

SAQQA *Journal*

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Photo by David Patterson

Abu Ali and the Gilded Chairs
by Jenny Bowker

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BRUSH STROKES

Brush Strokes has an amazing watercolor look, like using a flat paint brush and painting the length of fabric. The techniques used by the batik artisans achieve an amazing nuance in color, providing a washed effect where you see softness with an intensity of color. Brush Strokes comes in 9 colors and is available starting June 2018. Visit Bayanbatiks.com to view the entire collection, and use the product finder tool to search for a local quilt shop that carries Brush Strokes.

Leap and the net will appear

by Lisa Walton



This is how I live my life. I often make a great leap into the unknown and find that a net appears, making the landing soft and forgiving. When I finally succumbed to requests to stand for president of SAQA, I had many misgivings: How would our members relate to a non-U.S. president for the first time? Am I arty enough? Can I cope with the amazing variety of issues that will arise? Being a very practical person, I wondered how many days a week I could get up at 5 a.m. and be intelligent in meetings with people on the other side of the world. I thought about how new responsibilities would fit into an already frantic life to be able to do my best for SAQA.

I leapt anyway.

Now I am the new president of an organization I feel strongly about and for which I hope to do my best. For those who did not get to meet me at one of the annual conferences, I thought a quick introduction would be a good idea for my first column.

I live in Sydney, Australia, and for a few years I was a SAQA rep for the Oceania region, before becoming the first international member of the board of directors. I think I ruffled a few feathers at first (and probably still do!) with my typically Australian, no-nonsense attitude, but I feel strongly

that it is my role to remind everyone that we have many international members. Those members often feel ostracized by words and deeds, but we have made progress to overcome those feelings. Have you noticed that the *SAQA Journal* is now organized by issue number rather than season? Have you seen the translations for many website pages, including for online forms that provide non-U.S. information? Those details make a huge difference. Also, the board now has three international members, which is in line with the 22 percent international membership.

I am a practicing artist and a JAM, but I find it difficult to express deep thoughts about my work. I love color, shape, and texture, yet the journey to create is often far more satisfying than the end result. I find it difficult to write intellectual artist statements, but admire those who can. I was a traditional quilter for only about a week when I discovered breaking the rules was much more fun. I am also a teacher and have been blessed with the opportunities to teach all over the world. I was the last recipient of the International Quilt Festival/Houston Jewel Pearce Patterson Scholarship for Quilting Teachers, awarded by Karey Bresenhan, a longtime supporter of SAQA. This award opened up many

doors for me and gave me the

confidence to do many things I would never have thought possible, including writing my first book. Some things change your life, and this award was one of them.

I also have a passion for food and travel and have managed to combine these activities with my art and teaching by designing and leading textile tours to wonderful destinations, which provide me with even more inspiration.

I am not sure yet what sort of president I will be for SAQA. I feel strongly about continuing to develop our Community and make Connections. I am sure I will frustrate some and be applauded by others, but I absolutely know I cannot please all the people all of the time. Please make allowances for me while the training wheels are on. I know that with your support and the support of the wonderful staff and volunteers who work tirelessly behind the scenes, I will definitely try to do my best. ▼



Touchpoints for carrying on

by Diane Howell

Jeff Kida, photo editor of *Arizona Highways*, wrote a story on cameras for our 2017 No. 3 issue. When members of my local art-quilting group here in Arizona read it, they wanted a personal visit.

So Kida, being the kind person that he is, came to our group and set up two mini studios so that we could see how to take better photos of our quilts. Afterward, someone thanked me for bringing him to the meeting.

In an instant, I realized what made that visit possible. "I only had to be friends with him for 40 years for today to happen," I said.

This is how history moves, from one moment to the next, from one relationship to the next. So deep is our desire to be special, to reinvent the wheel, that we often forget the events that brought us to this point. Whether we are happy or sad depends on so many factors, as explored by the artists' works selected for our two *Member Gallery* features in this issue. Whether we recognize the past or not, it shapes our future.

I see my own past, present, and future in *Nautical Narrative*, the image on this page. In my family,

every eligible man was involved in World War II. Gratefully, they all returned home from various military branches, including the United States Navy. One of my uncles was lost for a time, only to be found by another brother in a military hospital. One fought in France and earned a citation. One worked in an artillery plant here at home. All of them played a distinct role.

While these gentlemen never talked about their service, they came home, raised families, and enriched my life as I watched them do things: build machinery, run a grocery store, secretly surprise disadvantaged kids on Christmas. My mother was particularly exasperated one Christmas Eve that my father, out playing Santa for kids in his company, stopped on the way home at a Laundromat to give a child candy. He saw the little boy crying through the window and couldn't stand it.

Their life lessons continue through me and my cousins. It's easy to forget the importance of sacrifice and selflessness, though. It's a daily commitment that slips through the cracks as we busy ourselves with tasks and worry.

I think when we are at our most frazzled, that's the time to stop and reflect on how you arrived at today. See the journey and find your direction. ▼



B.J. Adams *Nautical Narrative*

20 x 20 inches / 2009
www.bjadamsart.com

A few years after my father died, I received his hat and pictures of medals and ribbons documenting his 32 years in the United States Navy. My father taught me the importance of details. I wanted to make a memorial with a few of the colorful Navy details I was given.

This image is part of Member Gallery: Come to Grief. You can see the rest of the images on page 16. Enjoy our bonus feature this issue, Member Gallery: Happy Life, on page 22.

SAQA adds two members to board of directors

SAQA welcomes Carolyn Ducey and Gwyned Trefethen to its board of directors.

Carolyn is the curator of collections at the International Quilt Study Center & Museum (IQSCM) at the University of Nebraska-Lincoln, a position she has held since 1998. She oversees the ongoing care and management of the IQSCM collection of more than 5,200 quilts. She also is co-editor of *American Quilts in the Industrial Age: A Catalog of the IQSCM Collections*, to be published in February 2019.

In 1998, she earned a master's degree in American art history from Indiana University, and her Ph.D. in textiles, clothing and design, with an emphasis in quilt studies, at the University of Nebraska in 2010.

Gwyned has been a SAQA member for 15 years. She served as the regional rep for SAQA Massachusetts/Rhode Island and held several positions on SAQA's exhibition committee, including chair of the development subcommittee and secretary. She joins the board after just completing a three-year stint as chair of that committee.

She recently returned to Massachusetts after living eight years in Wisconsin. She looks forward to putting her new studio to the test, living closer to family, and hearing from SAQA members.



