



NEWSLETTER

December 1991

Issue 2

STUDIO ART QUILT ASSOCIATES

PRESIDENT'S MESSAGE

As 1991 draws to a close, Studio Art Quilt Associates can list many accomplishments for its inaugural year, plus many plans for the future.

First, let me announce plans the Board of Directors are making for a Members Conference with accompanying exhibitions for 1994. This conference will be a major event held in a large metropolitan city; the format will include lectures, workshops and professional development seminars as well as the exhibits. We will announce all details later, but wanted you to know now to plan on this for October of 1994. In the interim, the Board is working on the possibilities of smaller gatherings in 1992 and 1993. We welcome your ideas and suggestions on conference topics and potential locations. If you would like to volunteer to help, please get in touch with the Board through the SAQA PO Box. Please send us your ideas!

We have received very favorable responses to the SAQA newsletter. This second issue is being sent to SAQA members and specific individuals or organizations for promotional purposes. Unfortunately, we cannot continue to send to everyone who received the first issue but haven't joined. If you know someone who might be interested in SAQA, show them your copy of the newsletter and encourage them to join. There is a membership form on the back page which you can duplicate. Please note there is a new foreign membership available.

A new feature in this newsletter is **Art Quilts in Public Places**. Carol Jessen has volunteered to compile a reference list of art quilts on public display. See the article describing the information we need from you.

SAQA is growing! We are fast approaching our goal of 200 members in 1991. As of November 25, we have 195 members and 25 artist members. Our treasury is gradually growing. As SAQA reaches financial stability, we will hire a part-time secretary to handle correspondence, membership, and all mailings (this is currently being done by volunteers). We will also need to pay for office rental and equipment, which is now being donated. SAQA still has an outstanding loan which paid for the SAQA membership brochure. This loan will be repaid when we are stable.

Holley Junker is researching grantors to the arts. She plans to start sending proposals by the end of the year. Please contact her through the SAQA PO Box if you have any information that would help.

As part of our public relations campaign, we have begun Portfolio rotations. The Portfolio Committee selects materials from different artist's portfolios, choosing a variety of information and visuals including color copies, slides, color show announcements, reprints of newspaper and magazine articles, and b/w photos. The color visuals make a very exciting and attractive PR packet. An accompanying letter, SAQA brochure and newsletter complete the packets, which are then sent to national magazines, art galleries, museums, authors and art consultants. We invite recipients to contact SAQA or individual artists for further information or contact. We do not expect immediate response from these mailings, but look toward the long range goal of increased recognition for art quilts. It may take ten years for us to become recognized as an important art media, but we're working on it!

The SAQA goal to promote art quilts as a professional art form should also be the responsibility of each member, artist, collector and patron. We want and need your input, energy, ideas, and information. One way to help is to send names and addresses of art consultants and contact people in your local museums, galleries, and other venues. There is a list in this newsletter of information you can send to SAQA to make it a better organization. The Board cannot do this alone. For SAQA to be an important national organization, we need commitment and action from everyone.

The Board is working to make Studio Art Quilt Associates a great organization. Please lend us your support and let us hear from you!

Ghonne Porcella

NEWS FROM THE BOARD

The SAQA Board of Directors reports the following progress:

- Membership totals are now 195 active members and 25 artist members.
- Artist portfolio packets are being sent out monthly. Four packets went to galleries which had shown quilt artists in the past. Four packets were sent to upscale mainstream magazines. Packets include cover letters, brochures, newsletters, artist's slides, resumes, and color visuals.
- Slides were sent to an interested art consultant.
- Grant possibilities are being researched.
- Art in Public Places listing is being compiled.
- Plans for general membership meetings are being made, with the 1st scheduled for **Oct. 1994**. Smaller meetings are being planned for '92 and '93.
- Archive files are ready to receive articles & show announcements.

INTRODUCTIONS

SAQA is proud to introduce you to a member of our Board of Directors, Roderick Kiracofe of San Francisco.

RODERICK KIRACOFE

I came to the world of quilts through antique quilts. The first quilt I ever owned was a late 19th century floral basket applique. I didn't know that when I bought it at a Preble County, Ohio, farm auction in the summer of 1976. At that time I didn't know anything about the history or construction of quilts. I simply fell in love with the design, the bright red binding and the bold red and yellow flowers.

I shocked some of the local dealers by paying the inflated (to them) price of \$40 for that quilt. In those days, even with the Bicentennial stirring up so much interest in quilts, they were only paying \$10 to \$20 for mint condition 19th century examples. Yet for me, a college student with very little money, the price wasn't an issue. The quilt spoke to me in such a powerful way I had to own it.

