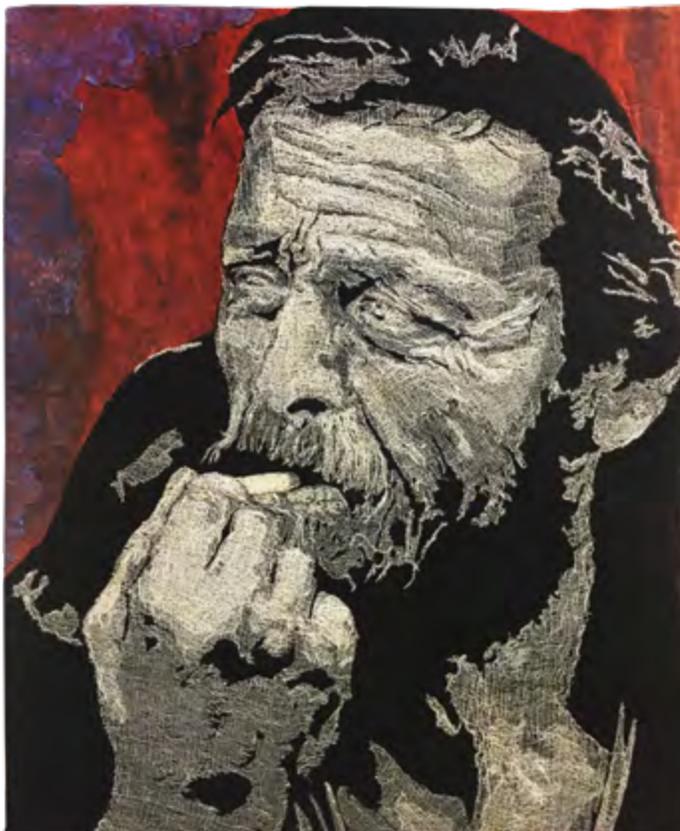


Alice Beasley

Remembering Trayvon

75 x 25.5 inches | 2017
www.alicebeasley.com

On February 26, 2012, the life of 17-year old Trayvon Martin was taken for the crime of walking while black. I choose not to forget him.



Mary Pal

Corrosion

39 x 32 inches | 2017
www.marypaldesigns.com

Like steel left to rust and corrode, this homeless man is a rebuke to the society that carelessly cast him aside.



Maria Billings

Generosity

39 x 39 inches | 2014

www.mariabillings.com

Hunger puts lives at risk. It is a test for all humans to work on a world without hunger.



Sue Dennis

Wouldn't it be nice?

36 x 18 inches | 2017

www.suedennis.com

Harmony and peaceful co-existence seem impossible. Wouldn't it be nice if world peace was reality?



Margaret Dunsmore

The Four Humours

33 x 70 inches | 2011

A fascination with face-card design provides a basic structure to contemplate the impact of personality on our roles and choices.

Installation art

Experience pairs desire to create with notable spaces

by Linda McCurry

Installation art begins with a desire to do the work. That message comes through loud and clear in interviews with four SAQA artists who create installations for venues around the world.

Lisa Ellis and Barbara Hollinger, members of the long-standing collaborative group Fiber Artists @ Loose Ends, and solo artists Chiaki Dosho and Regina Benson, approach installation art in different ways, but all of their efforts result in arresting experiences with surprising details.

Strength in numbers

In 2005, Judy House invited a group of artist friends to participate in a permanent installation of art quilts based on plants and animals used in chemotherapies for cancer patients at Walter Reed National Military Medical Center in Bethesda, Maryland. When House passed away in 2005,

two members took over the project, received the artwork, organized its framing, and worked with Walter Reed to install it.

The group of artists in the local area decided to stay together and organized Fiber Artists @ Loose Ends in House's memory.

The group continues to grow and evolve. One of its recent installations, *Wind Chimes: Elements and Seasons*, was exhibited at two Virginia venues, the Blackhouse Museum in Blacksburg and the Virginia Quilt Museum in Harrison. This exhibition also was installed at the 2017 International Quilt Festival/Houston last November.

Ellis and Hollinger created *Wind Chimes* along with the other members of Fiber Artists @ Loose Ends: Christine Adams, Annabel Ebersole, Paula Golden, Sandi Goldman, Bunnie Jordan, Vivian Milholen,

Carole Nicholas, and Ricki Selva. The artists started with the concept of wind chimes and the guideline that each "wind chime" be a narrow composition 50-60 inches in length and 4-8 inches in width. The first set of chimes featured the four elements: earth, air, fire, and water. The results were so pleasing that the group decided to create a second set of works in a similar format based on the four seasons.

