



# NEWSLETTER

March 1993

Issue 7

## STUDIO ART QUILT ASSOCIATES

### PRESIDENT'S MESSAGE

Spring is pushing into California which as you know is the "golden" state known for sunny skies and warm beaches. Well, not in January! As you will read in the review in this newsletter, **The Art and the Quilt...a Symposium**, which took place on January 16, 1993 was a big success. The event was held in the Bing Auditorium at the Los Angeles County Museum of Art. Los Angeles was in the middle of the worst rain storm in one hundred years. The rivers were overflowing and the skies were dark and gloomy. The conference registrants numbered 399 and everyone came in spite of the weather. The logistics of the day were affected by the rain but that did not dampen the spirit of the crowd.

Sandi Fox, Collection Curator, American Quilt Research Center and Advisory Board member of SAQA, organized a wonderful day with every minute full of lectures and meal services. Attendees barely had time to enjoy the Kosode exhibition and many came back on Sunday to view the show at their leisure. Sandi gave an opening address which acquainted the audience with the development of the quilt collection at the museum. Yvonne Porcella gave a slide presentation on **When All the Colors Come Dancing, Kimono as Quilt**; Sharon Shore, an independent textile conservator, spoke on the dilemma conservators face when mixed media is used in contemporary textiles. Just before the lunch break the two curators who assembled the exhibition **When Art Became Fashion** welcomed the participants to view the mid-Edo period precursors to the modern kimono. Miriam Schapiro was the featured speaker and gave a thought-provoking lecture titled **The Contemporary Quilt at High Noon**. The remainder of the afternoon was devoted to the panel discussion on **Quilts and Collecting**, chaired by Patrick Ela and included Lizzetta LeFalle-Collins, Bernard Kester, Hilary Fletcher and Roderick Kiracofe. We were pleased to have so many SAQA members attend the symposium and the event was recorded for the archives at the American Quilt Research Center. Appointments can be made with Sandi Fox to visit the Center and listen to the tapes of the day.

We are now busy organizing an exciting day and a half symposium for our members which will be held in Athens, Ohio on May 28-30, 1993. You all received notice of this event in the last newsletter. If for some reason you misplaced your registration form, please let us know and we will send you another. The agenda is printed at right. The registration form includes more details on the symposium and Quilt National events. **The deadline for SAQA members fee of \$20 is April 15, 1993.** After that date you may come to the event or register at the door but the fee is increased to \$30. Non-members attending the event pay a larger amount. We intend for participants to register for the whole event. There will be no allowances for people who want to come to just one program. If you can only attend one lecture (or specifically just want to hear Beth Gutcheon speak) you will still have to pay a fee of \$30 at the door. SAQA is paying for all the expenses of this symposium and the modest registration fee is just to cover the meal costs. The cost of renting equipment, the hotel conference rooms, and token fee offered to the speakers will be paid by SAQA from our treasury. We are happy to have symposium registrations from our members who are not included in the exhibition of Quilt National '93 as well as those artists who are included. We hope you will come to Athens and have the opportunity to socialize with old friends, meet new friends and network with other artists.

*Yvonne Porcella*

### NEWS FROM THE BOARD

#### SAQA ANNUAL MEETING

May 28-30, 1993

The Ohio University Inn  
Athens, OH

#### Friday, May 28

4-5 pm	SAQA Board Meeting
6 pm	Quilt National '93 Opening & Awards

#### Saturday, May 29

9-11:45 am	Registration
10-12	Continuous Viewing of SAQA Artist Members slides
12-1:30 pm	Luncheon & General Meeting
1:45-2:45 pm	<b>An Artist: Working, Selling, Exhibiting...Making it all Work</b> by Elizabeth Busch
3-5 pm	<b>Finding a Market For Your Work</b> , Panel Discussion with Holley Junker, Moderator; Martha Connell, Cam- ille Cook, & others
5-6:30 pm	Continuous Viewing of slides by SAQA Artist Members & attendees
7 pm	Pizza & Cheesecake Party

#### Sunday, May 30

8-9 am	Continuous Viewing of slides by SAQA Artist Members & attendees
9-9:45 am	Continental Breakfast
9:45-10:45 am	Workshops on the professional approach to an Artists Portfolio by Lynn Young and Patty Hawkins
11-noon	<b>The Whole Story of the Beginning of the Art Quilt from 1971</b> , Closing lecture by Beth Gutcheon
Noon	Adjournment

