



# NEWSLETTER

September 1992

Issue 5

## STUDIO ART QUILT ASSOCIATES

### PRESIDENT'S MESSAGE

Here it is the end of summer and we are publishing our fifth newsletter. We still receive questions from members about their newsletter arriving late. Our bulk mailing system now allows a 2 to 3 week delivery time which should eliminate the problems. If you have moved, your bulk mailed newsletter will not be forwarded. Please let us know your new address and we will send you back copies.

The Board of Directors has been busy researching the next events for members of SAQA. In the two previous newsletters we have outlined the major educational event to take place on January 16, 1993 at the Los Angeles County Museum of Art. We invite all of our members to attend this auspicious day as it truly will be a historical event. SAQA is contributing a portion of the budget for speakers fees. Our membership will receive the registration and informational brochure in the late fall.

SAQA has also set the dates for the 1993 Artists Program which will be held at the University Inn in Athens, Ohio. The theme will be artists' issues and development. We will join the opening festivities at Quilt National 93 on Friday evening, May 28, 1993, then will have a series of meetings, lectures, classes and social events on Saturday May 29 and Sunday May 30, 1993. Our meeting will close by noon on Sunday to allow for return flights out of Columbus.

As most of you know, acceptance of quilts into Quilt National is by jury selection and international as well as national entries are accepted. The opening event draws a large number of artists. For this reason it is a great opportunity to meet other artists and to network. We invite all artists to come to Athens to get to know each other, learn about SAQA and specifically interact with our presenters who will lead the discussions and classes. SAQA will also have a general meeting to answer your questions about the organization and to discuss future events. The educational event at Los Angeles in January will not provide our membership with a forum for a general meeting or quilt exhibition. The Artists program and meeting in Athens, OH is important for our members and we will invite all artists to bring a few slides of their work which will be shown continuously during the program on May 29 and May 30. A registration and informational brochure will be included in our December newsletter but please reserve the dates May 28-30, 1993, on your calendar now.

As of this date we have not confirmed a SAQA related program for 1994. We are open for suggestions.

1995 will see another exciting event directed by SAQA. A national juried art quilt exhibition, a 3 day conference and post conference workshops will take place October 12-14, 1995 at Arrowmont School of Arts & Crafts in Gatlinburg, Tennessee. Details will follow in future newsletters. Program or class suggestions are now being accepted.

Look for an additional mailing in late October of the SAQA membership directory and the Booklet of Copyright Guidelines. See further information on this mailing elsewhere in this newsletter.

Far, far in the future, SAQA would like to consider publishing an annual with juried artists works and critical essays. Funding for such a project will be a major consideration and is being researched by your board. Any suggestions would be welcomed.

We look forward to meeting SAQA members at the two 1993 events. Please tell a friend about SAQA and ask them to join and plan to come to Los Angeles and Athens in 1993.

### NEWS FROM THE BOARD

The SAQA Board of Directors reports the following progress:

•**January 16, 1993- Art & the Quilt**, a seminar at the Los Angeles County Museum of Art, Los Angeles, CA.

•**May 28-30, 1993-** SAQA Artists Program and General Meeting at the University Inn, Athens, OH.

•**October 12-14, 1995-** SAQA will direct a juried art quilt exhibit and seminars at Arrowmont School of Arts & Crafts, Gatlinburg, TN.

•We are developing a Membership Directory and a Booklet of Copyright Guidelines, to be published late fall.

•We are accepting suggestions for 1994 programs and projects.

•Carol Jesen has sent press releases to other organizations and the media about the Art in Public Places Registry. Please continue to send her the registration forms.

## INTRODUCTIONS

*SAQA is proud to introduce you to your Newsletter Editors, Lynn Lewis Young and Libby Lehman, both from Houston, TX.*

### LYNN LEWIS YOUNG

It's been a fast year since Yvonne pleadingly asked for a volunteer to edit the SAQA Newsletter. She made her pitch at the meeting of artists attending the Quilt National opening last summer. The job at once interested me, as I realized the need for more communication among quilt artists in general and specifically for this new and worthwhile organization. However, I didn't have a computer to use for the writing, editing and paste-up. While Yvonne, Holley and I were discussing the matter out in the hall, Libby Lehman passed by, heard the conversation and mentioned her brand new fancy computer, and yes, she would do the computer work if I would do the writing and editing work. So a great partnership was born, and you now have the fifth issue of our joint effort in your hand. It has been an educational effort on both of our parts, but extremely worthwhile and enjoyable. And I'm now at least typing on a computer! Plus using a scanner and converting files between Libby's computer and the one I work with, and who knows what's next!

Quilts sneaked into my life about 15 years ago -- an innocent class turned into an obsession. My Grandmother had engendered a love of quilts in me as a child, wrapping me up in them and teaching by example a love of making things. When as a young adult I took my first quilt class from Jewel Patterson, I not only entered a craft which held my interest (unlike all the other sewing and crafts I had tried) but also brought me into the quilt world which Jewel's daughter, Karey Bresenhan, was just starting to develop. One class extended into working in the shop (Great Expectations) then into working for Quilt Festival and Quilt Market as they grew and developed under Karey's leadership. Truly a brave new world was opening, one which still grows and influences us in many ways today.

