



NEWSLETTER

December 1992

Issue 6

STUDIO ART QUILT ASSOCIATES

PRESIDENT'S MESSAGE

By now you should have received your Membership Directory. If you have not received your copy or find any errors, please let us know. Included in the Directory are Guidelines for Copyright to help you understand your rights according to the law. The guidelines are basic and the bibliography provides sources where further information can be found. We all know that the early beginning of quilting in the United States was based on sharing block patterns with neighbors and friends. Today, when artists use quilting as an expression of their personal art form, it is important to know how to protect original ideas.

The American Quilt Research Center, Los Angeles County Museum of Art mailed the **Art and the Quilt...A Symposium** brochure to SAQA members in mid-November. The program on **January 16, 1993** is the first that the Center has offered on Art Quilts. The Center has an extensive collection of antique quilts and archives that relate to 18th and 19th Century quilts. We are very fortunate to be able to participate with Sandi Fox, Collection Curator, in bringing the message about Art Quilts to the museum arena. Please send in your registration form ASAP as seating is limited. There is a listing of motels in the museum area in this newsletter or you can contact your local travel agent. The museum is near Beverly Hills on Wilshire Blvd (major cross streets are La Cienega & La Brea).

SAQA has planned another event in '93 which will include the opportunity to see a national juried art quilt exhibition. In this newsletter you will find the brochure about the SAQA annual meeting on May 28-30 at The Ohio University Inn, Athens, Ohio. Quilt National, premiering at The Dairy Barn in Athens, has the reputation of bringing to the public the most innovative art quilts. The 1993 jury viewed the work of 560 artists and accepted for exhibition a limited number of quilts. The jury working as a group selects what it perceives to be the most outstanding work among the pieces which were submitted. Statistics prove the majority of artists who enter will not be included in the exhibition due to space limitations. SAQA decided to hold our meeting to coincide with the opening of Quilt National '93 for several reasons; Ohio is centrally located and convenient for many of our members, we can see an exciting exhibition, meet the artists whose work is included in the '93 show, and meet the collectors who come to view the new work. The conference also offers an opportunity to network with our membership and provides a forum to discuss some of the issues of interest to all artists, collectors, art consultants and educators. Even if you are not exhibiting in Quilt National '93, we invite you to come to the SAQA conference to meet with the Board of Directors and the membership and to participate in the excitement. You will notice in the brochure that SAQA members pay only for the meal services offered during the planned program. Non-members are invited to attend at full fee. SAQA members who make art quilts and who register as participants for the conference can be included in a continuous showing of art quilt slides. There will be a special slide showing of the registered SAQA Artist members.

SAQA, with the generous support of our Board of Directors and the membership, has an exciting agenda for 1993. Future topics we plan to bring you in the newsletter include appraisal of quilts, more on collectors, and reviews of SAQA sponsored programs. In the next newsletter we will announce the theme for the conference, workshops, and juried exhibit that will be held at Arrowmont School of Arts & Crafts, Gatlinburg, TN in October 1995.

NEWS FROM THE BOARD

The SAQA Board of Directors reports the following progress:

•**January 16, 1993- Art and the Quilt...A Symposium**, LA County Museum of Art, Los Angeles, CA

•**May 28-30, 1993- SAQA Annual Meeting**, University Inn, Athens, OH.

•**Artist Portfolio Update**: Packets have been sent to the following:

The Hand & the Spirit Gallery
Scottsdale, AZ

The Brown-Grotta Gallery
Wilton, CT

The Silo
New Milford, CT

American Quilt Research Center
LACMA, L.A., CA

Penny McMorris
Inex Brooks-Myers, Oakland Museum,
Oakland, CA

Netherlands Textile Museum
Tilburg, Netherlands

Hugh A. Hill Gallery
Kent, CT

American Quilt Study Group
San Francisco, CA

Bureau of Exhibitions & Cultural
Education, SFO
San Francisco, CA

The UC Museums
Blackhawk, CA

Ginza Quilt Eye
Tokyo, Japan

The Sybaris Gallery
Royal Oak, MI

Delaware Center for the Contemporary
Arts
Wilmington, DE

Bernice Steinbaum Gallery
New York, NY

Mobilia Gallery
Cambridge, MA

Please send more names and addresses of places to send portfolios.

Theresa Farrell

ARTICLES OF INTEREST

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ARTIST FUNDED ART SHOWS?

by Tom Rudd

Just picked up an arts organization newsletter and glanced at the arts opportunities column. I was immediately taken back to the 70s! There were nine visual art listings in this column with six listing jury slide fees. The fees ranged from \$5 per slide to \$40 for three slides and there was no mention of the rejected artists' money being refunded. This was not the first of this that I have seen in recent times, just the most concentrated. What has happened, why have we regressed? Have we forgotten the battles fought and won in the mid 70's, or are we too young to remember when the visual artists stood unified and stated, "We will no longer pay to have our work rejected; find some other way to fund your show!" Arts organizations found other funding sources. Some charged a fee for accepted works; others found sponsors or government funding.

