

SAQA *Journal*

Studio Art Quilt Associates, Inc.

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Photo by Brian Adams



Snowblind

47 x 47 inches | 2017

by Amy Meissner

In this issue...

SAQA Award.....	5	New Column! Art Talk	16
Inspired by: Moments	7	Logo design tips	20
Featured Artist: Amy Meissner	8	SAQA Member Gallery: <i>Rhyme or Reason</i>	22
SAQA's website	13	Insight for traveling teachers	24
SAQA Global Exhibitions: <i>Metamorphosis</i>	14	SAQA in Sweden	27
		JAM Showcase.....	35



STONEHENGE

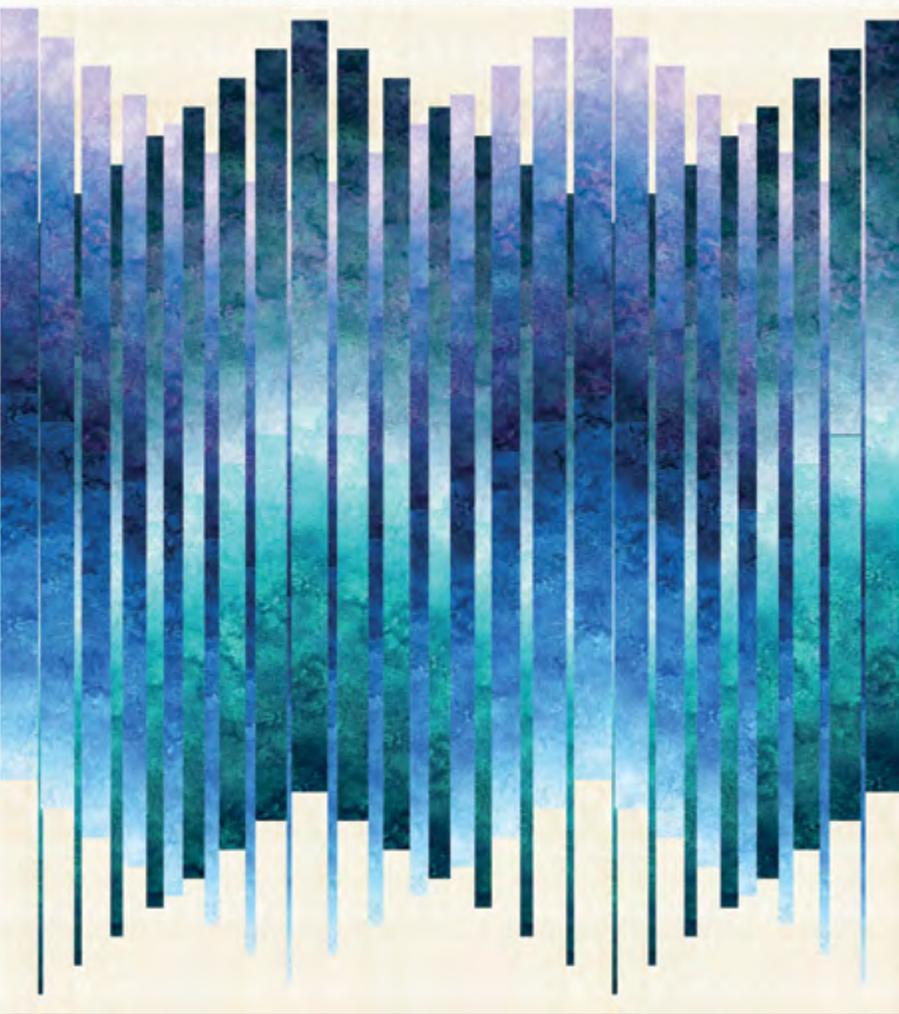
Gradations OMBRE by Linda Ludovico

A full width exquisite ombre is now available in Stonehenge!

It is digitally printed to coordinate with each palette in Stonehenge Gradations. The ombre travels from dark to light, encompassing a variety of subtle textures in hues that will make your projects sing!

Discover the infinite creative possibilities by using this beautiful ombre in your next art project!

Visit www.northcott.com to view the entire collection and all of the coordinating patterns. Use the product finder tool to find a local quilt shop that carries these fabrics.



Good Vibrations • 93 1/2" x 104 1/4" • Pattern includes 4 color options • by Patti Carey of Patti's Patchwork



Be a mentor to build a strong SAQA community

by Lisa Walton



I have spoken to many long-standing and new members recently to ask what they want from SAQA. What a fascinating discussion! Everyone has different needs and expectations, creating a tricky balance. One universal note is the need to feel part of our SAQA community. Within any community, there will always be the experts and the elders—those who feel like they have seen and done it all. Then there are the newcomers who look up to the experienced members with awe, reverence, and sometimes fear. Most of us find ourselves in the middle, looking for a way to move forward on the path to belonging.

No matter at what stage we find ourselves, our passion for art quilts always brings us together. Have you noticed that when we gather, we instantly have something to talk about? Whether we are at an exhibition or a SAQA event, we relish this common ground.

My most memorable such moment happened when I traveled from Australia to Alexandria, Virginia, for my first SAQA Conference. It was a

trip that seemed to last forever! Upon arrival, I had to go straight to a function. I walked in the door, bedraggled and exhausted, only to be enveloped in a hug from a “stranger” who

No matter at what
stage we find
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together.

looked familiar. I looked down at her name tag to read Yvonne Porcella! I immediately felt at home; I was part of something much grander than I imagined possible.

We all need experiences that bring us closer and make us part of our

community. As artists, we often feel isolated and insecure. How wonderful that we have SAQA!

One member benefit that fosters a strong connection is our Mentorship Program. You can help further this program by offering to be a mentor. You don't have to be an expert to help others. We all have skills to share. Imagine how wonderful it would have been at the start of your creative journey for someone to have looked at your work more critically, taught you how to master social media, or guided you as you developed an exhibition proposal. So think about offering your skills as a mentor. It really doesn't matter what you are able to do—there will be someone keen to have you guide them.*

SAQA is here for everyone. We can't make everyone happy 100 percent of the time, but each of us can reach out to one other person to build our community. ▼

**To learn more about becoming a mentor, visit saqa.com/mentorship.*



A personal issue for your consideration

by Diane Howell

This issue is all about you and your art practice. How do you ensure your signature is evident in everything you do? So many ways!

Cheryl Sleboda walks you through the basics of how to design a personal logo. Illustrating the points in her article are branding images from SAQA members.

Susan Lenz, helping us debut a new column called *Art Talk*, relates how she took turned criticism into an asset. Her creative reaction was

an abundance of works that revolves around the romantic allure of buttons.

Brenda Wroe walks us through her experience as a first-time SAQA judge at an exhibition in Sweden. And Lyric Montgomery Kinard explores the motivations behind becoming a professional teacher in the first of a two-part series on the subject. Even our featured SAQA Global Exhibition, *Metamorphosis*, takes on the mantle of rebirth. It's like I planned it! (Let's just say I did, okay?)

What do you want to explore going forward? Do you want more exposure in the art-quilt medium? Do you want to share your techniques or volunteer your time? Write a think piece for *Art Talk*? That would be my first choice for you!

The people you admire for their accomplishments put in long, hard hours to build a foundation from which to flourish. You can do that too. Successful writers work on a schedule. They set the goal of writing for a length of time or to produce a certain number of words and then they keep at it every day until a novel emerges. Successful visual artists work in the same way. They plan their time and look for opportunities to exhibit, always working toward a goal. The artists who can respond to a call for entry with solid work are the ones who know where they want to go and have a schedule that supports their efforts. These are the same people who have solo shows and sell at large consumer shows.

The secret is focusing on the details with an eye on the prize. It's all up to you to decide what you want and how to get it. Enjoy the tips to help you on your way as we close out 2018 with this issue. ▼



Kathryn Pellman

Word Salad

12 x 12 inches | 2017

Word Salad is a found poem that represents the endless chatter that surrounds us. It may or may not have rhyme or reason.

This piece is part of Member Gallery: Rhyme or Reason.

You can see other selections on page 22.

SAQA Treasurer's Report 2017 Financials

In 2017, SAQA saw continued organizational growth. We ended the year with more than 3,500 members in 39 countries (21 percent were non-U.S. members). SAQA offered members even more exhibition opportunities in more countries as well as a wide variety of other programs regionally and globally.

With the goal of running SAQA efficiently, the budget is reviewed quarterly by the Finance Committee and twice a year by the full SAQA Board. Our accountants then conduct a full audit each year. These numbers summarize the information filed in SAQA's IRS Form 990 tax filing for 2017.

