



NEWSLETTER

March 1992

Issue 3

STUDIO ART QUILT ASSOCIATES

PRESIDENT'S MESSAGE

Studio Art Quilt Associates (SAQA) will mark the first anniversary of active membership on May 15, 1992. Studio Art Quilt Associates has a growing list of members who are spread across the USA and joined at different times during the year. Those of you who joined last May will be receiving renewal notices before your membership expires. Each month we will send out renewal notices so you will not miss being part of this exciting organization.

Our first year has been a full one as we began to develop our programs for the future. We have already established some important programs such as the Art in Public Places Registry and our Artist Portfolio Rotation.

Carol Jessen is asking all artists to write to her for forms for the Art in Public Places Registry. Carol has done a wonderful job of designing a simple form for artists to register quilts which have been purchased for a public space. This registry will help SAQA gather statistics about art quilts. When you send for Carol's forms you will receive a letter detailing the benefits of your contribution to the registry. SAQA is also refining the system of public relations with the artist packets that are sent out to promote artists and art quilts. To help get information out to the public, please submit the names and addresses of curators, authors, galleries or art consultants in your local areas to whom SAQA can send information about the artists and the work of SAQA.

Studio Art Quilt Associates is looking to the future and we have been in contact with members across the United States for information on possible sites for future annual meetings and educational events in 1994-96. Our organization intends to rotate these events so that all members will benefit and to provide a variety of programs which will interest a diverse audience.

For the immediate future, SAQA Board of Directors has been working on two programs to fulfill our plans for 1992-93. We are very excited to announce that Studio Art Quilt Associates will co-sponsor along with the American Quilt Research Center at Los Angeles County Museum of Art a one-day educational symposium on **Saturday, January 16, 1993**. With the cooperation of Sandi Fox, Associate Curator at the Museum, the program will include a variety of related topics of interest to museum personnel, curators, consultants, artists, students, and collectors of quilts, textiles, and folk art. SAQA members will receive the informational brochure and registration form sometime later in the year but for now please reserve January 16, 1993 and plan to come to Los Angeles for this important symposium.

Another event planned for June 1993 is an Annual Meeting in Athens, Ohio. This meeting will provide the opportunity to see the installation of Quilt National 93 as well as other art quilt exhibits in the area and to attend lectures SAQA will sponsor at the University Inn in Athens. Topics will focus on professionalism for quilt artists and a forum for exchanging views and information. Future newsletters will have specific data on these SAQA events as more information becomes available.

In this newsletter we are also announcing a new category for donations to Studio Art Quilt Associates. We are now accepting special memorial contributions in the name of family or friends of our members. Please refer to the news item on this subject in this newsletter.

We hope you will enjoy the article by Kathleen Sharp on the lease agreement she developed for one of her quilts. We try to provide our members with information on the business of art in each newsletter. If you have something to share, please send us an article or your ideas for consideration.

Again I would personally like to thank all those who have supported Studio Art Quilt Associates during our first year. Some exciting new programs have been developed as well as the beginning of plans for meetings and educational symposia for 1993 and forward to 1996. Everything we do as an organization will help promote the Art Quilt and those artists who make them.

SAQA Goals: To encourage and facilitate research, critical writing, & the publication of information on Art Quilts; to make "enabling" materials available; to publish a newsletter addressing the professional needs of the Quilt Artist and providing a forum for exchanging views; to identify collectors and patrons of Art Quilts & foster their interest; to encourage quality exhibitions, with documentary catalogs and critical review.

NEWS FROM THE BOARD

The SAQA Board of Directors reports the following progress:

- SAQA will co-sponsor with the American Quilt Research Center a one-day Art Quilt educational symposium at the Los Angeles County Museum of Art on Jan. 16, 1993.
- June 1993: SAQA Symposium & Annual Meeting, Athens, OH in conjunction with Quilt National '93 & other art quilt exhibits in the area.
- Artist portfolio packets were sent to publications and galleries in Jan.
- May 15, 1992 marks SAQA's 1st anniversary. Membership is currently 240 members & 31 artist members.
- Artist Portfolio Update: Artist members having problems getting black & white photos can substitute more color reproductions in their packets.
- Barb Mortensen is entering Art Quilt Bibliography data in a computer. Continue sending her all references published on art quilts.

INTRODUCTIONS

SAQA is proud to introduce you to a member of our Board of Directors, Holley Junker of Sacramento, CA.

HOLLEY JUNKER

Life is SO interesting. How I got from there to here is a constant surprise. Except for those few who make long-range plans and stick to them, most of us seem to go along with the flow, letting one thing lead to another, and there are mornings when I wake and think that it's a very curious state of affairs to be 55 years old and a Studio Quilt Artist living in Sacramento, California, and, by the way, really enjoying what I do. For most of my life I have thought of myself as an artist. Upon graduation from high school, I was awarded a scholarship to a prestigious art school which my family would not allow me to accept, opting instead to send me to secretarial school so that I would always be able to support myself (read - not be a burden on anyone). Being obedient and not very adventuresome I did as I was told and became a top-notch secretary. I didn't like it much, but neither did I do anything to change my direction except to take art courses wherever I happened to be living at the time.

In 1974 I was able to enter school full time and graduated in 1976 with two degrees, a Bachelor of Fine Arts and a Bachelor of Science in Anthropology.