During the years I worked for Quilt Festival and Market, my job changed as the shows grew. From a part time job as registrar, I moved into the job of Director of Education, which involved planning the classes and working with many aspects of putting on the show. Then, in my last year with Festival, I held the position of Director of Exhibits, which involved planning the quilt exhibits and carrying out all the details of the quilt exhibits. While working for Quilts, Inc. (Festival and Market), I also taught quilt making for local adult education and Great Expectations Quilts. My teaching (and my personal quilt making) became more and more important to me, a job I truly enjoyed and one in which I felt I could contribute to the art of quilt making and to the lives of my students. Eventually teaching became my main 'job' and I left the work I had been doing at Quilts Inc. in capable hands.

By this time I had increased the extent of my teaching to include traveling to guilds and shows around the Houston area and around the country. Once I left Quilts, Inc., Judy Murrah, Festival Director of Education, asked me to teach for Festival, which I thoroughly enjoyed. It's a great experience to teach students from all over the world who have gathered to celebrate their love of quilts and quiltmaking.

While teaching and working for Quilts, Inc., I pursued my art education through classes at the Glassell School of Art of the Houston Museum of Fine Arts where I took all the basics -- painting, watercolor, color, and then somehow wandered into the metals studio. I've studied jewelry and metalsmithing for several years and find the

use of metal pieces with the fabric of quilts, along with the use of fabric in metal jewelry. The few pieces I have managed to complete have proved to be interesting to both myself and to others. Currently I am working on the beginnings of a series exploring the elements of the quilt through the incorporation of metal.

My art education has included numerous workshops with leading quilt artists. Nancy Crow gave me my first introduction to contemporary design and I have continued to take workshops with her throughout the years. Yvonne Porcella introduced me to both garment design and surface design through her classes. The workshop experience is tantamount in the education of contemporary quilt artists as few universities offer much educational support to fabric arts.

The past few years, as I have pursued quilt making as an art, I have realized the importance of doing more than just working in a studio or teaching in a classroom full of people already interested in quilts. We need to educate more than just ourselves, we need to do more than just good work. The most fabulous piece of quilt art does not communicate the intent of its maker if no educated audience exists. In my own way I had started educating the public by curating exhibits of art quilts for local shows, including an art quilt exhibit for Quilt Festival. Titled *Form and Freedom*, the exhibit showed the traditional quilt roots of art quilts, to enable the general quilt audience to see the innovation of contemporary quilts and to understand the art of the quilt. Along with curating quilt exhibits, I also have been writing about art quilts and exploring publishing possibilities all to further the knowledge and appreciation of art quilts in the minds of the general art and quilt publics.

With this interest in mind, the opportunity to assist Studio Art Quilt Associates in their public relations work for the art quilt was something I felt compelled to do. Editing the SAQA Newsletter with Libby has been an exciting experience for me, one that gives rewards in the long term growth of the art quilt. And for short term rewards, the expressions of praise and appreciation from members has more than made up for the time away from the studio. I feel our work has just begun, and I look forward to continuing to contribute my talents and time to the art quilt cause.

### LIBBY LEHMAN

My life as a quiltmaker began almost 21 years ago. I was extremely pregnant (Lester Lehman, Jr. arrived a week later) when Mary Woodard Davis came to Houston to teach a basic quiltmaking class. My mom, Catherine Anthony, signed us up, I suspect as much as a distraction as anything else. Mary furnished all supplies and the fabrics were ones she had rejected. I remember making an absolutely awful 14" Baby's Block in purple, orange, and yellow. In spite of this less than auspicious beginning, both Mom and I continued to learn and make quilts. My early quilts were traditional patterns usually made as gifts for family members. Eventually Mom and two other ladies opened the Quilt Patch and I was lucky enough to teach for them. I also began to take as many classes as possible, especially in contemporary quiltmaking. In particular, Michael James, Nancy Halpern and Nancy Crow were and continue to be great teachers and sources of support & inspiration.

After years of carefully following Aunt Martha's Pattern Books, the idea that I could draft an original pattern and use any colors I wanted was an eye opener. For several years I explored strip-piecing techniques using mainly solid colored cottons. In 1987 my quilts took a drastic turn when manufacturers began to print large scale tropical and novelty fabrics -- I loved them! My work

## CRAFTS NATIONAL 26

by Lynn Young

Crafts National 26, the annual exhibition of contemporary crafts held in conjunction with the Central Pennsylvania Festival of the Arts, showcased emerging and established artists from around the nation working in ceramics, glass, metals, wood, paper, mixed media, and fibers, including seven SAQA members. Jeanne Williamson won an award with her quilt, *Inspiration*. Other SAQA members showing quilt in Crafts National 26 included Anne Warren, Sally A. Sellers, Jane Reeves, Mary Jo Dalrymple, Marjorie Claybrook, and Caryl Bryer Fallert. Crafts National 26 was installed at Penn State University's Zoller Gallery June 7-July 26, 1992.