I understand that many money wells have dried and that times are tough, but charging non-refundable entry fees is not the way to solve the problem. It is a simple solution, but it is an unfair one. More often than not it is the emerging artist, the one that can least afford it, that foots the bill, providing jurors' fees and the prize money with absolutely no satisfaction, their \$5-12-\$40 chalked up to paying dues. The Oregon Arts Commission and most government arts agencies will not fund art shows that require a non-refundable slide or jurors' fee, and some jurors will refuse to work this type of show. And they are right, for this is unprofessional. The point is, there is no other profession that constantly tries to fund functions with non-refundable juror/entry fees. Perhaps it is time for the visual artists to once again join forces and be recognized as professionals.

ED. NOTE: SAQA member Carol Ann Wadley, who sent us this article, wrote:

I have joked that I make 12½¢ an hour, but sometimes that isn't far off when you consider an average of \$30 per show for slide jurying, \$35 for an appraisal, \$12-\$15 for shipping and then the clincher for me is that I also have to send a check to have the quilt returned to me! Also I forgot--\$65 an hour for a photographer to take the slides and the cost of developing; the costs go on and on!

Excerpted from the Madison Weaver's Guild Newsletter with permission of the author

WOMEN'S WORK?

by Joyce Marquess Carey

From the minute we are born and wrapped in a warm flannel blanket, we are surrounded with fabrics. Men and women alike grow up and live in the midst of fabrics, and like "comfort food", cloth carries memories of happy times, companionship, warmth, coziness and love. Most people take this wealth for granted. But textile people not only appreciate the value of fabric in our lives, we use it to express ourselves.

Most fiber artists are women. This is not a sexist observation--check the roster of any fiber-related organization and see what gender dominates the membership. What is it about fabric that makes it a medium of choice for women? Clearly, fiber works just as much magic for male artists as it does for females. Ed Rossbach, Peter Colingwood, Gerhardt Knodel, Michael James...the list goes on. These artists don't let gender stand in the way when choosing these alluring, human materials. Most women learned to appreciate and work with textile materials as children. Didn't our moms teach us to sew on our own buttons, to fold our own clothes? Didn't they

may have been just as lucky, but chances are they were bonding with Dad and the guys, learning how to hammer a nail, change oil, sharpen blades. As a mother, I tried to foist off toy cars on my daughter and to interest my sons in anatomically correct boy dolls. No dice. Sons can turn even a doll into a vehicle--Vroom! Vroom!

In any case, cloth and string are not alien materials when women choose an art medium. Chances are, some is lying around the house to play with. We know where to buy it, what to call it. A woman in a fabric store is comfortable and accepted, even if she knows nothing about sewing. In a hardware store, even if she knows perfectly well how to choose between wood and machine screws, she may be in for raised eyebrows and good-natured but condescending cracks. The same is true in reverse: when one sees a man wandering around a fabric store, pattern in one hand, a bolt of corduroy in the other, isn't there the fleeting thought that maybe his wife (mother, girlfriend?) is going to make him a nice shirt?

Recently I met several young women artists who work in other media--clay, painting and metal. Their problem is that they can't work in their studios because of the constant interruptions and demands of young children. Several have started to play around with fabric to fill their need for creative expression. I have a friend who has recently quit her "straight" job due to health problems and is discovering the vast potential of quilting. The theme song of these lucky converts is that it is fun, and it feels great!

In talking with women artists who have chosen fiber, a few commonalities keep coming up...they work with fiber because they already have some skills learned in childhood, because it is clean and easy to pick up and put down when the demands of motherhood call, because it is safe and nontoxic to work with at home, because it is quiet and can be pursued while young ears are sleeping, because it can be sewn, woven, plaited or even felted without a huge, detached studio space.

If women turn to fiber partly because of domestic circumstance, I wonder if the new roles men and women find themselves in won't gradually change the balance? Men are raising families, dealing with interruptions and snowsuits. They are pressing dormant skills of towel folding and seam repairs into service and asking their boys to do the same. What has been historically "women's work" may envelop more and more artists of both genders, as they discover the joys of this satisfying, human medium and learn the skills needed to use it for creative expression. In coming years, we may read an interview with a famous male fiber artist, and he will begin by saying "I learned to sew from my dad".

ED. NOTE: Thank you, Joyce, for your views. We're hoping for comments on these and any other articles.

VIEWS FROM MEMBERS

Lynn Young would like to jump right in with comments on the above article:

Why is it we define so much in gender terms--aren't we over the sexist thing yet? Maybe this bothers me because of my background in the "male world" (NOT!) of science; or the fact that I also work in metals, where males and females are equally active and prominent, or the fact that I decided to "punt" on the issue of children. I chose to work in fabric and with a sewing machine because it does what I want my work to do. I find it has little to do with my childhood adventures. Those who cry "sexism" in the arts should listen to themselves when they say they work in fiber because it is clean and they can work around motherhood. Let it be known that many a mother has worked with dirty metal and all the dangerous chemicals and equipment involved in jewelrymaking or glass work. True artistic endeavor will overcome adversity, conflicts, and everything except excuses. So, let's quilt

FAITH RINGGOLD: A 25 YEAR SURVEY

by Kathleen Sharp

Faith Ringgold's retrospective exhibition at Mills College in Oakland, CA consisted of 55 works. In addition to the magically charming Story Quilts which comprise her most mature and widely acclaimed work, there were masks, costumes, soft sculptures and paintings. Published materials that accompanied this installation promptly sold out.