Next, Fiber Artists @ Loose Ends had to find a way to hang the works to reflect the look and feel of wind chimes. Hollinger's years of engineering experience came to the rescue for the *Elements* portion of the series. She developed a system to hang four bicycle wheels from the ceiling. Each wheel features the work created to showcase one element. For *Seasons*, cedar cross bars were constructed by

The *Elements* portion of *Wind Chimes: Elements and Seasons* hangs from repurposed bicycle tires. These works were created by Fiber Artists @ Loose Ends.



Textile Center
in Minneapolis,
Minnesota is among
the venues where
Regina Benson's
Wildfires has been
installed.



Selva, with each apparatus including works created by an individual artist.

Since both the wheels and cross bars hang from the ceiling, the perfect balance needed to create the illusion of wind chimes is achieved through tiny positioning adjustments and innovative applications of everyday materials. Additionally, a fan creates a gentle breeze to put the chimes in motion. Original music by Golden's son accompanies the exhibition, which makes the installation a multisensory experience.

When asked for words of wisdom about installation art, Ellis and Hollinger agree that motivation must come from the idea for the work. Each member of the group must commit to making the art regardless of the outcome and to work within the standards for the project. In other words, whether or not the work ever travels to an exhibition, the motivation has to come from the strong desire to express the idea.

Ellis and Hollinger add that it pays to have lots of connections and contacts within the art world. Within their supportive group, there always seems to be "someone who knows someone" who can bring an

installation to life within museum walls. Each venue where the exhibition is installed shapes its character. As the spaces vary, so does the appearance of the work.

Dosho's world

Chiaki Dosho's installation art is vastly different from the collaborative work of Fiber Artists @ Loose Ends. Starting with her first solo exhibition in 2000, she changes and grows with each new opportunity. Her constructions are a reflection of how she sees the world. The challenge of complex construction keeps it interesting, she says.

Dosho's work is energetic and multidimensional. It exerts a presence that is all its own within a room. Often inspired by plays, ballets, and musicals, she likes to tell a story.

Although Dosho has shown her work in group shows and large exhibitions, she now prefers solo shows and installations. Primarily because lighting is such a critical element in her work, she finds installations are a more favorable environment to show her work at its best. In Japan, her most recent installation was shown in a gallery designed to

display sculpture. Most importantly, she needs a space where art can be suspended from the ceiling. Many of her installations are shown in rental galleries, which can be expensive. Sometimes she finds venues on the Internet; other times she learns about opportunities from friends.

Dosho approaches her installations with a story in mind to be told in a single room with her works in a distinct order. She seeks to be original and unique. In this way, her work is an expression of her heart. With an image in mind, she converses with the cloth, first touching it, then folding, stretching, crumpling, and pulling it until she hears its voice claim what it wants to become.

Although Dosho works alone, she enlists friends and family to help with the actual installation work. She likens herself to a director, giving instructions that shape her ideas and bring balance to the overall concept.

Assigned beauty

Installation art is often misunderstood, Regina Benson says, and the language used to describe it is sometimes loose. In Benson's definition,

see "Installation" on page 34

Yvonne Porcella Volunteer of the Year Awards

Nominees for third annual Yvonne Porcella Volunteer of the Year Awards (VOY) were recognized time and again for reaching out to members and the public alike, often through exhibitions.

This year's nominations prove an inescapable fact: SAQA needs its volunteers to be a vibrant, successful organization. This year's slate of nominees puts in long hours to carry out SAQA's mission to promote the art quilt.

Two winners will be selected in the 2018 VOY program, named in honor of our founder and first president. The recipients will be announced

prior to the 2018 Annual Conference, TEXTiles, in San Antonio, Texas. Winners will be named in two categories: Outstanding Rep/Co-Reps and Outstanding Volunteer, which is open to those serving in all other capacities. SAQA members proposed nominees after taking these guidelines into consideration:

- 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 — who are not eligible to win — will select the award winners. The winners will receive a recognition certificate and a \$100 gift certificate for the SAQA Store.



Sonja Campbell



Susie Goodman



Lisa Dodson



Julia Graber



Karen Hansen



Maggie Vanderweit



Betty Busby



Jennifer Landau



Elisabeth Nacenta de la Croix



Shoshi Rimer

Outstanding Rep/Co-Reps

Sonja Campbell

Northern California/Northern Nevada

Campbell has been instrumental in working to maintain the region's network of Local Connections and exhibition opportunities. She has been especially active in building membership. She also expanded the newsletter from a quarterly publication into a monthly publication.

Susie Goodman & Lisa Dodson

Indiana

These co-reps maintain their region's active meeting and exhibition schedule. Among the region's activities have been several quilt bombs that have allowed onlookers to experience and learn about art quilts.