John L. Vanco, Director of the Erie Art Museum, Erie, Pennsylvania, juried Crafts National 26 from submitted slides, selecting 94 works by 87 artists from 1274 pieced submitted by 435 artists. A catalog documents the exhibition and contains photos of the 10 prize winning pieces.

In his juror's statement, Vanco addressed the selection process and the state of craft as revealed in the works in the exhibit. In part:

There are a few generalizations about such a large and diverse group of works. If anything, there seemed to be an absence of trends. Some design elements persist. Sticks and feathers, for example, are as ubiquitous today as they were 20 years ago. But the trendy trappings of post-Modernism--the trademark color schemes and architectural references so prevalent during the late Eighties--are nowhere to be found.

The emphasis in many of the works was on narrative content, at the expense of pure design and formal qualities. Humor, politics, feminism and the male/female dichotomy were frequent subjects, and much of the imagery was very timely. (It should be clearly understood that my selection of "St. Elvis/Experience the Movement" does not constitute a vote for the mature Elvis.)

Self referential works were also prevalent -- pots about pots, glass about glass, furniture about furniture. This probably says something profound about the field, its state of development and maturity, but I leave it to the critics to say what that is.

Fiber was both the largest and the strongest category. There were tapestries, twills, plain and jacquard weaves, embroideries, appliques and other needlework, and lots of quilts. There were painted and collaged fabrics, plenty of experimentation. But in this wealth of work, there were very few good baskets, and fewer good wearables. Works in handmade paper were remarkably weak.

Ceramics were very strong, with a solid mix of sculptural, conceptual and functional works. This was true as well of metals, but here the problems inherent in having to view the works from slides were particularly evident. There is a rather perverse irony in adjudicating works of craftsmanship by looking at pictures of them. Here are objects which cry out to be touched, or at the very least to be examined closely, from a variety of distances and points of view. The quality of quilting, for example, was often indis-

opaque poster/fabric paint, which must be heat-set but remains pliable. The paint was always secondary, however. It is important to me that my quilts maintain an integrity and are instantly recognizable as a quilt.

Three years ago I made another important change. After attending the first Quilt/Surface Design Symposium in Columbus I purchased the Bernina 1230 we used in class. This machine has literally changed my life! My latest quilts are extensively machine embroidered using all types of techniques I didn't even suspect were possible. Workshops with Janet Page Kessler and Sharee Dawn Roberts were instrumental in expanding both my expertise and my sense of adventure. I have had great fun developing a translucent effect I call sheer stitching. With the feed dogs lowered and a very loose tension, I zig-zag stitch a design using metallic thread. When the whole design is stitched, I make a second pass using rayon thread. This second pass is crucial as it adds contouring and shading. So far I have used sheer stitching to create ribbons on the quilt surface. I love the way the shimmery ribbons contrast with the solid areas of the rest of the quilt. I am just beginning to master the machine stitching and feel I've only scratched the surface of the possibilities it offers.

Making studio art quilts is an utter joy for me. Though parts of the process can be tedious, the product is always worth the effort. I cannot imagine **not** making quilts. They are an integral part of my life. The making of quilts is woven through my days in much the same way as reading, sleeping or visiting with friends. Having a home studio allows me to work for 5 minutes or hours on end. I like the freedom to come and go, to work in spurts or for longer periods as I choose. What a luxury!

Besides making studio art quilts, I also teach, lecture, and write about them. Now that we have an "empty nest" I can concentrate on quilting as a career. I feel very lucky to have a husband who is supportive, loves to grocery shop, cook, and eat out a lot. At this point in my life I have very few external demands on my time and plan to make the most of it. I work in my studio at least 4 days a week, either creating quilts (the most fun), photographing, writing, or doing clerical stuff (the pits!). I work on one quilt at a time, from start to the absolute finish, which means slides are taken, labelled, and in the notebook. This discipline helps me to focus in on each quilt as a distinct entity. It also cuts down on clutter, both literally and figuratively. Part of my creative process involves an ongoing dialogue with my quilts; too many voices trying to talk at once would be distracting. Since I do machine work, it usually takes from a few days to a month to complete a quilt.

As much as I enjoy time in my studio, being co-editor of this newsletter has allowed me to grow, too. When we began I had just purchased my computer and knew little more than how to turn it on. Since then I'm not only WordPerfectly literate, I've bought a bigger hard drive, more memory, and reams of legal size paper. This is just one of the benefits I've derived from SAQA!

On a serious note, SAQA has provided me with more than just an on-the-job computer training course. It is the only quilt organization I know of geared specifically to the art quilt on a professional level. Artists are notorious for wanting their work to be recognized without having to do the background work (and it is WORK) to make that possible. SAQA has taken on that thankless chore and I will be forever grateful to Yvonne, Holley, and the rest of the Board of Directors for their hard work on my behalf. It is going to take a concentrated effort from all of us to make studio art quilts a powerful force in the art world. I will continue to support SAQA with my membership, time and talents. Won't you join me?

by Carol Jessen

The Art in Public Places Registry project is blossoming, with a steady input of submissions covering the full range of sizes and styles of contemporary quilt art. Many thanks to all of you who have already contributed. The photos and clippings that have accompanied your registry forms are not only very enjoyable, but also are the substance that will make this registry even more valuable as it becomes established within the art community. And for all those delightful cards and enclosures (like Wendy Huhn's **Fortune-Telling Fish**), I say another thanks. They give this routine statistical job a dose of fun.