The survey spans 1963-88, beginning 4 years after Ringgold completed her master's degree in art when the artist, then 33, began to explore in painting the themes of class, gender, race, politics, and community that are still current concerns. Ringgold took over the family dining area (sound familiar?) as studio space where she first had to teach herself to paint black people that were acceptable images for her. It is largely through these imaginary and specific characters of Harlem, her childhood home, that she tells her present day stories. Today she maintains a residence in Harlem and in La Jolla, where she teaches at the University of California, San Diego.

Ringgold's work strengthens dramatically at three points. The first breakthrough (age 42, *Witch Mask Series*) coincides with resigning her teaching job to make art full-time. The second (age 46, *The Wake and Resurrection 1976*) corresponds with a period of increased focus during an artist's residency at Wilson College. Her work takes off a third time in 1986 (age 56, *Story Quilts*) when she restructures her lifestyle to allow the bi-coastal pattern of teaching and studio work. She was concerned with change on many levels the same year she prepared for her first solo show at Bernice Steinbaum Gallery in SoHo which included *Change*, a story quilt that documented her 100 lb. weight loss.

survey, *Women on the Bridge*, addresses women's courage and women visibly doing exciting and creative things. For example, a nude black woman decoratively paints the George Washington Bridge from a can labeled "PAIN", the "T" covered by the can's overflow.

In each piece, a detailed painted canvas is surrounded by six fabric borders of varying widths and fabrics. If narrative text is incorporated, the artist uses an indelible marker on plain fabric. The top and layers are sparingly quilted with heavy threads and large industrial machine stitching.

The pieced borders are wildly different in tactile quality, scale, pattern and color from the paintings, and they increase vitality and tension in the overall work. Yet all blends into a satisfying whole through the artist's ability to manage content, style of expression, and medium.

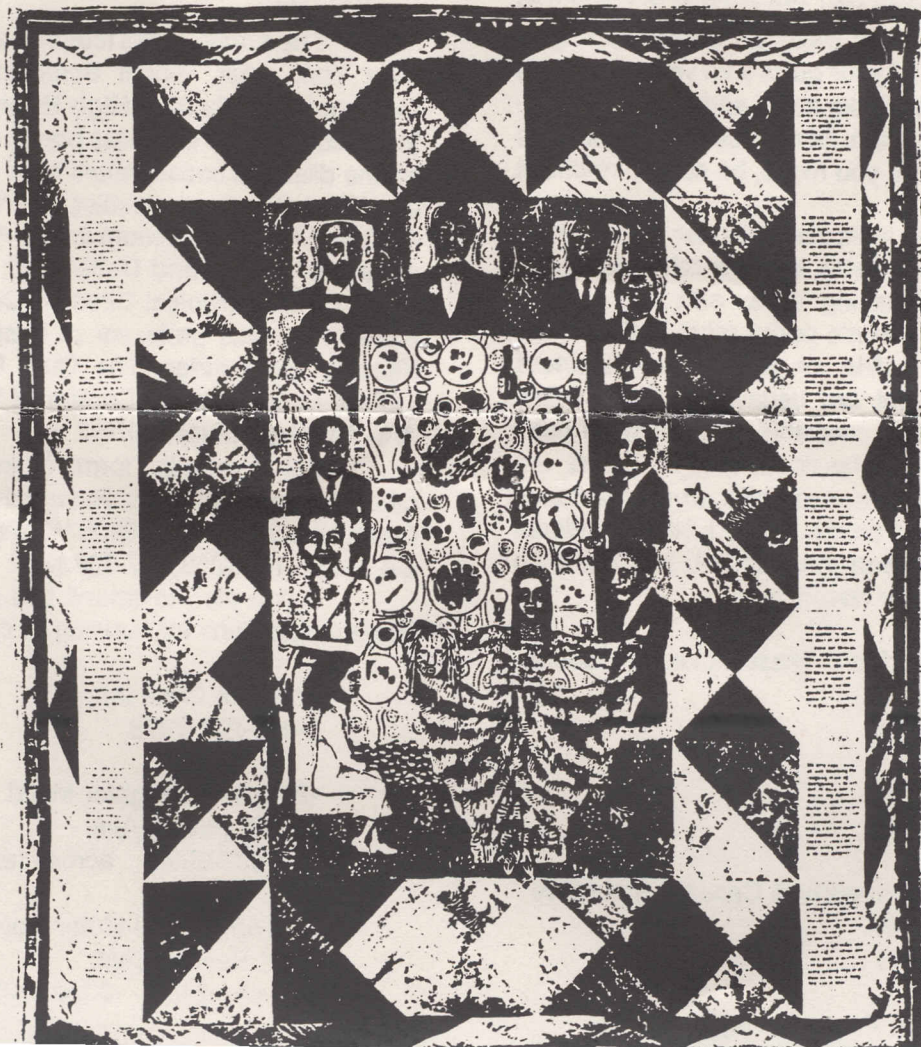
Several large quilts are presented in handsome frames consisting of a 2½ deep box of natural finished wood with a white paper background and a clear acrylic front. The quilts are attached by velcro and are tightly framed right to the edges and nearly touching the acrylic front so that almost none of the paper background shows. Reaction to the framing varied from a long-time quilt-maker who failed to notice the frames to an elegant, elderly art lover who practically ran across the gallery to the one unframed story quilt and exclaimed, "Oh! Here's one that's not in a frame, that's nice!"