SAQA would not exist without your support: membership dues, volunteer hours, artwork for auctions, and financial donations. Thank you for making SAQA so successful!

Income

Membership dues.....	\$241,205
Donations.....	\$208,872
Auction income	\$77,530
Conference income	\$56,471
Exhibition fees	\$48,850
Product sales and other income	\$52,457
Investment income and	
Interest on savings accounts.....	\$8,416

Income total **\$693,801**

Expenditures

Member service.....	\$392,388
Administration.....	\$170,262
Conference expenses.....	\$82,175
Exhibition expenses.....	\$67,464

Expenditures total **\$712,289**

Bank/Investment Account Balances as of December 31, 2017

Checking.....	\$63,264
Savings.....	\$135,098
Endowment investment account.....	\$217,354

Total bank balances **\$415,716**

Respectfully submitted,
Marvin Fletcher
SAQA Treasurer



Denise Roberts receives SAQA Award at *Quilt Visions* 2018

Finding Connections #6
84 x 41 inches | 2016

The SAQA Award has been awarded to Denise Roberts for her piece *Finding Connections #6*. Her art quilt was juried into *Quilt Visions 2018: Connections*, on display at the Visions Art Museum in San Diego, California, through Jan. 6, 2019. The award is presented to an artist whose work is compelling, dynamic, and progressive.

The SAQA Award is given to one artist selected by jurors at each of three international exhibitions. In addition to *Quilt Visions*, a winner also is named by the jurors of *Art Quilt Elements* in Wayne, Pennsylvania, and *Quilt National* in Athens, Ohio. Winning artists receive a \$500 prize and are given a one-year membership to SAQA if they are not already members.

Roberts' artist statement about her winning work states that "after years of creating complex work I have a desire to explore spare composition. I approached this series with curvilinear shapes in mind that would interact with one another to create new shapes in a spare manner. My primary focus is on beautiful spacing to find the tension of interplay between the figure/ground relationship."



Big Pink House, Sally Sellers

Help build our new home!

Our website is our home. It connects and inspires us.

But after ten years, we need a new home built on new technology. A new website will allow us to better:

- Connect with our global community
- Attract collectors, curators, and gallerists
- Be the go-to source for the art quilt
- Expand member access to resources

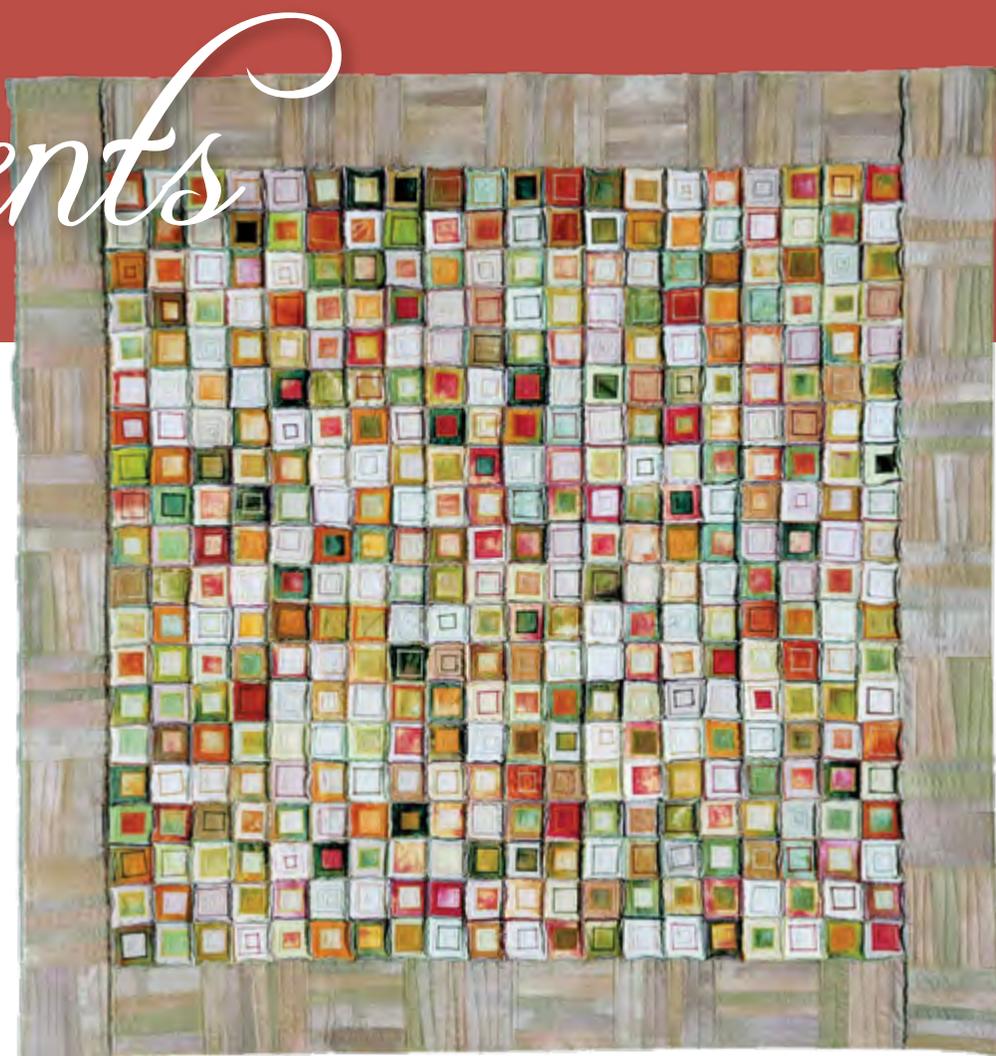
A gift to SAQA's New Home campaign will build a new website for you!

Please make a gift today at saqa.com/newhome

Inspired by

moments

by N.K. Quan



How do you tell the story of your life in a quilt?

That was Misik Kim's quandary when she designed *The Story of My Life*, a quilt inspired by day-to-day moments she has experienced. After many years of machine quilt work, Kim abandoned self-imposed boundaries of what a quilt is supposed to be in favor of abstraction and experimentation.

Her cotton hand-dyed quilt comprises a series of squares surrounded by a grey border. However, what seems visually simple is surprisingly complex. Each square is surrounded by lines, some straight, some squiggly. The pieces range from colorful to neutral, some repeating squares within squares, some completely empty. The grey border alternates from vertical to horizontal bands of varying widths that impose a yin and yang effect, setting up a sense of struggle.

"I thought about the memories and the paths I took during my life. As each day is different, each piece of the quilt is different. Every piece is different in shape, color, and detail. They are a reflection of the days of my life story, the good, bad, and mundane."

When constructing earlier quilts, Kim noticed that where the seams of each piece meet, they create their own beautiful designs. Why should seams always be folded backward and hidden between the top and back layer? What would happen if she didn't follow this rule?

So Kim decided to construct the quilt in a different manner. "First I made each piece with three layers, as if I were making a whole quilt," Kim says. "Then I assembled the pieces. The seams of the neighboring pieces were put together to be seen on the top so that when you look at the quilt from the side,

each block has six layers of seams. [This approach] creates a harmony of colors and shapes all its own."

In terms of color, Kim prefers to use her own hand-dyed fabrics. She finds that commercial fabrics cannot adequately express her feelings about everyday life. In addition, the use of custom colors is a way to differentiate a quilt from other artists' quilts.

Kim is a SAQA JAM and has been a professional fiber artist since the mid-1980s. She is SAQA's South Korean regional representative. ▼

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

Misik Kim

The Story of My Life

52 x 53 inches



Amy Meissner

Beautiful contemporary art carries ‘terrible undertones’

by Cindy Grisdela

All photos by Brian Adams

Southern view of *Inheritance: makers. memory. myth.* at the Anchorage Museum at Rasmuson Center in summer 2018.



SAQA JAM Amy Meissner at home in her studio.

Amy Meissner creates powerful art from vintage textiles. From her home in Anchorage, Alaska, she gathers table linens, doilies, handkerchiefs, and old clothing—all discarded or “saved” for a future use—and gives them a new, contemporary life.

Her first quilt, *Spontaneous Combustion*, was made in 2006 in response to an accidental fire in her home. The fire was caused by her then-four-year-old son putting a penny into a night-light socket. Her frightened child kept asking, “Mama, what in this house can catch on fire?” because he didn’t understand what had happened. Exhausted from answering the question over and over, she finally asked him what exactly he wanted to know. After she explained the concept of spontaneous combustion, he never asked again. To process for herself what had happened, she cut up all her inherited family cloth—without telling her mother—and made the

quilt. Her son’s nine-word question is repeated as many times, with a different word highlighted in each repetition. The result is a tenth iteration viewed as a cascade (page 12).