Carolyn Ducey

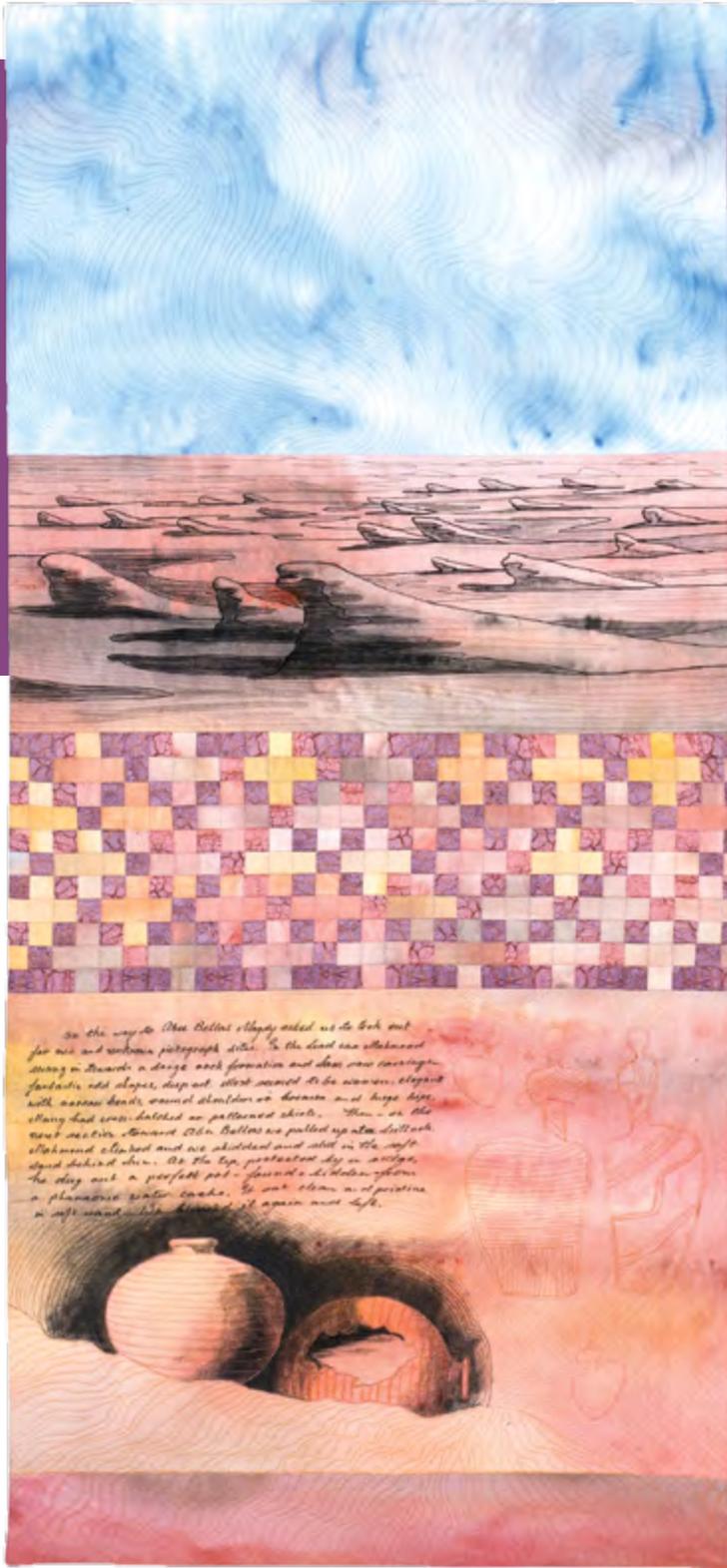


Gwyned Trefethen

Marty Moon and Butch Davies became involved with SAQA attending regional meetings, annual conferences, workshops, and exhibits. They have purchased quilts from SAQA benefit auctions and at annual conferences. They started contributing to help SAQA more than a decade ago. They have committed a bequest to SAQA in their estate plans. Giving to SAQA helps others expand their interest in quilting and in SAQA's mission. Marty and Butch invite you to join them in their support of SAQA.



Is SAQA in YOUR will?



Abu Bellas
64 x 30 inches | 2010
Photo by David Patterson

Jenny Bowker

A life lived in many lands yields insightful artwork

by Cindy Grisdela

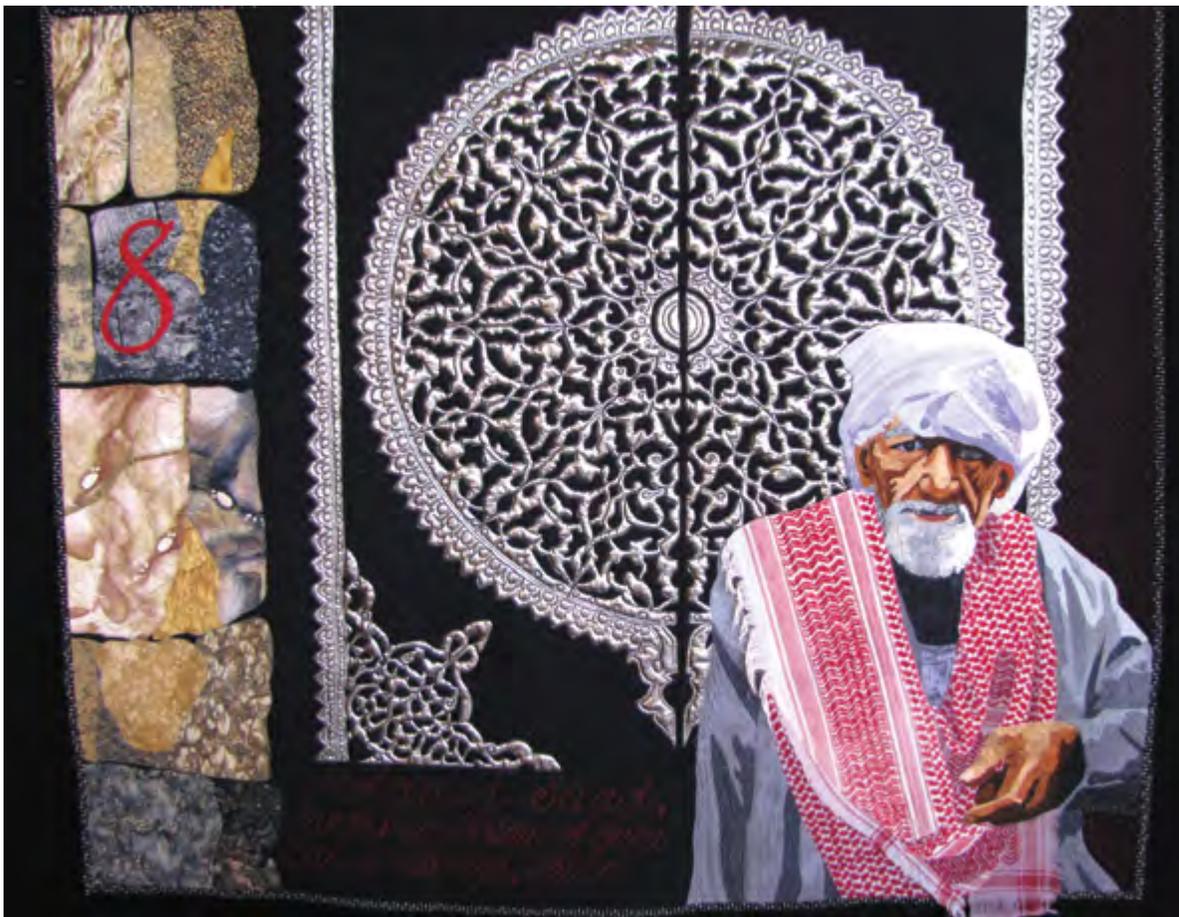
Australian artist Jenny Bowker began her professional life as an electron microscopy technician. While working, she continued to make good use of her mother's sewing lessons, which included dressmaking starting at age 11.

"Through my early working years, I sometimes got up in the morning and made a quick dress if I had forgotten to put that week's wash on the line," she confesses.

New direction

Her life took an unexpected turn when she married a diplomat. Their first posting as a married couple was Syria, and there wasn't an electron microscope in the entire country. It was a somewhat moot point, though, as at the time she did not speak enough Arabic to communicate with peers.

Her husband's work took them to various postings in the Middle East. Bowker learned to paint from an artist in Jordan. She applied for and was accepted to a visual arts program at a university, largely on the basis of daily sketchbooks filled with small images and writings that she kept as notes for future projects.



Mohamed Sa'ad — Caretaker of the Mosque

59 x 66 inches | 2009

Photo by Daniel Heather

“Four years of full-time study later, I had an honors degree in visual arts. I was painted out,” she says. “I made a quick quilt for fun. Then another. Then I took a beginner’s class. Then I moved almost immediately to Jerusalem,” Bowker says.

Two discoveries

After the move, Bowker realized she could combine her love of painting and her love of fabric. “It was an amazing moment. Anything I could say with paint, I could say with fabric. Fabric was infinitely more tactile, and it is in many ways a woman’s language. People reach out hands to touch it in a way that they don’t reach out to paint.” Bowker is attracted to the color of fabric, which she feels is “richer and deeper” than paint, and color is very important in her work.

Bowker has now lived in many places, including Syria, Samoa, Malaysia, Jordan, Jerusalem, and Egypt. Her experiences in so many different countries have a “huge influence” on her work. The experience of living in another culture makes you appreciate your own culture while you also “face the fact that there are many other ways to live, and each country has the right to create its own rules of living,” she says. “Travel makes me more understanding and resilient, less dogmatic. It opens doors.”

Style and approach

Bowker works primarily with cotton fabrics. For piecing, she works on a Bernina 750 sewing machine, and for quilting she uses a Bernina Q20 sit-down longarm machine.

Her studio has large windows that let in plenty of light, and a design





Margaret Rolfe — Quiltmaker

83 x 99 inches | 2012

Photo by Ken Fife

wall to create her large pieces. She has a dedicated space for pressing underneath a bookshelf. Fabrics are stored in plastic bins by color and arranged in a closet space.

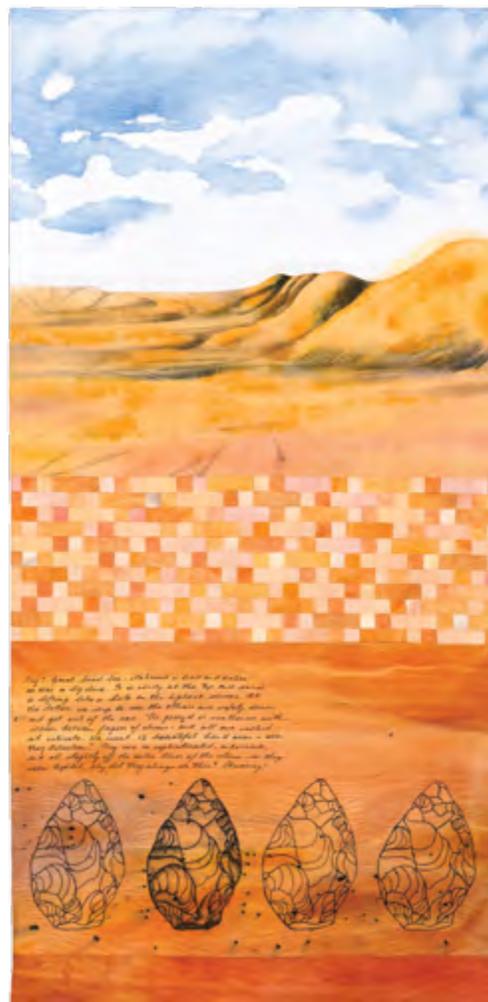
Bowker combines piecing and raw-edge appliqué. “I dislike the art-craft divide, and pieced backgrounds or elements are a nod to the tradition of our particular medium.”