To date we have sixty to seventy submissions to the registry project from about half as many artists (accounting for multiple submissions from some artists). That is roughly a 10% response. My friends who work for other non-profit organizations say I should be jubilant at this level of response, since 2% to 3% is average and 5% is considered excellent. But I am not. I was hoping for about a hundred respondents. However, a dozen or more artists say they have the intention to send in submissions. Also, I have heard from several people who say that they like the idea of the registry project but do not have any appropriate submissions of their own at this time.

Press releases have been sent to other organizations and the media on the Registry. Answers are coming in slowly, but steadily. Ann Batchelder from **Fiberarts** asked for additional info and said that a brief write-up may be in the upcoming issue. A short announcement has already appeared in **Westart**. Both **Quilter's Newsletter Magazine** and **Threads** have received written and photographic materials. As the registry is open-ended and has no dateline, I can periodically send out updated press releases and hope to see more mention of the Registry in the future.

In case this report sounds too negative, I should stress that the outlook for the growth of the registry is actually quite upbeat. The submissions that we have already received represent excellent textile artworks with a broad variety; almost all of the submissions have been appropriate to the purpose of the registry and the focus of S.A.Q.A. We have a good nucleus to start with. When I have increased the database substantially I will send out some articles based on some of the submissions. But I don't want to prematurely publicize the registry and raise the users' expectations higher than the database can support. In short, we are still in the recruitment phase.

Now, for all of you talented artists who have non-residential installations and have not yet reported them: Get on it! The forms are easy to fill out, and, if you are really cramped for time, can be filled out in an abbreviated way (i.e., the first box on the front side of the page). If you have misplaced your Registry information or did not receive it, please write :

Carol Jessen  
P.O. Box 278  
Applegate, CA 95703  
(916) 878-0747

#### ARCHIVES

Have you seen quilts in a magazine, newspaper, or other media? Whether art or antique, send in a copy with proper annotation to the SAQA Archives. We will keep info on art quilts and other info will be sent to the Los Angeles County Museum Archives. Send your copies to:

SAQA Archives  
PO Box 287

by Carol Jessen

I would like to tell you about an interesting quilt that most of us would never get a chance to know about otherwise: Karen Bovard's **Sweet Silver of Silver**. It did appear in the June 1992 edition of **ArtCalendar**, but since it is permanently installed outside the Ambassador's Conference Room at the U.S. Embassy in Tegucigalpa, Honduras, it is out of the reach of all but the most committed globe-trotters.

In **Sweet Silver of Silver**, Karen has juxtaposed three traditional American quilt block patterns to create a quilt that is rich in symbolism for her client as well as a diplomatic gesture to the people of Honduras. The Delectable Mountain segment includes a single mountain of silver lame in reference to Tegucigalpa itself, which translates as "silver hill". The area of Pineapple is both a salute to the tropical fruit industry and a traditional symbol of hospitality. The lower left area of Virginia Reel suggests water and sand, the characteristic geography of coastal Honduras. Karen has also acknowledged the Indian heritage of both countries by using the Seminole technique and has based the hand quilting designs on designs from Mayan carvings. The earth tone and deep turquoise colors with accents of silver lame, enhance the symbolic themes. What an expression of goodwill for the diplomats entering the Conference Room!

Here at home in the U.S.A., Karen works as a freelance theater director, set designer, and costumer. As I write this, she will be wrapping up a July residency at the Cummington Community of the Arts in Massachusetts. Before she left Middletown, Connecticut, for the month long retreat, she described the prospect of an uninterrupted immersion in art quilts as "delicious". It will allow her to focus on fresh new work, some of which we hope to see soon.

*NOTE:* In the last newsletter I introduced you to one of Cynthia Nixon's installations. Because of a shortage of space then, a photo of it has been deferred to this issue. See photo on following page.



## NEW ENGLAND QUILT MUSEUM UPDATE

by Lynn Young

The New England Quilt Museum announced newly developed plans and activities to put them on their way to reopening in a new location in the future. Last year, this museum suffered a setback in their schedule of exhibiting contemporary and antique quilts due to a flood in their building. As reported in an earlier issue of this newsletter, no quilts were damaged in the flood, but it forced the closing of the museum.

With the support of museum members and friends from all parts of the quilt world, The New England Quilt Museum researched the feasibility of reopening in various sites, choosing a suitable building in the Boott Mills complex in Lowell, MA. Close to the Boott Cotton Mills Museum in the complex, The New England Quilt Museum now has an Information Center and Gift Shop open to attract the attention of visitors to the center. They are actively planning fundraising activities to develop the building into a new space for quilt exhibitions as well as public programs and other activities to ensure a successful museum operation. During the Lowell Folk Festival the Quilt Museum sponsored "Talking Quilt" presentations and a New England Quilting Bee.