After the auction I returned to the farmhouse where I was living that summer and put my quilt on a clothesline to air. I stood out in the late afternoon sun for a long time just looking at it and admiring it. I loved the way the flowers and baskets worked together to make a pleasing design. The bright red binding pleased me even more. When I examined the fabric closely, I realized that it was newer than the red fabric of the flowers. The binding, I reasoned, must have been replaced at some time.

I began to wonder about the woman who made this quilt. What was she thinking as she sewed the fine, tiny stitches? Where did she live? Where had she purchased the vivid red, yellow, and green fabrics? Was the quilt a gift for someone special? Or was it another addition to her household goods, a proud symbol of her sewing and housekeeping skills? Did she love the quilt as I loved it? How did it pass out of her family?

Sadly, I never learned the answer to any of these questions. Thousands of quilts have passed through my hands since that wonderful day in 1976, but that lovely old floral basket quilt has remained an unknown to me. In many ways my passionate attachment to that quilt and my succeeding years of learning about them parallels the American love affair with quilts.

I moved with Michael Kile to San Francisco in 1978 with the back seat of the car full of antique quilts. Our quilt business, *Kiracofe and Kile*, was a "by appointment only" gallery in a restored Victorian home. Many of the first people through the doors who then became loyal supporters were members of the area guilds (East Bay Heritage, San Francisco, and Santa Clara Valley). We were invited to speak and show quilts to these and many other guilds and it was here that I first began to see contemporary quilts. While my true passion at this time was for antique quilts, I realized that many of the women in the guilds came to quilts from this place, too. Unlike myself, they had the desire to go beyond that place and to create with fabric and thread their own quilts. Over time, I came to understand that the desire I had to know about the makers of the antique quilts I was selling was partially being fulfilled as I became involved in the lives of women who were making quilts today.

When Michael and I first came up with the idea for *The Quilt Digest*, there was no question but that we wanted to combine the two worlds of quilts: antique and

contemporary. Having come from the antique quilt world, I was aware of a real lack of interest and in many cases a disdain for contemporary quilts in the antique quilt world of dealers and collectors. I wanted *The Quilt Digest* to be a bridge for the antique quilt world to really look at and begin to understand and appreciate the work being created today.

I loved editing the "Showcase" section of each book. Looking at hundreds of slides of contemporary quilts; becoming acquainted with the work of many quiltmakers I had not known; deciding which ones to use coupled with the many choices of antique quilts was often an agonizing decision and the final assembling of a small exhibition (as I liked to think of it) was a truly rewarding experience. It gave me great joy to think I was helping to promote the work of what I considered some of the finest contemporary quiltmakers. What I also found extremely satisfying was to have colleagues from the antique quilt world after a few years of the *Digest's* existence say enthusiastically how much they liked the contemporary quilts they were seeing.

I have been blessed to be living in California in close proximity to so many studio quilt artists and have had the opportunity to travel across the country meeting others. I love seeing the places in which they create; how they arrange and store their fabric; whether their studio is filled with "things" for creative inspiration or if it is sparse, clean, and Zen-like; holding up works-in-progress and discussing them. It has been a rich and rewarding experience to sit and talk, and over the years, with many, to have become friends, sharing the joys and sorrows of our lives.

Having been asked countless times if I make quilts and answering that I do not, I have come to the realization that the creating, producing, and designing of my books have been *my* quilts: *The Quilt Digest*; *Homage to Amanda*; *Yvonne Porcella: A Colorful Book*; and my latest (a six-year project) *America's Quilts: Cloth and Comfort 1750-1950* [Clarkson Potter Publishers, Autumn 1992 release].

I enjoy the work of promoting studio quilt artists and I hope that Studio Art Quilt Associates will become a major vehicle for that purpose.

ARTICLES OF INTEREST

LOUISVILLE CELEBRATES THE AMERICAN QUILT

by Lynn Young

"Something spectacular is unfolding in Louisville!" says the brochure front, and for sure it is! It is six quilt exhibits, three major conferences, lectures, a workshop, gallery walks, receptions, a gala dinner, and the hospitality of one of the world's most congenial cities.

Organized by the Kentucky Quilt Project, the event is a tribute to the extraordinary growth and development in quilt-related activities over the past twenty years. Highlighting the exhibits is *Abstract Design in American Quilts*, a reinstallation of Jonathan Holstein and Gail van der Hoff's 1971 landmark Whitney Museum exhibition of antique quilts which set in motion the boom in quilt-making, appreciation, and collecting. While the exhibits will be open during February and March (the *Abstract Design* show opened in November), the conferences and special events are scheduled during the American Quilt Celebration Weekend, Feb. 6-8, 1992.