Julia Graber

**Arkansas/Alabama/Louisiana/
Mississippi**

Graber has been active in organizing trunk shows and promoting membership throughout her region.

Karen Hansen & Mary Kay Fosnacht

Kansas/Missouri/Oklahoma

These two regional reps were recognized for organizing quarterly meetings and arranging two exhibitions at the Leedy-Voulkos Art Center in Kansas City, Missouri.

Carol Kimble

Montana/Idaho

Kimble is a tireless promoter for SAQA. Her outreach activities often stretch beyond her region to better serve quilt artists in the area.

Ellen Lindner & Karol Kusmaul

Florida

These two co-reps have maintained a high level of activity in their region that includes exhibitions, retreats, workshops, Local Connection meetings and other events. They have developed and supported a wide network of volunteers.

Christine Seager

Europe/Middle East

Seager has facilitated Local Connections in the United Kingdom and Europe and worked to significantly expand exhibition opportunities.

Maggie Vanderweit

Central Canada

Vanderweit was cited for her work to establish Local Connection meetings throughout her region.



Mary Kay Fosnacht



Carol Kimble



Ellen Lindner



Karol Kusmaul



Christine Seager



Maya Schonenberger



Sandy Snowden



Linda Syverson Guild



Nancy Turbitt

Volunteer (non-Rep)

Betty Busby New Mexico

Busby serves SAQA as the regional exhibition mentor. She provides information, support, and advice on everything from a first foray into exhibitions to collaborations on joint exhibitions between regions.

Jennifer Landau Northern California/Northern Nevada

Landau has contributed much to her region through exhibitions and outreach. She has been a member of the region's exhibition committee since its inception in 2014. She is now co-chair, curator, and a major support for her region's exhibitions.

Elisabeth Nacenta de la Croix Europe/Middle East

Nacenta de la Croix is an active volunteer within this vast region. She works at events, translates the newsletter, and recruits new members.

Shoshi Rimer Europe/Middle East

Rimer has worked to cultivate relationships between quilt artists in Israel and those from around the world. She is active in organizing and supporting exhibitions.

Maya Schonenberger Florida

Schonenberger organized and managed a regional exhibition — *Piecing Together a Changing Planet* — that was exhibited at 10 U.S. national parks as well as other venues.

Sandy Snowden Europe/Middle East

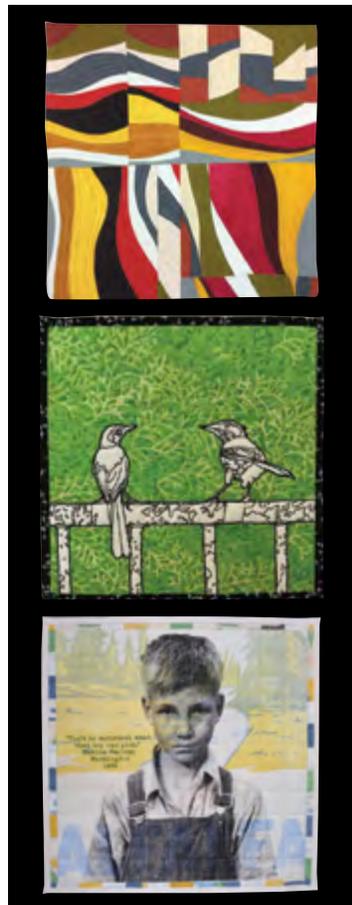
Snowden is a key volunteer, organizing the rota each year for *Festival of Quilts*.

Linda Syverson Guild Maryland/District of Columbia/West Virginia

Guild serves as the moderator for the Facebook SAQA - *Members Only* group. She is also a key member of the Philanthropy Committee.

Nancy Turbitt Massachusetts/Rhode Island

Turbitt is a tireless volunteer, serving in the past as a regional rep. She has been active in her support of artists and has empowered many members to volunteer. She has been a driving force behind her local regional exhibition committee.



