



# NEWSLETTER

June 1992

Issue 4

## STUDIO ART QUILT ASSOCIATES

### PRESIDENT'S MESSAGE

It seems like we just prepared the last newsletter and now we are busy on the June issue. We are trying to move the publication and mailing dates for the newsletters up by a few weeks to avoid the mid-December high volume of mail received by the post office. Some of you are concerned that your newsletters are arriving late. We are sorry for this but the bulk mailing is a slow but very affordable process for SAQA. We have looked into other types of mailings but for now we will have to be patient with our bulk mail system. When our membership is large enough for a different format, we certainly will consider a change in order to get things to you quicker. If any member thinks that the newsletter is excessively late, please let us know and we will send you another copy.

The January 16, 1993 Symposium at Los Angeles County Museum of Art promises to be a very exciting day. Sandi Fox, Collection Curator, American Quilt Research Center is in the process of sending out contracts to speakers. The general publicity will be handled by the Museum and will begin in June. Informational brochures will be sent to all SAQA members in October. This program is designed to attract a wide audience whose focus may not be art quilts specifically but who will be interested in the variety of subjects offered in the program. (Until the contracts are signed we are not at liberty to discuss specifics). Some members have written that they cannot attend an event so far from their homes. We are aware of that and hope that this symposium will serve our purpose of attracting new interest in art quilts. We will have a report of the day in a future newsletter & hopefully some of our members who can attend will share the information with their friends and fellow members of SAQA.

Our second event for 1993 will be an artists program to be held during the exhibition of Quilt National '93 in Athens, Ohio. As we go to press we do not have the specific dates available but we are currently planning a one and a half day event that will focus on artists' issues and networking. We have chosen this site because of the national interest in QN'93 and the central location. We hope that artists who may not have work included in the show will come to the SAQA meeting to learn more about professional issues.

SAQA is cooperating with the Mid-Hudson Arts & Science Center in Poughkeepsie, NY in planning a national juried art quilt exhibit. This show will take place in late spring 1993. The specifics will be announced when plans are finalized.

As we begin our second year we are trying to direct our future focus. We have a mission to document and evaluate art quilts as well as address issues that pertain to promotion and artist's rights. There are more and more instances of quilts being reproduced without permission of the artist. This may in fact get worse in the future as the world becomes aware of the value of art quilts. It is time for SAQA to educate our members on their rights and how to protect against copyright infringement. We are planning to print a handbook for artists dealing with these issues.

We hope you will write to the Board of Directors with any thoughts you have regarding how SAQA can implement our long range goals. SAQA is committed to encouraging writing on the history and present of the Art Quilt, making materials available to scholars and the art public, and identifying art quilt patrons and collectors. Please help us keep Studio Art Quilt Associates alive and active. Ask a friend to join and please renew your membership when it expires.

### NEWS FROM THE BOARD

The SAQA Board of Directors reports the following progress:

- Carol Jessen has mailed out letters with registry forms to over 350 artists.

- SAQA has printed a listing of members' names, cities, & states in this newsletter. A directory will be printed after Sept. 30. If any member wishes their name, address, or phone number deleted from the directory, please send in the form located in this newsletter as soon as possible.

- Artist Portfolio Update: We have changed the physical presentation and now the packet has a very professional look. The following have received packets:

Museum of Fine Arts, Houston, TX  
Santa Fe NM Textile Arts, Inc.

Mid-Hudson Arts & Science Center,  
Poughkeepsie, NY

Textile Museum, Washington, DC  
Sherry Wagner Assoc., Cambridge,  
MA

The Society of Art in Craft,  
Pittsburgh, PA

Center for Tapestry Arts, NY, NY  
Tapestries Gallery, Palo Alto, CA

Textile Arts International,  
Minneapolis, MN

Patricia Mainardi - author  
Patricia Malarcher - author

Weatherspoon Gallery,  
Greensboro, NC

editors of: Threads, The Clarion,  
Vogue, The Smithsonian, ELLE  
Decor, American Craft, Mirabella,  
House & Garden, Architectural  
Digest, Metropolitan Home.

- Shipping Costs-SAQA is actively trying to encourage more art quilt exhibits and the Board feels it would not be beneficial at this time to insist on rules regarding shipping costs. Most major shows do require artists to pay one way shipping. The Board feels each artist should consider the value of a show to his or her personal development and absorb the costs of shipping as part of the overall expenses of the business of being



## INTRODUCTIONS

SAQA is proud to introduce you to a member of our Board of Directors, Yvonne Porcella of Modesto, CA.

### YVONNE PORCELLA

My parents believed that nursing or teaching was the best profession for girls to pursue and a career in the arts was never considered as a way to make a living. Nursing was to be my chosen profession from the very beginning. My mother and father reminded me that at the age of five I had announced I was going to be a nurse and take care of my grandfather who was unable to care for himself. I remember the delight I felt when my grandmother would allow me to help her feed and minister to him. I did follow this career by graduating from the University of San Francisco with a Bachelor's Degree in Nursing and except for a few years vacation while I had four children, I worked part time as a nurse for 19 years.

It was important that we learned to knit and sew as young children. My mother was the teacher and she did not tolerate mistakes. The first experience in making clothes involved a piece of fabric, a zipper and the sewing machine. The task was to make a gathered skirt. We didn't need a pattern, just 2 yards of fabric and measurements. I remember ripping the zipper 3 times and therefore learned it was better to do it right the first time than to have to correct my mistakes. My mother and father did have an interest in art and we proudly hung the paint-by-number paintings, which were done by the whole family, on the wall over the living room couch. Every Christmas the whole family would be involved with making and sending out cards. We even had a small mail order business to sell personalized items my father designed.