Other exhibits will highlight the range of interest in quilts today. *Always There: The African-American Presence in American Quilts*, curated by Cuesta

COLLECTORS FORUM

NEW ENGLAND QUILT MUSEUM

by Lynn Young

The art of the American quilt began in New England more than two centuries ago. In 1987, an important collecting museum was started to advance the cause of both antique and contemporary quilts. But just as those early quiltmakers struggled through tough times and trying difficulties, the New England Quilt Museum is faced with problems caused by a flood disaster.

The New England Quilt Museum was founded in 1987 by the New England Quilters Guild, with support from several foundations and corporations. In its first four years, the Museum has established an impressive collection of both antique and contemporary quilts, presented a lively program of exhibits and events, and attracted an active membership. It is popular with the general public, tourists, and schools as well as serious quilt artists and collectors.

The Museum Collection was begun even before the Museum itself was incorporated. With the idea of opening a museum, The New England Quilters Guild had started a collection using their own funds and funds from the Massachusetts Cultural Council. Among the contemporary art quilts purchased were **Archipelago** by Nancy Halpern and **Bloodroot** by Ruth McDowell. Other quilts date back to 1835 and represent many generous donations of quilts and funds. Gail Binney-Stiles, co-author of **Homage to Amanda**, not only gave the Museum the quilts in that book, but also arranged for many other family quilts to be donated. Exhibits held at the Museum include **Up to This Point, Quilts by Gwen Marston & Joe Cunningham**, **A Decade of Quilt Art Fashions: A Retrospective of the Fairfield Show**, and **Breaking New Ground**. An exhibit of premier and emerging New England contemporary quilt artists had been scheduled for May 1992.

However, that display and many others have to be postponed for now. Last August, the Museum was flooded by wastewater from the upper levels of the historical building where the Museum was housed. Thanks to the heroic efforts of volunteers and National Park Rangers from the nearby Visitors Center in the historic area, the quilts were removed before they were damaged, and the library and offices were spared. However, the Museum was forced to close until a new location can be found.

The Museum has an immediate need for flood relief funds to meet basic operating costs. Since they are closed to the public, the visitor generated revenues are not coming in. Insurance claims have been filed, but payments will be slow coming. They are currently asking for donations to the Flood Emergency Fund. The New England Quilt Museum is a non-profit organization and all donations are tax deductible under code 501-C3. Send your check to:

**Flood Emergency Fund
The New England Quilt Museum
256 Market Street
Lowell, MA 01852-1856**

Even though the Museum is centered in New England, "it is important to everyone interested in quilts because of the connections and historical continuity", according to quilt artist Ruth McDowell. Anyone interested in quilts is asked to aid this important showcase for our art.

of the African-American contribution to the mainstream of American quiltmaking.

Quilts Now, curated by Shelly Zegart and Jonathan Holstein, showcases quilts by 25 of the most significant quilt artists working today. **Quilt Conceptions: Designs In Other Media** features works of 15 Kentucky artists who use quilt themes but broadly interpret them in wood, metal, fiber, ceramics, and other media. **Narrations: The Quilts of Yvonne Wells and Carolyn Mazloomi** displays 16 quilts by these nationally known artists who combine traditional African-American themes with contemporary artistic vision. **A Plain Aesthetic: Lancaster Amish Quilts** highlights 40 quilts from the collection of Jonathan Holstein and Gail van der Hoff which they feel best embody the essential qualities of masterpiece Lancaster Amish quilts. Many of these quilts will be shown publicly for the first time.

Conferences during the Celebration Weekend will focus on quilt scholarship, bringing together scholars, critics, collectors, and quiltmakers to exchange information and insights into the many challenging issues facing the quilt world today. **Directions In Quilt Scholarship** will feature presenters Virginia Gunn, Tom Freudenheim, Judith Weissman, Jonathan Holstein, and Shelly Zegart, moderator. The focus will be to look at the quilt scholarship that has been done up to now and to direct it towards a more professional level.

The Bibliography Conference will feature over 14 authorities in the realm of quilt scholarship who will discuss the need for an accessible, independent, expanding bibliography on all information on quilts. There will be group discussions and then a public presentation moderated by Dr. Tom Owen.

The other conference, **The African-American and the American Quilt**, will assess the African-American involvement with the quilt in all its manifestations, both pre- and post-Civil War. Jonathan Holstein will moderate the presentations by Dr. Robert Farris Thompson, and Cuesta Benberry.