1976 coincided with a move from Rochester, New York to Sacramento and its attendant adjustments personally and within our family. I had become a skilled printmaker, made excellent drawings and was a so-so painter (having difficulty mixing pigment). I had taught a Stitchery class at the museum in Rochester, keeping one step ahead of my students by going home after each class and reading "how to" books and feeling like a perfect charlatan passing myself off as an expert. I recently ran across slides of student work from that class and am amazed at the quality and variety of their work.

During this time I had developed a genuine interest in what could be done with needle and thread, but had no knowledge at all about quilts old or new. I did not learn of the Whitney exhibit that changed perceptions of the quilt as art until after we moved to California. And, you must remember that needleweaving and macrame were in their heyday and needlepoint reigned supreme.

In 1978 I became a volunteer at the bookstore at the Crocker Museum and one morning a woman came in looking for a book by Jean Ray Laury. She became incensed when we not only did not have books by Jean, but also by the fact that I did not have a clue who Jean Ray Laury was. As fate had it, not long after that, I spotted an article advertising a series of lectures and workshops which Jean was giving in a nearby town and, out of curiosity, signed up for one of each.

The lecture was based on her **Getting It All Together At Home Handbook** and it was my first inkling that there were artists out there making quilts of original design and that the Art Quilt Revolution had begun. Seeing slides of the artists and their work and listening to the lecture changed my artistic life - the fit between my conviction that I was an artist (albeit without a medium) and the use of textiles to create my art was almost immediate. But first I had to learn to sew! More "how to" books.

The first quilts all utilized printmaking techniques which could be applied to fabric. Some were ones I knew,

others learned at Fiberworks in Berkeley from Katherine Westphal, Sas Colby and others who were at the forefront of making art from textiles. The quilts I made during this time were based on traditional quilt blocks and applique, and all were embellished by antique photographs.

By 1984 I was becoming restless with the use of the old patterns and hard edges and began experimenting with creating softer, blended shapes by using circles of fabric. I did not consciously emulate the Pointillist painters, but now know that their influence on me was tremendous.

My first quilt using circles was **October**. It was made by fraying 2-3" circles of cotton, laying them closely together and tacking each one to a base with a single stitch. It took six months to fray enough fabric for this quilt and I threw away more yardage in threads than I used in the finished quilt. The up side of the experiment was that **October** was selected to show and travel in Needle Expressions '86.

I needed to find a way to refine the blending of colored fabric pieces that would not be so wasteful or time consuming, and the second quilt had smaller circles cut with pinking shears. These were tacked to the base fabric with a tiny bit of glue stick then permanently attached with machine stitching, a technique which I still use, although the circles have become a lot smaller and I'm much less tentative about mixing colors and solid and print fabrics. Although, as a painter, I had trouble mixing pigment I have not had any trouble with colored bits of cloth. And no, I do not cut each circle one at a time, I'm not quite that compulsive. I do them in stacks of 4 to 6 and ruin quite a lot of pinking shears. I've heard there's a pinking machine and am trying to find one.

The second quilt was **Flowerseed Farm** which was accepted into Quilt National '85 and which shared the award for Most Innovative Use of the Medium that year. There's nothing like a little success to encourage and nudge me along and over the past years I have found this to be a very satisfying and gratifying technique which I am constantly refining to meet my own standards.

I wish I could spend the greater part of my life making art and traveling for inspiration, but I also get a lot of pleasure when my quilts sell - someone besides me likes them too! Thus I try not to grumble too much when the business side of art takes a lot of time and I really work at dealing with rejection or flat out noncomprehension of the quilt as art. All things are possible and I keep working hard to develop my oeuvre, hoping I will be discovered by an energetic rep or gallery who will sell everything I produce at an extravagant profit for us both.

In 1989 I said I would give precisely one year to help start SAQA because I sincerely believe there is a great need to bring Studio Quilts into the art limelight. It is now early 1992 and I'm still at it. Let's face it, there are prejudices out there that quilts aren't REAL ART and prejudices are difficult to overcome. It behooves all of us to present ourselves and our art in as professional a manner as possible and to make a crusade of educating anyone who will listen, to get people to recognize and appreciate the work as art which transcends the domestic and decorative and to buy it and hang it among paintings and sculpture where it belongs. These are some of the reasons why I am willing for now to give up some of my precious studio time and give it to SAQA.

NEWS FLASH: Be sure to check out the March issue of *Surface Design Journal*. It features Art Quilts!