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Inspired by
a child's eye

by N.K. Quan

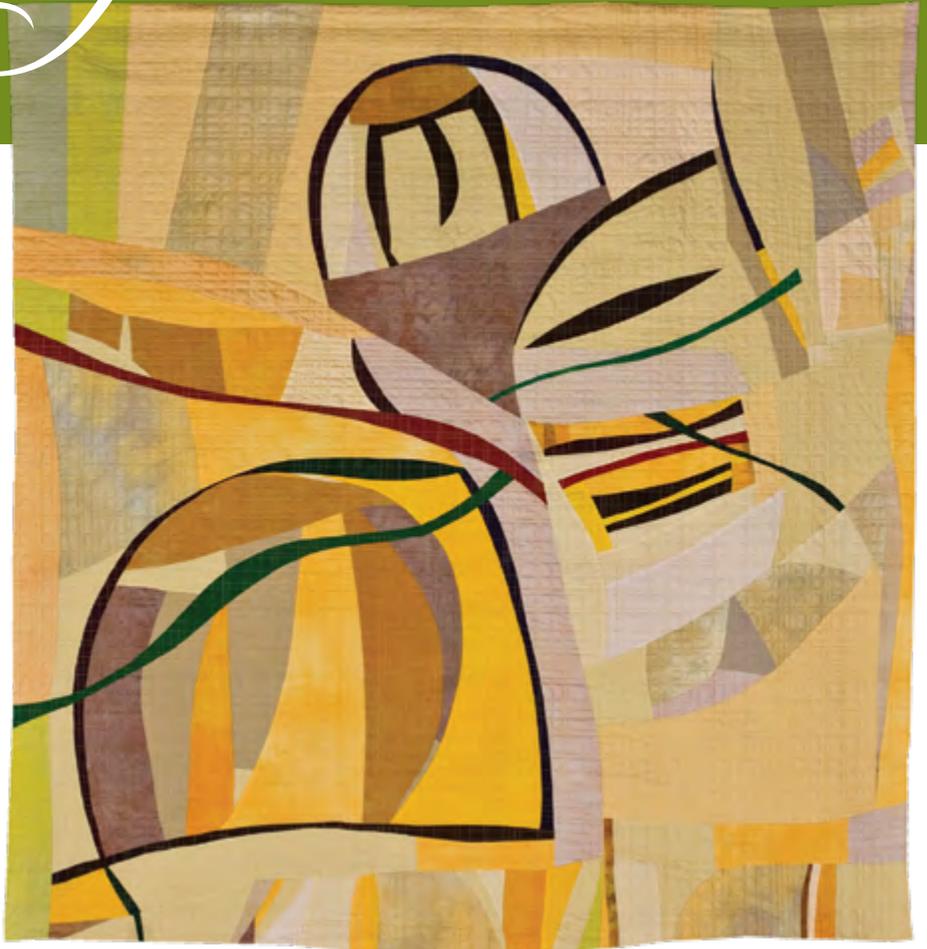
Years ago, Uta Lenk's toddler-aged son spent an afternoon scratching on blank sheets of paper. He created images recognizable only to childhood's inner sight. Lenk watched her young son meticulously choose colors, place lines, and differentiate between pens of the same color — but with tips of varied thicknesses. While he could not verbalize his intentions, it was obvious he had specific subjects in mind. When he was done and off to another adventure, she picked up the crayons and felt pens. Among the wrinkled sheets of paper she found a few fascinating drawings that inspired her quilt series, *Play of Lines*.

"I don't remember exactly what it was about those drawings that made an impression on me, but I started to think about a quilt the instant I saw them," Lenk says. "At that stage of my quilting career I was searching for a new path to follow, trying to find my own voice, and to mature artistically. This spark of inspiration took me in a new direction."

While inspiration came easily, developing the idea into *Play of Lines* was a challenge. The quilt series uses interpretations of the original drawings to explore the relationship between line and context. "I have a background in linguistics, so the 'message' of a piece plays an important role in communication,"

says Lenk, a SAQA JAM who lives in Vilsbiburg, Germany.

Just as significant is how the recipient interprets the message, Lenk says. "As the maker of a quilt, I may feel and think something specific as I make the piece, but I cannot assume that any viewer will experience or recognize the intended message. When that [disconnect] happens, it's because of a lack of common channels of communication. That's okay, as long as there is some kind of response."



Uta Lenk
Play of Lines IV (Linienspiel IV)
64 x 54 inches | 2008

The drawing that inspired *Play of Lines IV* (*Linienspiel IV*) resembles an abstract person. Lenk was challenged by how to translate the drawing's original shapes into elements for a quilt. "The elements in this design are all included in the original drawing. I was trying to figure out how to render a representation of that drawing in fabric through free cutting."

With free cutting, the shapes you work on have a tendency to "move,"

see "Inspired" on page 37

Selections from *Stitched Together*

This exhibition from SAQA Illinois/Wisconsin features 30 works by as many artists. The works present wide variations in artistic interpretation, style, and implementation, making them as diverse as the region that covers more than 800 miles of lakes, forests, farmlands, cities, towns, open sky, and skyline. What inspires the artists? What makes them different? Similar? A common passion for fiber art keeps them stitched together.