When I was married I continued to sew my dress clothes and I even tailored a sport coat for my husband. Since I had no drawing ability and could hardly stay in the lines of a crayon book as a child, I was convinced that I was not nor could ever be an artist. I was so proud of the talent my husband had and I never expected that I had any ability to be creative. Over the years I have developed through experience and I can trace my past interest and skills in sewing clothing to my current involvement in art quilts, but it took many years to get where I am today.

After exhausting the usual supply of fabrics, I began to experiment. Eventually I decided it would be wonderful to make my own fabrics so I could have a "one of a kind" ensemble with fabric I had made myself. In 1963 I went to a show put on by a local hand weaver's guild. They encouraged me to become a weaver and loaned me the tools to begin. My life as a weaver was very full and became the foundation for my teaching and writing. One thing seemed to lead to another and where I am today developed from my involvement with hand weaving. Each event in my career as a weaver added to my experience; I designed projects for magazines, gave lectures, taught classes and organized major conferences. Finally, at 8:30 a.m. on April 28, 1980 I ended my career as a weaver. Such a dramatic event was warranted since my interests had changed through the years.

In 1977 I had self-published my first instruction book on patterns for clothing. This was a tool for teaching garment design. I had continued to make what I called collage clothing using a form of patchwork all during the time I was a weaver. I began to study textiles from other countries for inspiration of color and design and eventually I began to use these fabrics in my wearable art. My

weaving, was in 1972 in California. During the '70s my designs were included in a number of books written for the large audience of people interested in all manner of fabric and fiber decoration. There were so many wonderful experiences during those years but by 1979 I was ready to move onto something new. Weaving became too restrictive for me and I began to focus my energy on pieced clothing. My entry into the contemporary quilt world came through my books on clothing construction when in 1979 I was invited to teach for the first time at a large quilt conference. Previously I had taught for guilds but this was my first conference. I had limited experience with quilt patterns and quilts themselves. We did not have a history of making quilts in my family and the only pattern I knew was Sunbonnet Sue. In the early 1960s I had made 3 quilts but fortunately no record of them survives. It was at this conference that I met the other teachers who have remained my friends. It was a magic time for me. The quilters were very receptive to my style of clothing and I found them to be a very generous group.

The rest, as they say, is history! I continued to experiment with pieced clothing and developed two more pattern books in 1980 & '81, **Pieced Clothing** and **Pieced Clothing Variations**. After attending a Japanese folk art exhibition at the Asian Art Museum in San Francisco I was inspired to make a patchwork kimono. In the exhibition there was a very old kimono made of hand painted and indigo dyed fabric titled "Bedding in Kimono Form". On the drive home from the museum I thought I could put my experience with clothing and my new experience with quilts together and make a patchwork kimono. I bought books on kimono to figure out how they were constructed. In one book I found a photograph of a kimono made in 1560 which appeared to have patchwork silk as the surface design. I knew that I was on the right track.

My first art quilt was made in late 1980 and it along with a painted silk Haori was accepted for Quilt National '81. I developed a style of painting textile pigment on silk fabric which could be used in my work. I was not interested in hand dyeing fabric but I did enjoy the flexibility of hand painting. I have continued to make both kimono and quilt using both purchased cotton fabrics and hand painted silk. Some of my designs up to 1986 are included in my book **Yvonne Porcella: A Colorful Book**. In the past few years I have not made as many patchwork wearable garments, concentrating instead on making quilts. Today I enjoy experimenting with bold combinations of color and pictorial imagery in my quilts and I reserve my pastel palette for the hand painted silk quilts and kimono. In the past few years I have been working on a series of quilts which commemorate American icons.

In 1989 I was asked to write to American quilt artists I knew and query them about the need for a national organization for studio art quilt artists. The response was favorable and we had a meeting of artists who were in Atlanta for the Quilt National '87 exhibit and the Quilt Colloquium at the High Museum. A Board of Directors was selected and the groundwork was laid for our national non-profit corporation. It seems like such a long time ago but in 1989 & 1990, after receiving contributions of seed money from many generous artists, we were able to formally open membership in May 1991. Our First newsletter was published in September 1991.

I am very happy to be a part of Studio Art Quilt Associates and I thank the wonderful people who have joined in making this a reality. We strongly feel that as we near the end of the 20th Century there should be documentation of the work done by studio art quilt artists. We hope to have a strong voice in the art world.



## ART IN PUBLIC PLACES

### CYNTHIA NIXON-HUDSON

by Carol Jessen

Cynthia Nixon-Hudson has been designing and constructing quilts for public commissions since 1978. During that time she has created an impressive portfolio of quilted installations for such clients as Dickinson College (Carlisle, PA), the Cardiology Institute of the Western Pennsylvania Hospital (Pittsburgh, PA), and the United Federal Savings Bank (State College, PA). She normally constructs moderate-sized pieces which are displayed behind plexiglass inside enameled frames, although she has also constructed very large pieces such as the one for the Baltimore Hilton which measures 7' high by 56' wide! The use of plexiglass in the installations contributes to the durability of the fabric artworks in high traffic public areas and minimizes cleaning and maintenance problems for the client.