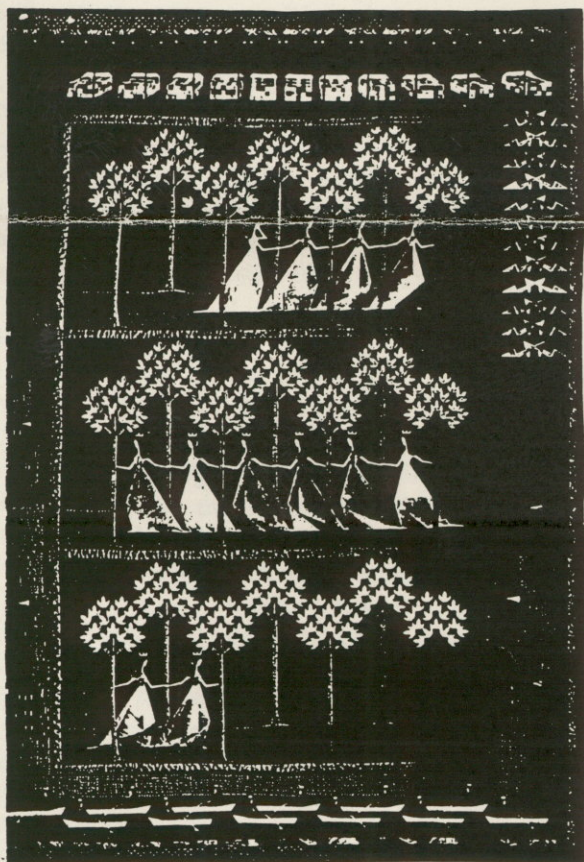
COLLECTORS FORUM

ROPES AND GRAY, Boston, MA

by Lynn Young

Just how does one of Boston's oldest, largest, and most prestigious law firms become a collector of contemporary art quilts, featuring them in the most public and visible area of their offices? Ropes and Gray is one of those law firms we think about in terms of rich panelled walls, overstuffed fine leather furniture and tastefully presented examples of old world art to please the view of their old Boston Clients. The true picture is quite different as clients enter a sleek new high-rise office tower and proceed to the twelve floors Ropes and Gray occupy. As they enter the interior staircases which are the inter-office spaces of the firm, they are greeted by an unusual display of art for corporate America—quilts. Ropes and Gray has a distinguished collection of fine art, ranging from fine old world paintings to contemporary works by the likes of Stella and Lichtenstein. The collection also contains works by seven artists who work in the medium of quilts. How this collection came to include quilts is an interesting story which illustrates the workings of some corporate collections.

Judy Becker, Boston area quilt artist and SAQA member, has acted as special art consultant for the Ropes and Gray collection. In her role as volunteer facilitator (exclusively for Ropes and Gray), Judy presented slides to the art committee, arranged for the quilts to be shipped for viewing, and supervised their installation in the offices. How did this arrangement come to be? As often happens with quilts, a personal connection began the chain of events. Judy was familiar with Ropes and Gray's collection because her husband is a partner with the firm. While the collection had examples from different areas and periods of art, no fiber works were included. Judy knew that Ruth McDowell's *Twelve Dancing Princesses*, a very fine contemporary quilt, was for sale and that Ropes and Gray had the perfect location for it. She contacted the firm's art consultant and asked her to consider it. As a result, it became the collection's first fiber piece.

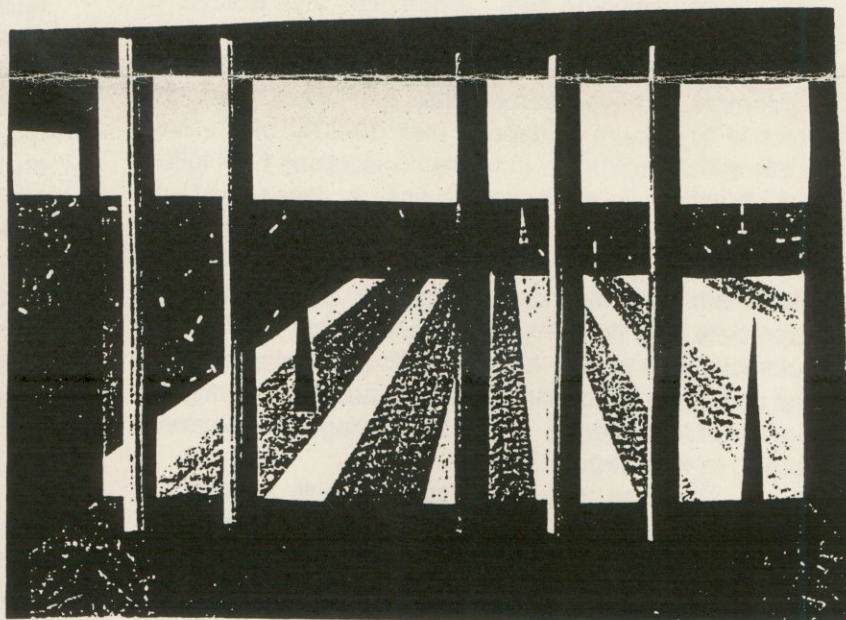


TWELVE DANCING PRINCESSES 1982 by Ruth B. McDowell

When the firm moved to new offices, Judy felt the interior stair landings would be perfect locations for quilts. In order to convince the art consultant and art committee (in this case, a five member panel composed of firm partners), she had to make a slide presentation on art quilts. Judy knew she had less than an hour to convince these busy and knowledgeable people. She was astonished when they spent over two hours with her, going back over the slides and asking in-depth questions. Knowing she needed to demonstrate the real-depth of the field in quiltmaking, Judy showed three slides each of thirty quilt artists. The committee requested examples of five artists' works and purchased quilts from three: Elizabeth Busch, Pamela Studstill and Janet Page Kessler. Due to subsequent presentations by Judy, quilts by Nancy Crow, Tafi Brown, and Robin Schwalb have been added to the collection.

