

Peninsula Fiber Artists July 13, 202

Among those attending the July meeting at A Stitch in Time in Sequim were: Liisa Fagerlund, Donna Lee Dowdney and guest Dale Walker, Erica Iseminger, Barbara Houshmand, Barbara Ramsey, Evette Allerdings, Janice Speck, Eva Kozun, Irene Bloom, sisters Lolly Golden and Susan Cleaves, Caryl Fallert-Gentry, Sue Nylander, Linda Carlson and new to us, Mary Baker Anderson from Port Ludlow and Peggy Baker of Sequim.

The brief business meeting covered:

Latimer Center exhibit in Tillamook. Many thanks to Caryl for the photos, which are now on our Facebook page, and are available for Carol Roi Olsen to upload to the website upon her return from distant parts.

Wilderbee Farm Meadery pieces were turned in, and if you didn't turn yours in, arrange to get it (them) to Caryl along with a \$20 check payable to Kathie in the next week or so or by arriving at the Meadery at 10 a.m. on Aug. 4, when Caryl will be hanging the show. We will have 30 pieces by 19 artists. The Wilderbee Farm owner will do publicity and advertising and Linda is preparing a press release to the Port Townsend, Port Ludlow, Port Angeles and Sequim papers and probably the Seattle Times entertainment calendar. You are encouraged to modify this release for your own social and professional media.

August: The August meeting is an afternoon session, 1-4 p.m. at the Jefferson County Library, 620 Cedar Ave. (just off Highway 116), Port Hadlock.

Barbara Ramsey announced Northwind Art School (formerly Port Townsend School of the Arts) has an open house on Sept. 4 to celebrate its new building, and it seeks fiber artists to demonstrate at the event. She's the contact person for our group.

Fiber Habit window schedule. Kimonos and other Japanese garments are currently on display along with a few new items constructed with kimono fabric. The Mink Project (see below for more info) is scheduled for September-October. November-December, Kathie, Sue Gale and Liisa will curate "In Praise of Trees."

Mink Project. The deteriorating mink coat that we received from the estate of Gene White was dissembled and items made from it will be shown in the Fiber Habit window in September and October. Thanks to Evette, the donation and the story of Gene, who was instrumental in school lunch programs on a federal level and spent the last few years of her life on Whidbey Island, we were invited to do an exhibit at the Port Angeles Fine Arts Center starting in March 2022. The focus, in addition to the mink items, is food and nutrition. The theme: "What's for Lunch?"

The Fine Arts Center has an existing outreach program with area schools and one reason for our being offered a March-May exhibit period is that the outreach program culminates each May with a display, and our focus on child nutrition complements this display plan. Evette has contacted the USDA, which manages school lunch programs. This project has the potential to become a traveling show. Evette has also made other contacts which we'll hear more about next month. Linda has contacted the Arts Center

re: possible publicity via the school district. A prospectus is forthcoming. More information about Gene: <https://gcnf.org/about/who-we-are/gene-white/>

Mini-Presentation on Publicity

Linda did the month's mini-presentation on publicity. Her handout is attached. Among her points and those raised in the discussion:

- Determine your potential audiences. The ideal audiences are those that care about you, or your art, or are likely to be able to visit your exhibit or buy your pieces. These can be as seemingly obscure as your elementary school newsletter (Liisa's Portland grade school's newsletter just published the entire press release written about her pieces at Tillamook [which isn't that far from Tillamook!] and her career) and your neighborhood newsletter/blog/Facebook page (there's one for Kala Point!), as well as your own NextDoor and Facebook pages, the PFA Facebook page, your professional media and professional association newsletters and social media, and of course, the media in your area and in the geographic area of your exhibit/speech/workshop.
- Caryl mentioned how she has benefited from creating a mailing list, compiled from those who have purchased her work, met her at exhibits and conferences, or taken classes from her, and Pat Herkal has previously mentioned that at least one of her LaConner exhibit sales resulted from someone who is a repeat customer and learned of the show from Pat.
- Linda emphasized the value of taking the standard press releases she writes for each of our events and tailoring it for your specific audiences. You'll see examples on the handout. It's also valuable to think of how you can create a "news hook" for an event such as an exhibit. For example, when Caryl went to hang the show in Tillamook, Linda contacted the local media with an alert about Caryl being there. Liisa will be visiting the exhibit soon and may discuss the possibility of making a brief speech or doing a "meet the artist" event with the museum staff. This would then be publicized to the media.
- Two other important points:
 - Lead time:** for a weekly paper, submit information at least (at least!) two weeks in advance of the issue in which you hope your announcement will appear. The papers are prepared on Mondays for production on Tuesdays so ideally submit your information on Wednesdays or Thursdays. A good photo will increase the chance of your getting good exposure. For newsletters, check publication frequency: some are quarterly or even annual.
 - Talking points/elevator speech:** memorize two or three points about your piece/exhibit/event that you are determined to make if interviewed. Never, ever think, "I'm not that interesting, why would anyone want to interview me?" Ideally, your points will both promote you/your work, and create a connection with whoever is talking to you: for example, they might describe the techniques that you've used for a piece inspired by a local landmark.

Treasurer's Report: Kathie reports that prior to all revenue for Wilderbee and any associated expenses, our bank balance is \$1161.26. See attached PDF.

Show and Tell

When Irene Bloom asked for advice regarding pricing of her color weaves, some of which will be at Wilderbee, she kicked off a spirited discussion in the middle of show-and-tell. She was encouraged to track all of her direct costs---material, stretcher bars, exhibit hanging costs, craft sale table fees, taxes on sales---and consider both the time involved and the venue in which she might be selling. Attendees pointed out that prices in settings such as galleries often can be higher than prices at the local farmer/artisan markets.

Liisa showed a piece inspired by a photo of an aging stump, created with embroidery on shibori cloth that was backed with cardboard and then mounted on canvas that she had painted.

Caryl showed two art quilts in progress, one based on a photo of an attic in a Barcelona apartment and the other a long-ago design that she has transformed with a different colorway. Both pieces were printed by Spoonflower.

Sue showed a small art quilt featuring cloth dyed with ice parfait, hand-quilted and beaded. She announced she is offering two workshops. The July 28 session is with fiber-reactive dyes and Aug. 27 is a parfait class.

Janice showed the name tag she has created by beading on felt.

Barbara Houshmand showed how she used very large antique iron washers for resist dyed-fabric, now sewn into art quilts.

Erika showed bandannas made with shibori dyeing. She was encouraged (ENCOURAGED!) to price them and make them available for sale, at least with a business Facebook page.

Eva showed one of the backpacks made by her son with ultra lightweight fabric.

Lolly and Susan showed punch needle pieces they are creating. Each is based on the same photo of their mother, but with different interpretations and with different garments and fabrics as the surface material. They also reminded us of the Pacific Northwest Fiber Exposition, pnwfiberx.com, scheduled for Oct. 1-2 at the Vern Burton Center in Port Angeles. Vendors and teachers are sought.

Kathie recommends two books: "I'd Rather Be in the Studio," by Alyson Standfield (<https://artbizsuccess.com/sm/>), and "Big Magic: Creative Living Beyond Fear," by Elizabeth Gilbert (<https://www.elizabethgilbert.com/books/big-magic/>). She also announced she is now working with clay, having completed one pottery class and preparing for the next one.

Barbara Ramsey reminded us that she, Cathie Wier, Pat Herkal and Jean-Marie Tarascio have their three-month "Tangled Fibers" exhibit in LaConner starting July 27, with the reception Aug. 6, 3-5 p.m.

Peggy introduced herself and her interest in beading, quilting and pottery (among other crafts).

Dale, encouraged to attend by Donna Lee, said she is the leader of the fiber arts group at BARN (<https://bainbridgebarn.org/about-barn/staff-studio-leads/>). She showed an art quilt made with shibori and embroidery.

Donna Lee showed "Power of Red," which is destined for Wilderbee, a small very sparkly red quilt.

Mary, another first-timer, said she learned of us when she visited the Fiber Habit window. She showed a map of Desolation Sound she has handdrawn, colored and is embroidering.

Respectfully submitted,

Linda Carlson