Cynthia uses permanent textile dyes and pigments to paint richly detailed images onto multi-layered fine pima cottons and velveteens, which are then meticulously machine quilted to provide structural strength and textural enhancement. Her imagery reflects the natural landscapes and wildlife of the Pennsylvania countryside as well as the urban landscapes that are the workplaces for her corporate clients. For instance, **Nittany Valley**, a vertical triptych, includes hawk, grouse, birds, rabbit and deer in a hillside setting, with a watercolor-wash sky that sets an idyllic tone for the animals. On the other hand, **Harrisburg Skyline and Historic Bridges** is a painted fabric mural of the city which is the backdrop for the professional hustle-and-bustle of the Polyclinic Medical Center. However, the colorful architectural renderings are set against the same sort of gentle inviting sky that beckons in **Nittany Valley**--no soot or grime here, just harmony. The appeal of these artworks to Cynthia's clients is obvious: the precise craftsmanship and the optimistic imagery project the sort of pride that a corporation wants to share with its community.

## ART QUILT NETWORKS

by Lynn Young

Art quilt groups and organizations have been the grass roots of the art quilt movement for several years. Most are local or regional and vary in their activities and goals. Networking, education, exhibitions, and personal and artistic growth of the members seemed to be the impetus for most groups' formation and their functions. SAQA is somewhat different from the other groups, as we are national in scope and are concerned with promoting art quilts in general rather than nurturing the individual artist. As we feel the other types of groups are equally important, we would like our members to be aware of these groups and how they function. We invite members of any art quilt related group to write us about your group and its activities. Send the information to SAQA or directly to Lynn Young, 9543 Meadowbriar, Houston TX 77063.

Our first group to be covered is the Art Quilt Network-New York. A write-up of their last retreat follows, contributed by Tafi Brown. Janet Page-Kessler furnished the general information on the group.

### ART QUILT NETWORK-NEW YORK

Art Quilt Network-New York was founded by Janet Page-Kessler in 1988, modeled on the Art Quilt

Network based in Ohio. Karen Berkenfeld and Dee Danley-Brown are co-founders and together with Janet they organize the annual retreat meeting for the group. The yearly meeting is usually in late January in New York City. Their goals are networking, education, and support of each other. The membership is limited to 29 members so that each can participate in the members' presentation of new works & the retreat can have a more intimate personal tone. Members come from New York, New England, Ohio, Pennsylvania, Washington DC and Maryland. Some members belong to other groups, including the Ohio Art Quilt Network. Janet Page-Kessler serves as the group's contact. For further info, send a SASE to her at 1601-18A Third Ave., NY, NY 10128.

### ART QUILT NETWORK-NY RETREAT January 23-26, 1992

by Tafi Brown

With the exception of informal evening meals hosted by NYC area members, thus far, out of 4 annual meetings of our group of 28 members, no two meetings have been the same. 1992 saw a power-packed first day with Mildred (Connie) Constantine (see **Surface Design Journal**, vol.16, no.1) speaking in the morning and Paul Smith (Director Emeritus of the Museum of Contemporary Crafts, NYC) viewing slides with us in the afternoon as we each, briefly, shared our past year's work. If the first day of our conference was any indication, there seems to be a growing awareness of the studio art quilt and a growing desire to understand what we are doing and to try to find a way to describe and write about what our art is. Both Constantine and Smith mentioned a lack of good, critical writing and a lack of proper public exposure of our art. They asked us at least as many questions as we asked them, resulting in a very thought-provoking day! Friday, the second day of our retreat, B.J. Smith showed us her inspiration slide show "Connections", and Joyce Carey showed us luscious slides from her trip to India last year. The afternoon was free to go to galleries and/or museums. Then Saturday morning we heard Pamela Scheinman (Professor of Surface Design at Montclair State) talk about "Pattern after 40". In the afternoon there were presentations/discussions: one by Pat Malarcher entitled "Is There a Quilt Ghetto?" and one on commissions, co-chaired by B.J. Smith, Joy Saville, and Joyce Carey. I came away from our retreat inspired, challenged, perplexed, continually being educated, and very grateful to be a part of an ever-developing, intelligent group of artists, each of whose work as well as person I admire.

## ARTIST PORTFOLIOS

**Notice to Artist Members:** We could use more color reproductions from those of you who did not send very many. A simple thing to do would be to take one quilt, either photo or slide, and have it color copied onto a page with a typed-in notice (or, better yet, have it set on a computer with nice printing) of the quilt title, basic information (size, materials, technique, etc.) and your name, address, and phone number. We could use at least 12 of these copies which can be made from prints or slides. Check with your local print shop that handles color copying. You could also send color pages from a catalog, postcards, or color copies of newspaper and magazine articles. Show announcements are also needed. In short, the more you send us, the more we have to promote your work!



*ED Note: The following remarks were made by Camille Cook, founder of Friends of Fiber Art International, at the Second European Textile Network Conference in Lausanne, Switzerland on April 4, 1992. We found them to be provocative and are reprinting them in their entirety for your consideration.*

Good afternoon ladies and gentlemen. I am honored to have been invited to speak to you about private collecting of fiber art. I'm not so sure you want to know how Alex & Camille Cook *buy* fiber art. I think you may be more interested in how you may *sell* fiber art to me and others like me. I'll try to address both sides and make a few suggestions (radical ones perhaps) to you, artists, teachers, curators, critics, collectors, and directors of ETN (European Textile Network) and CITAM (organization that mounts the Lausanne Biennials).

Fiber art collectors are very few in number. The handful I have met have several things in common:

- They are over 50 years old & have disposable income.
- They were raised in a household that valued fine textiles.
- They have good taste & know the value of a dollar, franc, kroner, ruble, yen, or zloty.

How do we meet the 3-point profile I just outlined?

- We were married in the late '50s; purchased a home in 1960 and paid off the mortgage in 1980. I didn't know we were fiber collectors when the first *objet d'art* we purchased for that new house was a small antique Chinese rug to hang on the wall. Our vigorous collecting began as more discretionary income was available. Beginning 1970 we bought ceramics, prints, paintings, photographs, drawings, and fiber art. Around 1985, we looked and defined our collection as mostly fiber art.