The exhibition's juror was Illinois fiber artist Sharon L. Wright. Co-curators were Pat Kroth and Cynthia Wenslow. *Stitched Together* premiered at the 2017 International Quilt Festival/Chicago. The exhibition also can be seen at:

Bloomington Park District Museum

Bloomington, Illinois
June 23-July 21, 2018



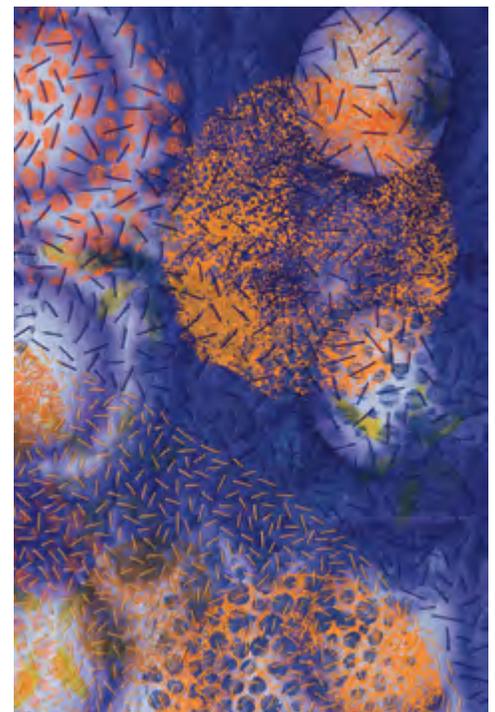
Virginia A. Spiegel

Midwest
40 x 40 inches | 2016
Photo by Deidre Adams



Maggie Weiss

Santé
40 x 50 inches | 2014



Jacquie Davis

Pull of the Moon
45 x 30 inches | 2012
Photo by Gerard Reuter



Pat Kroth

Ebbtide

35 x 56 inches | 2009

Photo by William Lemke



Frieda Anderson

Duluth Trees

40 x 50 inches | 2006



Laura Wasilowski

Reading Lamp

60 x 44 inches | 2009



Pat Bishop

Field #5

55 x 42 inches | 2013

A whole lot of art quilts you can't take with you

by Dorothy Raymond

Sooner or later, almost every artist realizes that they have too much old work lying around. It takes many forms: work that never sold; work that's taking up storage space instead of being on display; work that you don't want to leave for your heirs to deal with.

It has become a topic of conversation. Jason Horejs, art marketing blogger at reddotblog.com and owner of Zanadu Gallery in Scottsdale, Arizona, wrote a blog entry entitled *What Should an Artist do With a Lifetime of Unsold Artwork?* And it's not just art. Last August the *New York Times* published an article entitled *Aging Parents With Lots of Stuff, and Children Who Don't Want It*.

The first question to ask is whether the work has sufficient artistic merit to be on display somewhere. This can be hard for you to assess. Acceptance of the work into a juried show is one indicator of merit. Relying on friends or a critique group may also help you answer the question.

If you do think the work has merit, there are options. If the work is significant, you might approach museums to see if they would accept it as a donation. Nancy Bavor wrote recently in the *SAQA Journal* about the process for museum acquisitions. Museums are choosy, so you might have better luck with a local museum than a museum dedicated to fiber.

Some artists hold open studio sales or set up a pop-up gallery to sell accumulated pieces, sometimes at reduced prices, sometimes with all proceeds going to a specific charity, sometimes in conjunction with other artists. The work may be suitable to give to family members or as a thank-you or hostess gift. Consider giving to local shelters for women or the homeless, to Habitat

for Humanity to help decorate new homes, or to halfway houses. The comments to the Horejs blog post have some interesting ideas along these lines; not all will be suitable for fiber art. For example, a medical facility may want an art quilt displayed behind a glass frame for sanitation.

Unfortunately, SAQA cannot accept donations of art quilts from artists except when requested for Trunk Shows or Benefit and Spotlight auctions. SAQA recently created an ad hoc committee to help it set a policy for donated art. The committee, comprised of Nancy Bavor, Judith Content, Marvin Fletcher, Jane Sauer, Sandra Sider, Martha Sielman, Gwyned Trefethen, and myself, decided that there is no good way for SAQA to monetize quilts donated by artists. On the other hand, both The National Quilt Museum in Paducah, Kentucky, and the Texas Quilt Museum in La Grange, Texas, accept donations of quilts for their fundraisers.

Some artists are disciplined enough to recognize a work that doesn't have artistic merit and destroy or repurpose it. Joan Sowada, a SAQA JAM from Gillette, Wyoming, says, "There's a reason that it hasn't sold or no one in your family wants it." Even Monet burned some of his paintings that he thought were unsuccessful.

Repurposing our creations might be easier for some of us than destroying them. Art can be painted over and the canvas reused; if it's fiber, it can be cut up and re-sewn. Some art quilts might

make great tote bags, potholders, coasters, or fiber bowls. Sowada repurposed some of her old work as weed barrier fabric in her garden.

If you are continuing to make art, are there things you can do to minimize the problem going forward?