The piece was purchased by the Anchorage Museum and is now in its permanent collection. The validation offered by that purchase was “a huge catalyst for me,” Meissner says. Since that time, she has received two Rasmuson Foundation Individual Artist Awards, a Sustainable Arts Foundation Individual Award, and her work has been accepted into *Quilt National*.

Meissner has a long relationship with fiber and art. She learned to crochet, embroider, and sew before she was six years old, thanks to her Swedish heritage on her mother’s side. As an adult, she created custom wedding gowns, illustrated children’s books in watercolor, and did creative writing.

When she became a mother, she shifted her thinking on where she needed to go as an artist. So she

Lamb

43 x 13 inches | 2018

returned to the creative fiber work she had been taught as a child because it could be done with the children right there. "Being an artist and a mother is something I very much draw from in order to create the work that I do," Meissner says.

She didn't have to learn anything new about technique or construction with fabric, so she had complete freedom to explore the concepts that interested her. Fiber offered another huge plus. Nobody was going to dump her watercolor paint or scribble on drawings that needed to be submitted to an editor, she says.

Meissner uses decorative materials to create her fiber art, but her work is anything but decorative. *Descent* (page 12) is a good example. In this piece from 2017, a dark black shape hovers over a field of crocheted pastel flowers. The space beneath the dark shape is also blackened. Meissner

created this work in response to her four-year ordeal with postpartum depression. She had a collection of beautiful crocheted flowers from her grandmother and wasn't sure what to do with them. They were so "saccharine and decorative." It wasn't until she began thinking about them as a landscape that she wondered what the descent of something terrible onto that landscape would look like. This led her to ask: "What does postpartum depression look like as an emotional landscape?"

Descent was exhibited at the Anchorage Museum as part of Meissner's *Inheritance: makers. memory. myth.* project. The museum made a light table for the piece so light could shine through its center. "It's stunning and it makes me happy to see it."

The *Inheritance* project began in 2015 when someone sent Meissner a mystery box full of linens and vintage



War Room, detail

Part of *Inheritance: makers. memories. myth.*





River
21 feet x 36.5 inches | 2018



Birth Rope, detail
77 x 24 x 24 inches | 2018



River, detail



River, detail

clothing. For the next three years, she collected more handmade, hand-embroidered cloth of all types, eventually amassing more than 650 items along with their stories. The body of work she created was exhibited earlier this year at the Anchorage Museum.

Some artists would have felt constrained by the idea of deconstructing and repurposing so many textiles that represented so many hours of work by largely unknown women. Meissner looked at it differently. Although it saddens her that more than 90 percent of the makers are unknown, she finds immense freedom in the confines of old cloth. Most of the textiles were intended for decoration—on a table, as a curtain, or a piece of clothing—but they were discarded, damaged, or simply outlived their makers. “The emotional residue that is left behind on women’s handwork is really inspiring to me. It’s had a life and I want to give it another life.”

To push the limits of possibility, she sometimes cuts up the items beyond recognition. Sometimes she works with the textiles as they come to her, as she did in *Hysteria* (page 11) from 2018. This piece is an amalgamation of vintage potholders, doilies,

and other household linens, plus parts of an abandoned quilt. Meissner machine stitched open mouths into the centers of some of the doilies and potholders.

Meissner doesn’t consider herself a quilter of any stripe. Though she uses quilting techniques, it’s important to her to think about *why* she uses cloth as her medium. To use cloth to create art that addresses women makes sense because it “adds another layer of power” to the work, she says. Because Meissner prefers to tackle uncomfortable topics, deconstructed textiles offer a softness and vulnerability that people can relate to. The materials help draw people into difficult discussions in a way that painting, for example, could not. She wants her art to be “technically as good as I can make it and beautiful, but with terrible undertones.”

Meissner works both by hand and by machine, depending on what she believes the piece calls for. Most of her piecing is done on an old Pfaff sewing machine that she received as a gift from her mother in 1994. She recently invested in an industrial machine that made short work of the potholders in *Hysteria*. Embroidery,



Hysteria
85 x 95 inches | 2018

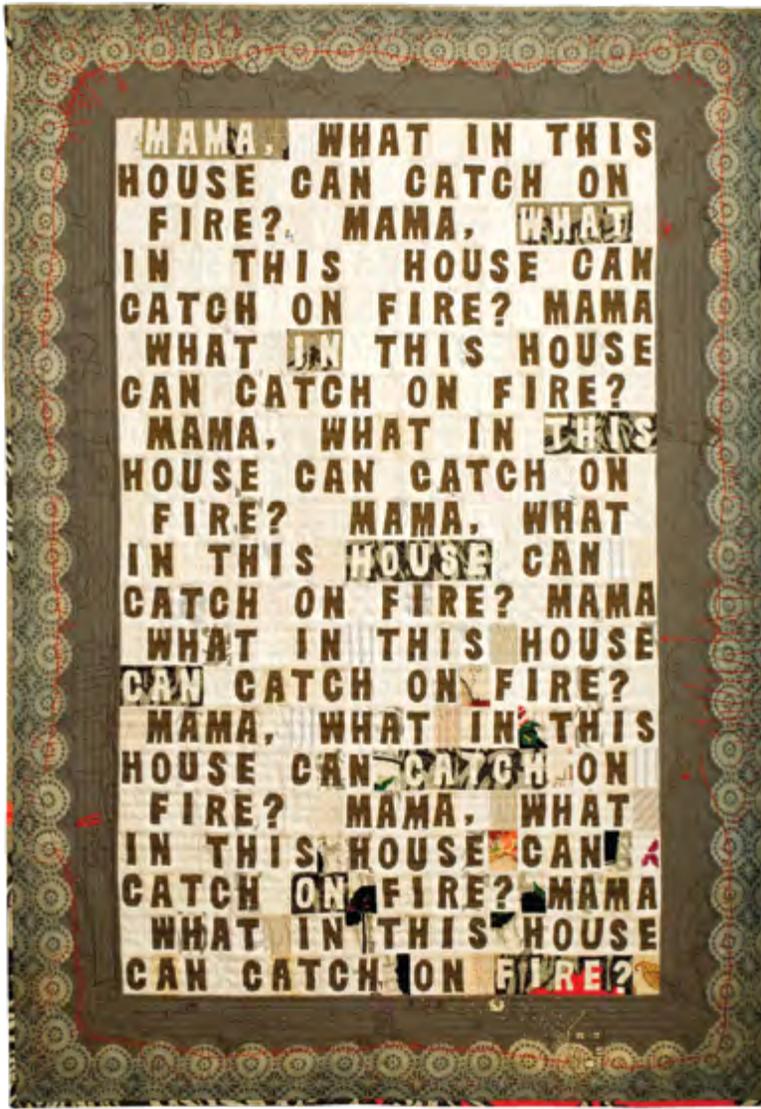
crochet, and other tasks that need to be “soft and drapery” are done by hand.

A typical day in Meissner’s studio depends on the season. In the winter, she begins her day at 5 a.m., often exercising on the elliptical or bike while she takes care of studio-related tasks. She tries to be in the studio every day, even if only for a few minutes, while her children are in school.

In the summer, there is a lot of daylight and everyone in the family feels a need to be outside after the cold, dark winter. Meissner schedules more portable handwork in the summertime that can go where she goes. The family travels to Prince William Sound most weekends, a trip that is an hour by car and two more hours by boat. One of the activities which



Birth Rope, detail



Spontaneous Combustion

77 x 54 inches | 2013

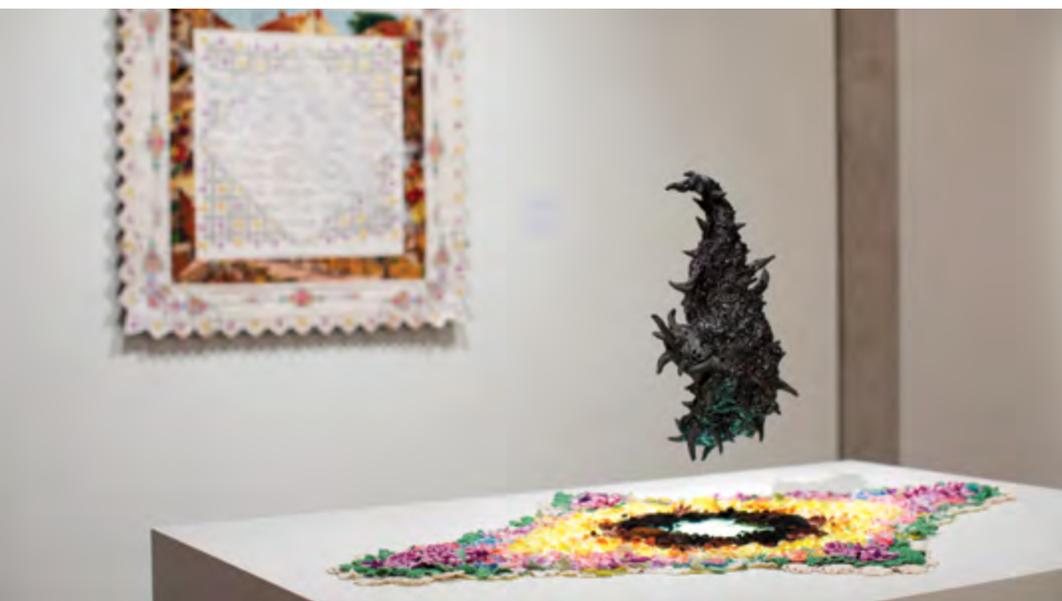
they do there is to clear the beaches of trash that washes up on the shore.