Other presentations include **Quilts and Collections-Private, Public, and Corporate** presented by Penny McMorris, John Hallmark Neff, and Ulysses S. Dietz. Shelly Zegart will moderate this discussion of the various ways quilts are seen, collected, and used in individual collections, corporate collections, and museums. Jean Ray Laury will discuss contemporary quilts at a luncheon event, and Shelly Zegart will present **Since Kentucky: Surveying State Quilts 1981-1991**. A workshop will be offered by Kentucky artist Dan Torpey on **Quilt Conception: Designs In Other Media** utilizing embossed papers to make quilt collages.

If this were not enough, there are also gallery walks with curators and artists, receptions, the gala dinner, plus a full range of tours of Louisville. Travel arrangement information is also included in the brochure. To receive a brochure, contact:

The Kentucky Quilt Project
727 West Main Street
Louisville, KY 40202
Phone (502)456-2799

NOTE: In conjunction with the Celebration Weekend, The Kentucky Quilt Project is publishing two books: **Abstract Design In American Quilts: A Biography of an Exhibit** and **Always There: The African-American Presence In American Quilts**. Book order information can be obtained by writing to the above address.

BUSINESS OF ART

PRESENTING QUILTS AS WORKS OF ART

by Lynn Young

Just as the packaging is as important as the package in Japanese culture, the presentation of a quilt is very important to the viewer's perceived value of a quilt. A careful presentation of a quilt as a work of art can do much to impress potential collectors. Somehow it's hard to picture a quilt which is folded and laying on a shelf or a quilt that arrives in a box from the grocery store as worth a hefty price.

Presentation needs to be considered in all aspects of showing a quilt. The way a quilt is handled and shipped by the artist can say a lot to a museum or gallery, just as the way a gallery displays a quilt sends messages about the value of a quilt to potential buyers.

The optimal gallery display method is hung on a wall in the same way the work would be viewed on the collector's home or office. The quilt needs ample space around it for clear viewing away from other works which might block the view or distract from the quilt. Galleries for painting follow this format, but unfortunately many spaces that display quilts have an abundance of other works. They display in a manner more in keeping with a retail outlet for decorative items. While space for quilts can be a real problem, they should never look like a backdrop for ceramics, baskets, or jewelry. The other items will sell well and the quilt will not get any attention. As an artist approaching a gallery, the display method should be discussed and agreed upon.

Many galleries maintain more works than they can display. To correctly store quilts, they should be carefully rolled onto padded rods and covered with a dust protector such as a length of muslin. The quilt can be labeled with a tag with all the pertinent information, including a photo of the quilt so a collector can tell if they would like to see the quilt. Rolling is necessary because many art quilts are damaged by folding and stacking. Studio art quiltmakers frequently go to great efforts technically to assure that a quilt will be smooth and hang straight; fold creases or wrinkles are a great deal of trouble to get out once they form. A folded quilt also looks more like a piece of bedding than a piece of art.

Collectors can easily follow the same storage methods for their quilts. Racks holding rolled quilts can be mounted to walls in protected closets for easy storage and access when a quilt is not on display.

It is part of an artist's job to specify the display method when arrangements are made with a gallery, and to assist collectors to properly display and store their quilts. A gallery should assure the proper handling of a quilt, but many galleries are not aware of how to do so. The artist should review these matters with any venue that shows their quilts. One of the aims of SAQA is to spread this information widely among artists, collectors, museums and galleries, and we will address these issues in future columns. We will also research different aspects of the care and handling of quilts and report back.

Shipping quilts to shows or galleries also raises the professionalism issue. To be treated like professionals, we need to present ourselves and our quilts professionally. If you fold your quilts and ship them in a box, chances are they will remain folded and eventually be returned to you folded and shoved into a box. Even if you carefully fold your quilt with padding in the folds, it will probably come back to you folded without

quilts rolled on a rod and inside a special mailing tube. To roll your quilt, prepare a rod by padding it and covering it with muslin. Lay the quilt flat on a table with the back facing you. Place the padded rod on one end and roll. The quilt will be rolled with the front side out, which will prevent wrinkles. Wrap the rolled quilt in a protective layer of washed muslin, then in a double layer of plastic to protect it from water damage and dampness. Label your quilt with unpacking and hanging instructions. If your quilt is to be stored, instruct the receiver to remove the plastic during storage. Furnish packing instructions and note your preferred method of return shipping and your shipping address. When shipping a rolled quilt, check with your shipper to see if instructions are necessary to protect the quilt in transit, as tubes are often handled differently than boxes. If your tube is oversized, consult transit firms or fine art shippers (call your local museum for references).

When your quilt arrives in its tube with complete instructions, the receivers will know an important piece of art has arrived, and exactly how to handle it. Experienced artists will tell you that it may cost more to present your quilts this way, but just as professional photography shows off your quilts to best advantage, so too should the presentation and shipping be professional.