To organize her work, Bowker keeps a list of project ideas and makes notes in her sketchbooks about elements she might like to include on each one. Once she is ready to start, she creates the elements from her notes to see how she likes them. Sometimes early samples don’t make it into the finished piece. “I build the work up. Sometimes there is a plan, but not always.”

Her portrait of quiltmaker Margaret Rolfe began with the background of traditional blocks in a color-wash design. Then she added the blocks of Rolfe’s paper-pieced animals. Bowker left the portrait until the end. “I knew I was edging very closely into traditional patchwork — but that summed up Margaret and her work, so it was appropriate,” she says.

Bowker works in several series that include figurative pieces and landscapes. Her series of portraits of Arab men is particularly compelling. “My portrait work started with the idea of making Arabs real people to [viewers in] the West. I felt that I could make quilts showing people I admired, men who are competent at their work and who work hard and long hours for little money, but somehow keep a sense of humor and a love of company though it. I wanted to put a very human face on the Arab world.”

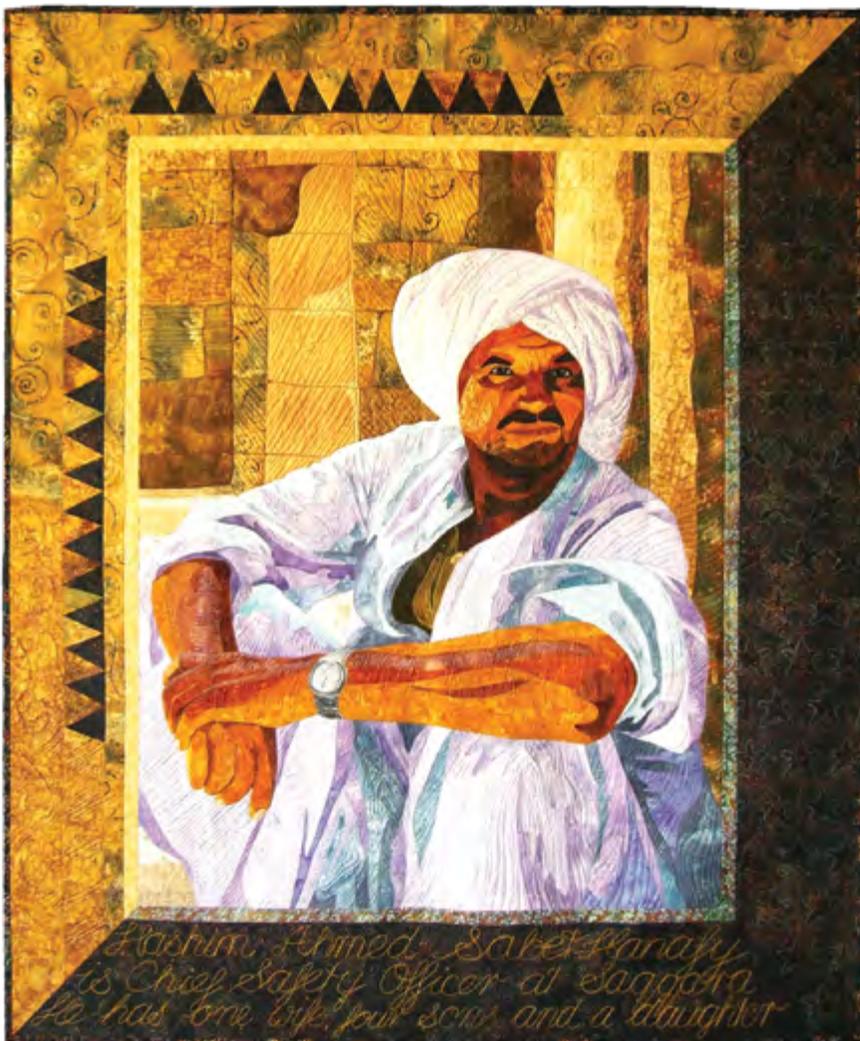
A good example of this approach is *Hashim*, a portrait of a thoughtful man seated in front of a warm gold



Acheulean Hand Axes

64 x 30 inches | 2010

Photo by David Patterson



Hashim

71 x 58 inches | 2007

Photo by David Patterson

background. “There is an admirable quality in the people of Egypt, a quality of accepting the life that is given to them regardless of its difficulty or the poverty they have to endure. It often shows in their faces,” Bowker says.

Her landscape work is based on places where she has lived that have particular meaning. The series *Earth, Air and the Memory of Water* is a tribute to the Egyptian countryside. A trip across the Sahara provided the inspiration for the four pieces, each with a view from the windshield at the top, a grid “to represent our need as humans to put things into order,” and things found along the way at the bottom. They are *Ammonite Fields*,

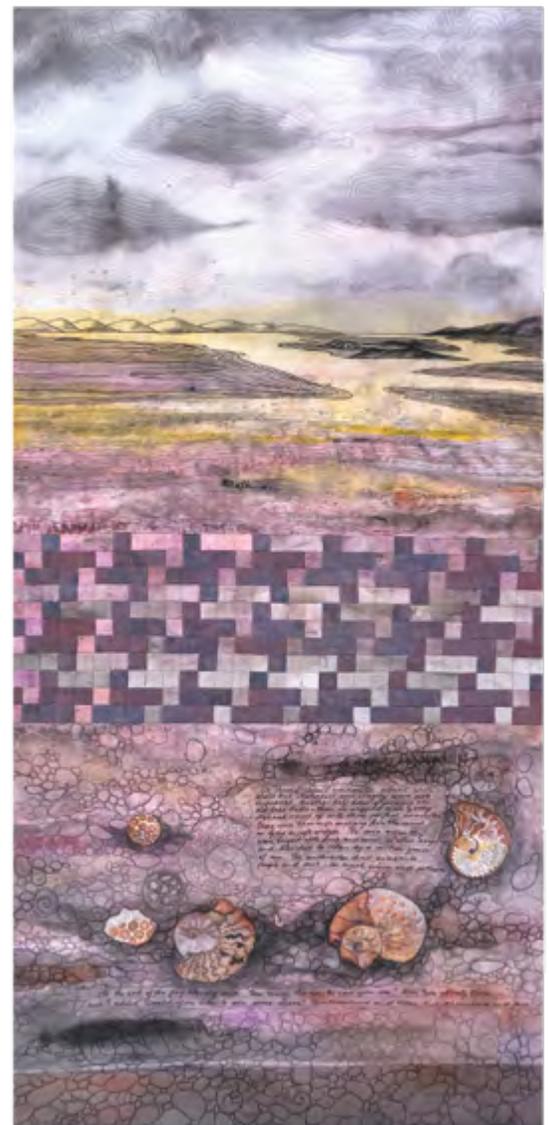
Abu Bellas, *Water Mountain*, and *Acheulean Hand Axes*.

Day job

Much of Bowker’s time is spent teaching, which she considers her day job. “There is no greater delight than to offer tools to a quilter who wants to make original work, but doesn’t know how to access her own ideas,” she says on her website.

Bowker doesn’t sell her work because of the time it takes to create, but she does use her own quilts to find opportunities to teach. Sometimes her classes turn into patterns. “I now see pattern sales as a new day

see “Bowker” on page 33



Water Mountain
65 x 30 inches | 2010

Photo by David Patterson

Shine a light on your career: Create your personal brand as an artist

by Joe Ray

What do people say about your art when you're not around?

You want your work to be known for its signature style, visceral quality, and concrete statement. These individual elements claim a distinctive spot in your field and create your brand. Even though you may not consider yourself a brand, perhaps it is time that you think of yourself and your work as just that.

You are now a brand. Why now?

Let's say you want to move forward with your career, and you've found your own voice and/or style as a fiber artist. It's time for you to plant your flag in the ground around you. It's your voice and what you bring to the world. Claim it. Own it.

Getting started

Beyond a specific trademarked product, a brand is the experience that you provide to others. It is the impression that the world gleans about you and what others say about you when you're not in the room. A brand experience applies to a business, a product, or a service.

For the sake of this article, we will focus on your personal brand, which is based upon the experience and impressions that others have acquired about you and your work. As a marketing/branding practitioner, I ask clients to answer these questions to help position themselves in their market(s):

- What is the name of your business, i.e., your brand name?
- Who is your audience?
- What makes you unique?
- What are you known for?
- Would you hire yourself?
- Why should your clients care?
- What do you do, and why?
- How do others see you and your work?
- What does the look of your art, your marketing materials, website, and messaging communicate about you?
- What is the first impression you want people to have when they come in contact with you or any touchpoint of your brand?
- Is it clear, consistent, and credible? I refer to these as the 3 Cs of branding.

'It may be easy to say you are a fiber artist, but you need to make that term your own.'

It may be easy to say you are a fiber artist, but you need to make that term your own. A great example of a value statement is found in the promotional video on the SAQA website, *Stitching Together a Global Community*. In that video, I really appreciate Maria Shell's statement. She explains what she does and why she enjoys her art and being part of SAQA. She positions herself with a clear, concise, and approachable statement.