Meissner grew up on the West Coast of the United States, but she has lived in Alaska for 18 years. “Living in Alaska shapes a person,” she observes. Anything is available online now, but there is a cost. Much of the trash they pick up relates to shipping. It’s one of the reasons that working with new materials and fabrics does not appeal to her, with the exception of batting.

She doesn’t really have a strategy for sales or teaching. Her primary goal for her work is to show it and spark conversation. Sales are not her driving force. Sometimes she creates 16-inch-square pieces on cradled board that sell at her solo shows to “certain edgy collectors.” As far as teaching, she has put that on a back burner until her children are older. “It’s a lot of travel and time away from home, and I’m the kids’ primary caregiver, so I don’t want to miss out on that.”

What is next on the horizon for Meissner? She is interested in “exploring birth and mythological tools that would be associated with giving birth,” she says. This doesn’t mean literal tools like birthing chairs or forceps, but more the intrinsic tools a woman draws on when she gives birth. *Birth Rope* (page 10), 2018, is one of these pieces. The piece began with a section of discarded marine rope, and she built on that with silk organza and vintage doilies. It is intended to be suspended. “The rope is a relic—possibly a midwifery tool or the aftermath of trauma—symbolic of a literal and emotional unmoored state,” she says in the artist statement for the piece. It is both “beautiful and terrible.” ▼

Cindy Grisdela is a SAQA JAM who resides in Reston, Virginia. To see her work, visit cindygrisdela.com.



Descent

20 x 9 x 9 inches | 2017



Help SAQA build a new home

by Allison Reker

Home renovation shows are popular these days, thanks to television networks like HGTV and DIY. There's something satisfying about watching contractors and designers take a broken down, dysfunctional house, and turn it into a glamorous masterpiece that would be an absolute dream to live in. Though we get to watch the progress—disasters and triumphs alike—in neat, one-hour increments, the reality is that quality renovations take serious planning, and a huge commitment of time and resources.

SAQA doesn't have a brick and mortar home like many other businesses and organizations. We're largely virtual, with members, board, volunteers, and staff reaching from one end of the globe to the other. Our family home, the one place where we can all go to connect, is our website. It is where we go to be inspired—to learn more about art quilts, and to get news about what's going on within our organization at the global and regional levels. It is full of valuable resources, including directories, calendars, *SAQA Journal* articles, webinars, information about all of our exhibitions, galleries of beautiful artwork to peruse, and much more. The website is also quite often the face of SAQA to those who are getting to know us, such as potential new members, collectors, museums, and sponsors. First impressions are key. What image do we present, and how user-friendly is our online home?

SAQA's website, at one time a modern, up-to-date site, has outlived its ability to provide what our members need. Technology has advanced considerably in recent years, but because of our antiquated website platform, we have not been able to take advantage of myriad innovative applications available to us.

It's time to make some significant changes. You have told us that you want a SAQA website that is viewable from all of your devices—and one that is easy to search.

We are imagining so much more. Imagine a new SAQA website that connects all of us, from Paris to Peoria, from Auckland to Akron. What if we could connect personally with other artists, collectors, or curators? The truth is, we don't even know the full range of possibilities for our new website.

Renovating a website is not as glamorous as a televised home makeover, but it's just as expensive and time-consuming. Even though we began to lay the groundwork in August, the projected completion date for the new website is not until the summer of 2020. The process requires a succession of steps. We must first secure funding and bid out contractors as well as figure out what we need and want. Not all of the work is technological. A solid structure needs to display well-organized content that features fresh images, new written material, and updates to calendars and other existing features

we want to keep. In the final phase, everything will need to be checked for errors, tested, tweaked, then tested and tweaked again.

This is a renovation that we can't do alone. It's somewhat easy to go through the existing website and point out what we don't like and what doesn't work. Coming up with a sound, realistic vision that will take us into the future is more complicated, particularly because technology—and our needs—are constantly changing.

We'd like to invite you to be part of the process, from the initial planning through beta testing regardless of whether or not you consider yourself tech-savvy. Take this opportunity to let the website committee know what you want most in a new website. Is there something positive about the current site that you don't want to lose in the new design? What kind of information do you search for the most? What do you wish our site could do that you've seen implemented well on other websites?

You can help shape SAQA's future website by going to www.saqa.com/ website to share your thoughts and let us know what you think. ▼

Allison Reker is SAQA's membership coordinator and catalog editor. She is also the author of four books of fiction and a freelance editor for various publications. She resides in Beavercreek, Ohio.

Selections from *Metamorphosis*

Metamorphosis examines transformative change in shape, nature, or structure. Animals physically develop and change from birth to maturity. Concepts and ideas morph and change over time. Even the earth's landscape progresses through many geological and ecological stages. Change may be positive, negative, frightening, or enlightening. The pieces in this eponymous exhibition demonstrate the inevitability of change—physical, philosophical or personal—and the results of such transformations, no matter how subtle.

The juror was David Hornung, a painter who lives and works in Queens, New York. He is currently a professor of art at Adelphi University in New York.

Metamorphosis was featured at International Quilt Festival/Houston in November and will be at International Quilt Festival/Chicago March 28-30, 2019. Watch saqa.com/metamorphosis for additional venues and dates.