When Judy suggested the stairwell landings to display the quilts, her main considerations were the controlled lighting and the high visibility to both clients and employees. The quilts are installed on metal strips which are bolted to the wall for security; the location also has limited access to the general public. Employees and clients alike have responded positively to the quilts and have enjoyed their presence in a work environment.

Judy has continued her volunteer consultant relationship with Ropes and Gray's art committee, and hopes they continue to add quilts to their collection. She also has made her slide presentation to local art galleries and groups, and has been encouraged to pursue her art quilt consultant role professionally. However, she feels her primary goal is her own art quilts, and that the role of consultant would require more time than she has available. Judy feels there is a real need for professional presentation of quilts to the art industry for quilts to become more prevalent in gallery shows and other corporate and private collections. On a practical note, she would like a consultant for her own work as she feels that ethics prevent her from including her own works in her presentations. Judy strongly feels the important promotional work SAQA has outlined for the future will enhance the public awareness of art quilts and will ultimately lead to more quilts in all types of collections.



MINEFIELD 1991 by Judy Becker

BUSINESS OF ART

LEASE-PURCHASE AGREEMENTS: A SALES ALTERNATIVE

by Kathleen Sharp

In working with a potential buyer whose cash flow or budget does not allow for a several thousand dollar lump sum purchase of art, a lease-purchase agreement might be considered as an alternative marketing strategy.

I negotiated such an agreement with a young, dynamic high-tech company last summer. As is often the case with small start-up companies, they did not have an "art" budget per se. The officers of the company were comfortable with leasing office space, computers, furniture, and so on, but in general, they were not focused on acquiring capital goods.

They wanted a particular quilt for their lobby, and I wanted them to have it so we agreed that they would make eight quarterly payments to me over a period of two years. At the end of that time they would own the quilt outright. If they stopped payment during the period, I retained ownership of the quilt and had been paid for their use of it along the way. They agreed to pay interest (prime plus 3%) on the outstanding balance, and to keep the work fully insured during the period.

Basically we added the sales price of the quilt and any local sales tax together. The interest was calculated on the decreasing balance of that figure over the 24 months in question. In checking with my local taxing authorities, I learned that I needed to charge sales tax on the interest as well as the purchase price of the quilt so that was also included. Then we took these four expense items (price of quilt, sales tax, interest, and sales tax on interest), added them up and divided by eight (the number of quarterly payments) to come up with a set payment for each quarter. I send them an itemized quarterly statement which also documents anything I need for my own tax reporting purposes.

Since I retain ownership of the quilt until full payment has been made, I stipulated that I oversee and approve its installation (including any relocations during the lease-purchase period). I was uncomfortable with one aspect of the lighting and asked to have UV shielding panels installed in some overhead fluorescent lighting banks. They readily agreed, and I could see they were already beginning to feel "ownership" and wanted to protect the work accordingly.

In talking with others since I have negotiated this agreement, I have learned that it is more often the practice to require a deposit (say 10-20% of the sale price) at the beginning. In future transactions I will follow that practice. I think suggesting a lease-purchase agreement to a selected potential buyer communicates that you want to sell your work and are willing to work with them to customize a plan for doing so. They appreciate your flexibility. A nice perk is that you have an automatic way to stay in touch with a potential collector and can easily keep them abreast of new work during the lease-purchase period. Also I like having a set payment coming in on a regular basis.

To those who might consider this approach, I would say to check with your local taxing authorities (who will be very familiar with lease-purchase arrangements) to be sure you understand what sales tax to collect. I think it is important to have some measure of confidence that the individual or company you are dealing with is honorable; it's here that your own comfort level for risk-taking and your ability to stand back and look at things with a practical and objective eye come into play.

EDS. NOTE: Kathleen had a letter of agreement (which is binding in some states) with the purchasing company that outlined all financial arrangements. A legal contract can be drawn up to cover this sales arrangement. Consult your attorney or a legal advisor (many cultural councils have such a service). Your bank officer can easily figure the decreasing balance interest amounts.

SHOW REVIEW

TACTILE ARCHITECTURE 1992

by Lynn Young

Tactile Architecture 1992, a juried quilt exhibit of art quilts with an architectural theme, filled Decatur House in Washington D.C. with 50 quilts earlier this year. Decatur House, a National Historic Landmark and a museum property of the National Trust for Historic Preservation, sponsors the annual show of quilts related to architecture in theme, motif, inspiration, design styles; in short, all aspects of the physical and philosophical elements of architecture.

In her introduction to the show catalog, Sarah Saville Shaffer, Assistant Director of Decatur House, states that Tactile Architecture has developed from "early shows with a large number of traditional designs with architectural names like Log Cabin, School House, Attic Windows" to "quilts of original design which stretched, enlarged and expanded on the architectural theme". She notes that this year's show pushed into three dimensions as two quilts were freestanding: *I'd Rather Be In Egypt on a Sunny Afternoon* by Abigail Adamson in pyramid form and *Deco Dowager* by Barbara W. Watler, a 62" rendition of the Chrysler Building. Several quilts have political orientations. Sue Pierce addresses homelessness in *When the Safety Net Falls*. Well known government buildings are used as icons in *We the People* by Kaye Stowe. *Devil's Night* by Dianne Miller Wolman uses a traditionally styled house block to represent urban and racial tensions of the Detroit rampage of burnings on Devil's Night (the night before Halloween) with increasing disruption of the orderly images of the fires and their setters. Judy Becker's *Minefield* places the columns of a ruined temple in front of a minefield symbolizing "the assault on all civilization that war brings".