To hammer out your definition, ask yourself these questions:

Brand benefits

One obvious benefit to branding is that you will have your work recognized for a certain style. This goes back to the experience that you provide and the story you tell. The late Andy Warhol and the late Keith Haring were bigger-than-life brands, and their legacies live on through the Andy Warhol Museum and the Keith Haring Foundation.

Theirs is branding on an outsized level. Most of us are working artists who will benefit from using the lessons learned by these two artists about focusing on a directional style, building a mystique around the work and themselves, promotion, and finding solutions and outlets that fit with their brands.

Some of the artists I admire for their overall talent and their personal brands include Kathy Cano-Murillo

and her Crafty Chica brand, Lisa Congdon, Gustavo Rimada, and author Luis Alberto Urrea. Here are traits they have in common:

- They offer a defining introduction as to who they are and what they do.
- They give an overall sense that they are passionate about and enjoy their journeys.
- They present a sense of welcome to their websites.
- They engage with their audiences through workshops, social media, and teaching about what they do. Through this engagement, you get to know them.

Know your brand

Another way to carry your brand message is to be consciously consistent at every touchpoint. Do you have a logo? This could be something as simple as your signature, but it should appear on all of your correspondence.

If you don't have a logo, just make sure your message and the experience you provide is consistent, and what you want to portray.

What kind of experience do you

'Another way to carry your brand message is to be consciously consistent at every touchpoint.'

provide? Is it approachable (think Crafty Chica and Lisa Congdon), and do you have a friendly aura about you? Or are you more cerebral and perhaps intensely focused on social

issues and have a more serious nature? Whatever your style, be genuine.

How do you respond to the world around you? What is your personality at an event where your work is on display? This is part of your brand and something that you control.

Another aspect of your brand is your cultural heritage. Does it come through in your work? If not, then this is something that you should consider incorporating into your personal brand. If it's in your DNA, it'll show up in your work.

Brand essentials

You don't have to go to great lengths and expense in order to establish your brand. But one basic must-have is a solid digital presence. In this digital presence, you have to include:

- Website: What are you about? Show some work, tell us about you. We want to like you, especially if

see "Branding" on page 30

Tips to create your visual identity

As an artist developing your personal brand, think of how you are going to establish your visual identity. Remember, a logo is not your brand. YOU are your brand.

This is my signature. It is also my logo. It has evolved over 20 years by simplifying it to allow it to be more flexible within different formats, including horizontal and vertical. This particular color is used when reversed out of black, as on my website.

I use the full image for presentations and exhibition submissions. I no longer use a particular icon as my logomark, but I sometimes utilize certain elements as secondary icons. Those elements are representative of the work I do and include hearts, mermaids, and angels.

Terms of the trade

Logo - A logo also is referred to as a logomark or a brandmark in marketing

and speak. The logo can be a pictorial mark that is representative of something (a heart, angel, etc.), or an abstract mark that conveys an idea. It can also be letterforms, such as IBM.

Is your logo representative of your work? Is it textural? Does it represent a weave or a shape?

Wordmark - My logo is an example of a wordmark. One of the best known wordmarks is Google.

If you pursue this direction, do you go neutral as I did? Or do you want to design something that has more flair and personality?

Logotype - This is the name or set of words for a brand's identity. It's consistently displayed in a determined manner and designed with specific font usage. When designing logotype, ensure that it is readable in different sizes and mediums.

Signature Logo



Presentation Logo



Selections from *Dusk to Dawn*

The world changes when the sun dips below the horizon. The 35 works included in the SAQA Global Exhibition *Dusk to Dawn* form a collection of abstract nightscapes, animal portraits, and other overnight observations. They offer a glimpse of the mysterious world that emerges when darkness arrives.

The juror was Marilyn Zapf, assistant director at The Center for Craft, Creativity & Design and curator of its Benchspace Gallery & Workshop in Asheville, North Carolina.

Dusk to Dawn will premiere at International Quilt Festival/Houston, November 8-11, and continue on to International Quilt Festival/Chicago, March 28-30, 2019. Additional venues will be added through December 31, 2021.

For more images and information, visit www.saqa.com/dusktodawn.

Sara Sharp

Summer Solstice

34 x 26 inches | 2018



Pat Pauly

Nightscape in the City

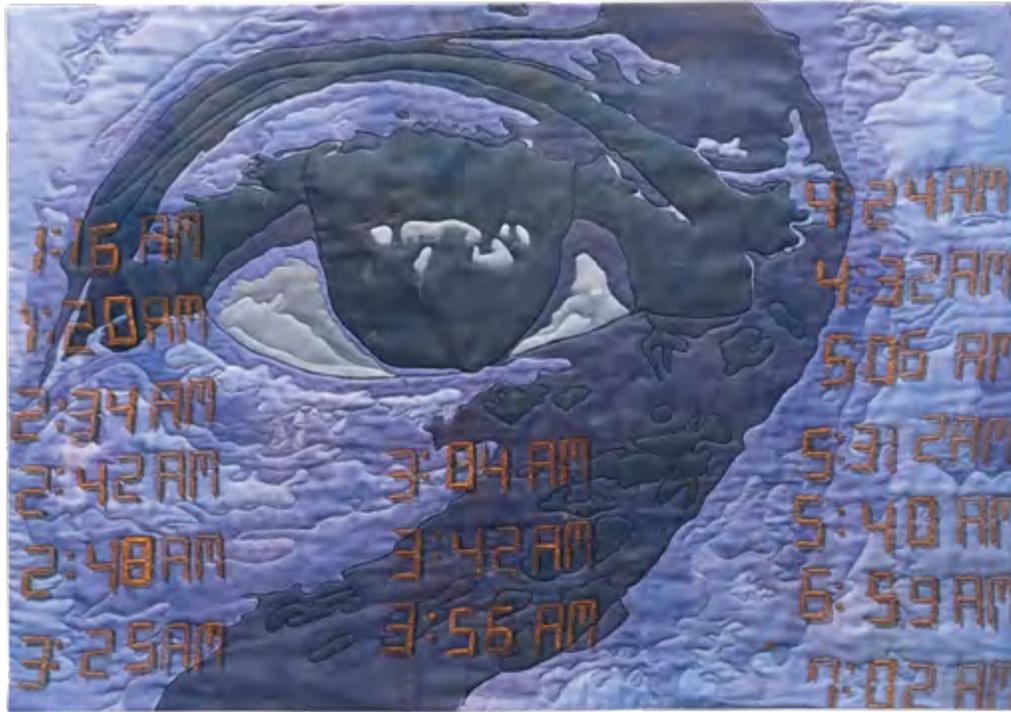
40 x 40 inches | 2018



Betty A. Hahn

Insomnia

51 x 37 inches | 2018



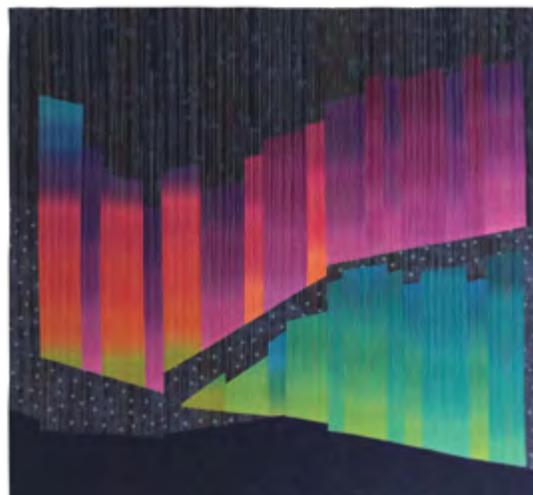
Lisa Walton
Another Long Night
 26 x 37 inches | 2018



Pat Baum-Bishop
I See
 48 x 28 inches | 2014



Dianne Firth
Trundling Orbs
 33 x 40 inches | 2018



Terry Aske
Aurora
 27 x 29 inches | 2018

Confirm your work's value with quilt appraisal

by Cindy Grisdel

A quilt appraisal covers more than how much you paid for fabric and how many hours it took to make a piece. It is a written document that assesses the value of your quilt based on a series of factors. It is created by trained professionals who keep track of sale trends so that they know what sells, current price points, and where sales occur, explains Bunnie Jordan, a quilt appraiser in Virginia certified by the American Society of Appraisers.

An appraisal includes a personal examination of the quilt to determine its condition, construction techniques used, amount and distribution of quilting stitches, artistic concept, resume of the maker, and the provenance or history of the quilt, according to the Professional Association of Appraisers — Quilted Textiles (PAAQT) website. The appraiser uses his or her knowledge of the field and assessment of these and other factors to determine the value of the quilt. The appraisal “includes written documentation substantiating that value, and requires an unbiased opinion from an educated professional. It is at once both art and science,” says Lorie East, an American Quilter’s Society (AQS) certified appraiser in Missouri.

All appraisals include similar information: name of owner and maker, date of inspection, purpose of appraisal/definition of value, approach to value (market comparison, sales data, and cost to reproduce), and a description of the quilt (size, date created, materials,

techniques, and condition), Jordan explains. She also includes a “narrative presenting a case for arriving at value, which might include a listing of comparative work.” Providing at least one photo is important, too.