- Why did that happen? Probably, we were drawn to the artistic expressions in textile media because our mothers didn't know it, but, they were fiber artists. Mine was among the finest women's tailors of her day. She taught me to sew and to appreciate textile construction. Alex's mother released her creative juices by making quilts.

There were so many in his childhood home that the cat slept on slightly worn handmade quilts.

- Finally, I think we were blessed with a discerning eye. When visiting galleries & craft shows we found beautiful and "intelligent" works of art *that we could afford*. It's a sad truth that in America, fiber art has not commanded the highest prices. We know good value and part of the reason we became fibre collectors is because we saw better works of art in fiber for less money than in any other medium.

I suppose this opens the whole question of **pricing**.

What I have to say now may be especially relevant to our Eastern European guests. You are on the threshold of a free-market economy. You may need this information some day.

Yesterday we were invited to the *vernissage* (opening) of a fiber show in the Hotel de Ville (Town Hall). The work had charm, energy, and gave evidence of artistic talent. The price list reached and exceeded \$5,000 US per object. I asked if these were famous Swiss artists exhibiting. They were not. In fact some were having their first public exposure.

Granted, the U.S. dollar has suffered, and European economies have been battered by rampant inflation. But my observation must be that the prices are too high for the work now on view in the Town Hall. I don't want to make this a personal evaluation of the individual artist's efforts, but these examples are at hand. Everyone in this room has experienced them. So, they become the focus of our attention.

When I return to Lausanne in June accompanied

by a group of fiber and American artists, the pieces in the Hotel de Ville have little chance of being sold. Large pieces by artists who are mature, have proven reputations, and are included in important museum collections will find buyers at high prices. But \$5,000 for work by an emerging artist won't sell to an American.

**Conservation** is another *personal* consideration. I would not spend more than \$500 on a work made of jute, plastic foam rubber, newspaper, or any other notoriously ephemeral material. Artists in all media are ignoring the question of conservation. Artists, ask yourself, "Will this work last?". One reason fiber art has fallen out of favor is because early pieces self-destructed. If textile artists ignore conservation, collectors will ignore fiber art.

Another caution is **scale**. When CITAM required work of no less than 5 square meters for inclusion in the Biennial, it planted the idea that *large* is equal to *important*. I will guess that fewer than 5 of the 62 pieces in the current Biennial will be sold. Remember that most potential collectors live in homes the same size as your home. In America we have lower ceilings than in Europe. Our rooms average 8' (2.5 meters) in height. Remember that when you attempt to sell your work. And, to organizers of exhibitions, remember that when you develop regulations for fiber art competitions.

Finally, I have a few observations.

- The world does not need more fiber artists. The world needs more fiber art collectors.
- There are more than enough textile schools & fiber workshops. We must increase the number of galleries offering an education to potential collectors.
- Artists are wasting their time organizing their own exhibitions. Instead they should promote fiber art exhibitions selected by prestigious curators and accompanied by professional catalogs.

All of this fits in with Michel Thomas' call for developing markets and seeking financing, which he made at the opening of this ETN conference. The world's economy is in crisis. There is no "new" money. Funds must be diverted. Here are some suggestions that will make some of you want to lynch me.

- Instead of establishing another expensive loom-equipped classroom that will send more unemployable weavers out into the world, take that money and subsidize a professional gallery that will show fiber art and vigorously educate collectors.

- Don't band together to organize a show of artists' work selected by artists. This will not command respect. It will be ignored by the press. My alternate suggestion may not apply to your country. In America the time, energy, and money spent on self-generated shows would be better spent on developing a museum support group that would raise money to mount a fiber art show. The curator must have *carte blanche* to make professional aesthetic decisions. You can define the medium. You may not select the work.

In conclusion: I ask that before the European Textile Network takes any official action--consider the probable effect:

- If your action results in more artists--it's counterproductive.
- If it encourages collecting, it is the best possible way to help artists.
- Instead of proliferating classrooms for college students and workshops for amateurs, go for more galleries.
- Instead of artist associations or unions, form more museum support groups.