Bella Kaplan

Philodendron

47 x 36 inches | 2018

Photo by Dror Miller

Diana M. Bailey

Fragmenting Circles

36 x 24.5 inches | 2017

Photo by Vaughn Sills

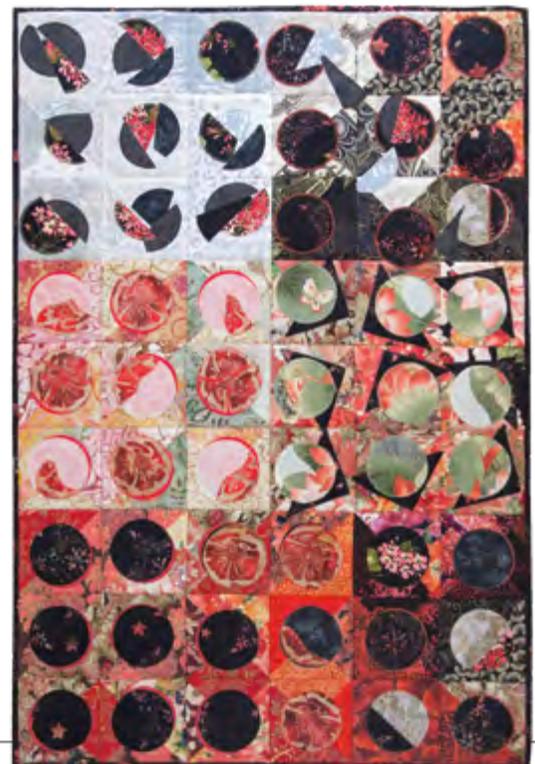


Sandra Champion

Sea Wall Secheron Bay #2

36 x 47 inches | 2018

Photo by Bruce Champion





Orit Modiano

The Burning Bush
40 x 29.5 inches | 2017

Photo by Yaron Weinberg



Michele Makinen

Turmoil: Recovering From Trauma
39 x 39 inches | 2016

Photo by Chris Cassidy



Helen Goglio

Boro Shape Shifting 1
36 x 33 inches | 2014



Maggie Vanderweit

The Mystery of Thought
43 x 44 inches | 2016

Let critical comments spur creativity

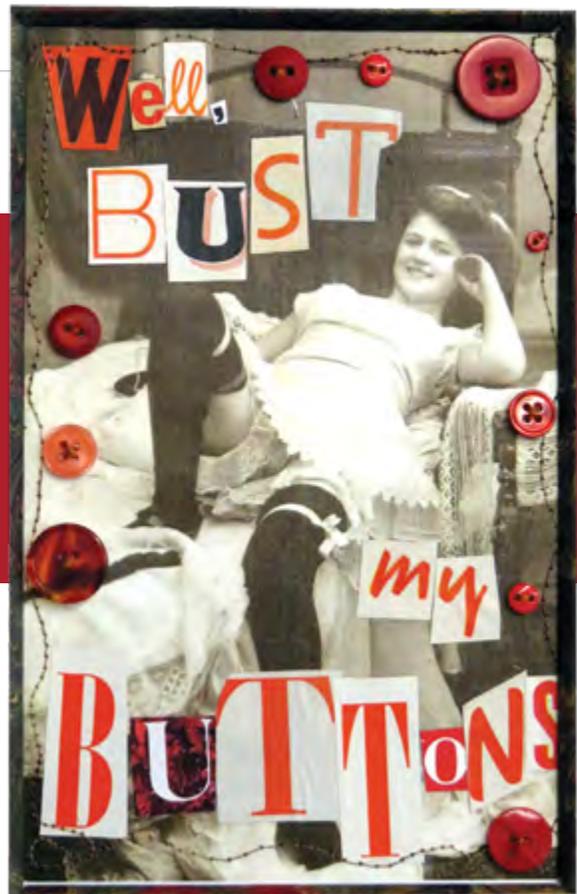
by Susan Lenz

I cannot remember a time in my life when I didn't suffer from low self-esteem.

I know there are many people who don't believe the statement above. They think that because I create a lot of art, have gallery representation, teach workshops, and enjoy solo shows that I must be full of self-confidence. They think I don't have to deal with rejection and can let criticism roll off my back like water on a duck.

They are wrong!

It's not easy to receive negative feedback cloaked as critical analysis. It hurt in May 2017 when a local arts administrator wrote: "You romanticize your materials. You don't push the boundaries of your studio art practice." This was in response to an art residency proposal in which I outlined plans for my enormous stash of vintage buttons. My plan was to transform buttons into signifiers of class, politics, race, beauty, and personal narratives. The art quilts I intended to make would express the accumulated memory inherent in these seemingly insignificant objects. My proposal cited New York City curator Peter "Souleo" Wright's statement for a 2016 exhibition called *The*



Romantic Buttons III
20 x 16, matted | 2017

Button Show. I referenced my own TEDx talk too. Best of all, the proposal had already been accepted by Homestead National Monument of America in Beatrice, Nebraska, for a residency later in that year.

Reading the unfavorable reaction stung. I could have ignored it. I could have written a flaming blog post or shared my experience on a private online group where sympathies would have flowed toward me. I could have hurled insults on Facebook. But I didn't. Because I suffer from low self-esteem, I wallowed in self-pity for almost two days until common sense interfered.

Logically, I knew my creative reputation and the nepotism in my town's arts community. I knew the comment's pessimism was intentional, even cruel. Yet, it was disguised as constructive criticism.

I had a decision to make. I could believe it, cry over it, dismiss it, or even use it to my own advantage. I elected the last option.

You romanticize your materials.

The more I thought about it, the more I knew this statement was and will remain absolutely true. I do romanticize buttons. I rely on the fact that viewers identify with objects from the past. Much of my work depends on a sense of nostalgia to communicate themes of loss, remembrance, and mortality. Buttons speak the language I need. The more I thought about expressive vocabulary, the more my mind put buttons together with all sorts of romance, including sex. Soon, images of naughty Victorian women were fused to fabric. I added suggestive phrases, a few lines of free-motion stitching, and

buttons. Three pieces immediately sold. Undoubtedly, this was emotional, sweet revenge. I had seriously considered the criticism and simply decided the statement wasn't a flaw but an asset.

You don't push the boundaries of your studio art practice.

This was a harder pill to swallow. In Columbia, South Carolina, I am considered quite inventive, even cutting-edge. Outside the city limits is another matter. I thought about artists whose careers I admire, artists like Sonya Clark. Her *The Comb Series* is an investigation into the cultural, racial, and personal meanings associated with an ordinary plastic comb and with hair. She pushes the boundaries in ways I haven't. There was only one thing I could do: push harder!

To do this, I brainstormed, thinking about alternative uses for buttons, unique ways to display them, and the various kinds of buttons, from clothing fasteners to flashing red objects depicted in movies for launching nuclear missiles. I thought about different ways to challenge this traditional object for contemporary meaning. Soon, all sorts of ideas came to mind.

A manual typewriter and an old flip phone were covered in buttons. Antique photogravures from the World's Columbian Exposition in 1893 were fused to fabric and altered with buttons. Crowd-sourced snapshots of people's mouths became *His Secrets, Her Secrets* and *Silence is Golden*. More than eighty antique engravings of idealized women were carefully dissected and glued together. Tiny buttons were stitched over every mouth in the creation of (*When*



A Life in Buttons
3 x 8.5 x 5 inches | 2017

Women Were) To Be Seen and Not Heard. Five glass spice jars were filled with carefully selected buttons for a three-dimensional piece called *A Life in Buttons*.

The more button art I made, the more ideas came. I remembered having a well-used police practice target sheet. Bullseyes, buttons, and a human target came together rather quickly as *Ready, Aim, Fire!* During the process, I found the SAQA call for entry for *Guns: Loaded Conversations*. I entered the piece and it was accepted. Then, I got an interesting email from Dot Moye, an Atlanta-based curator. She requested the piece for a show called *Transformers: Artistic Alchemy* at Agnes Scott College in Decatur, Georgia. Because the work was not available, I wrote back asking if she might consider me making another one. That's how *Ready, Aim, Fire! II* (aka *Second Shot*) came into existence. I was quite excited to drop off my piece. It gave me a chance to see most of the other work in the invitational



Ready, Aim, Fire! II
42 x 26 inches, framed | 2018

see "Critical comments" on page 30



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.



As such, Innova has been working for some time now to develop a unique, superior-quality thread. After much research and development, Innova is pleased to introduce INNOVATECH™ Quilting Thread.

After its debut at the 2017 International Quilt Market and Festival in Houston, it has been flying off our dealers' shelves!

INNOVATECH™ is an exclusive thread engineered specifically for longarm quilting. It is a tex 27, 40-weight poly wrapped poly, and its sleek design and beautiful finish allow for maximum efficiency while providing superior visual appeal. One customer even claims, "It runs like melted butter."

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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.





I gotta be **ME!**

Create a logo for your personal brand



by Cheryl Sleboda

For many businesses, a logo is necessary for identity online and in advertising. How do you go about creating a great logo for your personal brand?

First, think about how the public “sees” you. Are you the face of your studio, or is your artwork the focus? Many artists are their businesses. Facial recognition connects them with their marketplace whether they teach, sell work, or write about art. For other artists, their artwork is more iconic. This distinction is an important consideration in logo design.

Another factor is whether you plan to sell items other than artwork. If you plan to publish patterns, books, or tools, it is probably a good idea to create a logo up front to save yourself the possible need to rebrand later. You also need to consider the name of your brand; whether you market yourself under your own name or a studio brand affects your logo’s look as well.

Photo vs. artwork

For many artists, a quality headshot is an acceptable way to represent your brand. Getting a headshot taken does indeed cost money, but it’s worth it. Selfies are not what you want on your marketing materials or submission forms. It’s important to keep your headshot updated as well. You do not want to be the speaker who sent a headshot from fifteen years ago, only to have organizers not recognize you

when you arrive! This also means that if you change your appearance drastically, you need to update your headshot. Alternatively, you can use a drawing or caricature of yourself if you have an iconic look.

If you have a particular, recognizable style, your own artwork is an option for your logo. You will need to decide if you want an entire artwork or just a detail shot to be used. Keep in mind that as you advertise your business, you will reproduce that artwork in many forms, and it needs to have the flexibility to do that. You can include text over the artwork so that people can find your website or studio name.

Graphic logos

If you want to market your personal brand in more ways, or find your brand growing quickly into many branches of products and services, then a graphic logo may be for you. If your appearance or artwork changes often, this may be the way to establish your brand identity.

The choices for using a graphic or text are so wide open, it can be paralyzing. There are unlimited possibilities in colors and fonts to choose from. When designing, it’s probably a good idea to include relatable items to make it clear what you do. For example, if you use paint in making your quilts, perhaps including a paintbrush will help solidify what you do. Another option is to include

a motif you frequently return to. If your quilts are mostly about chairs, a chair should appear in your logo. If you wrote *the* book on a particular style, that style should be part of your logo. A good case study is the late Thomas Kinkade. He trademarked the phrase Painter of Light™. His logo included his studio’s name, Thomas Kinkade Studios, and a lit lantern. Often this graphic would be overlaid on a painting, allowing the artwork to be part of the logo.