For more information about the many points of interest in Athens County:  
Athens County Visitors Bureau  
614-592-1819 or 1-800-878-9767

## INTRODUCTIONS

*SAQA is proud to introduce you to a member of our Board of Directors, Rebecca A.T. Stevens of Washington, D.C.*

### REBECCA A.T. STEVENS

My interest in contemporary quilts grew out of my interest in contemporary fiber arts which, in turn, grew out of my interest in contemporary painting in the 1960s. It all began almost thirty years ago when I was an undergraduate at Mt. Holyoke College in South Hadley, MA. The 1960s was a time for breaking boundaries and pushing the limits of what was acceptable in every field of endeavor. Painting was no exception. As an art history and studio art major I asked myself, "Why do you have to paint on canvas? If you paint on canvas, why does it have to be rectilinear? Why does it have to be flat?" So I started painting on lots of different grounds--cloth, paper, wood and collaged canvas. I also began to cut up and stuff canvases shaping them into all kinds of images. It was the era of Claus Oldenburg and soft sculpture, of Eva Hesse and Process Art: mainstream artists who choose to work with fiber materials. It was new and it was exciting.

In 1968 I moved to England for two years with my husband who was studying at Oxford University. There I studied and went to more wonderful museums than I can count. During a trip to Madrid, I visited an unusual modern art exhibition that was showing the work of several leading international fiber artists: Abakanowicz, Buic, Munoz and Sekimachi among others. This exhibition opened a whole new world for me. I wanted to learn more about these artists and how they made their work. Thus my interest in fiber arts was born in Madrid because of the chance viewing of that show. My interest in contemporary art and contemporary object making coalesced at that moment in what I now know as the contemporary fiber art movement. Fiber art has remained my overriding interest ever since.

After returning to the United States in 1970, I taught art in public school and continued to take graduate art courses while living in Ann Arbor, Michigan. My summers were spent taking studio art, first at the Art School of the Brooklyn Museum in New York and later at the Penland School in North Carolina. In 1973 I moved to Washington, D.C. where my husband began his law practice and I finished my graduate degree at the Catholic University of America, the only local university which actually had a practicing fiber artist on their faculty!

I subsequently joined a local artists' cooperative in suburban Virginia called the Fiber Workshop. Other members of the group included B.J. Adams and Ardith Davis who are well known in quilt circles today as well as a number of other artists who worked in different fiber techniques and styles. I remained a member of the Workshop until my son was a year old. I found it difficult to balance motherhood with my responsibilities in the artists' coop and as a practicing artist. Motherhood and making art were about all I could handle and I regretfully left the coop.

Just at the time I left the Fiber Workshop, the Smithsonian's Renwick Gallery initiated a new one year program in which two craft artists were slated to work at the Museum. I was delighted to be selected for this multifaceted Renwick job. At the Renwick I did craft history research for the Director, Lloyd Herman, as well as present lectures and textile art demonstrations for the museum visitors and for students and teachers in the District of Columbia Public Secondary Schools. My year at the Renwick taught me that museum visitors were eager to learn about contemporary fiber art and that not many art historians were researching or writing about it. I felt that I had a mission to tell people about this wonderful art form.

Shortly after my year at the Renwick ended, I came to The Textile Museum as its Consulting Curator of

Contemporary Textiles, a position I have held since 1979. At the Museum, I have curated exhibitions, coordinated shows that were organized by other institutions, lectured, and juried shows of both national and international scope. My most comprehensive project to date has been a retrospective exhibition and book on the work of pioneering fiber artist, Ed Rossbach (**Ed Rossbach: 40 Years of Innovation and Exploration in Fiber Art, 1990**) for which I was the Coordinating Curator and Co-editor of the book.

As the Consulting Curator of Contemporary Textiles at the Museum in Washington, D.C., it is part of my responsibility to follow current trends in art work created with fiber materials. In the late 1980s I became intrigued by the ever expanding number of works being created with quilting techniques. Ann P. Rowe, Chair of the Exhibitions Committee and Curator of Western Hemisphere Textiles at the Museum, shared my interest and when the opportunity to exhibit Quilt National '87 (**Fiber Expressions: The Contemporary Quilt**) occurred, she recommended that the Museum present the show in its summer schedule. I was designated as Washington venue exhibition coordinator, designed the exhibition installation, served as the press liaison, trained the Museum's volunteer guides among other duties. In the course of preparing for the exhibition, I learned a lot about the contemporary studio art quilt movement and the artists who participate in it.