**That's the free market solution to the problems of fiber art.**

*Ed Note: We look forward to receiving your comments on this address.*



# STUDIO ART QUILT ASSOCIATES MEMBERSHIP ROSTER

Anderson, Charlotte Warr Salt Lake City, UT	Cassidy, Beth Kasilof, AK	Fallert, Caryl Bryer Oswego, IL	Hynds, Hazel Ayre Bellingham, WA
Anthony, Catherine Houston, TX	Chaisson, Mary Allen Harpwell, ME	Fashbaugh, Marilyn Sparks, NV	Ingham, Ruth G. Black Butte Ranch, OR
Art Service Graphic Res. Highland Park, IL	Chase, Gerry Seattle, WA	Faulkner, Jacquelyn Portland, OR	Inouye, Jan Santa Barbara, CA
Autenreith, J Patricia Washington, DC	Clark, Rebekah Syracuse, NY	Fletcher, Hilary & Marvin Athens, OH	Jackson, Damaris Minneapolis, MN
Barkley, Teresa Astoria, NY	Claybrook, Majorie A. Augusta, GA	Gabriele, Charlotte Baldwin, NY	James, Ardis Chappaqua, NY
Bartlett, Roxana Boulder, CO	Cochran, Jane Burch Burlington, KY	Gamburg, Patty Alexandria, VA	Jessen, Carol Applegate, NY
Bavor, Nancy C. Los Altos Hills, CA	Connell, Martha Connell Gallery Atlanta, GA	Garrison, Ruth Tempe, AZ	Johnson, Ann Lake Oswego, OR
Behar, Linda Liu Lexington, MA	Content, Judith Palo Alto, CA	Gersen, Carol Boonsboro, MD	Johnson, Vicki Soquel, CA
Benner, Sue Dallas, TX	Cook, Camille Friends of Fiberart Internat'l Western Springs, IL	Giddens, Helen Dallas, TX	Junker, Holley Sacramento, CA
Bentley, Patricia A. Newberg, OR	Corbin, Cynthia Ben Lomond, CA	Goss, Alison Hockessin, DE	Justus, Kristy Palo Alto, CA
Bergen, Trudy Los Angeles, CA	Crook, Lynn J. Berkeley, CA	Green, Nancy A. La Grange Park, IL	Karlin, Marcia Lincolnshire, IL
Berner, Julie Eugene, OR	Cummings, Michael New York, NY	Greenberg, Joyce Sebastopol, CA	Kelly, Annamae Royal Oak, MI
Becker, Judy Newton, MA	Cusack, Margaret Brooklyn, NY	Gutcheon, Beth San Francisco, CA	Kempers-Cullen, Natasha Bowdoinham, ME
Birmingham Museum of Art Birmingham, AL	Cutsunpas, Nike Danbury, CT	Harrington, Sandra Anchorage, AK	Kennedy, Beth T. Austin, TX
Botsford, Shirley Beacon, NY	Dales, Judy Boonton Twp., NJ	Harris, Carole Detroit, MI	King, Glenda Lexington, KY
Bovard, Karen Middletown, CT	Dalrymple, Mary Jo Omaha, NB	Hartman, Barbara O. Flower Mound, TX	King, Virginia Mountain View, CA
Boyer, Carol Syracuse, NY	Daniel, Nancy Brennan Tempe, AZ	Hawkins, Patty Lyons, CO	Kinnear, Geri C. Hinsdale, IL
Brashears, Janice Atlanta, GA	Danley-Brown, Dee Westbrook, CT	Heidingsfelder, Sharon Little Rock, AR	Kiracofe, Roderick San Francisco, CA
Brady, Yvonne Reno, NV	Davis, Ardyth Leesburg, VA	Henrion, Marilyn New York, NY	Kleppe, Chris Milwaukee, WI
Brauer, Ann Charlottesville, MA	Davis, Nancy Stanford Wilmington, DE	Herrold, Anneke Greencastle, IN	Knauer, Katherine New York, NY
Bresenhan, Karey Houston, TX	Degraw, Imelda Denver, CO	Hershey, Joan Bloomington, IN	Koontz, Rebecca Andover, MA
Brewster, Eliza Honesdale, PA	Dekking, Elsa La Jolla, CA	Hess, Grace K. Daylestown, PA	Koskie, Jean Seattle, WA
Bronfenbrenner, Liese Ithaca, NY	Deneris, Kathleen Midvale, UT	Hickey, J. Oyarzo Palo Alto, CA	Kowaleski, Ann Mt. Pleasant, MI
Brown, Tafi Alstead, NH	Donabed, Sandra T. Wellesley, MA	Heyser, Ruth North San Juan, CA	Kouretas, Danae Wabaan, MA
Bryan, Gayle Hayward, CA	Driver, Sherri B. Englewood, CO	Hill, Gretchen B. San Jose, CA	Kratz-Miller, Karen Farmington, MI
Busch, Elizabeth Stonington, ME	Echols, Gretchen Seattle, WA	Hoblitzell, Jean Baltimore, MD	Kraybill, Dorcas Baltimore, MD
Butler, Jeanne Lyons Huntington, NY	Einstein, Sylvia Belmont, WA	Hoffmann, Midge Coburg, OR	Krois, Audrey South Hampton, NY
Cairns, Pat Vancouver, Canada	England, Susana Oakland, CA	Holdaway-Heys, Sue Ann Arbor, MI	Larsen, Karen Cambridge, MA
Calvert, Moneca Rocklin, CA	Erickson, Nancy Missoula, MT	Holmstrand, Bonnie B. Anchorage, AK	Larzelere, Judith Belmont, MA
Carey, Joyce M. Madison, WI	Falberg, Sharon Bloomfield Hills, MI	Hotzinger, Melissa Merritt Arlington, WA	Lawler, Mickey West Hartford, CT
Carow, Barbara E. Walpole, MA		Hughes, Janet Lagunitas, CA	Lederkramer, Paula Levittown, NY
		Huhn, Wendy C. Dexter, OR	

-----clip and return to SAQA-----

## SAQA MEMBERSHIP ROSTER INFORMATION

NAME \_\_\_\_\_

Major quilt interests:

ADDRESS \_\_\_\_\_

artist \_\_\_\_\_

museum \_\_\_\_\_



Lefferdink, Virginia P.  
 Pond Eddy, NY  
 Lehman, Libby  
 Houston, TX  
 Levin, Linda  
 Wayland, MA  
 Leone, Diana  
 Santa Clara, CA  
 Lovett, Vita Marie  
 Miami, FL  
  
 MacDonald, Linda Ruth  
 Willits, CA  
 Malwitz, Marguerite  
 Brookfield, CT  
 Mangat, Terrie Hancock  
 Cincinnati, OH  
 Maruggi, Carolyn  
 Pittsford, NY  
 Masaryk, Polly  
 W. Farmington, OH  
 Mathieson, Judy  
 Woodland Hills, CA  
 May, Therese  
 San Jose, CA  
 Mayse, Valerie  
 Seattle, WA  
 McColloch, Deborah  
 Philadelphia, PA  
 McDowell, Ruth B.  
 Winchester, MA  
 McIntyre, Dawn  
 Coos Bay, OR  
 McMorris, Penny  
 Bowling Green, OH  
 Miller, Nancy  
 San Carlos, CA  
 Meyer, Jeanette  
 Portland, OR  
 Montgomery, Nana  
 Fulton, CA  
 Moore, Dottie  
 Rock Hill, SC  
 Morgan, Mary  
 Little Rock, AR  
 Mortensen, Barbara  
 Melrose Park, PA  
 Mor, Tristan Audrey  
 Pancea, FL  
 Murray, Clare  
 Canton, OH  
 Museum of Art  
 Birmingham, AL  
  