DIY or not?

As creatives, we sometimes think that we can save a few dollars and design our own logos. There are a few pitfalls to avoid here. A logo can easily be overdesigned to the point of being unreadable. Also, a good logo needs to work in either color or black and white; you never know how another company may use it to advertise you or your work.

If you want to design your own logo, there are many online and free logo design services that allow you to do some graphic design. One thing to be sure of is that you are using copyright- and royalty-free materials in your designs. You do not want to be on the other end of a lawsuit because the free logo designer you used did not have permission for a design element. A service such as Canva [canva.com] can help you design a basic logo. The company’s site has many examples and a wide array of clip



SAQA members' logos feature varied design options

Iconic style

Lyric Montgomery Kinard's logomark brings her recognizable style to life. Her caricature is one she drew herself.



In character

Paula Kovarik has a couple of different approaches to branding. One is a detail shot of her piece *Round and Round It Goes*. The other is a character—a very clever bird—who turns a thread into a representation of her quilting style. While not a true logo, the little bird has the honor of making the occasional appearance on her quilts, so he's earned his place on her business cards.



art elements or licensable designs to incorporate in your design.

A professional graphic designer may be the best option, however. A good designer will take the elements of your brand, color choices, and artwork and create design options for you to review. A really good graphic artist will be able to surprise you with insight about your business and the addition of an element you never expected. We are often too close to our own work to see what it really is.

Off and running

Once you have developed your brand's logo, it's time to use that identity in your marketing. Your logo should appear on your social media accounts as the profile image. This placement lets your customers know they are on your company's official pages.

Your logo should be included on your merchandise, letterhead, and even as part of your email signature.

Your logo helps establish your identity in the market, so develop a good one! ▼

Cheryl Sleboda is an award-winning fiber artist, costumer, and quilter who owns Muppin.com and SewMuchCosplay.com. Cheryl travels and teaches sewing and quilting nationally. She also teaches business management and more to entrepreneurs in the fiber arts industry, including the online course, Building up your Branding. She has been featured in many magazines and has a DVD titled Heirloom Sewing Techniques for Today's Quilter.

Graphic tales

Linda Colsh, B. J. Adams, and Louise Hall opted for a strong graphic element for their personal logos. All incorporate their name, although that element is not always included in use.



LOUISE HALL
TEXTILE ART | MIXED MEDIA
DIGITAL IMAGES | GRAPHIC DESIGN

Word pictures

Sandi Colwell, Lisa Reber, Karol Kusmaul, and Sarah J. Aubry took an illustrative approach to their logos. Colwell's logo is very much in keeping with the style of her pattern designs. Reber's Dippy Dyes logo was designed by Brian Boehm. Kusmaul carved the stamp for her logomark. Its design includes stitching and her initial to form the word OK; it also reflects the fact that she likes to wear overalls. Aubry's Cloud Hill Studio logo is a stylized version of the view from her studio windows.



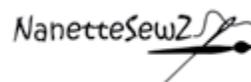
Name ID

Maggie Dillon and Jayne Bentley Gaskins use artistic signatures to mark their brands.



Defining elements

Barb Gardner, Mel Beach, and Nanette S. Zeller combine name recognition with illustrations for their logos. Zeller's uses artistic tools to emphasize what she does. Beach's emphasizes her straightforward style. Gardner's plays off her name.



SAQA Member Gallery: *Rhyme or Reason*



Cathy Perlmutter

Rhymes & Reasons

15 x 15 inches | 2018

Each of the 100 objects on this quilt rhymes with at least one other object.



Erika Carter

Subterranean Efflorescence III: Love and Peace

42 x 45 inches | 2017

This series explores the images created by my inner child with artist's tools.



Cheryl Olson

Ananda at Last

36 x 40 inches | 2017

The forest symbolizes life, wisdom, protection, strength and growth; it brings me inspiration, harmony, unity, and peace.



Clara Nartey

Rhythm #1: Dancing

22 x 48 inches | 2015

My *Rhythm* series explores our experience with sounds and music. The design started with a shofar horn and incorporated techniques that create a sense of rhythm.



Susie Monday

Jazz, 3

27 x 35.5 inches | 2016

Part of a series based on iPad doodles made at a jazz club. The repetition of shapes is analogous to rhyme and meter in the written word.



Sara Sharp

Words Can Hurt

48 x 32 inches | 2017

Our politicians and public figures increasingly use insulting words to threaten, bully, humiliate, and spread falsehoods about those with less power and status. Anger and conflict are the result.



Lucy Autrey Wilson

Florida Spoonbill

85.5 x 80 inches | 2016

On a trip to Florida I hoped to see a Spoonbill. It didn't happen. So I created one with appliqué.



For love or money

Tips to build a career as a teacher on the go

by Lyric Montgomery Kinard

A traveling quilt teacher enjoys a soul-feeding profession. To join this collegial club, plan your approach so you streamline the process and avoid pitfalls. In this first of two articles on the subject, I'll explore motivation, potential class offerings, and practical tips to navigate the field.

There are as many reasons to teach as there are teachers. Four main reasons are: earning income, enjoying travel, meeting new people, and sharing your knowledge. Understanding your motivation lets you develop your style. Here is a rundown of each factor and tips to consider.

Money matters

Do you need the money? Teaching is not one of the better-paying professions. For every day you teach, you spend many days running your business. If you need to support yourself, learn to maximize your profits and still offer a wonderful experience. You will need to gain serious marketing skills plus have the stamina and organization to regularly work back-to-back gigs.

If teaching will be a pleasant side hustle, you may be more concerned with guarding your time. Estimate how much time you want to devote and know your limits. Many teachers overbook themselves, get burnt out, but still have obligations a year or two into the future. Also, make sure to reserve time for family events as well as to create your own work.

Caring to share

If you want to share, evaluate your technical skill level. You don't have to be perfect, but you need

the skill and experience to help students overcome difficulties. You also have to have the ability to think ahead about each student's progress and help them avoid stumbling blocks.

Remember, the primary goal of teaching is to share your ideas. Students are there to learn from you. The very best teachers don't hold back information. Copyright covers your publications, but it's a good idea to gently remind students that it is unethical to copy and share your handouts and patterns. There are easy ways to protect your publications, such as watermarking handouts or patterns.

Think honestly about how you best interact with people. If you are an extrovert, develop entertaining lectures and work with structured group activities. If you are an introvert, you may focus on courses that provide individual attention. Both personalities make wonderful teachers, and both will need to be patient with a wide variety of people. Talk to other quilt teachers. When they share their "most difficult student ever" story, ask how they handled the scenario. Also, watch teachers in action. Put yourself in situations where you must diplomatically help someone with a difficult personality.

Know that a teacher is always "on." You are educating and entertaining. Students expect you to be as wonderful, enthusiastic, and generous in the hall as you are in class. I include a note in my hostess instructions that I need to be in my room alone by a certain hour so I can wind down and rest. Nobody has ever been offended by this request, and it has allowed for graceful retreats.

Going places

Do you love to travel? Can you manage long drives or dragging luggage through multiple airports? Your physical strength and stamina may determine the supplies you bring to a workshop. You are likely to arrive at your destination after staying up late the night before to pack and getting up ridiculously early that morning to catch your flight. Many times the women who escort you are elderly and cannot help with luggage. Once you are in the car, you might be whisked off to dinner, followed straight-away by an evening lecture. A late night with a talkative hostess could follow. Then by morning you need to be ready for a full day of teaching.

There isn't always time in your schedule for sightseeing, especially if you cram in a full schedule of gigs. Even so, I find that when I can schedule an extra day, someone is always willing to show me the best of their hometown.

Lesson plans

Do you have something unique, interesting, or popular to offer? I believe there is rarely anything new, but I don't let that stop me from sharing. You might do something in an unusual way, or you might be adept at a technique that has high interest.

Do you want to teach projects or processes? You can focus on one or do both at the same time. You don't have to be the only teacher in the world covering your subject, but you cannot copy the work or technique of another teacher.

Do you mind teaching what you do over and over and over? Students have a sixth sense for knowing when a teacher is disinterested. If you are easily bored, figure out how to make your class interesting to teach repeatedly.

If you love teaching projects, do you have patterns to teach your favorite techniques?