Ringgold articulates an engendering philosophy:

I feel that talent and ability are second to that person's drive to be an artist. That is the important thing, and if they have that determination and are ready to do the work, everything else will fall into place. I know that from my own experience.

The message is to stay with it. Do the work, no matter what.

The exhibit ends its 3 year tour at Tacoma Museum (WA) in February 1993.



You saw the pictures on the news this past year—homes and businesses destroyed by hurricanes or fire, and you've heard at least one horror story of a lost or stolen quilt. Now what if that had been your home, your studio, your quilt? In light of such disasters, here is information to help you make an informed decision on what would be best for you.

If you make quilts and show them without considering them a business (you don't sell your quilts or use them for teaching or deduct your expenses), then possibly your homeowner's policy will cover your quilts, supplies and equipment. Many homeowner's policies will also cover quilts while in transit or on display, as long as they are not for sale or could otherwise be considered part of a business. The key word, of course, is "many". You need to thoroughly discuss the matter with your agent and perhaps a representative of the insurance company. Some questions to ask are:

- When and where will my quilts be covered?
- Under which circumstances will my quilts be covered for loss or damage?
- On what basis will the adjuster determine the value of the quilt?
- Do I need a certified appraisal? Will the company accept the value placed on the quilt by the appraiser?
- Will the value be depreciated over time?
- Is there a deductible?
- What happens in case of partial damage? Will I have to relinquish the quilt to receive reimbursement?
- Does my quilt need to be listed on my insurance to be covered for its full value? (The additional expense of this listing could be a real savings if it allows you to ship your quilt without having to buy additional insurance from the shipping agent).

Ask for case by case explanations of what would be covered in any instance you can think of in relation to loss or damage of a quilt. Have an understanding in writing about coverage of your quilts with your agent and your insurance company. Take notes and write a confirming letter after talking to them. Remember that regulations vary from state to state. If you move, be sure to re-check your policy.

If you are a quilt artist and consider your work as a business (you sell your quilts, teach or otherwise make money from your quilting skills, and deduct your expenses), your homeowner's policy most likely will not cover your quilts, supplies or equipment. Business policies are available but are usually very expensive. There are special policies available through small business associations and professional groups. There are also at least two companies which offer studio insurance for artists, including quilt artists. While I do not endorse these companies, I mention them so you can make an informed decision on your coverage:

•Craftsman Protection Plan (Association & Society Insurance)
Insurance Administrator
PO Box 2510
Rockville, MD 20897-4701
1-800-638-2610

•American Craft Assoc. Property & Casualty Insurance
Kenney, Webber, & Lowell
302 W. Main St., Ste. 200
Avon, CT 06001
1-800-523-8336 (ask for Peggy Parley)

Both plans offer coverage of art works, materials and equipment, including while on display or in transit. Both offer different options to suit your needs at competitive rates. In addition to the questions above, you also need to ask about the amount of scheduling and invento-

your quilts and current appraisals in a safe place. Keep accurate records of all purchases and sales. You may need to verify that you have sold quilts for a certain amount, or that your sewing machine costs what you say it did. Also, don't overvalue your quilts; there is no reason to pay extra premiums when you will only be reimbursed for the amount you can prove your quilt is worth. All of these considerations are just part of good business sense. If you feel overwhelmed by such things, consult professionals you trust and do your homework! And don't wait until you need to make a claim to act on this important aspect of quilting.

SYMPOSIUM

ART AND THE QUILT

On January 16, 1993, the Los Angeles County Museum of Art will present a national symposium, **Art and the Quilt**. Organized by the Museum's American Quilt Research Center in association with Studio Art Quilt Associates, a diverse group of distinguished speakers and panelists will address several areas of major interest to all quiltmakers and collectors.

Sandi Fox, collection curator and director of the research center, will speak on the development and direction of the Museum's quilt collection, recently enhanced by the addition of its first contemporary work, Yvonne Porcella's **When All the Colors Come Dancing**. Ms. Porcella's lecture, **Kimono as Quilt**, will be historically complemented by a major special exhibition of late sixteenth- to early nineteenth-century kimono on view at the Museum November 15-February 7 (The exhibition's co-curators, Dale Gluckman and Sharon Takeda, will speak of that period in Japan **When Art Became Fashion** in welcoming the participants during an extended lunch break).