 Nadelstern, Paula  
 Bronx, NY  
 Nash, Dominie  
 Bethesda, MD  
 Neblett, Jean  
 San Francisco, CA  
 Newman, Velda E.  
 Nevada City, CA  
 Nichols, Del (Cordelia)  
 Monterey, CA  
 Nii, Penny  
 Stanford, CA  
 Nimock, Betsy  
 St. Louis, MO  
 Nixon-Hudson, Cynthia  
 Pine Grove Mills, PA  
  
 Ongerth, Marion  
 Berkeley, CA  
 Owoc, Pat  
 Brentwood, MO  
  
 Quilt San Diego  
 San Diego, CA  
  
 Partee, Cherry  
 Edmonds, WA  
 Pasquini-Masopust, Katie  
 Santa Fe, NM  
 Pastucha, Ann  
 Peoria, IL  
 Patera, Charlotte  
 Grass Valley, CA  
 Peaden, Joyce B.  
 Prasser, WA  
 Peebles, Linda Holmes  
 Kealakua, HI  
 Pellman, Kathryn  
 Los Angeles, CA  
 Perry, Judith H.  
 Winnetka, IL  
 Pettit, Libby  
 Polson, MT  
 Pierce, Sue  
 Rockville, MD  
 Pio, Lois A.  
 Hermosa Beach, CA  
 Ponte, Rosemary Pedigo  
 Sudbury, MA  
 Porcella, Yvonne  
 Modesto, CA  
 Potter, Joyce  
 Cincinnati, OH  
 Prioleau, Susan  
 Poway, CA  
  
 Ramsey, Bets  
 Chattanooga, TN  
 Reeves, Jane  
 Canton, OH  
 Richardson, Wendy  
 Brooklyn Park, MN  
 Riffe, Carol  
 Whitmore Lake, MN  
 Robinson, Janet  
 Englewood, CO  
 Rodgers, Sue  
 Mountain Lakes, NJ  
 Roseberry, Julie  
 Sandston, VA  
 Rothschild, Adrien  
 Baltimore, MD  
 Rowell, Bernie  
 Knoxville, TN  
  
 Sala, Helena  
 Atlanta, GA  
 Santmyers, Stephanie  
 Greensboro, NC  
 Sarge, Paula J.  
 Midland, MI  
 Sawyer, Susan  
 East Calais, VT  
 Schlagel, Diane  
 Strasburg, CO  
 Schwinn, Mary Lou  
 Cazenovia, NY  
  
 Schroeder, Ann C.  
 Jamaica Plain, MA  
 Schwabe, Alison  
 Englewood, CO  
 Scoville, Pat  
 Westlake Village, CA  
 Sellers, Sally A.  
 Vancouver, WA  
 Shannon, Jonathan  
 Belvedere, CA  
 Sharp, Kathleen  
 Monte Sereno, CA  
 Silberman, Jeff  
 Baltimore, MD  
 Skiles, Fran  
 Plantation, FL  
 Smith-Kressley, Judy  
 Strafford, PA  
 Soderlund, Carol  
 Geneva, NY  
 Soma, Karen N.  
 Seattle, WA  
 Spears, Jeannie  
 Wheatridge, CO  
 Spencer-Garga, Robyn  
 Santa Rosa, CA  
 Sperber, Aneta W.  
 Bloomington, IN  
 Stanton, Catherine M.  
 Pittsburgh, PA  
 Stark, Connie  
 Toledo, OH  
 Staud, Suzanne  
 Modesto, CA  
 Stevens, Rebecca A.T.  
 The Textile Museum  
 Washington, DC  
 Stitcher, Christine  
 Alexandria, VA  
 Stout, Kimberly  
 Columbus, OH  
 Streng, Karmen G.  
 Davis, CA  
 Stroh, Mary Jo  
 Brookfield, WI  
 Stowe, Kathryn  
 Bellevue, CO  
 Sweet, Jo  
 Katy, TX  
 Sybaris Gallery  
 Royal Oak, MI  
 Szajer, Susan Dell  
 Hopewell Junction  
 NY  
  
 Taylor, Nancy  
 Pleasanton, CA  
 Theobald, Anne M.  
 Greenwood Village, CO  
 Tinling, Bonnie  
 Vista, CA  
 Trostrud-White, Cheryl  
 Calabasas, CA  
 Thomas, Janine  
 Tempe, AZ  
 Turk, Martha  
 Atlanta, GA  
  
 Ugrinov, Mirjana  
 Cleveland Hts., OH  
  
 Urquhart, Heather  
 San Jose, CA  
  
 Vaughn, Justine  
 Prairie View, IL  
 Vermaas-van der Heide,  
 Meiny  
 Tempe, AZ  
 Vernon, Michele  
 Falls Church, VA  
  
 Wadley, Carol Ann  
 Hillsboro, OR  
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 Torrance, CA  
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 Wysocki, Barbara  
 Rocky Hill, CT  
  