The most common type of appraisal is for insurance replacement value. This type of appraisal establishes a value for “replacing the quilt with one of a similar like, kind, and quality,” explains Sandra Starley, an AQS certified appraiser in Utah. An artist would need this type of appraisal to seek reimbursement if a quilt was lost, damaged, or stolen.

If you have a quilt collection and you wanted to sell one or more of the pieces in it, or make a donation to a museum, you would need a fair market value appraisal, which is different than an appraisal for insurance, East says.

Fair market value is determined “based on what the quilt would sell for in a transaction with a knowledgeable and willing buyer and a willing seller in a standard marketplace for the item on the current open market,” Starley explains. Value for donation purposes is also based on fair market value, she says. But be aware that if you donate your own work to a charitable organization or cause, the IRS allows you to deduct only the cost of materials, not the fair market value. Check with your tax adviser for details.

The process is similar whether the quilt being appraised is antique, vintage, new, traditional, modern,

or art. “Some intangible items may carry slightly different weight, such as graphic appeal or the cost of materials, but that is true of all appraisals,” East says. “One thing makers do not always understand is that the amount of time they’ve put into a piece carries no weight at all. Because we are considering quality of workmanship, among other things, the amount of time is already factored in,” she adds. A quilt that is hand-appliquéd will likely be valued more highly than a similar piece using fusibles, for example.

Jordan notes that collectors who wish to divest themselves of art quilts may have an easier time finding museums and other institutions willing to accept donations than they would with antique quilt collections. This is especially true of well-known names in the art quilting world, such as Michael James or Nancy Crow, she says. Museums already have classic examples of antique quilts, but don’t have as many examples of great art quilts, Jordan explains.

In addition, “Seeing fiber pieces in corporate collections and public areas like hospitals and airports has made people look differently at art quilts,” she says. This exposure is “a positive thing for the marketplace,” along with the recent exhibition of quilts owned by filmmaker Ken Burns at the International Quilt Study Center & Museum in Lincoln, Nebraska. “It’s a nice boost for quilt collectors to find out that prominent people appreciate quilts,” Jordan observes.

The three appraisers all stress that they are not judges of the work. When they assess a quilt, their main concern is in “positioning it in its genre,” Jordan explains. So technique matters only in context of other similar work. “Is it a great example or a common example?” she asks. For instance, Jordan recently attended the 2018 Tokyo Quilt Festival and noted there were “lots of log cabin” quilts at the show, but they were more innovative than traditional log cabin designs.

Does winning an award or a prize affect a quilt’s appraised value? “No. Yes. It depends,” East says. It’s an intangible that gets considered. “One award at a small local show may not have much impact on the value, but a history of top awards and recognition at international shows can make a difference,” she explains. Jordan adds: “If there’s a prize, it shows a level of aesthetic appreciation,” particularly a prize at a major national or international show. But in the end, a prize may be only one factor that helps determine value.

Do stylistic changes over an artist’s career impact value? Michael James, for example, famously changed his style from his early, colorful strip-pieced work to more recent quilts with less color and more digital imaging. According to Jordan, such a change in style is “not a significant change in valuing his work,” since James’ work is still recognizable and he continues to show and sell.

Jordan makes another important point for quilt artists who are considering whether their own work needs to be appraised. If an artist has a robust record of sales, that might be sufficient to assess value without an appraisal, she says. Keeping very good records is key, however.

If you want to have your quilts or your quilt collection appraised, what’s next? There are about 100 quilt appraisers in the United States and Canada who are certified by AQS. These appraisers are trained and tested, and must undergo recertification on a regular schedule. “Appraising is assigning realistic values that can be defended using factual data in

‘One thing makers do not always understand is that the amount of time they’ve put into a piece carries no weight at all.’

- Lorie East

a court of law, if necessary,” according to the AQS website. To find an AQS Appraiser visit www.americanquilter.com/quilting_community/appraisers.php.

Starley says most certified appraisers belong to PAAQT, which was established in 1992 “to promote the importance of quilt appraisals and to provide continuing education and networking for appraisers.” Visit www.quiltappraisers.org for a list of appraisers.

If a certified appraiser from these resources isn’t available in your area, many national quilt shows offer appraisal services by appointment. Remember that you will have to have your quilt with you for the appraiser to examine. Starley cautions against

getting an online appraisal using photographs of your quilt. “Written and certified quilt appraisals are legal documents and require the appraiser to personally examine the quilt,” she says.

Once you’ve found an appraiser, he or she will usually have a questionnaire for you to fill out to get background information on the quilt itself — materials, techniques, any unusual elements — and on the quilt-maker. “Most of my art quilt clients will include a resume, CV, or other document detailing their publication history (of the quilt as well as articles they have written), show and award history (of that particular quilt as well as others), and the maker’s teaching/lecturing experience,” East says.

East also recommends that you ask the appraiser up front if they are comfortable appraising art quilts. “While we are all trained to write appraisals for art quilts, some people prefer not to do them. All you have to do is ask,” she says.

Prices for an appraisal vary from about \$50 to \$150.

Finally, if you are getting an appraisal for insurance value, be sure to check with your insurance company to confirm that they will cover your quilt for the appraised amount. Some insurance companies require a rider for quilt coverage separate from your homeowner’s insurance.

Whether you are thinking about getting an appraisal of your own work or of the quilts in your collection, keep as many records as you can about the quilt and its creation to optimize its value over time. ▼

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

SAQA Member Gallery: *Come to Grief*



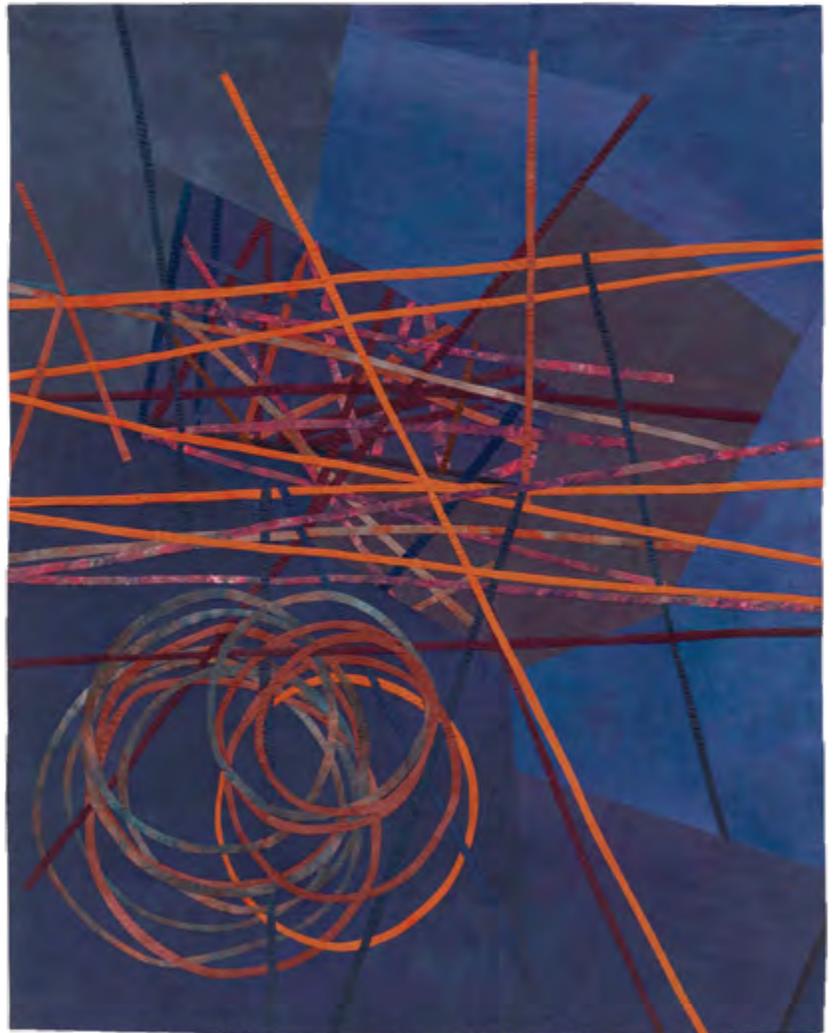
Judith Quinn Garnett

First Love

24 x 24 inches | 2017

www.blackdogdesignPDX.com

It is painful to observe a young person encounter love and loss for the first time.



Judy Kirpich

Anxiety No. 7 / Richard

80 x 61 inches | 2012

www.judykirpich.com

I had to let go a close friend and employee who had worked with me for 20 years. The act of slashing fabric was healing.



Bev Haring

Persistent Resistance

38 x 25 inches | 2017

www.esmerldas.blogspot.com

This is a portrait of my mother as she carries on after the death of my dad — fighting on!

Susan Kelly

Summer's End

30 x 20 inches | 2017

www.sizzlewaggle.wordpress.com

In spring 2017, I tended my mother, who left us on May 10. At the same time, I was part of a group challenge about flowers. The image of a fading flower was before me. This quilt is in memory of my mom.