The symposium's featured speaker, distinguished New York artist Miriam Schapiro, will consider **The Contemporary Quilt at High Noon** and Sharon Store, a textile conservator in private practice, will present a paper on the dilemma conservators face when mixed media is used in contemporary textiles. Patrick Ela, director of the Craft and Folk Art Museum in Los Angeles, will moderate a panel on **Quilts and Collecting**; the panel will include Hilary Fletcher (Project Director, Quilt National), Bernard Kester (emeritus professor of design, UCLA), Roderick Kiracofe (co-founder, The Quilt Digest), and Lizzetta LeFalle-Collins (former Curator of Visual Arts, California Afro-American Museum).

For registration forms or additional information contact: American Quilt Research Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036 Tel. (213)857-6083.

If you plan to attend this symposium, here are some suggestions for housing or call your travel agent:

•Wilshire Crest Inn
1-800-232-7378

•Farmer's Daughter Motel
115 S. Fairfax Ave.
213-937-3930 across from Farmer's Market

•Beverly Laurel Motor Hotel
8018 Beverly Blvd.
213-651-2441 3 blocks W. of Fairfax

•The New Beverly Grand Hotel
7257 Beverly Blvd.
213-930-0716 3 blocks W. of LaBrea

QUILTS: OUT OF THE MAINSTREAM

Shreveport, LA was the sight of **Quilts: Out of the Mainstream**, a major quilt show held in conjunction with the Red River Revel, October 3-10, 1992. 52 artists were included in this invitational show, 21 being SAQA members. The show was beautifully hung, with each quilt suspended from the ceiling and room to move between them. Following the close of the exhibit, Gertrude Embree, the show's coordinator, wrote:

Quilts: Out of the Mainstream is over. It was truly great (she said modestly) and the raves we received would make you proud. At 10 a.m. the visitors began to assemble waiting for our heroic white glove volunteers to arrive at 11:00 and open the doors. At 8 p.m. we were pushing visitors out the doors. A policeman, recognizable because of his uniform, came everyday--sometimes three times a day. He was in love with the quilts. A young man who wrote music (but supported himself by working at a bookstore) could not believe what he was seeing. He brought friends. A guild from Marshall, TX chartered a bus. Buses also brought people from nursing homes, disabled citizens, and school kids. While Jane, John, and Baby Doe came to see the quilts, and loved what they saw, the art community came and marvelled. They didn't know about this wonderful phenomenon, but were ready to learn. (Yes, I had told them but you don't understand until you SEE). Individuals came and returned. Heads of art departments (LSU-Shreveport, Southern University, Centenary College, and Bossier Parish Community College) came, then I saw their students kneeling on the floor, reading our signs, taking notes, and learning. Artists from the festival came to see what all the hoo-ha was about, and returned. All the visually oriented folk happily explored. The consensus was MOREMOREMOREMORE!

All the quilts had the title, quiltmaker, city, & state printed in large readable type, laminated and stuck down to the floor beneath each one. In addition, a portion of the artist's statement was included where we thought it would enlighten the viewer about the specific quilt or the process or the art of quiltmaking.

Penny McMorris, our guest lecturer, said that this was THE major exhibit in this country for 1992. She said the depth and quality of the work and the space given to the installation were exceptional. Attendance was impossible to document. Most festival goers wander in and out without signing the guest book. I think between 25,000-50,000 people were awed.

P.S. Here is an interesting problem to think about: The art world and especially the art critic has been slow to recognize and understand first that quilts can be art, second that the art quilt is not a painting, and finally that it has its own unique aesthetic qualities. However, the general public, who came in droves to this exhibit, would not cross the street to see an "ART" exhibit...that is, paintings on easels. So, quilts make art accessible to John and Jane Doe. The fact that they are not recognized as "art" may be a factor in their popularity...

A high-quality video is available of this exhibit. It includes overall shots and close-ups of the quilts, with professional actors reading the artists' statements. If you are interested, contact: Gertrude Embree, 540 Oneonta St., Shreveport. LA. 71106.