Many larger conferences want fresh classes every year. Developing new patterns is a way to accomplish this. If you teach a standard technique, this is a fabulous way to make your classes your own.

Think again about how much stuff you want to transport. Do you want to bring everything? I guarantee every class will have at least one student who

brings the wrong materials and you must be prepared for that. Are the supplies you use easily accessible or hard to find? Not every student will have access to a quilt shop. I use a lot of art supplies so I bring almost everything. They love the short supply list, and I have yet to hear a complaint about the supply fee. But if you use materials that most

quilters have on hand, have the students bring everything.

Be aware that if you teach sewing classes, you will need to help with every kind of machine. It slows down a class when one student does not know how to operate their machine or if one breaks down.

Practice makes perfect

After you choose your classes, hone your teaching skills. Creating and teaching are two different skills. You must communicate clearly and present your material in an organized fashion. Every student has a different learning style, and you need to understand how to reach as many as possible with your presentation style.

Develop your class structure first. Write out detailed steps and practice saying them aloud. Write down every supply used, how much time it takes you (triple the total for beginning students), if the class lends itself to kits, and how much space each student needs. Determine if you need to

Understanding your motivation lets you develop your style.

Photo illustration by Lyric Montgomery Kinard





charge a supply fee. These notes form the first draft of your presentation and course particulars; they are also a starting point for clear handouts.

Next, I create a detailed outline for myself. It includes what step I will teach when and lists equipment, supplies, and techniques to be covered in each segment. If you teach handwork, consider a screen and projector to display live demonstrations. If you teach surface design, do you need access to water or hard flooring? No matter how neat you are, someone will spill paint and you will be left to clean up. It's just part of the job.

Once you have an outline, find students to do a practice run. Select friends with a range of skill levels and interests who will provide reliable and honest feedback. If you can teach a timid beginner and capture the interest of a confident rule-breaker at the same time, you are getting somewhere. Every time you teach, ask for feedback. I call this "suggestions for improvement" and I ask specific questions, such as, "What supplies would you rather the teacher bring?" or, "What technique needed more or less time?"

Watch for local opportunities to teach. Art centers, senior centers, and youth programs are great places for beginners. Your local guild would probably jump at the chance for an informal workshop as you develop your skills.

If you start at a local quilt shop, make sure you establish a win-win arrangement. You need the experience, but the shop needs to pay the rent. Come prepared to help bring in new customers and make sure your class uses supplies the shop offers. You can request the shop order supplies if it doesn't normally carry them.

I strongly suggest you take classes from teachers with a good reputation. Take notes on how they organize their time and supplies. Listen closely to

how they get their ideas across and watch how they interact with students. You are not copying their content, but you are learning what will and will not work for your teaching style. Never be afraid to ask questions. I find that quilting teachers are some of the most generous people I've met.

Marketing savvy

Once you are confident, spread the word. Use every avenue available to promote yourself. It is almost impossible to be successful without a website. Both guilds and students will appreciate an easily accessible site with clear descriptions and photos of each class, an easy way to contact you, and as much hiring information as you are comfortable

sharing. I am a proponent of putting it all out there. It saves hiring entities asking basic questions about dates, pricing, and supplies, and it saves you responding to those questions.

Make sure you offer a consistent, informative email newsletter and that your website has a way to subscribe to it. Your students want to get to know you and your art. They are more likely to take or request your class if they feel they know you. Blogs are not dead and are a good way to share your story. Use whatever social

media you have to get the word out.

To expand your teaching opportunities, take part in statewide guild meetings, give a demo at the International Quilt Festival, and send printed brochures or emails to groups you want to teach for. My favorite way to advertise is to write articles for magazines. They have a broad circulation and you get paid for your effort. Just keep in mind the magazine then owns the article and you cannot use those exact words or illustrations as handouts for your own class without permission.

**Never be afraid to
ask questions. I
find that quilting
teachers are
some of the most
generous people
I've met.**

see "Love or money" on page 33

First-time SAQA judge travels to Sweden

by Brenda Wroe

I recently responded to a request in the SAQA Europe/Middle East newsletter for judges for the Swedish Guild's 11th Träffpunkt Quiltköping. This three-day event took place August 31-September 2, 2018, at Vänernuseet museum in Lidköping, Sweden.

To apply, I submitted my artist statement and bio, my reasons for applying, and three images of my work. Regional representatives Baiba Vagule and Christine Seager evaluated the submissions. My application was accepted, and I had my first assignment as a SAQA judge. The request from the Swedish organization was for two SAQA judges; I was joined by SAQA member Jana Štěrbová of the Czech Republic. We also had a third team member, Swedish artist Rolf Wessman.

This festival is an intimate event, but visitors from other Nordic countries and further afield are warmly welcomed. The 2018 Quiltköping quilts were divided into three categories: art, traditional, and modern. Approximately fifty makers entered work in the 2018 competition, which carried the theme Line Games.

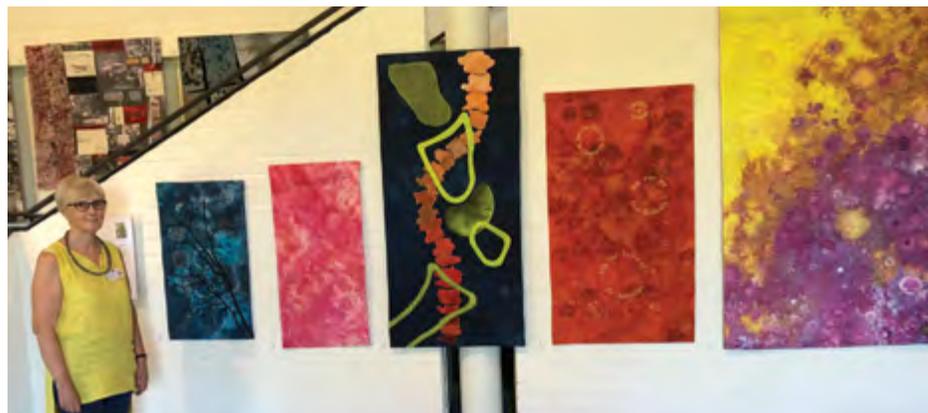
Jana and I had not met before, but we found we had much in common in our evaluation of art quilts. We were focused on making a professional, fair, and objective assessment. Rolf, who works outside the art-quilt medium, brought a different perspective to our joint task. Together, we evaluated how makers interpreted the theme and how they demonstrated mastery in design and execution. The shortlist for potential prizewinners was not difficult to agree upon. We were then able to enjoy an interesting discussion as we stood before each candidate's work before we made our final choices. Each category had three prizes. These top

nine quilts were exhibited at the Vänernuseet through September.

I was also asked to be one of judges in the traditional and modern categories. That request was based on my experience in the UK as a judge and a tutor for the judging course presented by The Quilter's Guild. The public was present as the quilts were assessed, posing an unusual challenge. The unexpected benefit was that after the prizes had been announced at the festival dinner, Jana and I were able to talk about what we as judges were looking for and to explain the discerning process of selecting the final winners.

Our judging assignment was accompanied by an invitation to set up a SAQA stand in the main hall during the three-day event. Our organizational needs were met by SAQA member Monica Danielsson Bichsel. During the event, Jana and I promoted SAQA to many Swedish visitors, explaining the benefits of being an artist member of our worldwide community.

see "Sweden" on page 29



Brenda Wroe's work was installed through September at the Vänernuseet Museum in Lidköping, Sweden.



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Sweden

from page 27

Jana and I also were invited to exhibit several pieces of our own work through the end of September. This local museum focuses on the natural and cultural heritage of nearby Lake Vanern. Our work was installed near a beautiful glass vessel in the shape of a canoe suspended from the ceiling.

The side benefit to the assignment was the town of Lidköping, not to be confused with the larger city of Linköping. It is an interesting Swedish town that is easy to explore on foot. After judging duties were finished, we visited the 700-year-old baroque castle, Läckö Slott, located a short drive away on Källandsö, an island in Lake Vanern. I came away full of ideas for my next quilt—the sign of a successful trip. ▼



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LYNN POLLARD

Critical comments

from page 17

exhibition, including one of Clark's pieces from *The Comb Series*.

Having my framed work hang near one of Clark's two-dimensional works reminded me of another instance when constructive criticism broadened my artistic horizon. As a certified professional picture framer for more than thirty years, I thought I knew best how to present my own artwork. Yet, I've been told on more than one occasion that my framing isn't right. I could easily dismiss this criticism. A gallery owner in Florida wanted my artwork, but only with a minimalistic, white-on-white presentation. The Grovewood Gallery in Asheville, North Carolina, totally dislikes this framing style. So I now have two totally different ways to offer my work. The constructive criticism taught me to consider a client's point of view and a gallery's



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preference, even if the reasons arise from an interior décor different from my own.