Susie Monday

Milagros

70 x 52 x 1.5 inches | 2013

www.susiemonday.com

The Sirena's body is made of milagros, amulets used in Latin American churches. Each icon represents something my father taught or shared with me.



Joan Nicholson

Jenny My Jenny

46 x 53 inches | 2015

Before Jenny died, I promised her that she would be remembered. The small quilt I planned didn't say who she was. I printed pictures and wrote her story.



Marie Murphy Wolfe

Turmoil: Alone

42 x 31 inches | 2015

After my husband passed away, art let me explore and release grief. The call for the SAQA Global Exhibition *Turmoil* made me think about what caused me the most turmoil.



ABM International is known for its innovative and cutting-edge technology and products. We constantly strive to stay ahead of the curve; to be at the forefront of major advancements in the quilting industry.



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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.



Marketing success found in tools that connect buyers with artists

What is the most effective way to promote art quilts?

The *SAQA Journal* asked members what marketing tools have brought them the most success. Answers ranged from email newsletters and Facebook to open studio tours and even one lucrative doctor's visit. The common thread was a personal touch that made the artist visible and approachable.

Get 'out there'

Several responding artists parlayed exhibition opportunities and attendance at events such as exhibition openings into everything from sales to teaching opportunities.

Maggie Dillon of Sarasota, Florida, says her key marketing components are exhibiting her work and attending openings and artist receptions. One exhibition she was part of led to her getting a solo show at an art museum, while others led to trunk shows that in turn led to booking workshops.

Terry Grant of Beaverton, Oregon, had similar results when she became a part of her local open studios tour. "My main goals are sales and name recognition. For me, my blog and participating in the local open studios tour have been the most successful tools to bring both sales and recognition.

"For a basically introverted person, it isn't always comfortable to put my work and myself out there in those ways, but I have come to believe that buyers respond as much to the artist as they do the art. A personal connection adds a layer of meaning to an artwork. To my surprise, I found that I actually enjoy both blogging and welcoming people into my studio, and both feel like natural and genuine ways to meet new friends who are also often buyers. In addition, both my blogging and open studio [participation] have given me opportunities for TV appearances, invitations to participate in shows, and valuable connections," Grant says.

Email efficiency

Another way to achieve meaningful contact with your fans and collectors is an email newsletter, a straightforward marketing staple.

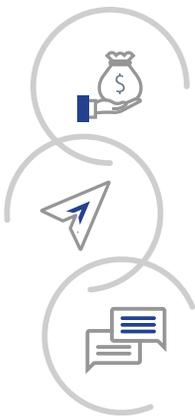
Cindy Grisdela of Reston, Virginia, reports that her email newsletter is her most successful marketing tool. "I collect emails from people who visit my booth at shows, take my classes, or attend my lectures. I also have a signup widget on my website and a link at the bottom of every email I send," she says. "I send out an email newsletter about once a month, and it works well because these are people who are interested in my work and they have given me permission to contact them. I use MailChimp, but there are other providers out there — Constant Contact is another popular one. The newsletter doesn't have to be long, and it usually refers to a show I have coming up, new work, a TV appearance, or a new blog post that I want to feature as a call to action."

Ellen Lindner of Melbourne, Florida, uses her email newsletter to promote her classes. She also sends her newsletter out monthly, always with new work, and usually with a helpful teaching tip.

Custom messages

Lindner also targets venues. "I wanted to have a solo show in the local art museum. I bought a book about preparing presentations, and put everything together very professionally. I sent it to the museum and followed up 10 days later. Amazingly, I was invited to come show my portfolio to the curator and she offered me a solo show!"

Lindner says she had traditional marketing materials already in place when she made overtures to the museum. "My portfolio was already in professional shape and up-to-date, thanks to articles I read in the *SAQA Journal* about being prepared." In addition, she had done a free art quilt presentation for a sorority alumni group as a favor to a friend. "One of the women who loved my work turned



out to be a mover and shaker among the museum volunteers and she lobbied for my show," Lindner says. "Everything works together."

Online presence

Bridget O'Flaherty of Perth, Ontario, Canada, says her social media campaign is her marketing foundation. Her long-term goals are to travel and teach. "I came back to my art last July after a 10-year diversion. I decided to target gaining an audience before working on sales. I gave myself a year. I'm targeting 5,000 followers across all platforms. To date, I'm at about 35 percent of my goal," she says. "I have been working on platforms that are somewhat integrated: my blog, Facebook, and Instagram, which all lead to my email list." She also has a presence on YouTube, Twitter, Pinterest, and LinkedIn.

O'Flaherty's efforts are paying off. She was recently contacted by a textile magazine based in the United Kingdom after they found her work online. She was also invited to teach to a collective of quilters on the East Coast.

Her approach to social media is systematic. "I use an editorial calendar to map out my posts, though if I'm being honest I've let that slide and have just been posting multiple times per week," she says. "I prefer the calendar, as it forces me to plan. I think about what I'm saying with purpose. I then post on my page and sometimes share that post in groups. I feel that slow and steady growth is a good way to go. I'm hoping I will get exponential growth for the last half of my target year." Another sign of her success is the fact that she has few unsubscribe requests.

Social media messages don't just roll off the keyboard, however. "It's been a long development of figuring out what to say, what my message should be. So many iterations of a mission, vision, core values, a bio, artist statement, and CV," says O'Flaherty. "I was just listening to a podcast that talked about having a media kit at the ready. That's my next project, to put all of these things into a slick package with visuals, so when media comes looking, I'm ready!"

She already has many marketing tools at the ready. O'Flaherty booked one gig because she responded immediately and sent a prepared sheet with workshops, lectures, and terms and

conditions. "It makes it really easy for them to decide what they want and what the budget will need to be," she says. "It's a challenge to stay organized though. These things need to be constantly updated!"

Elena Stokes of Clinton, New Jersey, says one thing that has had an enormous impact on her marketing efforts is her website. "It is important to have a visually impactful, well-designed website. I use Wordpress and a theme that is very dynamic, versatile, and has good SEO [search engine optimization]. I have been contacted through my website many times with invitations to exhibit my work, write about my work and process in magazines, and most recently by a commercial interior designer whose client is interested in several pieces for a new hospital. She said she found me through a Google search."

Networking success

Stokes also feels belonging to a group like SAQA is important. "I joined SAQA in 2011 with the intention of pursuing exhibitions. I was fortunate enough to be accepted into [the SAQA Global Exhibitions] *Seasonal Palette* and then *Celebrating Silver*. From those two exhibitions, so many things have happened. My work has appeared in magazines and contemporary quilt art books. I've sold work through a SAQA exhibition and got a commission as well. I am connected with and inspired by my fellow artists to stretch artistically, dig deep, find my voice, and elevate my work. As a result, I've been juried into the top quilt art competitions and won awards."

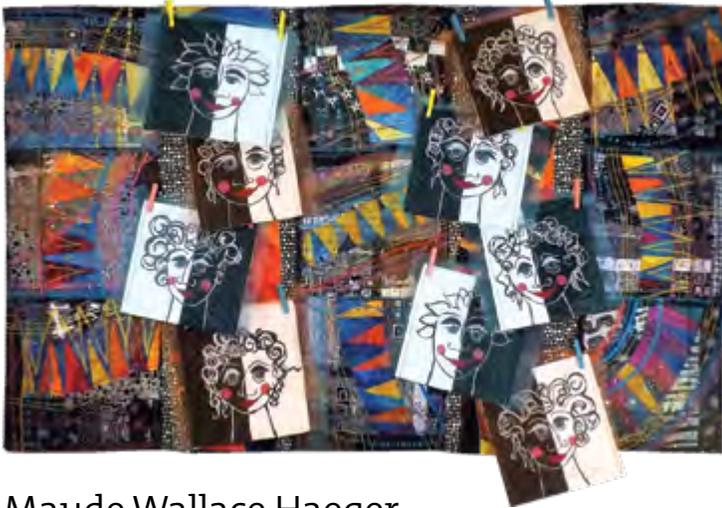
Valerie Wilson of Winnipeg, Manitoba, Canada, had an initial goal to be in more exhibitions. "To attain that end, I joined a group called the Fibre Art Network and was able to exhibit with them. The camaraderie and sharing of expertise have been a valuable aspect of this group as well," Wilson says. "I have been able to acquire solo exhibitions by applying to public galleries and venues. Some of these opportunities have come about through networking with other artists."

While FAN is for artists living in Western Canada, Wilson formed a local fiber art group that has created its first successful exhibition. By reaching out

see "Marketing" on page 29



SAQA Member Gallery: *Happy Life*



Maude Wallace Haeger
Modern Muses Hanging Out at a Party
32 x 51 inches | 2017

Layers of embroidery and transparent fabric, inspired by Byzantine tapestries and a fabric glazing technique, give greater surface depth and allow the human eye to mix colors.



Shannon Conley
4th of July, 2015
35 x 31 inches | 2016
shannonconleyartquilts.com

Childhood's innocent secrets, imaginary worlds, and whispered conversations remain elusive to those outside. This quilt depicts my beloved niece and nephew.