 Yost, Erma Martin  
 Jersey City, NJ  
 Young, Lynn Lewis  
 Houston, TX



## COMPETITIONS

- FINE CRAFTS AT MATRIX**, sponsored by Matrix Gallery & Workshop of Women Artists. 8/19-9/18. All fine crafts eligible. Jurors: Nance O'Banion & Yoshio Taylor. Accepted artists receive \$100 honorarium plus cash awards. Fee: \$8 per work, max. 3 works. SASE to Matrix Gallery, 1725 I St., Sacramento, CA 95814. **Deadline 6/5.**
- MATERIALS: HARD & SOFT**, sponsored by Greater Denton Arts Council, 9/20-10/30. All craft media eligible. Juried, cash awards, catalog. Fee: \$20 up to 3 entries. LSASE to: GDAC, 207 S. Bell, Denton, TX 76201. **Deadline 6/15.**
- ANTICIPATION '92**, 2nd annual, Chicago International New Art Forms Exposition, 9/17-9/20. All craft media. Jurors: Ann Nathan, John McNaughton, Ron Kuchta. Cash Awards. Fee: \$20. SASE to Anticipation '92, 600 N. McClung Ct., Ste. 1302A, Chicago, IL 60611. **Deadline 6/19.**
- TACTILE ARCHITECTURE 1993**, modern art quilts with architectural theme. 1/30/93-2/14/93. Jurors: B.J. Adams, Christopher Addison, Carter Houck. SASE to Tactile Architecture 1993, Decatur House, 748 Jackson Place NW, Washington, DC 20006. **Deadline 9/30/92.**
- QUILT NATIONAL '93**, Jurors: Elizabeth Busch, Judi Warren, Michael Monroe. 5/29-7/18/93. Info: Quilt National '93, P.O. Box 747, Athens, OH 45701-0747. **Deadline 10/7/92.**
- NAT'L QUILTING ASSOC.**, 23rd annual Quilt Show, 8/11-16. Info: send \$1 to Edith Richmond, c/o Cellar Sewers, 6044 Dexon, Toledo, OH 43613.
- CRAFT ADVENTURE '92**, 8/28-30. Info: Craft Adventure, Eastern States Expo., 1305 Memorial Ave., West Springfield, MA 01089, 413/737-2443 or 800/639-2908.
- INTERNATIONAL CRAFT EXPO**, O'Hare Expo Center, Rosemont, 7/17-20. Info: ACCI, 614/452-4541, FAX 614/452-2552.
- CHICAGO INTERNATIONAL ART FORMS EXPO**, 9/17-20, Navy Pier. Info: Carol Rosofsky/Cindy Ruda, The Lakeside Group, 312/787-6858.
- VISUAL ARTS CENTER** of Northwest Florida is looking for artists using fiber, especially quilting, as a medium. Send slides, resume & SASE to Visual Arts Center, Attn: FAA, 19 East 4th St., Panama City, FL 32401.
- INSTRUCTORS NEEDED** for Fiber Arts School opening midtown NYC 1992. Send resume & course description for weaving, knitting, embroidery, sewing, basketry, papermaking, book arts, quilting, & lacework to: Lisa Kroll, 151 E. 63rd St., NY, NY 10021.
- A PATCH IN TIME**, International Quilters' Conference, Banff, Canada. 9/2-6, 1993 call for instructor proposals 1-3 workshops. Send course descriptions, supply/equipment/facility needs, CV, fees, up to 20 slides current work to: Bonnie Murdoch, Leisure Learning Services, 3rd floor, 930 13th Ave. SW, Calgary, AB Canada T2R 0L4. 403/245-4944. **Deadline 6/30.**