NOTE: A source for mailing tubes is Yazoo Mills. They range in size from 2-8" in diameter and 12-60" in length. Custom lengths can be cut. Prices range from \$21.60-\$28.44 for a carton of 2 tubes, shipping included. Send for price list: *Tubes In Time, Yazoo Mills, PO Box 369, New Oxford, PA 17350; phone (717)624-8993; fax (717)624-4420.*

INPUT FROM MEMBERS

SAQA needs input from members on the following subjects:

- **Art Quilts in Public Spaces.** Send in details about art quilts installed in public spaces: artist name, title of quilt, size, location (building name, address, phone # for information, hours for viewing, sponsoring organization or company). Send to: Carol Jessen, PO Box 278, Applegate CA 95703, (916)878-0747.
- **Membership Conferences.** Send in suggestions for conference locations, lecture topics, and other activities you would like featured at SAQA conferences.
- **Listings of Competitions & Exhibits.** Send in information on shows to enter and exhibits to attend, especially local shows involving SAQA artists. Send to Jane Burch Cochran (address at end of Listings column).
- **Contacts for SAQA mailings.** Send in names of art consultants, curators, museum directors, gallery owners, etc.
- **Grant Sources.** Send in potential grantors to the arts so SAQA can apply for funding.
- **Information for Newsletter articles.** Send it in as rough info or write it up yourself.
- **Archival Info.** Send any articles or information, especially from local sources.

Send all information to SAQA, PO Box 287, Salida CA 95368 unless otherwise noted.

ART QUILTS IN PUBLIC SPACES

SAN JOSE, CALIFORNIA

by Lynn Young

Art quilts in public spaces, whether in municipal buildings, offices, or other spaces, enhance the general awareness and appreciation of art quilts. To help make these quilts even more prominent, SAQA will feature them in the Newsletter and will compile a listing of art quilts on display throughout the USA. Carol Jessen has volunteered to compile and index this list. Please send any information you have on quilts viewable in your area to: Carol Jessen, PO Box 278, Applegate CA 95703, (916)878-0747.

Therese May's *Animal Spiral* was commissioned by the San Jose Convention Center. This very large (14'x14') quilt dominates the entry on the west side. It is hung just inside the glass doorways and can be seen from the street.

The Downtown San Jose Redevelopment Committee on Public Art selected Therese for the Convention Center commission because she is well known in San Jose, having lived there since 1967, and because she had slides on file with the city commission. The process began when they called her for updated slides. During the selection process, which took about 1½ years, Therese made presentations to several commissions, then the contract was worked out and revised with her attorney's assistance. She learned a lot about working with a bureaucratic system in the time consuming commission process. When she started the actual quilt, she was inspired by the space and the different people who would be viewing her quilt.

Animal Spiral was also used by the city of San Jose for the cover art of the 1991 capital budget and the municipal holiday greeting card. Therese has gotten a lot of feedback locally from the quilt since it was installed last June, plus a lot of personal satisfaction in having her quilt prominent in her city.



ANIMAL SPIRAL by Therese May 1991

When I first started thinking on the project, I wanted to do something that would be meaningful from any of the three levels of viewing in the Convention Center building, especially since only part of the quilt would be visible from the middle or top levels. I chose the animal spiral not only because of the relatedness to all kinds and ages of people who would view the quilt but because of the symbolic emphasis of the inner center of the person and the city. The spiral itself suggests going towards a center, while the animals and plants represent an aliveness and vitality that is surfacing in downtown San Jose.

COMPETITIONS

NATIONAL/INTERNATIONAL

SPEAKING IN TONGUES: ETHNIC-INFLUENCES IN CONTEMPORARY TAPESTRY & FIBER ART, June 4-Aug.1. Sponsored by Center for Tapestry Arts. Open to all tapestry & fiber arts. Jurors: Ursula McCracken, Lotus Stack, Yoshiko Wada, Consuelo Underwood. No entry fee. Send SASE to: CTA, 167 Spring St., New York, NY 10012. **New Deadline 12/31/91.**

QUILT TEACHER OF THE YEAR, Nominations being accepted. Criteria: commitment to development of fine workmanship, contribution to quilting professionalism. Info: Jeannie Spears, Ed., *The Professional Quilter*, Box 75277, St. Paul, MN 55175, (612) 426-9681 or Francis Fostrom, 800 E. Iowa St., 2B, Eldridge, IA 52748, (319) 285-9390. **Deadline 1/1/92.**