SAQA members included in the show were:

Julie Berner	Therese May
Elizabeth Busch	Mary Morgan
Lynn Crook	Barbara Mortenson
Nancy Erickson	Jean Neblett
Patty Gamburg	Velda Newman

VISIONS: THE ART OF THE QUILT

Congratulations to the SAQA members who had quilts selected for **Visions: The Art of the Quilt**, the biennial juried art quilt exhibit sponsored by Quilt San Diego. Jurors Joen Wolfrom, Nancy Crow, and Paul Smith selected quilts by 75 artists for the exhibit which premiered in San Diego this fall. 24 of these artists are SAQA members (see list below). If you missed the exhibit in San Diego, you can see it at the Colorado Springs Pioneer Museum, CO, January 23-March 28, 1993; the Museum of the American Quilter's Society, Paducah, KY, April 17-August 28; or the William Farnsworth Library and Museum, Rockland, ME, October 31-January 3, 1994. C&T Publishing has produced a catalog of the show, which is widely available at quilt and book shops. SAQA members in this show:

Becker, Judy	Newman, Velda
Berkenfeld, Karen	Ongerth, Marion
Busch, Elizabeth	Oppenheimer, Ellen
Cummings, Michael	Pierce, Sue
Deneris, Kathleen	Robinson, Janet
Fallert, Caryl Bryer	Schwabe, Alison
Hartman, Barbara	Stanton, Catherine M.
Holdaway-Heys, Sue	Stroh, Mary Jo
Holzinger, Melissa	Vermaas-van der Heide, Meiny
James, Michael	Wadley, Carol Ann
Mangat, Terrie	Whittington, Nancy
Neblett, Jean	Williamson, Jeanne

Have you had quilts on exhibit lately? We would like to publicize our member's activities. Please send us notices on your upcoming exhibitions and we will try to include as many listings as possible.



COMPETITIONS

ARTQUILTS 1993, presented by Guilford Handcrafts, Inc. 5/16-6/12/93. Open to all traditional and contemporary quiltmakers in USA. Jurors: Judith Larzelere & Judy Becker. \$1750 cash awards. 3 slides and \$15 to: Artquilts, Guilford Handcrafts, PO Box 589, Guilford, CT 06437. **Deadline 12/10/92.**

MID-ATLANTIC ARTS FOUNDATION is accepting applications for 1993 Visual Arts Fellowship Program in Crafts. 10 awards of \$5000 each, open to artists in DE, DC, MD, NJ, NY, PA, US Virgin Islands, VA OR WV. 10 slides, resume, statement & application to: MAAF, 11 E. Chase St., Suite 2A, Baltimore, MD 21202. **Deadline 12/11/92.**

FIBER NOW 93, 1/21-3/7/93. \$10 entry, slides to: Downey Museum of Art, 10419 Rives Ave., Downey, CA 09241 (310)861-0419. **Deadline 12/12/92.**

CLOTHING NARRATIVES, 8/29-11/7/93. All media, including installations. SASE: Clothing, John Michael Kohler Arts Center, PO Box 489, Sheboygan, WI 53082. **Deadline 12/31/92.**

FIBER/CLAY, 3/7-4/25/93. Send #10 SASE to: Year of the Craft Exhibit, Octagon Center for the Arts, 427 Douglas Ave., Ames IA 50010. **Deadline 1/2/93.**

PATTERN: NEW FORM, NEW FUNCTION, 2/26-5/15/93. Juror: Clare Versteegen. 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.**

9TH ANNUAL AQS QUILT SHOW, 4/22-25/93. Traditional & contemporary, hand or machine quilted. Jurors: Katy Christopherson, Jane Hall, Katie Pasquini-Masopust. \$70,000 cash & purchase awards. Info: AQS. PO Box 3290, Paducah, KY 42002-3290 (502)898-7903. **Deadline 1/15/93.**

7TH ANNUAL AQS FASHION SHOW AND CONTEST, 4/22-25/93. Cash awards. Jurors: Faye Anderson, Shirley Botsford, Jo Ann Pugh. Info: AQS, PO Box 3290, Paducah, KY 42002-3290 (502)898-7903. **Deadline 1/15/93.**

PAPER/FIBER XVII, 4/93. Cash awards. Juror: Lillian Elliott. LSASE to: Paper/Fiber XVII, The Arts Center, 129 E. Washington, Iowa City, IA 52240. **Deadline 1/19/93.**

CHRISTIAN FINE ARTS EXHIBIT, 4/1-5/3/93. All media except photography. SASE to: CFAE, 808 N. Monterey, Farmington, NM 87401 (505)327-0363. **Deadline 1/20/93.**

BETTY PARK AWARDS, Surface Design Association call for entries in '93 critical writing competition. \$2500 in awards. SASE to: SDJ, PO Box 20799, Oakland, CA 94620. **Deadline 1/15/93.**

AQSG Call for Papers, 14th Seminar 10/15-17. 4500-9000 word papers on history of quilts, other textiles, quiltmakers, or related topics. Info: Sarah Howard, American Quilt Study Group, 660 Mission St., Ste. 400, San Francisco, CA 94105 (415)495-0163. **Deadline 3/1/93.**

FIBER INTERNATIONAL '93, 5/21-6/13/93. Cash/prize awards. Jurors: Nancy Crow, Gerhardt Knodel, Linda Metropolis. LSASE to: Lee Rinehart, 4608 Carroll St., Pittsburgh, PA 15224 or Patricia Kennedy-Zafred: (412)733-5986. **Deadline 2/12/93.**

FIBER CELEBRATED '93, show in July during Intermountain Weavers Conference. SASE to: Teresa Kennard, 5816 Reiter Ave., Las Vegas, NV 89108. **Deadline 3/1/93.**

FIBER REGIONAL, Spring '93, Chateau Elan, Braselton, GA. Cash awards. Open to artists in AL, DC, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV. SASE: Pia Garvin, Chattahoochee Handweavers, PO Box 52954, Atlanta, GA 30355.