You can make more of an effort to sell your work. It's always difficult to price one's work, but if your work is not selling, there's a strong argument to make that it is overpriced. Judith Trager, SAQA JAM, from Boulder, Colorado, however, advises raising prices if your work isn't selling. In other words, you need to step up your art marketing game. Lowering your prices may not be the best way to increase demand. Instead, sign up for a marketing class devoted to artists.

You can also be more thoughtful about what art you make. An inventory of unsold art may help you realize the importance of making art for yourself, and not others. If it doesn't speak to you, why are you making it? If it doesn't give you joy, then it isn't successful and it might just be better off as a tote bag or potholder.

There is no one right answer for everyone. We can all hope that someday the demand for art will outstrip supply and people will clamor for art quilts, but until then, we should all have a plan for our accumulated inventory.

Dorothy Raymond is a SAQA JAM residing in Loveland, Colorado.

Editor's Note: This article is an introduction to a series of articles the SAQA Journal will run concerning the value of works and how to ensure they find a new home. Watch for these stories in upcoming issues.

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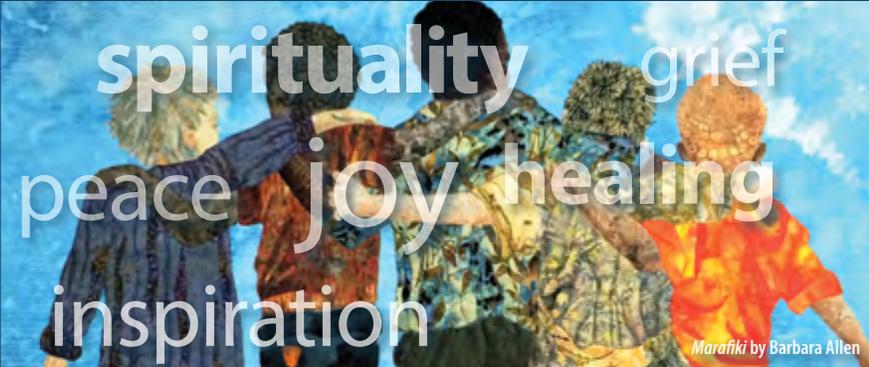
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Installation

from page 25

installation art is created for its assigned space.

Benson's works are comprised of any number of components, such as monoliths and scrolls. When she creates an installation, she chooses from among those components to create a presentation that conforms to the space. Her *Wildfires* installation presented at Textile Center in Minneapolis shows this approach and how it creates a seamless integration with her art quilts on the walls. The quilts echo the monoliths.

When asked for pointers to find installation spaces, Benson says she conceives several series and promotes them. To see the possible variety in presentation, *Jellyfish* can be viewed on Pinterest in several installations, each one a unique experience. Each of her series can be exhibited anywhere, using from 30 to 130 pieces as the space dictates.

Benson celebrates in the power of nature and draws on her beautiful mountain surroundings in Golden, Colorado, for much of her inspiration. Her works often have deeper social meanings, too.

She is adamant that it is time for fiber art to come out of its niche. Fiber art is art — period. In the end, good art is about concept and content, not the medium. That being said, fiber makes sense when creating installation art. Fiber is pliable, lightweight, fluid, sculptable, and any number of other qualities that make it ideal. In the end, the concept and content make it art. The presentation of the art in a way that beautifully fills a space makes it an installation. ▼

Linda McCurry is a Southwest-based fiber artist and writer. Her work can be viewed at lindamccurry.com.

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Pods

from page 11

pertinent info is dispersed to both reps and the relevant pod leader who then send personal letters of welcome.

Regional meetings

Each year, at least one and possibly two regional Art, Meet, and Greet full-day meetings are hosted. The day customarily includes combining a short business meeting with attending a fiber exhibit, gallery walk, or enjoying a speaker. Other

Quilters and food are a time-honored combination.

enticements include the ever-popular show and tell, and social time, which allows members to mingle. Quilters and food are a time-honored combination, so time is earmarked to enjoy a meal together, which could perhaps be a catered sandwich lunch or a sit-down outing at a nice restaurant. Giveaways further increase the day's festivity!

Communication lines

Florida's monthly newsletter does much to enhance statewide camaraderie. To promote community, extensive pod info is included. Individual member news and calendar of events alerts are encouraged. Lindner laughingly confided that "including photos in the newsletter encourages members to actually read it."

Social media is an important tool for sharing information. Posting on the region's Facebook page as well as Instagram is encouraged, which ensures membership connectivity across Florida.

Thank you

Deemed essential, appreciation gifts are routinely presented to volunteers in recognition of their efforts. The co-reps are especially creative when it comes to amusing and unusual thank-you ideas.