VISIONS: ART OF THE QUILT, Oct.3, 1992-Jan. 3, 1993. Jurors: Nancy Crow, Joen Wolfrom, Paul Smith. Send LSASE to: Quilt San Diego, P.O. Box 26902, San Diego, CA 92196. **Deadline 1/11/92.**

1992 AQS QUILT CONTEST. April 17-May 15. Cash Awards. SASE for entry to: Klaudeen Hansen, AQS, P.O. Box 3290, Paducah, KY 42002-3290. **Deadline 1/15/92.**

PAPER/FIBER XV, April. Open to all USA artists. Work using paper and/or fiber. LSASE to: Paper/Fiber XV, The Arts Center, 129 E> Washington, Iowa City, IA 52240, (319) 337-7447. **Deadline 1/20/92.**

FESTIVAL OF ARTS, June 12-14, under tents on grounds of Milwaukee Art Museum. All media. \$18 entry fee. SASE to: Lakefront Festival, 750 N> Lincoln Memorial Drive, Milwaukee, WI 53202, (414) 271-9508, ext. 255. **Deadline 1/24/92.**

1992 AQS FASHION CONTEST, April 30-May 2. Cash Prizes. Quilted garments. LSASE to: AQS, P.O. Box 3290, Dept. FS, Paducah, KY 42002. **Deadline 2/1/92.**

LAURA BETTENS RESEARCH GRANT for study of quilts, quiltmakers, & quilt-related textiles. Up to \$1000. LSASE (\$52) for application to: Sarah Howard, Exec. Dir., AQS, 660 Mission St., Ste. 400, San Francisco, CA 94105-4007. **Deadline 2/1/92.**

LOOK INWARD, July 23-26 in conjunction with Convergence '92. Theme for exhibits is "share yourself through fiber art that propels your personal spirit". Cash awards. Juror: Michael Monroe, Renwick Gallery. LSASE for prospectus: Rosalie Lamanna, 1801 Belleview Blvd., Ste. B1, Alexandria, VA 22037. **Deadline 2/1/92.**

INFLUENCES-INNOVATION, July 10-Aug.3 in conjunction with Convergence '92. Fiber, fiber-related. Jurors: Patricia Malarcher, Michael Monroe, Yoshiko Wada. SASE for prospectus: Torpedo Factory Artists' Assn., 105 N. Union St., Studio 315, Alexandria, VA 22314. **Deadline 3/1/92.**

SMALL EXPRESSIONS '92, July 23-26. Farrell Collection Gallery, D.C. Cash awards. Fiber only, no larger than 15" x 15". Prospectus: Handweavers Guild of America. 120 Mountain Ave. B101, Bloomfield, CT 06002. **Deadline 4/1/92.**

AMERICAN QUILT STUDY GROUP CALL FOR PAPERS on history of quilts, quiltmakers, related topics. To be presented at 13th seminar Oct. 2-4. Guidelines: Sarah Howard, Exec. Dir., 660 Mission St., Ste. 400, San Francisco, CA 94105, (415) 495-0163. **Deadline 4/15/92.**

FABRIC '92, June 14-27, Columbus, OH during Quilt/Surface Design Symposium. LSASE for entry form: Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. **Deadline 4/15/92.**

ENVIRONMENTALLY FOCUSED QUILT BOOK, Slides juried by *The Quilt Finder*. Details: Joel McEachern, P.O.Box 3717, S. Pasadena, CA 91031, (800) 642-3312. **No deadline provided.**

3RD SWISS NATIONAL CONTEMPORARY PATCHWORK, Aug. 28-Nov.14, 1993. All quilters. Information: Musee d'Art et d'Histoire, Exposition Patchwork, Case postale 876, CH-2001 Neuchatel, Switzerland. **No deadline provided.**

1992 BETTY PARK AWARDS IN CRITICAL WRITING, The Surface Design Assoc. 4th Annual Competition. Cash prizes & publication. Send SASE to: 1992 Awards, PO Box 20799, Oakland, CA 94620.

SLIDE ARCHIVE OF CONTEMPORARY WOMEN'S ART, Resume, statement, up to 20 slides to: Women Under Discussion, Ms. Mary Czarencki, 1632 S. Bayshore Crt. #502, Coconut Grove, FL 33133.