The Textile Museum subsequently showed Quilt National '89 (**New Quilts: Interpretations & Innovations**) for which I also served as the Washington coordinator. I have also been a juror for Quilt National '91 and other quilt shows on the East Coast. Although contemporary quilts are not the primary focus of my curatorial efforts, I continue to follow the development of the movement as it matures from its beginnings firmly rooted in the traditional quilt idiom relying primarily on color and repetitive patterning to its flowering as an art form capable of expressing the whole range of human thoughts and emotions.

No matter where my studies of fiber arts take me, no matter how diverse the images or techniques, I remain fascinated by this marvelous art field which includes contemporary art quilts.

## ARTICLE OF INTEREST

*Reprinted from the Art Quilt Network/Ohio newsletter with the author's permission*

### FLAMEPROOFING QUILTS

*by Sally A. Sellers*

Recently I was faced with the task of fireproofing a quilt. I had been dreading this moment, but knew it was looming. The installation was in a children's hospital where none of the residents are ambulatory, so it was not a capricious request on the part of the building supervisor. As the quilt hangs across from the elevator, its behavior in the event of a fire could literally mean life or death for these children.

I used a product called Flamemort, which is a fire retardant chemical. There is no such thing as absolute flameproofing, but this product has met flammability codes for many cities. Flamemort Chemical Company makes a variety of products for application on wood, cellulose board, paper, and textiles. It is important to use the correct product, which is identified by a suffix. Flamemort CP is for cotton-polyester blends. Flamemort T is for natural fibers. Flamemort U is recommended for banners. My area industrial company recommended Flamemort CP, as did another fiber artist in the area.

The product came in a gallon container costing about \$25. I used half the container. Although immersion of the quilt would be best, spraying is also effective. I hung the quilt on my clothesline and used an inexpensive spritzer bottle to apply the clear liquid. My hand did get

tired, but I was unwilling to invest in the power sprayer they suggested. The other artist who has used this product told me not to treat the fabric before sewing. The time she did this, it rusted her machine, as it evidently acts as a strong oxidant.

The big question--what did it do to the quilt? Visually, nothing. It still looks the same on the wall. There are no "water" marks or coating lines, although I'm sure my application was not entirely even. Texturally, it did change, although not as horribly as I had feared. The quilt now feels a little stickier, but it is not stiff. I am frequently at the hospital and always walk over to touch the quilt. It still feels as if I'm touching fabric.

I would never apply chemicals to a quilt unless requested. In this case, it was an entirely reasonable request, and it made the difference between whether or not my piece was hung. I took a match to both a treated and untreated piece of cotton, and the difference was convincing. I could not get the treated piece to burn. As more and more of us are doing installations for public buildings, this issue will emerge. Knowing how to treat our quilts with retardant will erase some of the fears people have about hanging fiber art.

The address of the Flamemort Chemical Company is 746 Natoma St., San Francisco, CA 94103 (415)-621-7825. They have a brochure on their products.

## BUSINESS OF ART

### TEACHING IN EUROPE

*In response to our queries about teaching abroad, we received articles from Meiny Vermaas-van der Heide and Sylvia Einstein:*

#### MEINY VERMAAS-VAN DER HEIDE

While on sabbatical leave, hibernating in a temporary studio in Stockholm, I became aware of several shows specially geared to art quilts. The first is Europa Quilts, May 15-June 13, 1993 in Leuven, Belgium. It is a juried exhibition geared to European quilters only. They will publish a catalog including all accepted quilts, similar to the Visions and Quilt National catalogs. The second show is Quilt Biennale in Germany at the Textile Museum Max Berk in Heidelberg, Zeigelhausen, February 1993.

In my native country of the Netherlands, I have taught workshops for the Dutch Quilters gilde and Patchwork Professionals. In fact, I was the first workshop teacher for the Quilters gilde during Quilt Expo III when they decided to have satellite classes in Dutch since the workshops were conducted in English. I have also taught classes through the Patchwork Professionals, a group similar to the Art Quilt Group in Great Britain. From a practical viewpoint I found the materials that are readily and inexpensively available in the USA are hard to come by, if available at all, in the Netherlands. At this point most classes are offered through quilt shops with the teacher just a few steps ahead of the students. Occasionally a great quilt surfaces, like the ones in the Quilter's Newsletter Magazine contest, but there is not yet a steady production of high quality work.