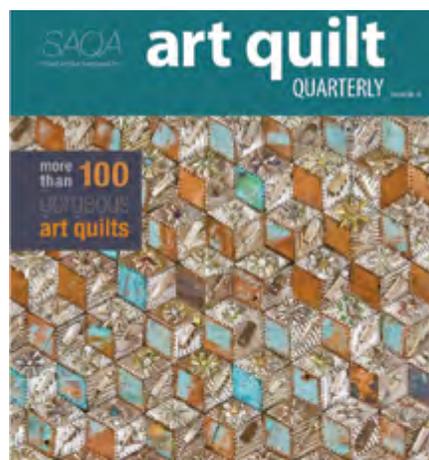
One such playful idea is "fabric cookies," which are small fiber art pieces. These were made for an East Coast pod to thank its members for hosting a regional exhibition. Quite an array of "baked goods" were represented, including cookies, buns, and bagels.

Final Thoughts

All in all, Lindner and Kusmaul are enthusiastic leaders continually on the lookout for original ideas and events to tempt and captivate Florida's membership. Thanks to their resourcefulness, earlier retreats featured one-hour sessions on significant subjects such as surface design, marketing (presentations on Pinterest or artist statements), Photoshop, and myriad other topics. To unwind kinks, a relaxing 10-minute session of chair yoga concluded the day.

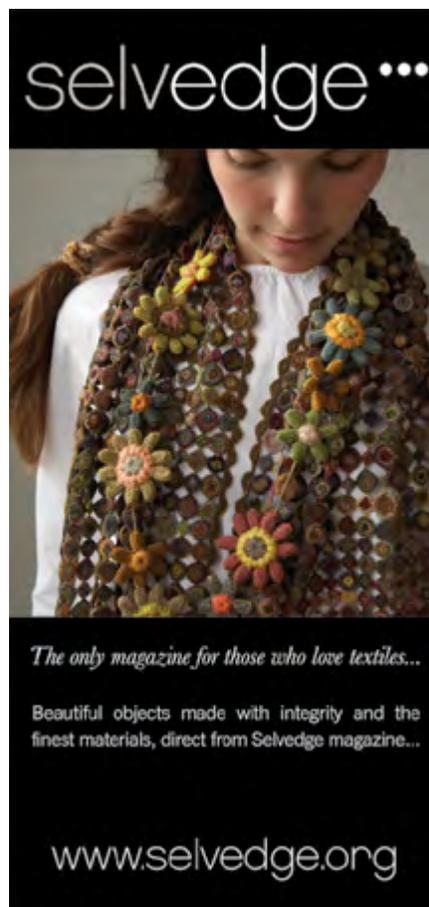
Through friendship and networking, the members are cultivating the circle of connectivity across the state, keeping it alive and well. ▼

Diane Powers Harris is a SAQA JAM who resides in Monroe, New Hampshire. She is the rep for SAQA Vermont/New Hampshire/Maine.



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President

from page 3

Benefit Auction collection and share with you all the wonderful pieces I have been lucky to acquire. I also will continue to support our annual giving campaigns with a financial gift. I know personally how much we depend on donations. So, I will continue to do my part for as long as I am able. I don't know where else I will serve in the future, but I look forward to embracing new opportunities as they arise.

I cannot end without offering some heartfelt thank-yous. First and biggest is a loud shout-out to our amazing executive director, Martha Sielman. This is followed by my gratitude to her second-in-command, the also amazing Jennifer Solon. Truly, I will miss our weekly meetings. To our

dedicated staff, I say thank you for all the hard work that gives life to our mission. I am thankful for each fellow

'I look forward to embracing new opportunities as they arise.'

board member. Every single one of you has enriched my life and I am changed because of you.

Thank you to Lisa Walton, our next president. Thank you for serving

alongside me for many years, first as fellow vice presidents under Kris Sazaki, and then as my vice president. You have been a steadfast, insightful, and trustworthy ally and friend. And thank you for saying yes to the nomination as president.

You will love having Lisa as your new president. She is our first president who resides outside the United States. But that is not why you will love her. You will love Lisa because she is smart, witty, has vast experience, amazing talent, and she is super fun.

Finally, thanks to all of you for the privilege of serving you for these past two years. It has been an unforgettable experience that I will always treasure. ▼



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Detail: KALEIDOSCOPIIC CALAMITY by Margaret Solomon Gunn

Inspired

from page 29

Lenk says. The technique itself is easy enough. The challenge is to determine how many of an original shape's characteristics are necessary to make it an interpretation. "At what point does interpretation of a shape change the message?" she asks.

With *Play of Lines IV (Linienspiel IV)*, she used her favorite color, yellow, along with brown to create a contrasting element and to remain close to the original work, a brown line drawing on white paper.