On Saturday, September 12, the New England Quilt Museum will sponsor their first annual Quilt Festival, complete with quilt exhibits, mini-workshops, lectures and demonstrations, a sales shop and information about plans for the new museum. The day will be enlivened by a Banjo and Fiddle Contest in Lowell and National Park activities. The day will end with a barbecue and auction of donated quilts and quilt items from members and supporters from all over the country.

We will keep SAQA members posted on the progress of the New England Quilt Museum. Members are urged to support the museum because of its commitment to exhibiting Contemporary art quilts. Contributions of money or quilt related items for the auction or gift shop will enable the museum to reopen and continue its work in support of fine quilts, both antique and contemporary.

For more information on the Quilt Festival, the Museum, or to make a donation, contact:

The New England Quilt Museum  
PO Box 7076  
Lowell, MA 01852-7076

## TAKING SLIDES

by Libby Lehman

As a studio quilt artist, teacher, lecturer, and judge, good quality slides are a vital part of my career. Too many artists, who wouldn't think of showing a damaged or dirty quilt, will submit poor quality slides for jurying, trusting that the jurists will know what it REALLY looks like. Don't take that chance. The best bet, of course, is to have your slides taken professionally. However, it always seems like I need slides **Immediately!** Here's the system I use:

•**Nikon 2020 SLR camera with a 35-70 zoom lens.** I have been particularly pleased with Nikon lenses. They are accurate and reliable, the standard for professional news photographers.

•**Fujichrome Velvia (ASA 50) or 100 film.** (slide film will say "chrome" and print film will say "color"). My quilts are very colorful and therefore easier to photograph than subtle ones. I like the saturation of these films. Also, they require E-6 processing which my lab can do in 3 hours.

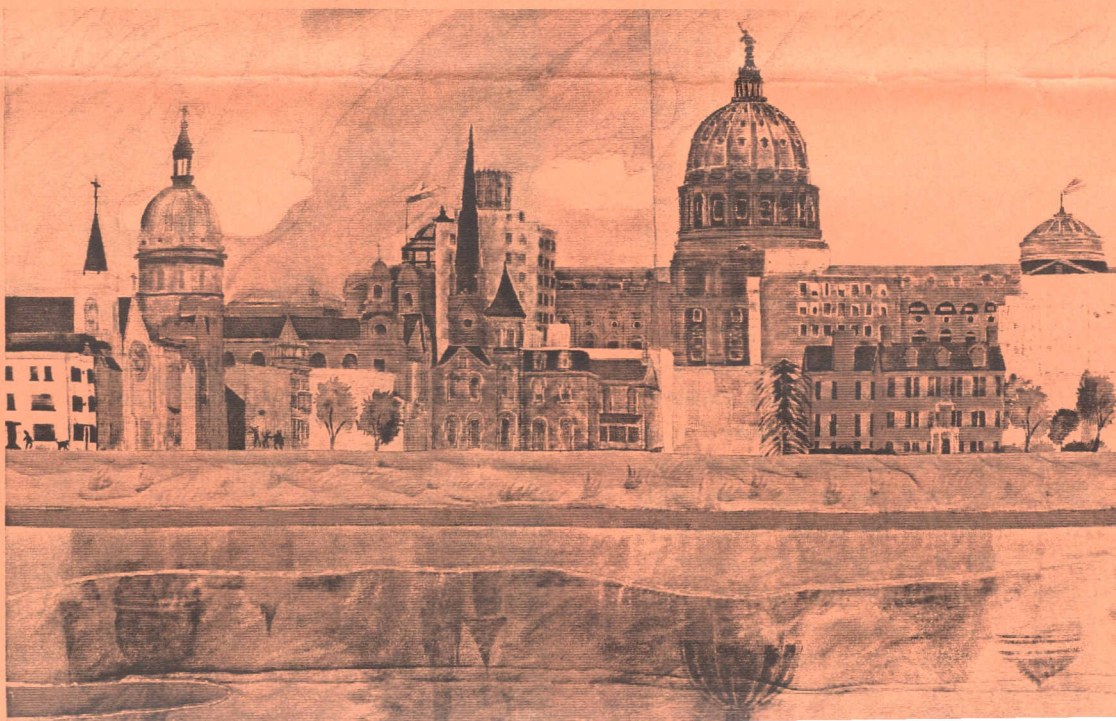
•**Tripod.** This does not have to be an expensive model. However, a tripod insures that details will be sharper than if you hand hold your camera.

•**18% gray background.** This hint came from Caryl Fallert. Kodak makes an 18% gray card (available from photo supply shops) which is the industry standard neutral. I bought the card, took it to my fabric shop, and bought 6 yds. of fabric as close to the same color as possible. I cut this in half and sewed it together to give me a background 9'h x 12'w. I pin this to an outside wall and then pin my quilt to it. My fabric happened to be a thick double-knit which is perfect as it does not wrinkle. This neutral gray background gives me much truer color than a white or black one does.

I have had much better luck taking slides outdoors than indoors. The color is much truer and details show up better. Also, I never could figure out how to work all those lights!