It is true that criticism is hard. Some of it is petty. Some of it is irrelevant. Some of it is nothing more than an insult. Some of it, however, can lead to amazing artwork, personal growth, and unimaginable opportunities. You must work out whether offered criticism is helpful or not. You must determine how to react and the consequences of those actions. The trick to criticism comes from using it to your own advantage, even when the suggestions hurt.

I'm sure there will more unfavorable judgments in my future. Hopefully, I'll remember what I've written here and will spin negativity into a knowing smile and another art adventure. ▼

Susan Lenz is a SAQA JAM who resides in Columbia, South Carolina. You can view her work at www.susanlenz.com.



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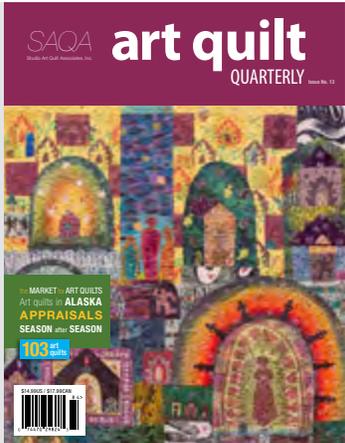


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City Side Lights, detail, Melody Randol, *Topography II: Crest Trail*, detail, Shannon Conley, *The Journey*, detail, Kathleen McCabe

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Love or money

from page 26

I never imagined I would end up doing what I do now. I can't think of a more satisfying profession. I'm my own boss, I get to travel all over the world, and I spend time playing with wonderfully creative people. Even after all the time and struggle it takes to get to this point, as soon as I enter a classroom I often think: "I can't believe I get paid to do this!"

In my next article, I will give details on how to operate your teaching business, including information on contracts, communication, equipment, merchandising, and organization. ▼

Lyric Montgomery Kinard is a SAQA JAM who resides in Cary, North Carolina. Her book, Tips for Traveling Quilt Teachers, is available from Amazon.com.



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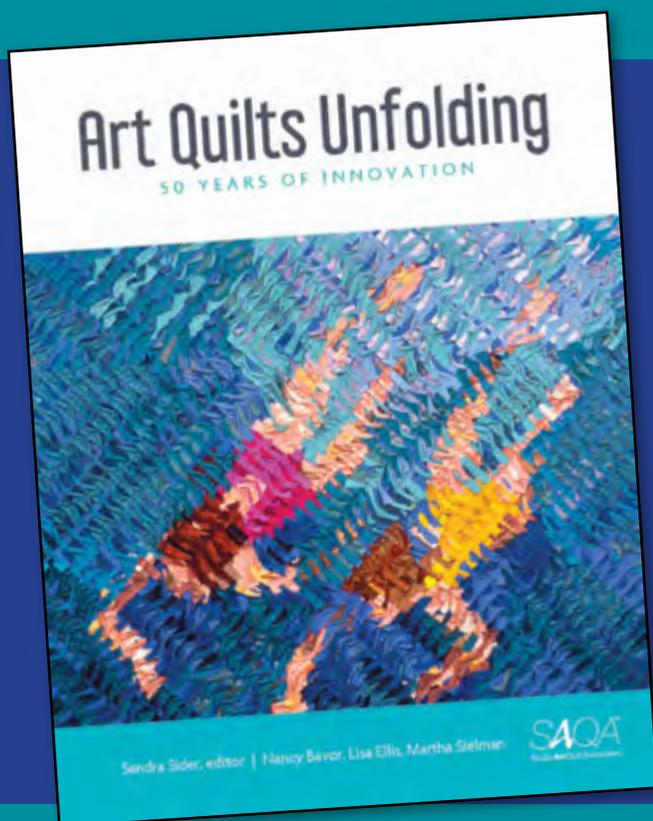
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history of the art quilt

Includes 400 full-color images plus
interviews and profiles of 58 influential artists

Written by Sandra Sider, Nancy Bavor,
Lisa Ellis, and Martha Selman for
SAQA's Art Quilt Retrospective project

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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.

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.

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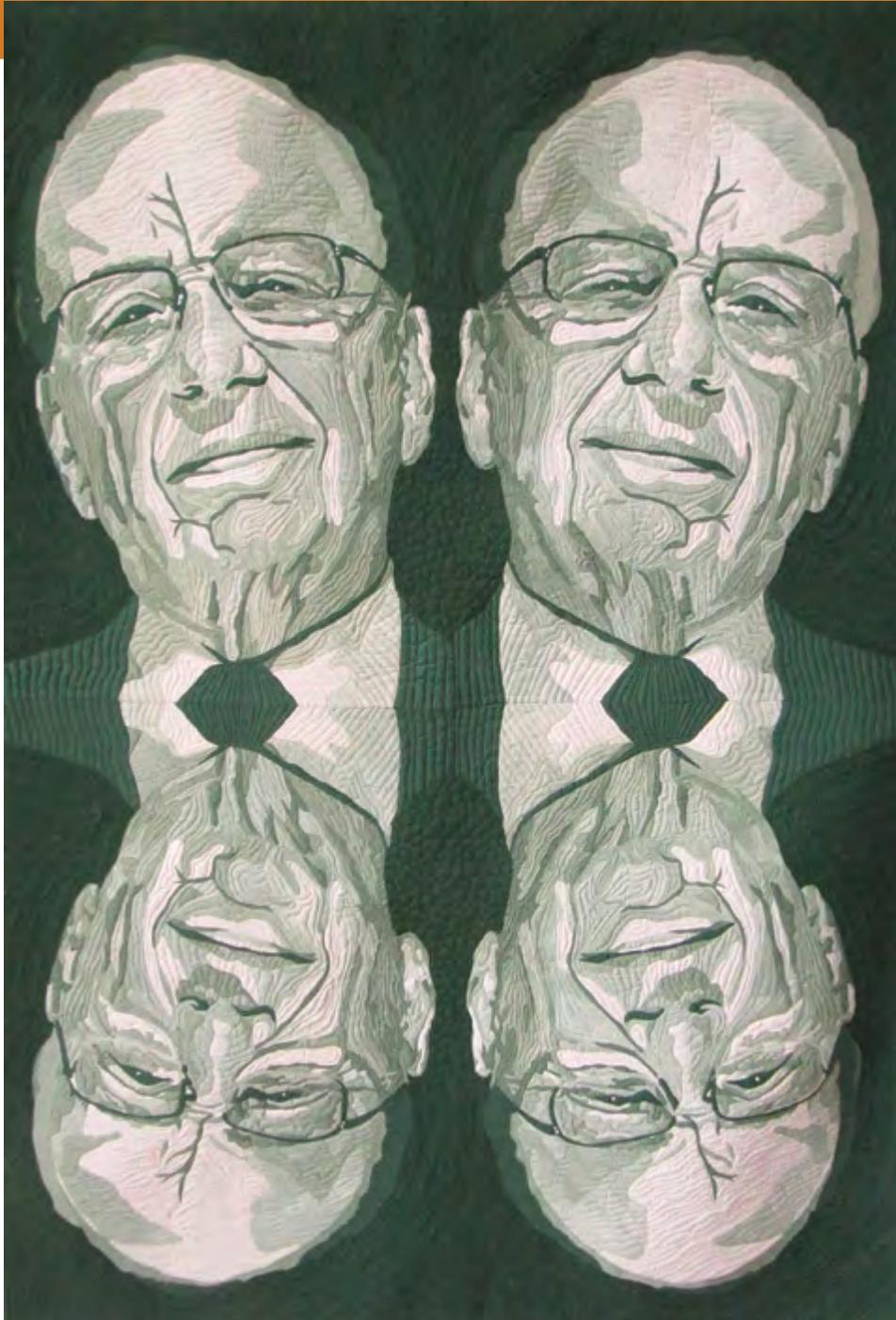
“Of course it’s important to support SAQA in the present, but it is equally important to help invest in its future. I am gratified to know that as a Legacy Member, I will be contributing to the long-term success of an organization that has given me so much personally and professionally. Remembering SAQA in your will is something everyone can do. I am just one member of a larger team that is ensuring SAQA’s future.”

—Judith Content



Is SAQA in YOUR will?

JAM SHOWCASE



Sandy Curran

Post Truth

56 x 39.5 inches | 2016

I continue to be upset at the millions of people who choose to overlook or ignore facts, and choose rather to believe anything that corroborates their ideology. The work, which features Rupert Murdoch, is quilted with the definition of post-truth and many other statements by "pundits."

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