REGIONAL

EXHIBITION 280: WORKS ON WALLS 1992, Mar. 22-June14. All media. Cash awards totaling \$6,500. Artists living within 280-mile radius of Huntington, WV. For prospectus: Exhibition 280, Huntington Museum of Art, Park Hills, Huntington, WV 25701. **Deadline 1/13/92.**

SPOTLIGHT '92, May 8-July 31. All crafts, age 18+. Residents: AL, FL, GA, KY, LA, MS, NC, SC, TN, VA, DC. Juror: Barbara Jemma. Application: Barbara Hill, Hand Workshop, 1812 W. Main St., Richmond, VA 23220, (804) 353-0094. **Deadline 2/15/92.**

EXHIBITIONS & SYMPOSIA

CA **MODESTO. Quilt Symposium**, April 2-5. LSASE for info: Porcella Studios, Dept. s92, 3619 Shoemaker Ave., Modesto, CA SAN JOSE. **Green Quilts**, Nov.19-Jan.4. American Museum of Quilts & Textiles, 766 S. 2nd St.

CO **DENVER. Quilts from the Permanent Collection**, Dec.21-May 10. Denver Art Museum, 100 W. 14th Ave.

DC **Contemporary African-American Quilts**, thru Jan.4. Renwick Gallery, Pennsylvania Ave. at 17th St. NW.

FL **JACKSONVILLE. Quilt Gathering: A Symposium**, April 2-5. SASE (\$52) for info: Jackie Simoneaux, 1036 Nicholson Rd., Jacksonville, FL 32207.

TALLAHASSEE. **Quilters Unlimited of Tallahassee 10th Annual Quilt Show**, Oct. 25-Jan.5. Museum of Florida History, 500 S. Bronough St.

GA **ATHENS. Southern Quilts: A New View**, Feb.1-Mar.8. Georgia Museum of Fine Arts, Univ. of Georgia.

HI **MOLOKAI. Annual Molokai Hawaiian Quilt Exhibit**, Jan.6-15. Kaluakoi Hotel & Resort.

IA **DAVENPORT. Faith Ringgold: 25 Years**, Dec.15-Feb.15. Davenport Museum of Art.

KY **LOUISVILLE. Design in American Quilts** (re-creation of '71 Whitney Museum Show). Nov.22-Mar.1. Museum of History & Science.

American Quilt Celebration Weekend, Feb.6-8. Scholars, critics, collectors, & quilters will come together to exchange information & insights at a series of conferences, lectures, & gatherings. For info: KY Quilt Project, 727 W> Main, Louisville, KY 40202 (see article).

MA **BROCTON. Skyworks: Sky as Imagery or Inspiration for Contemporary Quilt Artists**, Oct.6-Jan.5. Fuller Museum of Art, 455 Oak St.

NY **AUBURN. Quilts=Art=Quilts**, Nov.2-Jan.5. Schweinfurth Memorial Art Center, 205 Genessee St.

NC **WINSTON-SALEM. Quilts: A Labor of Love**. Jan.24-25. Salem Fine Arts Center, Salem College, SASE for info: Karen Perview, 453 Plymouth Ave., Winston-Salem, NC 27104.

OH **COLUMBUS. Quilt/Surface Design Symposium '92**, June 14-27. Pontifical College Josephinum. LSASE for info: Linda Fowler, 464 Vermont Place, Columbus, OH 43201.

YOUNGSTOWN. **Quilts:Memories of Childhood**, Dec.16-Feb.10. The Butler Institute of American Art.

PA **PHILADELPHIA. Homage to Diane Itter**, opening Nov.1. Helen Drutt Gallery, 1721 Walnut St., (215) 735-1625.

TX **INGRAM. Juried Quilt Show**, Dec.8-Jan.19. Hill Country Arts Foundation.

Texas Art Quilt Network Retreat, Jan. 9-12. Hill Country Arts Foundation. SASE for info: Lynn Young, 9543 Meadowbriar, Houston, TX 77063, (713) 978-7054.

WI **MANITOWIC. Definitive Contemporary American Quilt**, Dec.28-Mar.1. Rahr-West Art Museum.

CANADA **TORONTO. Textiles of Quebec & Afro-American Quilts**, thru Feb.14. The Museum for Textiles, 55 Centre Ave.

Send info on art quilt exhibits & competitions to:
Jane Burch Cochran
6830 Rabbit Hash Hill Rd.
Rabbit Hash, KY 41005

DEADLINE FOR NEXT ISSUE: February 1, 1991.

COMING IN THE NEXT NEWSLETTER

- Introductions to Board Members Martha Connell and Holley Junker
- Review of the Tactile Architecture show
- More informative articles on the Business of Art
- An exciting look at today's collectors

LETTERS

LETTERS TO THE EDITORS: We welcome your letters with comments, suggestions, questions, and information of interest to SAQA Members. Send your letters to: SAQA Newsletter, PO Box 287, Salida, CA 95368.

DESERT STORM QUILTS

Dear Editor:

Over the last few months I have seen a number of quilts that resulted from the quiltmaker's reaction to the Gulf War, "Desert Storm". I have decided they merit a research project. I am not sure if there will be enough responses for a rich comparative study, but I have been fascinated by the great variety of reactions.