Other quilt artists took architectural elements and built geometric patterns and frameworks from them. Tafi Brown's *Airy Timber Frame* builds images from three detail photographs printed onto cloth. *Pillars* by Doris Finch frames stylized pillars in an oriental scroll format to suggest the timelessness of architectural relics and the changing societies which produced them. Porch railings, stained glass windows, arches, and mathematical concepts all were imaginatively used in quilts. Some artists chose a folk art style, some used traditional patchwork and applique, and some developed a very painterly approach with abstract design. Some have a sense of mystery, some are provocative, some are simple in execution and some are highly embellished. In sum, the artists in Tactile Architecture interpreted the theme in the full range of expression possible.

A traveling exhibit of 18 quilts from the show will be on display at the American Museum of Quilts and Textiles in San Jose, CA March 4-April 3. A catalog with b/w photos of all 50 quilts can be ordered from Decatur House for \$4.75, postage included. To get info on entering the 1993 show, send a SASE to Sarah Saville Shaffer, Decatur House, 748 Jackson Place NW, Washington D.C. 20006. Entry deadline is Sept. 20, 1992.

COMPETITIONS

GARDEN EXHIBITION, May 17-JUNE 20. Craft works that relate to inside or outside gardens. Juried, SASE for info: Contemporary Crafts Gallery, 3934 SW Corbett Ave., Portland, OR 97201. **Deadline 3/15.**

NATIONAL ENDOWMENT FOR THE ARTS is accepting applications for its 1992 Fellowships in Crafts. Recipients will receive \$15,000 awards. Write: Visual Arts Program, NEA, 1100 Pennsylvania Ave., NW, Washington, DC 20506, application, resume, and 10 slides. **Deadline 3/16/92.**

CRAFTS NATIONAL 26 at Zoller Gallery, Penn State University, June 7-July 26, all craft media. Juror: John Vanco. Cash awards, Fee \$20 for 3 entries, SASE for info: CN26, Zoller Gallery, 101 Visual Arts Building, PSU, University Park, PA 16802. **Deadline 3/20.**

SALISBURY MANSION NEEDLEWORK & QUILT EXHIBITIONS, sponsored by Worcester Historical Museum, April 24-May 10. All contemporary works made with a hand-held needle, juried, Fee: \$10 for one work, \$5 each additional. For info: WHM, 30 Elm St., Worcester, MA 01609. **Deadline 3/22.**

NEEDLE EXPRESSIONS '92, Sponsored by the Council of American Embroiderers at Arizona State University Art Museum, Tempe, AZ Aug.30-Oct.11, then traveling. Original works made with a threaded needle (hand or machine) completed after June 1, 1990. Jurors: Renie Breskin Adams, Michael Monroe and Marion Spanjerdt. Fee: \$35 for 3 works. SASE for info: Needle Expressions, PO Box 1611, Vienna, VA 22183. **Deadline 3/29.**

FABRIC '92, at Pontifical College Josephinum in conjunction with 1992 Quilt/Surface Design Symposium, June 14-27. Original fabrics designed specifically for quiltmakers. Juror: Jon Wahling, Fee: \$12 for 3 entries, SASE for info: Nancy Crow, Fabric '92, 10545 Snyder Church Road, Baltimore, OH 43105. **Deadline 4/15.**

FIBER CELEBRATION '92, sponsored by Northern Colorado Weaver's Guild at Estes Park Art Center, May 1-31, all fiber media. Juror: Tom Lundberg, Fee: \$8 per entry. SASE for info: Chris Switzer, FC '92, PO Box 3800, Estes Park, CO 80517. **Deadline 4/15.**

AMERICAN QUILT STUDY CALL FOR PAPERS on History of Quilts, Quiltmakers, Related Topics, to be presented at 13th seminar Oct.2-4. Guidelines: Sarah Howard, Exec. Dir., AQSG, 660 Mission St., Ste. 400, San Francisco, CA 94105-4007, phone (415)495-0163. **Deadline 4/15.**

3RD FABRIC DESIGN COMPETITION, traveling, Carnegie Fabrics and American Crafts Council sponsors. Cash awards for manufacture of outstanding designs. For info: Carnegie, attn. Cynthia Brown, 110 N. Centre Avenue, Rockville Centre, NY 11570, (516) 678-6770 FAX (516) 678-6848. **Deadline 5/1/92.**

6TH ANNUAL NATIONAL FIBERS EXHIBIT 1993, For info: Yeiser Art Center, 200 Broadway, Paducah, KY 42001. **Deadline 9/30/92.**

NOTE: Even though some entry deadlines may have past, competitions are also listed for your information.

EVENTS

CA **SAN DIEGO. Visions-The Art of the Quilt**, a juried international exhibition of 85 of today's quilts, Oct. 3, 1992- Jan. 3, 1993, Museum of San Diego History, Balboa Park. For info regarding all events, send LSASE (52¢) to Quilt San Diego, 9747 Business Park Avenue #228, San Diego, CA 92131, attn. workshops (info available after May 1).