"As a whole, the impression it makes seems effective and very direct, and although I am still not too happy with the upper part, or 'head,' I have come to like this piece on its own, as a starting point for my work with that particular drawing." ▼

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



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LYNN HOLLARD

“ For nearly twenty years, members and officers of SAQA have encouraged my critical writing as well as my art. Without their support and positive criticism, I would never have found my way as a quilt artist and curator. SAQA has greatly enriched my life, and including our organization in my will makes me very happy — a little bit of me reaching into the future, contributing to SAQA's exciting initiatives after I'm gone.

—Sandra Sider
Past President, Legacy Circle founder



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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. Visit our website at www.saqa.com. Annual membership (U.S. and international): artist/associate member, \$80; juried artist, \$145; student (full time with copy of ID), \$45.

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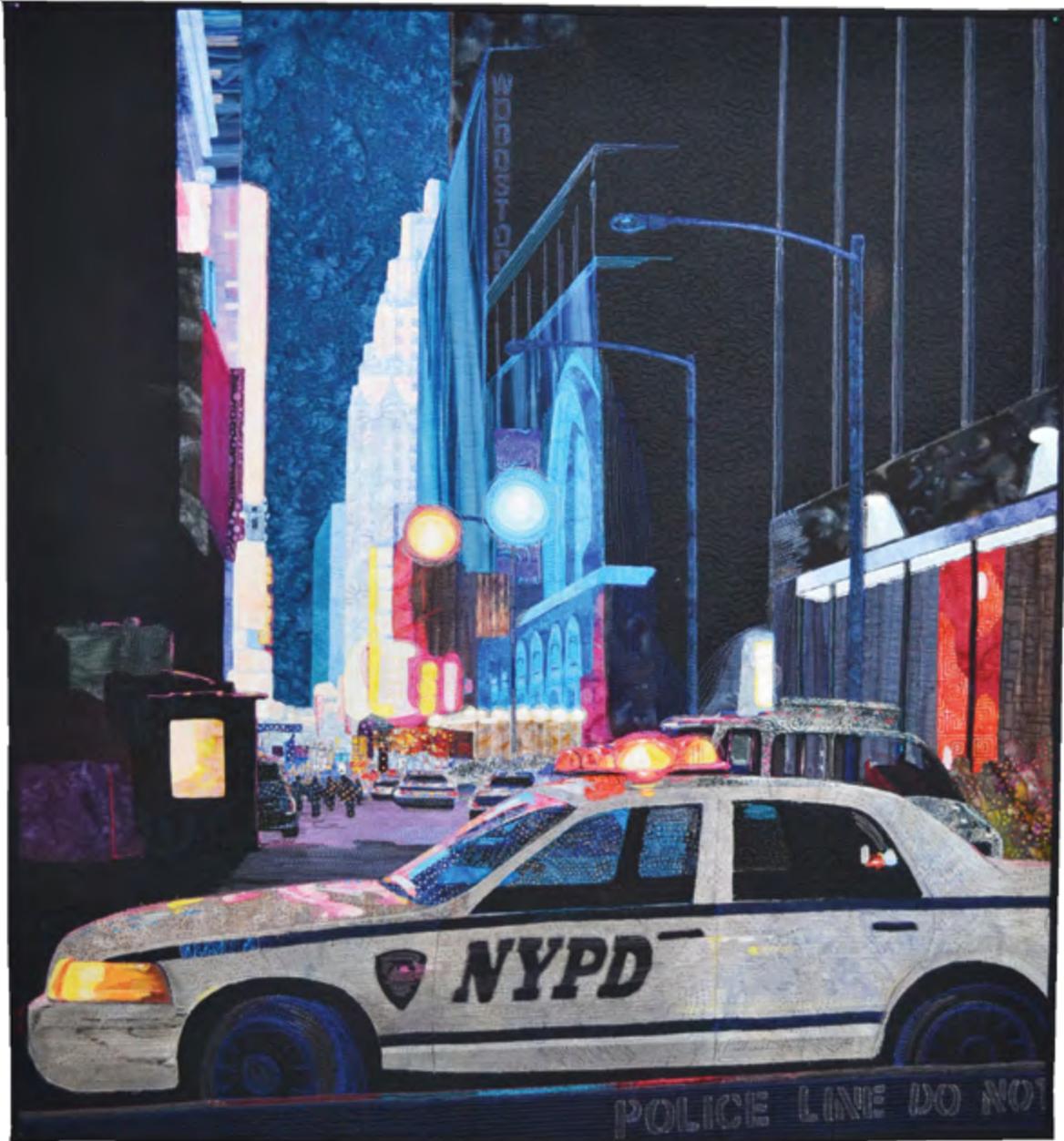
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Kate Themel

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