Ankie Vytopil Diemer is the coordinator of the Patchwork Professionals. She has written and translated several quilt books in Dutch. She also writes scholarly reviews for Quiltnews, the magazine for the 7000 members of the Dutch Quiltersgilde. Her newest book will be on twelve Dutch quiltmakers (including me, I'm proud to say) who have been influential on the Dutch quilting scene in their own right. Through close cooperation with Cantecleer, a publisher of hobby books, the market is flooded with books about quilting. I cannot applaud enough this initiative of Cantecleer and Patchwork Professionals for the influence they have had on Dutch quiltmaking. Cantecleer has even taken the risk of offering to do a book on my art quilts which of course I accepted!

A long time ago, when I struggled with languages, I had no idea how useful they would be one day. This summer in Switzerland I taught a four day workshop on strip piecing in French. It is a gift to teach a technique for this long as everyone has time to explore, to develop ideas slowly, to work out all the technical problems and to look into other classes and see what they were doing. We were located in an old hotel ballroom; I have never seen so much space. The only problem was the cold -- the weather was dismal, dense fog surrounded the mountain resort. No wonder three people in my class worked with yellow!

Next door to us Dorle Stern-Straeter (Germany) taught curved piecing and crazy piecing. Downstairs Elisabeth Evrard (France) taught "Saisir le moment" or "Capture the Moment". Based on an inspiration from their surroundings, this class pieced, appliqued, manipulated fabrics and stitched a small study each day. Upstairs Ursula Kern taught a color class with the emphasis on seeing and analyzing it. A large heap of cloth, mostly unsuitable for quilting, had been donated by a decorator. This pile yielded a vast array of colors and made many exercises possible.

We started each day at nine after an ample breakfast. Lunch was leisurely and twice a day coffee and cookies were served. Dinner was buffet style and the noise level of 65 excited quilters was unbelievable. The teachers each had a room of their own, a blessing after a demanding day. Ursula Meier, who organized the conference, believes in treating the teachers and students well. She feels that women do not often allow themselves a break and should be pampered. The symposium was well organized. Each participant had a color-coded nametag so that it was easy to spot right away who was in your class. Besides the classes and lectures, there was a fabric store and bookshop.

A few weeks later I taught another 4-day workshop in Hoechst, a small resort in the Odenwald near Frankfurt. This time we stayed in a former convent that had been updated. It was more like a youth hostel. Frederike Kohlhaussen, who organizes this workshop, believes it should be accessible to all and therefore tries to keep the costs down. We were the only guests at the convent and the workshops were open at night. Some people did work till very late, others wandered from room to room to see the progress, some just visited. Again the atmosphere was very good. People were enthusiastic and energetic (there was even a gymnastic program early every morning). We had the smallest room with almost no space but after some grumbling we managed very well. The other teachers were Bridget Ingram Bartholomaeus, Radka Donnell-Vogt, Frederike Kohlhaussen, Joen Wolfram, Christa Lahmsfuss, and Jutta Briehn and lectures were given each night. There was a small quilt show, a fabric store and an outstanding bookstore.

Next year I will go to Munich, Nuerenberg, Oensingen (Switzerland), and Denmark. By then I may have worked out the problems caused by exchange rates. I request to be paid in US dollars, especially for the airplane ticket. I request a check, but have rarely been given one. I memorize the exchange rate and the necessary math because I find that those who pay you don't understand it either. I would love to know how others handle this problem.