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

## EVENTS & WORKSHOPS

- CA MENDOCINO. **Textile Workshops**, incl. quilting with Sonya Lee Barrington. Info: The Mendocino Art Center, 45200 Little Lake St., Mendocino CA 95460, 707/937-5818.
- SAN DIEGO. **Visions-The Art of the Quilt**, 10/3/92-1/3/93, Museum of San Diego History, Balboa Park. For workshop info, send LSASE (52¢) to Quilt San Diego, 9747 Business Park Ave. #228, San Diego CA 92131.
- IL EDWARDSVILLE. **Aesthetics, Education, Gallery Affiliations into the 21st Century**, Symposium, 7/10-12. Info: Southern Illinois University, Art & Design Dept., Edwardsville IL 62026, 618/692-3071.
- KY HIGHLAND HEIGHTS. **Quilters' Getaway '92**, 6/24-26, Northern Kentucky University. Send SASE to Cheryl Slaughter, Rt. 6, Box 644, Mayfield KY 42066.
- ME DEER ISLE. **Haystack Mountain School of Crafts**, 8/30-9/5. Info: Haystack, P.O. Box 518A, Deer Isle ME 04627.
- MN DULUTH. **Split Rock Arts Program**. Includes workshops with Terrie Hancock Mangat & Nancy Halpern. 7/5-8/15. Info: SRAP, Dept. AC, Univ. of MN, 306 Westbrook Hall, 77 Pleasant St. SE, Minneapolis MN 55455.
- OH COLUMBUS. **Quilt/Surface Design Symposium '92**. Over 26 classes. 6/14-27. Info: Linda Fowler, 464 Vernon Place, Columbus OH 43201.
- TN GATLINBURG. **Arrowmont Summer Workshops**, 6/8-7/14. Info: Registrar, Arrowmont School, P.O. Box 567, Gatlinburg TN 37738, 615/436-5860.
- WV ELKINS. **Summer Workshops** includes quilt design with Nancy Crow. 7/5-8/7. Info: Augusta Heritage Center, Box FA, Davis & Elkins College, Elkins WV 26241, 304/636-1903.
- MEXICO SAN MIGUEL DE ALLENDE. **Quilt & Dye Workshops**, Aug. 1993. SASE to Quilt & Dye Workshops, 2000 N. 1st St., Phoenix AZ 85004, 602/254-1111.
- AL HUNTSVILLE. **The New Narrative: Content in Contemporary Fiber Art**, 5/31-7/19. Huntsville Museum of Art.
- AZ FLAGSTAFF. **Quilts: Cream of the Crop**, 6/11-28. Creative Arts Gallery, Northern AZU Art Museum.
- PHOENIX. **The Fine Art of Craft**, 7/21-8/14. Schemer Art Center, 5005 E. Camelback Rd.
- TEMPE. **'92 Fibers National**, 5/1-6/28. Tempe Arts Center, Mill Ave. & 1st St.
- CA BERKELEY. **Quilts by Jean Neblett**, 5/1-6/3. **Quilts by Judy Mathieson & the San Fernando Quilting Assoc.**, 6/5-7/1. New Pieces Fabric & Chamber Music, 1597 Solano Ave.
- LANCASTER. **Quilt Show**, 6/6-7. Antelope Valley Fairgrounds.
- DC **Touching Stories**, 7/10-8/28. Very Special Arts Gallery. Multi-media narrative quilts & sculpture curated by Susan Shie & made accessible to the visually impaired.
- FL MELBOURNE. **Definitive Contemporary Quilt**, 5/15-7/10. Brevard Art Center.
- ORLANDO. **Romance of the Double Wedding Ring Quilt**, through June 27. American Adventure Pavilion, World Showcase Area, EPCOT Center, Disney World.
- IA MAQUOKETA. **The Great American Quilt Festival 3: Discover America & Friends Sharing America**, 5/18-6/13. Jackson Co. History Museum.
- IL CHICAGO. **5 Centuries of Japanese Kimono: On This Sleeve of Fondest Dreams**, through 6/7. Art Inst. of Chicago.
- KS LAWRENCE. **Contemporary Quilts: Spirit of the 90s**, 6/13-7/25. Spencer Museum of Art.
- KY OWENSBORO. **200 Yrs. of KY Craft**, 5/23-7/12. Owensboro Museum of Fine Art.
- PADUCAH. **Wonderful Wearables and Japanese Quilts**, through June 6. **The Log Cabin Returns to KY: Quilts from the Pilgrim/Roy Collection**, through 8/8. Museum of the American Quilter's Society.
- MA DUXBURY. **Beyond the Borders**, quilts by Rhoda Cohen, Barbara Crane, Sylvia Einstein, Beatriz Grayson, Nancy Halpern, Danae Kouretas & Ruth McDowell, 4/24-7/12. The Art Complex Museum. **Pattern on Pattern**, June 6 workshop with Ruth McDowell. Info: 617/934-2886.
- MD BALTIMORE. **Colorful Impressions**, printed & surface patterned cloth, through 7/5. Baltimore Museum of Art.
- MI NORTHPORT. **Art Quilts**, 5/30-5/30. Beech Tree Craft Gallery.
- MN ST. PAUL. **For the Home: American Pottery & Quilts**, 4/12-6/28. MN Museum of Art.
- NV LAS VEGAS. **Great American Quilt Festival 3**, 5/18-7/13. Lied Discovery Children's Museum.
- NY NY. **Speaking in Tongues: Ethnic Influences in Contemporary Tapestry & Fiber Art**, 6/4-8/1. Center for Tapestry Arts.
- NY. **New York Beauties: Quilts from the Empire State**, 5/14-9/6. Museum of American Folk Art.
- STONY BROOK. **Innovative Traditions 1992: New Expressions in Contemporary Quiltmaking**, through 6/7.
- OH ATHENS. **Fabric Gardens**, 4/18-7/5. Dairy Barn Art Center.
- COLUMBUS. **Art Quilt Network '92: New World Quilts**, 6/19-7/26. Columbus Cultural Arts Center.
- LANCASTER. **Small Works**, Quilt/Surface Design Symposium faculty show, 5/30-7/3. Gallery at Studio B.
- LIMA. **Those Bloomin' Quilts**, 7/4-26. Artspace/Lima.
- OBERLIN. **Artist as Quiltmaker V**, 5/17-7/17. Firelands Assn. for the Visual Arts.
- WOOSTER. **Touching Stories**, 5/3-6/24. Multi-media narrative quilts & sculpture curated by Susan Shie made accessible to the visually impaired. Wayne Center for the Arts.
- PA PHILADELPHIA. **Nancy Herman: Quilts**, 5/1-6/15. The Works Gallery, 319 South St.
- UNIVERSITY PARK. **Crafts Nat'l 26**, 6/7-7/26. Zoller Gallery, Penn State University.
- TN GATLINBURG. **Summer Faculty & Staff Exhibition**, Arrowmont. Info: 615/436-5860.
- NASHVILLE. **Beautiful Obsession: Art Quilts by Jane Word**, 7/3-8/11. TN Arts Commission Gallery, 320 6th Ave.
- SMITHVILLE. **Mother & Child: Quilts by Julie Mullin**. Appalachian Center for Crafts, 5/10-6/10.
- VA ALEXANDRIA. **Sing a Song of Color**, fiber exhibit, 4/28-6/30. Fiberworks Gallery, Torpedo Factory Art Center.
- RICHMOND. **Spotlight '92**, 5/8-7/31. Hand Workshop.
- POLAND LODZ. **7th International Triennial of Tapestry**, 5/25-10/31.
- SWITZ LAUSANNE. **15th International Biennial of Textile Arts**, 4/3-6/28, Cantonal Museum of Fine Arts.





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