FABRIC '93, 6/13-26, during Quilt/Surface Design Symposium at Pontifical College Josephinum, Columbus, OH. Fabrics designed for quiltmakers. LSASE(\$.52): Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. **Deadline 4/17/93.**

QUILT FESTIVAL, 9/30-10/3. Sheraton Inn North, Towson, MD. Cash awards. Theme: Protecting & Replenishing Our Earth's Resources. LSASE to: Sharron Lynn Productions, 4112 Croftleigh Ct., Jarrettsville, MD 21084. **Deadline 6/1/93.**

NEW FACES, 9/28-11/13-93. Juried exhibit of the work of emerging quilt artists who live in northern CA. SASE to: American Museum of Quilts & Textiles, 766 S. Second St., San Jose, CA 95112. **Deadline 8/14.**

KINGMAN. Focus on Quilts by Ruth Garrison, Marla Hattabaugh, and Meiny Vermaas-van der Heide. 3/3-4/1. Mohave Community College, 1971 Jagerson. Contact: Terri McGhee (602)757-4331.

CA **BERKELEY. Nancy Freeman and Marion Ongerth**, 12/4-30/92. **Needle, Thread and Eyes**, quilts and garments by Deanna Charlton, 1/2-2/3. **Quilt Explorations**, quilts by Colorado-based invitational group (Sherri Bain Driver, Barbara Tone Lister, Carol Moe, Janet Robinson, Janet Jo Smith, Alison Schwabe, and Anne Theobald), 2/5-3/3. **New Pieces & Chamber Music**, 1597 Solano Ave., (510)527-6779.

SACRAMENTO. **Women Artists '92**, 11/25-12/24/92. Matrix Gallery, 1725 1 St.

SAN DIEGO. **Visions '92: The Art of the Quilt, and Always There: The African-American Presence in Quilts**, 10/3/92-1/3/93. Museum of San Diego History.

CO **GREELEY. Quilts and Dolls**, group exhibition (Patty Hawkins & others), 11/6-12/18. James A. Michener Library, Univ. of Northern CO.

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

KS **NORTH NEWTON. Beyond Tradition: Mennonite Art Quilts**, 11/22-3/28. Kauffman Museum.

KY **PADUCAH. Quilts by Afro-Americans**, thru 1/23. Museum of the American Quilter's Society.

MA **NORTH ANDOVER. Quilt Festival 3**, thru 12/14/92. Museum of Textile History.

PLYMOUTH. **200 Years of Needle & Thread**, thru 1/31/93. Pilgrim Hall Museum, 75 Court St.

MI **MT. PLEASANT. Art Quilts by Ann Kowaleski**, 2/7-26. ArtReach of Mid-Michigan Gallery, 319 S. University (517)773-3689.

TRAVERSE CITY. **Contemporary Quilts: Spirit of the 90s**, 11/1/92-1/3/93. NW Michigan College.

NY **NEW YORK CITY. Nancy Crow: Work in Transition**, 11/19-3/29. American Craft Museum, 40 W 53rd.

OH **DAYTON. Touching Stories**, 12/7-1/31/93. Visually accessible narrative quilts & sculpture, curated by Susie Shie, Dayton Visual Arts Center.

CLEVELAND. **Touching Stories**, 3/7-4/4. Visually accessible narrative quilts and sculpture, curated by Susie Shie. Beck Center, hosted by Cleveland Museum of Art.

PA **YORK. From Heart and Hand: York County Quilts 1750-1950**, thru 3/93. Historical Society of York County.

Send info on exhibits and competitions to:

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

DEADLINE FOR NEXT ISSUE: Feb. 1, 1993

NOTE: If you know your schedule of exhibits, please send a listing to Jane as soon as possible. This would simplify her job and ensure that your exhibition gets in the newsletter.

FIBER SHOWS IN EUROPE

1992 was a good year for fiber in Europe as it was host to three important fiber shows:

- The 15th International Lausanne Biennial: Contemporary Textile Art (Switzerland)
- The 7th International Triennial of Tapestry (Lodz, Poland)
- 9th International Biennial of Miniature Textiles (Szombathely, Hungary)

While none of these shows were specifically geared to quilts, we felt our members should at least be aware of them. Catalogs of all three shows are (or will be) available from: Friends of Fiber Art International Catalog Service, PO Box 468, Western Springs, IL 60558, USA.

EXHIBITIONS

LETTERS

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.

GALLERY CLOSING

TO: Artists, Clients and Friends

After twelve years of representing the work of over 100 fiber artists I have made the decision to close Textile Arts International, Inc. My decision was the result of a variety of circumstances which included the economy, my physical and emotional well being and the departure of Sarah Emmer, the gallery manager.

Thank you all for your marvelous support and patronage!