When I take slides, I leave the camera on its automatic setting and take about 18 slides. Most of the time these are the best. However, I do hedge my bets by bracketing. This means that I take several slides with a +1 setting and several with a -1 setting. I also take a roll of details of the quilt.

I hope this information will help you take better slides. Good luck!



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

### ART QUILT HISTORY

Dear Editor:

I am gathering material for an essay on artists of the 1950s & 60s who incorporated the quilt form in their work, to name a few: Jean Ray Laury, Alma Lesch, Katherine Westphal, Charles & Rubynelle Counts. I would be grateful to hear from you if you are such a person or know one who is (was). It has come to my attention that supposedly well-informed quilt connoisseurs & historians do not know the recent past history of the art quilt and I aim to see that it is available. Please write to:

Bets Ramsey  
PO Box 4146  
Chattanooga, TN 37405-0146

### PROMOTING SAQA

Dear SAQA:

Please keep up the good work. I will continue to push SAQA here, as I think it's the best hope for our work to be accepted for the art it is. The problem with my recruiting is, of course, that people find it difficult to part with that much money--that's always the issue. People seem to be holding back, waiting for SAQA to "prove" itself, when it can only succeed if people **don't** hold back. The paradox leaves me so frustrated. I'm not eloquent enough. What if you included in the next newsletter another statement encouraging those artists who are holding back, explaining again how strong SAQA can be with **many** artists?

Sally A. Sellers  
Vancouver, WA

*ED. NOTE: Sally, you said it very directly and that's more eloquent than lots of fancy words.*

Dear Libby and Lynn,

I am thrilled to be a member of SAQA. I am particularly pleased with the purpose behind our organization, having come up against strong negative feelings re: getting quilts into the gallery scene. Two recent experiences stand out in my mind:

Gallery 1-I made a phone call to a Florida gallery, having seen their ad in **Crafts Report** calling for fine crafts, including fiber art. I had several friends check this place out, in person, who knew my work. They thought it was a great fit. When I called I was turned down bluntly when the word "quilt" was mentioned. Discussion closed! Perhaps I would have gotten further had I used another description that also described my work: fabric assemblages in custom plexiglas boxes?!!

Gallery 2-Here in Connecticut I went to the opening of a show highlighting a basketmaker from Finland along with other crafts including fiber art. Work exhibited was "collector quality" with prices in the high hundreds and thousands. I was pleased to see a quilt on the schedule. I found it in a dim stairwell and it turned out to be a piece of printed drapery fabric, layered with backing & batting, machine quilted kind of like a comforter. That was it. In later speaking to the owner I was amazed to learn that although she had good understanding of what was high quality work out in the craft field, she had no knowledge or INTEREST in art quilts. Can you believe she never heard of any of our top people?! My suggestion that she find out about the exciting work going on in the world of art quilts was received coolly to say the least. The experience was a sad commentary on the awareness of art quilts in the established art/craft community! I felt very frustrated!

Marge Malwitz  
Brookfield, CT

notice to Artist Members under portfolio was certainly timely and answered my questions about why you need more color copies. And, after paying \$1.25 a piece, I can see why the \$65 couldn't possibly pay for them! Please register me in the rotation.

Carol Ann Wadley  
Hillsboro, OR

Dear Yvonne:

I am impressed by the newsletters from SAQA. You have all done a remarkable job in a short time, with an extremely professional presentation and an astoundingly well organized network of information and resources. (Yes, I'm sending off my membership application).

Harold Nadel  
C & T Publishing  
San Francisco, CA

...great article by Camille Cook. More of this stuff please.

Jonathan Shannon  
Belvedere, CA

...I'm impressed & grateful that someone remembered to avoid printing anything on the back of this clip & send form!

Linda Behar  
Lexington, MA

### ANITA HILL

Dear Libby,

I've really enjoyed the SAQA newsletters. Let me know if I can help you with an article or anything else. Enclosed is a picture of my latest quilt, **Anita Hill Meets Justice**. Maybe you could include something about it in the newsletter. Hope you like this quilt - it's the best I've done.

Libby Pettit  
Indiana, PA

*ED. NOTE: We would love to have photos of member's quilts, particularly if you deal with current issues.*



## COMPETITIONS

**ARCHITECTONICS**, 10/23-11/20, sponsored by Art Education Assoc. of Indiana, at Performing Arts Center, Ft. Wayne. Works in all media pertaining to or resembling architecture eligible. Juror: Emily Kass. Open to artist-teachers in IN, IL, OH, KY, MI. SASE: Bonnie Zimmer, AEAI, RR#4, P.O.Box 223, Rensselaer, IN 47978. **Deadline 9/21.**

**SURFACE DESIGN '92**, 10/28-11/20. MI artists only. Juror: Penny McMorris. SASE: Michigan Surface Design '92, Art Dept, Ford Hall, Eastern Michigan U., Ypsilanti, MI 48197. **Deadline 9/23.**

**TACTILE ARCHITECTURE 1993**, 1/30-2/14/93, modern quilts with architectural theme. Jurors: B.J. Adams, Christopher Addison, Carter Houck. SASE: Tactile Architecture 1993, Decatur House, 748 Jackson Place NW, Washington DC 20006. **Deadline 9/30.**