Mary Ritter
Tea Time on Calle de Cadiz
33 x 25 inches | 2017
www.muniqueblog.wordpress.com

Tea is poured and I relax on the balcony as families gather for siesta in Valencia, Spain.



Kathryn Pellman
Downtown
31 x 43 inches | 2015
www.kathrynpellman.com
My fantasy downtown.



Jeannie Moore

No Worries
60 x 38 inches | 2016
www.jpmartist.com

Polar bears at the San Diego Zoo cool off in the water. I wanted to capture the movement of this bear's thick layers of fat and fur with the undulating water.



Bonnie J. Smith

Celebration
65 x 35 inches | 2013
www.bonniejofiberarts.com

All happenings big or small should be celebrated, as we are worth it! This is the 12th piece in my *Swimming Upstream* series.

Susan Callahan

Saucing the Plate
31 x 39.5 inches | 2017

Working as a chef, there is satisfaction in finishing the perfect plate.

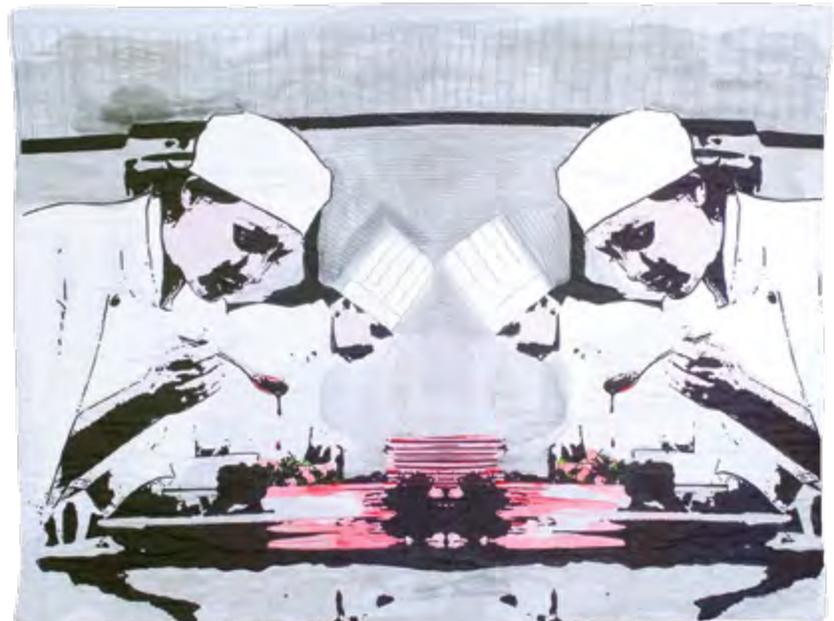




Photo provided by visit-sanantonio.com

TEXTiles:

Direct from San Antonio: SAQA's 2018 conference roundup

by Cindy Grisdel

Our 2018 Annual Conference in San Antonio, Texas, had it all — lightning talks, vendors, dynamic speakers, and nighttime boat rides on the San Antonio River Walk.

Could it get any better?

Yes!

Vibrant speakers

TEXTiles gave attendees all that and more. One of the highlights was Jane Dunnewold's Sunday keynote address that gave attendees a framework to care for themselves and grow as artists. Dunnewold, an artist, author, and teacher who lives in San Antonio, has inspired countless artists with her books, such as the iconic *Complex Cloth* and *Creative Strength Training: Prompts, Exercises and Personal Stories for Encouraging Artistic Genius*. She told conference attendees that the first step to move forward as an artist is to stop caring about what others think about your work. This is often difficult to do if you have people in your life who are important to you — parents, spouses, children, or teachers — whose good opinions you crave.

Next, you must take ownership of your ideas, and “become convinced of the validity and strength” of those ideas. Trusting your own instincts and learning to work with them is vital to the creative process. “Be open,

be grateful, be ready” for the ideas brimming in your head, Dunnewold said.

It's important to “love your own work better than anyone else's,” and become emotionally invested in it so that viewers can feel your energy. However, don't become so personally involved with your work that you can't step back and evaluate it objectively. You can use design principles to see what's going wrong with a particular design, but you must “listen to your heart and your intuition to fix it,” she said.

Journalist and popular lecturer Meg Cox also gave an entertaining presentation on Sunday with tips on how to deliver a memorable lecture. She recommended opening yourself to the audience, making eye contact whenever possible and being dramatic in your voice and gestures, rather than simply reading from notes. Use humor to draw your audience in, especially if you are relating a personal anecdote that shows your initial struggles with the topic you're speaking about.

“Stage fright is a real thing. Make friends with it,” Cox advised. Even experienced lecturers experience stage fright and they cope with it by practicing their speech and their delivery until they are comfortable.

Conference favorites

Making their third appearance at a SAQA Annual Conference were the popular lightning talks. Each speaker presented 20 slides and had 20 seconds to speak about each one. This year there were 16 presentations divided into three sessions over two days. Topics included: *Inspiration vs. Emulation* by Heather Pregger; *Chairs — Choosing an Icon* by Maggie Vanderweilt; *Quilting in an Oslo Concrete Factory* by Daisy Aschehoug; *Lessons from an Art Teacher* by Margaret Abramshe; *Time Travel through Textiles* by Susie Monday; and *Always Have a Safe Word* by Jaye Dodds and Andrea Dodds. If you have an informative topic you'd like to present in this format at a future conference, contact the special events committee.

The conference officially opened on Thursday with the opportunity for a riverboat cruise along the San Antonio River Walk right outside the hotel. Attendees took the cruise in small groups, while the rest enjoyed an Icebreaker Reception featuring artist speed dating. In this fun activity, participants are encouraged to sit at a table with people they don't know. Each person has 90 seconds to share information with the rest of the table about their work and to hand out postcards or business cards. The end

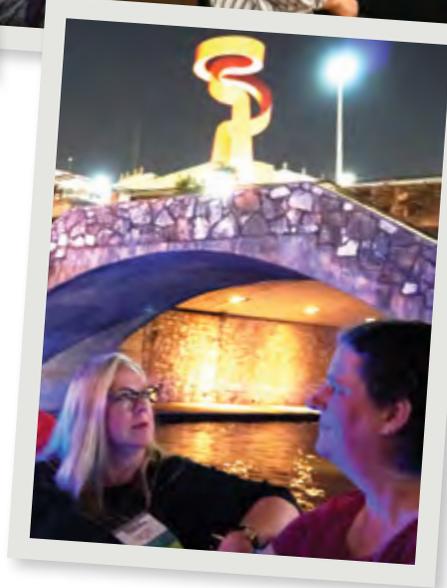
Outgoing president Lisa Ellis, left, passed the crown to incoming president Lisa Walton.



Networking was a major benefit for conference attendees.



Several of our Visionaries, donors who contribute a minimum of \$240, attended a reception Friday night, including Paul Foerster, Peggy McCaskill Foerster, and Marianne Williamson.



Conference attendees enjoyed boat rides along the San Antonio River Walk route.

of each turn is punctuated by the sound of executive director Martha Sielman's gong.

On Friday, conference attendees heard presentations on opportunities in the different SAQA regions and news on SAQA exhibitions. Four breakout sessions followed with attendees selecting two. The topics were: *Best Practices for Professional Art Instructors* by Heather Grant from the Modern Quilt Guild; *Back to Basics — Design Basics, That Is* by artist and teacher Lynn Koolish; *Design Rebel* by San Antonio artist Miki Rodriguez; and *TEXTiles Gallery Talk* by juror Carole Staples. TEXTiles was not only the name of our conference, but also the name of an SAQA Texas exhibition at the hotel. On Friday night and Saturday, participants had a chance to get together in small groups to enjoy

a meal and go sightseeing. Friday Night Out was a chance for attendees to dine at one of several preselected restaurants. During free time on Saturday, attendees met in the lobby and formed groups to explore various San Antonio destinations, such as the Blue Star Arts Complex, a tour of the San Antonio Missions, museums on the north side of town, the Pearl Brewery District, downtown, and the River Walk area, which includes sights such as the Alamo, the most visited historic site in Texas.

On Saturday afternoon, those who had reserved a spot ahead of time were able to have new work or work in progress critiqued. The sessions were led by Texas Quilt Museum curator and former SAQA president Sandra Sider and by former SAQA board member Judith Trager. Anyone could

Upcoming Conferences

Our next two conferences are already scheduled, and plans are being made for speakers and activities.

Mark your calendars for April 25-28, 2019, in San Jose, California. Registration begins this September.

We will hold our first international conference in Toronto, Ontario, Canada, March 19-22, 2020.

If you have suggestions for a future conference site, please contact executive director Martha Sielman at execdirector@saqa.com.



The new owners of just a few of the 204 pieces in the Spotlight Auction were happy to show off their acquisitions.

be part of the audience, and many took advantage of the opportunity to see this process.