MODESTO. **Quilt Symposium**, Apr. 2-5. LSASE for info: Porcella Studios, Dept. S92, 3619 Shoemaker Avenue, Modesto, CA 95351.

FL **JACKSONVILLE. Quilt Symposium**, Apr. 2-5. SASE (52¢) for info: Jackie Simoneaux, 1036 Nicholson Rd., Jacksonville, FL 32207.

KY **FRANKFORT. Capital Quilt Festival-Frankfort Celebrates the Contemporary Quilt As Art Form**, Mar. 27-29, for workshop info: Downtown Frankfort, Inc., 234 W. Main St., Frankfort, KY 40601, (502) 223-2261.

HIGHLAND HEIGHTS. **Quilter's Getaway '92**, June 24-26, Northern Kentucky University. SASE for info: Cheryl Slaughter, Rte. 6, Box 644, Mayfield, KY 42066.

NC **WINSTON-SALEM. Cultural Foundations**, Surface Design Association/SE Region Conference, Mar. 27-29, with presenters Jacqueline Peters Cully, Arturo Sandoval, Ramona Sakiestewa, Nicolas Cave, Junco Sato Pollack, Park Chambers, and Jill Vexler. Sawtooth Center for Visual Art. For info: SCVA/SDA, Cultural Foundations, 226 N. Marshall St., Winston-Salem, NC 27101.

OH **ATHENS. Quilter's Holiday Workshop**, July 2-4, Ohio University, Athens, OH, (614)593-1775.

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

TX **HOUSTON. Messages of the Nineties**, Mar. 19-22. Work-

shops: Sally Broadwell, Carolyn Dahl, Michael Davis, Margaret Dobbins, Lari Ehni, Cindy Hickok, Sabra Richards. Info: Federation of Fiber Artists of Texas, 13610 Indian Creek, Houston, TX 77265, (713) 464-5185.

USA **National Quilting Day: March 21**, SASE for info: National Quilting Assn., PO Box 393, Ellicott City, MD 21041.

EXHIBITIONS

AZ **PHOENIX. Green Quilts: Meiny Vermaas-Van Der Heide**. Mar. 18-Apr 10. Visual Arts Gallery, 214 E. Moreland St.

CA **LOS ANGELES. Celebrating an American Tradition: Association for Contract Textiles Quilting Bee**, Mar. 18-20. Pacific Design Center.

OAKLAND. **Objects of Myth & Memory**, Feb.28-May 24. The Oakland Museum, 1000 Oak St.

SAN FRANCISCO. **Tivaivai: Cook Island Quilt Tops**. Feb. 29-Apr.25. San Francisco Craft & Folk Museum.

CO **DENVER. Quilts from the Permanent Collection**, through May 10. Denver Art Museum, 100 W. 14th Avenue.

CT **SOUTH NORWALK. Cynthia Nixon-Hudson: Painted Quilts & Screens**, Apr.18-May 31, Brookfield Craft Center.

DC **Amish Quilts**, Mar.14-May 3. The Textile Museum.

Voices of Freedom: Polish Women Artists & the Avant Garde 1880-1990, through Mar.22. National Museum of Women in the Arts. Includes tapestry & sculpture.

FL **ORLANDO. Romance of the Double Wedding Ring Quilt**, through June 27. American Adventures Pavilion, World Showcase Area, EPCOT Center, Disney World.

GA **ROSWELL. The Great American Cover-Up 1992**, antique & contemporary quilts, Mar.14-23, Bulloch Hall, Bulloch Ave.

KY **FRANKFORT. Frankfort Celebrates the Contemporary Quilt as Art Form**, Mar.27-29, Civic Center.

LOUISVILLE. **Kentucky Quilters**, through Mar.14, **Quilt Conceptions Designs in Other Media**, through Mar.22, **Fiber by Lenore Davis**, Mar.18- May 16, KY Art & Craft Foundation.

Quilts by Nimble Thimbles, through Apr.2, Liberty Gallery.

Narrations: The Quilts of Yvonne Wells and Carolyn Mazloomi, through Mar.29, Louisville Visual Art Association.

Abstract Design in American Quilts, through Mar.31, **Always There: The African-American Presence in American Quilts**, through Mar.31, Museum of History & Science. A

Plain Aesthetic: Lancaster Amish Quilts, through May 3, J.B. Speed Art Museum. **Quilts Now**, through Mar.29, Zephyr Gallery.

MD **BALTIMORE. Colorful Impressions: Printed & Surface Patterned Cloth**, through July 5, Baltimore Museum of Art.

MI **ANN ARBOR. Faith Ringgold: 25 Years**, Mar.7-May 21, University of Michigan Museum of Art.

BIRMINGHAM. Wetsman Collection: Quilts as a New Art Form 2, Mar.19-Apr.11.

KALAMAZOO. **Contemporary Quilts: Spirit of the 90s**, Mar.27-May 10, Kalamazoo Institute of the Arts.

NC **CHAPEL HILL. Who'd A Thought It: African American Quiltmaking**, through Mar.29, Ackland Museum of Art, University of NC.

RALEIGH. **The New Narrative: Contemporary Fiber Art**, through Mar.30, University Student Center, NC State Univ.