**NATIONAL MUSEUM OF WOMEN IN THE ARTS, THE PA GUILD OF CRAFTSMEN, & THE VA CENTER FOR THE CRAFT ARTS-THE HAND WORKSHOP**, seek proposals for **Women & the Craft Arts**, scheduled for 10/93 in DC. The conference is designed to give recognition to the achievements of women in the craft arts, contribute to the body of knowledge regarding women in craft and to explore the parallels between gender and the crafts. Proposals should address these themes from personal, historical, philosophical, socio-political or critical points of view & should specify format and presenters. Nominations are also sought for Lifetime Achievement Awards to be presented to US women who have made significant contributions to the craft arts. Typed, one page proposals & nominations **due 9/30**. Write: NMWA, 1250 New York Ave, Washington DC 20005-3920.

**FANTASTIC FIBERS 1993**, 3/21-5/2/93. SASE: Yeiser Art Center, 200 Broadway, Paducah, KY 42001 (502)442-2453. **Deadline 9/30.**

**NATIONAL JURIED QUILT COMPETITION**, 4th annual, 1/10-2/14/93, sponsored by the Hill Country Arts Foundation. SASE: HCAF, PO Box 176AC, Ingram, TX 78025. **deadline 10/1.**

**QUILTS=ART=QUILTS**, 10/31/92-1/3/93. Traditional, contemporary categories. SASE: Quilt Show Coordinator, Schweinfurth Art Center, 205 Genesee St., Auburn NY 13021. **Deadline 10/1.**

**QUILT NATIONAL '93**, 5/29-7/18/93 at the Dairy Barn and 2-yr tour. Jurors: Elizabeth Busch, Michael Monroe, Judi Warren. LSASE (52¢): QN '93, PO Box 747, Athens OH 45701-0747. **Deadline 10/7.**

**WASHINGTON CRAFT SHOW**, 4/15-18. Sponsored by the Smithsonian Institution Women's Committee, at Andrew Mellon Auditorium. All craft eligible. SASE: WCS, A&I 1465, Washington DC 20560. **Deadline 10/17.**

**15TH ANNUAL VAHKI EXHIBITION**, 1/5-2/6/93. Jurors: Mary Chuduk, Carol Eckert, Kurt Weiser. Contemporary American crafts, all media. SASE: Vahki, Galeria Mesa, 155 N. Center, Mesa, AZ 85211-1466 (602)644-2242. **Deadline 10/16.**

**WOMEN ARTISTS '92**, 11/25-12/24/92, sponsored by Matrix Gallery & Workshop of Women Artists. Fee: \$8 per work/ limit 3. Awards: \$50 honorarium to each accepted artist plus substantial cash awards. Jurors: Mary Maughelli, Regina Morton. SASE: Matrix Gallery, 1725 I St., Sacramento CA 95814 (916)441-4818. **Deadline 9/28.**

**PATTERN: NEW FORM, NEW FUNCTION**, 2/26-5/15/93. Juror: Clare Verstegen. Cash awards and purchase prize. Fee: \$18 for 3 entries. SASE: Arrowmont School, PO Box 567, Gatlinburg TN 37738 (615) 436-5860 FAX(615)430-4101. **Deadline 1/4/93.**

**1993-94 EXHIBITION SCREENING**. Fee: \$10 per artist/limit 10 slides. Awards: one-four person exhibition & \$50 honorarium to each accepted artist. SASE: Exhibition Screening, Matrix Gallery, 1725 I St., Sacramento, CA 95814. **Deadline 10/23.**

## EXHIBITIONS

- AZ **TEMPE. Needle Expressions '92**, 8/30-10/11, University Museum.
- CA **BERKELEY. Patty Hawkins: Graphic Illusions**, 9/4-30. New Pieces Fabric & Chamber Music, 1597 Solano.
- OAKLAND. Faith Ringgold: 25 Years of Quiltmaking**, 9/1-10/20. Mills College Art Gallery.
- SAN DIEGO. Visions '92: The Art of the Quilt**,

DC **Brookfield, CT 06007 (203)775-1111. American Crafts: The Nation's Collection**, celebrating the gallery's 20th anniversary, 9/25-1/10/93. Smithsonian Institution, Renwick Gallery.

IL **CHICAGO. Celebrating the Stitch: Contemporary Embroidery of North America**, thru 9/20. Chicago Cultural Center. **Chicago International New Arts Forms; Anticipation '92**, 9/17-20, Navy Pier.

HIGHLAND PARK. **Stretching Our Roots**, quilt exhibition, 9/5-10/5. Suburban Fine Arts Center.

IN **INDIANAPOLIS. Needle Expressions '92**, 11/1-1/2/93. Indianapolis Museum of Art.

KY **COVINGTON. Art Quilts By Rebekka Seigel**, 10/9-31. Carnegie Arts Center.

HIGHLAND HEIGHTS. **Art Quilts by Jane Burch Cochran, Caryl Bryer Fallert, Betty Ives, Holley Junker, Beth Kennedy, Libby Lehman, and Terrie Mangat**, 9/30-11/6. Northern KY Univ. Gallery.