I am sending out a questionnaire that I hope will be a pleasure to respond to and not too onerous. I have already had a positive reaction to the study from several makers of "Storm" quilts. (If SAQA is interested in the results of the study, I will be delighted to share them.

Nancy Cameron Armstrong
Blaine, WA

A CALL FOR DESERT STORM QUILTS

It seems that many quilters found that the Gulf War had a profound effect on their quilting. If you or friends made a quilt that was in some way a reaction to the Gulf War, please send names & addresses to:

Nancy Cameron Armstrong
1733 H Street, Ste. 330-151
Blaine, WA 98230

NEW MEMBERS

I am impressed with the content of Issue 1 of the SAQA Newsletter and find enclosed my fee for active membership. As a quiltmaker, I champion your cause and your long-range goals.

Grace K. Hess

Sign me up as an active member-this sounds great! I hope that now that I'm an active member I'll receive my newsletter before the competition deadlines.

Sherri Driver

ED: We try to be topical and timely with our Competition & Exhibition Listings, as we feel it is an important part of the Newsletter's function. Members can greatly assist by sending any info to Jane Burch Cochran at the address given in that column.

LOST QUILTS INFORMATION SERVICE

The National Quilt Association has a Quilt Registry and a Lost Quilts Information Service available to all quiltmakers. The Lost Quilts Service maintains and circulates a list of lost quilts, solicits information about the loss of quilts, & relates info to the rightful owners of quilts. The Quilt Registry is a listing of quilts made since 1976. There is a \$6 per quilt fee for the Registry. Write to:

NQA Quilt Registry
PO Box 393
Eillicott City MD 21043-0393

EDITORS' NOTES

Dear Readers,

We've had great positive responses to the first issue of the SAQA Newsletter! Your comments are always welcome, as we'll try to customize the Newsletter to meet our members' needs. Positive comments are especially nice to read over as we work on this second issue, all the while thinking of holiday happenings and deadlines in the early New Year.

One remark we've had from readers is "who wrote the articles?". Except for the President's Message from Yvonne, the Introductions to Board Members Judith Larzelere and Beth Gutcheon, the Listings by Jane Burch Cochran, and the Letters to the Editors, well...we wrote the articles! A lot of the information had been gathered and sent to us to be written up, some we generated ourselves. Starting with this issue, we will credit authors of articles. Those without a byline will be information from the Board compiled by us.

As we want the Newsletter to contain the information you want to read, we're always open to your suggestions. If you have some information, send it to us and we'll write it up. Or, write it up yourself and see your name as a byline! We always welcome input, in any form, from members. In fact, we need it for the organization to function. See the list elsewhere for what all of you can do to contribute. As a volunteer organization, and we're all very much volunteers, the input of the whole membership is vital. Let us hear from you!

*Lynn Young
Libby Lehman*

IN PRINT

by Lynn Young

Several magazines feature quilt artists in recent issues. Here's a partial listing:

- American Craft** (Dec/Jan); Linda MacDonald, Tim Harding, Judy Becker.
- American Quilter** (Winter); Japanese fabrics, children's mural, antique quilts of Paul Pilgrim & Gerald Roy, C. Jean Littschwager, Michael Cummings.
- Quilter's Newsletter** (Oct); Marilyn Henrion, self portraits by Houston Contemporary Group.
- Lady's Circle Patchwork Quilts** (Nov/Dec); Ruth McDowell, New England Quilt Museum.
- Fiberarts** (Nov/Dec); Jane Burch Cochran, Kathleen Sharp, spotlight by Carol Jessen on art quilts.
- Threads** (Dec/Jan); Kumiko Sudo, Rachel Kincy Clark, Barbara Lee Smith
- Surface Design Journal** (Fall); award winning article by Carol Jessen.

Hilary & Marvin Fletcher
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Athens, OH 45701

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P.O. Box 287, Salida, CA 95368

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Active Member

one year \$35.00 two years \$65.00 three years \$95.00

- quarterly newsletter
- membership card
- on site use of archive materials
- notice of exhibitions
- notice of meetings

Artist Member

\$65.00 per year in addition to active membership

- portfolio in SAQA rotating archives
- slide registry

Sponsor

\$100.00 or more per year

- same as active plus invitation to special sponsors event at meetings.

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- same as Active Member

Patron

\$500.00 or more per year

- same as active and sponsor member including SAQA commemorative item
- recognition as Patron member of SAQA

Name _____

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For further information on SAQA please call Holley
Junker (916) 488-5660