NJ **PRINCETON. Marilyn Henrion: Quilts**, through Mar.31, The Chauncey & Conant Galleries, Educational Testing Service, Rosedale Rd.

NY **NEW YORK. 6 Prayers: Anni Albers**, through Aug.30, The Jewish Museum, 170 Central Park W. (temporary location).

STONY BROOK. **Innovative Traditions 1992: New Expressions in Contemporary Quiltmaking**, Mar.8-June 7, Museums at Stony Brook.

OH **OBERLIN. The Artist as Quiltmaker V**, May 17-July 12, Firelands Assoc. for the Visual Arts, 80 S. Main St.

WOOSTER. Touching Stories, May 2-June 12, Wayne Center for the Arts, 237 S. Walnut St. Multi-media narrative quilts and sculpture curated by Susan Shie & made accessible to the visually impaired.

OK **BARTLESVILLE. Textile Diaries: Quilts as Markers**, Mar.5-Apr.27, Bartlesville Museum.

OR **EUGENE. Quilting of Kumiko Sudo**, Mar.22-May 3, University of Oregon Museum of Art, 1430 Johnson Lane.

PA **ERIE. Quilt Show**, through Mar.18, Glass Growers Gallery, 701 Holland St.

VA **PORTSMOUTH. The Great American Quilt Festival 3: Discover America & Friends Sharing America**, Mar.2-Apr.27, Portsmouth Community Arts Center.

SWITZERLAND **LAUSANNE. 15th International Biennial of Textile Arts**, Apr.3-June 28. Cantonal Museum of Fine Arts.

ART QUILTS IN PUBLIC PLACES

SAQA member Carol Jessen has volunteered to compile a registry of art quilts in public places and collections. The Art Quilt in Public Places Registry is open to all artists who have sold art quilts which are on public view. This does not include quilts sold to private individuals, only those pieces which can be seen in a public space or by appointment. The Registry will:

- provide SAQA and individual artists with valuable statistics to use in making presentations.
- serve as a reference and historical data.
- allow SAQA to send listings to travelers who may want to view art quilts on their trips.

The Registry form is very easy to fill out and requires little effort on the part of the artist. Carol Jessen will compile the statistics and SAQA will publish information about select pieces in subsequent newsletters.

For information and registration forms, please write to: Carol Jessen, PO Box 278, Applegate, CA 95703 or call (916) 878-0747 and leave your name & address.

SAQA MEMORIAL CONTRIBUTIONS

SAQA is pleased to announce a new way for individuals and organizations to show their support for art quilts. We are now accepting memorial contributions to our general fund. What a terrific way to honor a friend or family member! These contributions will serve as a living memorial that will help to further the work and goals of Studio Art Quilt Associates.

Our first contribution was made in honor of Becky Glass by FACET, an art organization in the Chicago area designed to further individual artist's efforts through shows, group publicity, critiques, and peer support. In their donation letter they speak of Becky, who died of cancer, as a "vibrant artist as well as a wonderful person". After talking with her family and within their group, FACET decided they would honor Becky by making a donation to SAQA because of our dedication to promoting art quilts. We deeply appreciate their generous gift and welcome the opportunity to honor others.

If you or your organization would like to make a memorial contribution, please send a check and the honoree's name to: SAQA, PO Box 287, Salida, CA 95368. Upon receipt, we will send you a letter of recognition and thanks.

ARTICLES OF INTEREST

CALL FOR PICTORIAL QUILTS

Wendy Lavitt is looking for quilts to include in her forthcoming book, **Contemporary Pictorial Quilts**, to be published by Gibbs Smith in the spring of 1993. Her previous books have been for Alfred Knopf, the last one published in 1990, **Animals In American Folk Art**. Gibbs Smith is known for publishing beautiful art books and you can be assured of excellent quality in reproduction. This is not a how-to book but rather a book concerned with the art and ideas of today's pictorial quilts. Topics will include:

Inner Feelings
Fantasy and Pleasures
Spirituality and Religion
Political Statements
The Women's Movement
Urban Environments
Rural Scenes
Natural Wonders
The Afro-American Experience
Native American Life
Celebrities
Holidays
Childhood
Animals

If you have a quilt to submit, contact Wendy Lavitt ASAP at PO Box 74, Park City, UT 84064 or call her at (801) 649-8669. Her deadline is soon!

EASTCOAST QUILTERS ALLIANCE

Everyone's invited to gather round the quilt frame and become a member of Eastcoast Quilters Alliance. Membership is open to anyone interested in the art and craft of quilting. A special membership division has been created for quilt professionals (QUIPS) and anyone who is a quilt professional, such as quilt teachers, writers, editors, publishers, quiltmakers, fabric shop owners, fabric designers, etc. will be automatically enrolled in this division.

To become an EQA member or to learn more about membership, send a SASE to Eastcoast Quilters Alliance, PO Box 711, Westford, MA 01886 or call (508) 256-2672 or (508) 692-2857.