Spotlight Auction

The Spotlight Auction held after the conference banquet on Saturday night had a record number of donations this year — 204. The artwork raised \$22,445, a record amount that will be used to further SAQA's mission to promote the art quilt. There was palpable energy in the room as attendees circled the tables to view the quilts on display. Led by special events chair Susan Lapham and a dedicated crew of volunteers, each 6 x 8-inch quilt donation was received, matted, and slipped into a clear protective sleeve. The quilts were set up on small easels on tables around the perimeter of the banquet room. There was some spirited, but good-natured, competition in the bidding on several special pieces. As each table closed, the details were entered into a computer at the front. A running total of the winning bids was projected on a large screen, adding to the excitement.

There is something for everyone at each SAQA conference: the opportunity to see art quilts in person, hear well-known speakers, discover more about SAQA resources, get information on the business of art, and above all, network with other creative people who understand your challenges and applaud your successes. ▼

Cindy Grisdela is a SAQA JAM residing in Reston, Virginia. You can view her work at www.cindygrisdela.com

Ryan Israel, sales representative for ABM International, Inc., answered questions about the many features of the Innova longarm machines. His company recently introduced an embroidery component that allows owners to embroider on their Innova longarm.

SAQA thanks all of our sponsors who made TEXTiles a success.

The companies who sponsored this year's Annual Conference were:

- ★ Gold Sponsor: Innova
- ★ Silver Sponsors: Attached Inc. / Mistyfuse
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- ★ Bronze Sponsor: eQuilter.com

We also want to thank our volunteers and attendees who made this conference a productive and fun-filled experience.

Inspired by

history

Design book lays groundwork for innovative piece

by N.K. Quan

During the first half of the 19th century, English-born Welsh architect Owen Jones began a project that became a seminal design sourcebook, *The Grammar of Ornament*. Originally published in 1856, Jones' book formulated principles of decorative arts and included key examples from historic and geographic sources. Still in print today, it maintains relevance as an inspiration source for contemporary designers.

And inspire it has.

"Because my work is conceptually based on architecture, I generally snap photos of unique buildings and their various decorative elements for inspiration," says Susan Lenz of Columbia, South Carolina. "Occasionally, I will sketch a new motif in a journal, writing daily stream-of-consciousness entries that help pull new approaches and ideas from the back of my mind."

Lenz owns a copy of *The Grammar of Ornament* and used her copy to find a bit of inspiration. Her objective was to be inspired by one of the images in the book and to take to heart Jones' principles that "true art consists of idealizing, and not copying, the forms of nature."

Her inspiration was an Indian vase image. The result was *Stained Glass LXXXI*, a striking quilt rich with color and detail that sets its own style. Designing

the quilt brought several challenges. First the original inspirational image from *The Grammar of Ornament* was complex, too complex to be literally copied in fabric. Color selection was another issue. She used polyester stretch velvet that had limited colors. In essence, she was forced to idealize, not copy, the image due to the restrictions of her chosen art form.

To compensate, she simplified the original details, elongated the design, eliminated borders, created a completely different upper section and changed all of the colors.

Using melting techniques she developed, she fused layers of polyester stretch velvet onto a substrata of recycled packaging felt. Then she free-motion stitched the design and carefully linked the foundation pieces in thread. Finally, she melted holes through the synthetic layers and zapped the piece with an industrial heat gun.

Lenz, a SAQA JAM, has seen her work juried into national and international exhibitions. She was most recently an exhibitor at the Smithsonian Craft Show in Washington, D.C., where she included several works from her *Stained Glass* series. ▼

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



Susan Lenz
Stained Glass LXXXI
63 x 23 inches (framed) | 2017



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To Register: 970-931-2725 | 43200 Hwy 141 | Gateway, CO 81522
More Information: www.alegreretreat.com | www.gatewaycanyons.com



Marketing

from page 21

to small galleries, that exhibition is now traveling throughout Manitoba.

Combining elements

Ann Brauer of Shelburne Falls, Massachusetts, has a comprehensive marketing plan which involves being part of a number of select fine craft shows, selling online, and selling from her retail studio. "To accomplish this I rely on frequent social media updates, written materials, word of mouth, and paid advertisements. Most people need to become acquainted with my work before they then choose to purchase. I try to vary where I concentrate my efforts each year by reminding my existing base that I am making new work, and I also work to introduce my quilts to new audiences."

Brauer found it particularly effective last year to post 36 quilts one at a time on her blog to celebrate 36 years of supporting herself through quilt-making. "This was a lot of work, but it also got me two articles," she says.

Surprising serendipity

Never let it be said that serendipity doesn't lend a hand in success, too.

"My greatest success happened at a doctor visit," says Regina Dunn of DeLand, Florida. "I was a new patient and the doctor asked what I did for a living. I gave him my elevator speech and he was interested in the concept of an art quilt. So, on my next visit, I brought him three of my pieces to show him with the purpose of education in mind. He bought one of them and wrote me a check for \$700 on the spot. Best doctor visit ever!" ▼

This article was compiled by Diane Howell, editor of the SAQA Journal. She resides in Chandler, Arizona.

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Laurie Russman Allie Aller

2 Artists 2 Techniques

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Branding

from page 11

we like your work. Tell us. We want you to enlighten us.

- **Social Media:** The more visual, the better, so think Instagram and Facebook. Share your work, lead us to a photo album, lead us to your website, tell us about your involvement in exhibitions, community involvement, and social causes, etc.

Ensure you maintain a consistent voice and style between these platforms.

Your work

I'm amazed how many artists don't show their work, or claim that they don't have any work to show. You have a talent and an ability to do something that others envy. Celebrate it. Share it. Below are a few of the ways your work can help build your brand.

- Inspire others by mentoring younger artists, leading and teaching workshops and demonstrations, or participating in philanthropic and socially conscious events.
- Donate to causes you support. By associating your work and your brand with an event in a positive manner, you become a part of it. Although this doesn't mean always donating your work to every cause that comes your way, by associating your work and your brand with the event in a positive manner, you become a part of it. Be known for the good you do, and don't feel bad for drawing attention to yourself. This establishes you as a good human being as well as a good artist.
- Collaborate with other artists, especially from different disciplines.
- Maintain a consistent look in all of your paperwork, whether it's a

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proposal or an invoice. You're a professional — show it and you will be treated as such.

Remember the 3 Cs involved in establishing and maintaining your brand. They are:

- **Consistency:** Be consistent with your message. You don't have to box yourself into immovable parts, but be consistent with your story and what you are dedicated to. You are in charge of your story, your art, and your career.
- **Clarity:** Be clear on what you do and what you stand for and why. It's important to know how you want to position yourself and how you want to be perceived in the marketplace.
- **Credibility:** You're a professional artist. You're confident in what you do. Go do it.

People have a tendency to buy goods and services from people they like. Not everybody is going to like you or your work. You can't be all things to all people. However, those who do like you and your brand will purchase your work. Some will become collectors.

As an artist, it's important to establish and take control of your personal brand. Otherwise, your brand can become like a rumor, something that changes with everybody else's interpretation of it. You should be in charge of that interpretation by defining who you are and what your brand is. ▼

Joe Ray is the president and creative director of Maximo Branding in Arizona. In addition to serving clients in the pharmaceutical, food and beverage, and luxury resort industries, he is an artist and a writer and speaker on marketing and branding topics. You can see his work at www.joeray.com.

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LYNN HOLLARD

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WHAT'S NEXT

Detail: KALEIDOSCOPIIC CALAMITY by Margaret Solomon Gunn

Bowker

from page 9

job," she says. Her patterns can be seen at www.craftsy.com.

Bowker has been involved in several international projects to teach quilting to women in areas that do not have a quilting tradition, including Iran and Palestine. Another project involved helping the Tentmakers of Cairo preserve their dying art form. The Tentmakers are almost all men who create colorful appliqué pieces that years ago decorated the interior walls of Egyptian tents. But the work fell out of favor for a variety of reasons.

Bowker works to organize exhibitions in other countries of the stunning appliqué works created by these master stitchers to help keep the traditional art alive. Begun about 10 years ago, the project has been "probably the most deeply satisfying thing I have done, as I have had a part in keeping an ancient art going for at least another 20 years, when it was on the verge of complete collapse. I love what they do. They are amazing artists and very adaptable to new ideas while still holding on to their tradition."

New project

Bowker plans to take the next year off from teaching to work on new

projects of her own. "I will make work based on the upheaval in the Middle East in the last 10 years, which has echoes with changes in world politics recently, and two large pieces for this subject are close to finished," she says.

She acknowledges that these pieces may be difficult to find exhibition space for. "I think the themes I want to work on are not as generally accepted and that will create its own complications, but I am looking forward to the absolute freedom of making something I want to make without feeling that that work has to earn its own income," Bowker says. "That is the ultimate freedom." ▼

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



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Sandstorm over the White Desert

82 x 97 inches | 2010

Photo by David Patterson

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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.

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. See the submission guidelines at www.saqa.com/journal-submit.

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Pam RuBert

Tlaquepaque, Mexico — Wish You Were Hair

43 x 34 inches | 2017

This quilt was inspired by my drawings of mariachi musicians and beautiful cathedrals in Tlaquepaque, Mexico, the sister city of Springfield, Missouri. I made this quilt after talk began of building a wall between our two countries. I remain hopeful that music, art, and shared culture will break through the barriers of borders and walls.

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