Ellen Wells, Director
Minneapolis, MN

ED. NOTE: SAQA is sorry to hear of the closing of this gallery. They have hung art quilts in the past and responded favorably to SAQA Artist Member Packets and promotions. Their closure is a loss to us all. We wish Ellen the best for the future and thank her for her many years of support for the fiber arts.

PROMOTING SAQA

Dear Yvonne,

Just a note to thank you for the informational packet you gave Rod Kiracofe for the AQSG files.

The collaterals for SAQA are beautiful, and I'm really impressed by the newsletter and program you're putting together. Congratulations, and thanks again.

Sarah Howard, Executive Director
American Quilt Study Group

Hi!

Please renew my artist membership for another year.

I'd be interested to hear about the response you've received from organizations that have gotten color reproduction packets from SAQA. Will that be mentioned in the next newsletter?

Keep up the good work!

Natasha Kempers-Cullen
Bowdoinham, ME

DEAR SAQA:

Enclosed is a check for my membership renewal. Please keep up the good work. I devour the newsletter when it arrives.

Wendy C. Huhn
Dexter, OR

MORE FOR COLLECTORS

Dear Yvonne,

I wanted to write with a concern of mine. When we all talked about the organization, I thought that the aim of the group was to make an honest attempt to really bring the collector into the organization. Thus far it seems

you all have done so far. I eagerly await each new issue. But I do hope that we will make some real efforts to interview and introduce collectors. Also...the few gallery owners who promote fiber art on a large scale.

Karen Larsen
Cambridge, MA

ED. NOTE: We, too, are concerned about collectors. The January symposium will address issues of interest to collectors and we plan to profile more collectors in future newsletters.

MEMBERSHIP DIRECTORY

All members should have received their copy of the 1992-93 Membership Directory that also includes the Guidelines for Copyright. If you did not receive yours, or if there is an error in your listing, please notify SAQA. We'll list corrections, additions, and new members in each newsletter. You can update your list from these notices.

Correction: Please add a phone number for Lynn Young: (713)978-7054. There are times I wish I didn't have a phone, but I always want to hear from my quilt friends!

NEW MEMBERS

- | | |
|---|--|
| Benson, Fern Marie Tompkins
436 Nunneley
Paradise, CA 95969
916/872-7905 | Rhode, Ann
802 Contra Costa Ave.
Berkeley, CA 94707 |
| Berkenfeld, Karen
150 W. 79th St.
New York, NY 10024
212/799-3321 | Sawyer, Joan
52 Summit Ave. #1
Brookline, MA 02146
617/738-0064 |
| Johnson, Marcia
71 Llanfair Circle
Ardmore, PA 19003
215/649-7282 | Scholley, Peggy
3244 N. Hackett Ave.
Milwaukee, WI 53211
414/332-0073 |
| Leonard, Pamela B.
896 Virginia Circle NE
Atlanta, GA 30306 | Weiss, Candace
1414 N. Horseshoe
Sugar Land, TX 77478
713/242-6310 |
| Mobilia
358 Huron Ave.
Cambridge, MA
617/876-2109 | Yoshitaki, Yasuko
8-17-B-411 Sakuragaoka
Shibuya, Tokyo 150
JAPAN |

EDITORS' NOTES

Dear Readers,

We would like to say a big "THANK YOU" to all of you who have sent in ideas and articles for the newsletter. We would also like to encourage those of you who have not written us to do so. In line with that, we will be featuring different SAQA members in our Introductions column. All you need to be a "star" is to send us a 500-700 word column telling us about yourself. If possible, include a high-contrast black & white photo of one of your quilts (be sure to include the name, date, and dimensions of the quilt). If you feel funny doing this, consider writing about a friend and let her/him do the same for you. Also send us the name of any collectors or, better yet, an interview with them.

We can't wait to hear from you!

WELCOME NEW MEMBERS

We'd like to extend a warm welcome to:

Benson, Fern Marie Tompkins Paradise, CA	Sawyer, Joan Brookline, CT
Berkenfeld, Karen New York, NY	Scholley, Peggy Milwaukee, WI
Johnson, Marcia Ardmore, CA	Vines, Catherine Woodinville, WA
Leonard, Pamela Atlanta, GA	Weiss, Candace Houston, TX
Mobilia Cambridge, MA	Yoshitaki, Yasuko Tokyo, Japan
Rhode, Ann Berkeley, CA	

SAQA 1992 BOARD OF ADVISORS

SANDI FOX, Associate Curator, American Quilt Research Center, Los Angeles County Museum of Art, Los Angeles, CA
HILARY FLETCHER, Coordinator Quilt National, The Dairy Barn, Athens, OH
IAN ROSE, Attorney at Law, McCutchen, Doyle, Brown, & 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

SAQA 1992 BOARD OF DIRECTORS

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JUDITH LARZELERE, quilt artist, teacher, Belmont, MA
YVONNE PORCELLA, quilt artist, teacher, author, Modesto, CA. *Acting Interim President of the 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