FAVORITE BOOKS FROM ART QUILT NETWORK/TEXAS

At a meeting of the Art Quilt Network/Texas members were asked to bring books they found stimulating or inspiring. Here is a partial listing for your pleasure:

THE AFRO-AMERICAN TRADITION IN DECORATIVE ARTS, John M. Vlach, University of Georgia Press
STITCHED FROM THE SOUL: SLAVE QUILTS FROM THE ANTEBELLUM SOUTH, Gladys-Marie Fry, Dutton Studio Books
UNCOMMON GENIUS: HOW GREAT IDEAS ARE BORN, Denise Shekerjian, Penguin Books
THINKING BETTER, David Lewis & James Greene, Rawson, Wade
WRITING DOWN THE BONES, Natalie Goldberg, Shambhala
WILD MIND: LIVING THE WRITER'S LIFE, Natalie Goldberg, Bantam Books
FALLING THROUGH SPACE: THE JOURNALS OF ELLEN GILCHRIST, Little, Brown & Co.
DREAMTIME AND DREAMWORK, Essays edited by Stanley Krippner, Jeremy Tarcher, Inc.
COLOR PERCEPTION IN ART, Faber Birren, Schiffer Publishing, Ltd.

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.

NEW MEMBERS

Hello-

I would like to become a member of SAQA. Enclosed is my check. I have been making quilts for 30 years and am excited at seeing an organization for art quilts beginning. I am in the second year of starting a business of making quilts for sale, and I hope to be ready to apply as an artist member in 2-3 years, as I get a body of work together. As a mother, wife, and also employed in the world, it's hard to carve out the time to produce; I look forward to being inspired and informed by your Introductions section especially, as well as appreciating the rest of the newsletter.

Janet Hughes
Lagunitas, CA

Dear SAQA:

Thank you for sending me a copy of your last newsletter, as requested. As both a quilt historian and quiltmaker, I am very interested in the contemporary quilt movement, and am enclosing my membership check.

Although I had obtained a copy of your brochure, it didn't tell me everything I wanted to know. Specifically I wanted to know who was involved with the group. All I needed was to read the listing of the SAQA board to know this was a worthwhile organization. Perhaps it would be helpful to others to have this information, and am therefore suggesting sending a cover letter with the brochures, listing the current board members.

I enjoyed the newsletter, and am looking forward to future issues. I would like to read reviews of art quilt books, providing they are critical reviews.

Hazel Ayre Hynds
Bellingham, WA

ROLLING YOUR QUILTS

Dear Lynn,

The newsletter just keeps getting better. You are indeed addressing issues we all need to discuss. I was particularly pleased to read that you also roll your quilts with the face out. I have had a terrible time with my quilts being returned--rolled face in, almost always, folded and stuffed into my bag so they come back full of wrinkles. I roll my quilt face out on a tube, put it in a fabric bag which matches the backing, then put that in a plastic bag. Step-by-step repacking instructions are written in bold marker on paper and pinned to the fabric bag. We need to get this information out to all art quilters and to major quilt magazines.

I agree with you that our presentation is extremely important. I have had a big response when people see how I package and carry my quilts. They all, even little ones, have a fabric bag and I carry them to lectures that way.

Vicki Johnson
Soquel, CA

INPUT FROM MEMBERS

Keep that information coming! Below is a reminder of the addresses:

Art Quilts In Public Places Registry

Carol Jessen
PO Box 278
Applegate, CA 95703
(916) 878-0747

Send: see related article in this issue

Competitions, Exhibitions, and Events

Jane Burch Cochran
6830 Rabbit Hash Hill Rd.
Rabbit Hash, KY

Send: info on shows to enter and exhibits to attend, especially local events involving SAQA members
DEADLINE FOR NEXT ISSUE: May 1, 1992

Art Quilt Bibliography

Barb Mortensen
Lakeside Apts 11D
Melrose Park, PA 19126

Send: Title, author, publication name and date of anything in print about art quilts

SAQA

PO Box 287
Salida, CA 95368

Send: contacts for SAQA mailings, archival information, potential sources for grants, ideas for newsletter articles (or better yet, the article itself!), membership renewals, and any general correspondence.

WE'RE WAITING TO HEAR FROM YOU!

EDITORS' NOTES


Dear Readers,

Ah, Spring! In your editors' hometown, it's here in all its glory and magnitude - including the magnitude of precipitation as our winter monsoon season turns to our spring flood season. As with the weather, the season of quilt events is approaching. This fall's and winter's deadlines turn into exhibits to see and the deposits we sent to symposia give us something to look forward to this spring and summer. We will see new art quilts, talk to other artists, and actively take part in the art quilt movement as it progresses into the future. Hopefully we will cross some of your paths and see some of your quilts as we attend events and shows. Both of us will be attending and teaching at the American Quilter's Society show in Paducah in May and the Quilt/Surface Design Symposium in Ohio in June. If you are there, look us up as we'd enjoy getting to know you and having faces for all the names on the ever expanding SAQA membership list.

In future issues we hope to bring more and more important art quilt information to you - professional issues, show reviews, and other news you need in your life as a quilt artist. Let us hear from you if there is something in particular you would like to see covered in a future issue, or any comments you might have. And keep spreading the word about SAQA - talk it up when you attend quilt events and when you write to friends. The more members we have, the stronger we are as an organization.

Have a good spring!

*Lynn Young
Libby Lehman*



M E M B E R S H I P C A T E G O R I E S A N D B E N E F I T S

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.

Foreign Member

\$50 per year

- 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 _____

Address _____

City State Zip _____

Phone _____

Studio Art Quilt Associates
P.O. Box 287, Salida, CA 95368

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