LA **SHREVEPORT. Quilts: Out of the Mainstream**, 10/3-10. Lecture by Penny McMorris 10/10, 2pm. Expo Hall on the Riverfront.

MI **ST. JOSEPH. Contemporary Quilts: Spirit of the Nineties**, 9/1-10/31. Krasl Art Center.

MO **INDEPENDENCE. Textile Diaries: Quilts as Cultural Markers**, thru 9/22. Nat'l Frontier Trails Center.

NE **LINCOLN. American Quilt Study Group 13th Annual Seminar**, 10/2-4. Nebraska Center for Continuing Education, Univ. of NE. Contact: Sarah Howard, AQSG, 660 Mission St. Ste. 400, San Francisco CA 94105.

OH **COLUMBUS. Touching Stories**, 10/3-11/5. Visually accessible narrative quilts & sculpture, curated by Susie Shie, Columbus Cultural Arts Center.

**OXFORD. Nancy Crow: Work in Transition**, thru 9/27. Miami Univ. Art Museum.

OR **PORTLAND. Quilts By Tafi Brown, Mark Este, Terrie Mangat, Jan Myers-Newbury, Susan Shie & James Acord, and Sally Sellers**, 9/13-10/24. Contemporary Crafts Gallery.

SC **GREENVILLE. Quilts**, 10/3-4. Flour Daniel Centre One. SASE: Barbara Tennyson, 105 Birnam Ct., Greenville SC 29615 (803)297-6555.

TX **HOUSTON. Pieces of Eight**, 10/31-11/14. NationsBank Center. **International Quilt Festival**, 11/4-8. George R. Brown Convention Center. The world's largest festival centered around quilts & other needle arts. Info: (713)496-0518.

WA **SEATTLE. Fiber Forum Workshops**, 9/21-27. Randall Darwall, Sheila O'Hara, et al. Coupeville Arts Center. Info: (206)678-3396.

NETH **AMERSFOORT. Quilts by Barton Baker, Erna Letzel, and Meiny Vermaas-van der Heide**, 3 members of Patchwork Professionals. Ziekenhuis De Lichtenberg. Jan-Mar 1993.

**BEARN. Patchwork Professionals**, 11/16-12/6. Kasteel Groenveld.

JAPAN **NAGOYA. Ikoku no Kimono**, invitational, 11/92. Shibori dyed, pieced, quilted and appliqued silk kimono by Judith Content. A silk kimono was provided to all artists to disassemble and apply shibori patterns & other techniques. Internat'l. Shibori Symposium.

Send info on exhibits and competitions to:

Jane Burch Cochran  
6830 Rabbit Hash Hill Rd.  
Rabbit Hash, KY 41005

DEADLINE FOR NEXT ISSUE: Nov. 1, 1992

## MEMBERSHIP DIRECTORY & COPYRIGHT BOOKLET

SAQA members will receive their Membership Directory in a separate mailing this fall. Included will be a booklet of copyright rules and guidelines especially prepared for SAQA. It will deal with issues of artist's rights in regards to the reproduction rights of their quilt designs. Artist's rights will be discussed and explained, along with suggestions on protecting those rights and how to get help when your rights are infringed upon.

The Directory will contain the information on each member's contact information. Watch for your

## WELCOME NEW MEMBERS

We'd like to extend a warm welcome to:

Hill, Wendy  
Nevada City, CA  
Jackson, Babette  
Sunnyvale, CA  
James, Michael  
Somerset Village, MA  
Oppenheimer, Ellen  
Oakland, CA  
Reilly, Judith  
Brookfield, CT  
Richey-Pollock, Martha  
Norwich, CT  
Shulko, Patsy Lee  
Augusta, GA  
Voorhies, Nora  
Menlo Park, CA

## CORRECTIONS

Please make the following corrections to the membership listing in the last newsletter:

Dalrymple, Mary Jo  
Omaha, NE  
Herman, Nancy  
Merion, PA  
Jessen, Carol  
Applegate, CA  
Wagner, Sandra  
Pine Grove, CA

ERRATUM: In Issue 4, Art Quilt Network-NY article, B.J. Smith should read B.J. Adams. Our apologies!

## SAQA 1992 BOARD OF DIRECTORS

**MARTHA CONNELL**, owner & director of Connell Gallery/  
Great American Gallery, curator of regional art  
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**YVONNE PORCELLA**, quilt artist, teacher, author,  
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*SAQA Board*  
**REBECCA A.T. STEVENS**, Consulting Curator,  
Contemporary Textiles, The Textile Museum,  
Washington, D.C.  
(positions of Treasurer, Secretary, Grant Writer, Archive  
Researcher, & Public Relations are jointly shared by the  
Board at this time).  
**LYNN LEWIS YOUNG & LIBBY LEHMAN**, quilt artists,  
teachers, Houston, TX. Newsletter Editors

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& Enersen, Walnut Creek, CA  
**CONSTANCE BIRD**, Certified Public Accountant,  
Clendenin, Bird, & Billington, Modesto, CA

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