*Ed. Note: For more information on these conferences, write:*

*Patchwork du Leman  
Case Postale 94  
1807 Blonay SWITZERLAND*

*Patchwork Sommerkurse  
c/o Frederika Kohlhaussen  
Am Rabenstein 7  
6380 Bad Homburg GERMANY*

## PUBLIC PLACES REGISTRY

by Carol Jessen

Before I continue with more introductions of the outstanding quilts that have been registered with the Art in Public Places project, I would like to make some general thank-yous to the many SAQA members who have already participated. All of the submissions are worthy of being highlighted in our newsletter and I find myself in the position of having too many fine subjects for too little space. Please be patient with me as I work my way through this bountiful riches. In the meantime, I want to give special thanks to the artists who have submitted portfolios of ten or more installations: Caryl Bryer Fallert, Judith Content, Midge Hoffmann, and Julie Berner. The extra effort that these women have given to provide the registry with a history of their work is acknowledged with gratitude. Another special thanks goes to the quilt artists of the Pacific Northwest, who have established a very effective professional network. Through the Contemporary Quilt Association and the Northwest Fiber Network, I have received some of our finest submissions. I hope that as we continue to recruit registry submissions I will receive as many from other parts of the country.

For this newsletter issue, which follows the holiday season and its tradition of shopping, shopping,

shopping (whether for gifts or groceries or antacids), I want to tell you about a textile artist who has left her mark on public architecture in a really grand way -- by outfitting an entire shopping mall! During the past few years, Midge Hoffmann has provided four sets of seasonal banners and hangings for the Valley River Center in Eugene, Oregon. The shopping mall went through a major facelift in 1986 and acquired the first set of banners produced by Midge for that renovation. During 1987, 1990, and 1992, Midge produced additional sets for spring, autumn and Christmas. Each set has been comprised of approximately eight dozen banners in varying sizes according to the architectural elements that they accent. Generally they are four feet wide and range from four to sixteen feet in length. The banners and hangings were designed in collaboration with graphics designer Gene Shands in order to echo the angular features and planes of the white interior spaces, but with a flash of vibrant color. The sheer scale of this project has presented Midge with a number of technical challenges: fabrication of the pieces in materials that are suitably fire-retardant, devising a method of layering the fabrics so that the pieces are perfectly two-sided, and shaping the horizontal hangings with steel rods. She has also used a number of surface design treatments such as stenciling, machine embroidery, and ribbon weaving. In aggregate the commission contract costs topped \$62,500. Every dime of it was worth it for the visual effervescence added to the shopping mall by this talented artist.



Installation of banners by Midge Hoffmann in the Valley River Center, Eugene OR

### CALL FOR AUTHORS

Beth Gutcheon, SAQA Board member, who also serves on the board of *Zyzyva*, the West Coast writers' and artists' quarterly, reports that *Zyzyva* is interested in publishing images made by West Coast quilt artists (West Coast is defined as CA, OR, WA, AK and HI). Only Black and white originals can be considered. *Zyzyva*, whose circulation is presently about 7000, is widely read and supported by the dealers and galleries whose artists are published in it (or hope to be) as well as by the literary community. Submit photographs to: *Zyzyva*, 41 Sutter St., Ste. 1400, San Francisco, CA 94104.

*Quilting International Magazine*, published by All American Crafts, is interested in authors who are writing articles about art quilts and the international contemporary quilt scene. For information, contact: Marion Buccieri, Editor, *Quilting International Magazine*, 243 Newton-Sparta Rd., Newton, NJ 07860.

## SHOW REVIEW

by Lynn Lewis Young

### ART AND THE QUILT...A SYMPOSIUM

An historic event, a symposium titled **Art and the Quilt**, was held January 16, 1993 in the Leo S. Bing Theater at the Los Angeles County Museum of Art (LACMA). This milestone event focused on the art of the quilt in the heart of one of our leading fine art museums. The symposium presented a wealth of information and insight from its distinguished faculty. As one of the lucky attendees I'd like to share highlights from my legal pad full of notes.

Michael Shapiro, new Director of the LACMA, welcomed participants with a discussion of what a museum should or could be at the end of the 20th century. The need to serve an increasingly complex community more effectively (especially now that public schools frequently do not include arts education) was discussed along with the dilemma of an increasing number of items in a collection with a decreasing amount of display space. Shapiro then introduced symposium coordinator Sandi Fox, Collection Curator for the American Quilt Research Center, Costume and Textiles, LACMA.

In presenting **Development and Direction: The Quilt Collection at the Los Angeles County Museum of Art**, Sandi traced the development of the quilt collection at LACMA and the Quilt Research Center, placing it in the development of the renewed art interest in quilts. The curatorial staff approached quilts as an art form with its own aesthetic qualities. Facing the challenge of preserving the collection's antique pieces, the AQRC has developed the best storage facilities in the country and provides archival information as well as addressing contemporary topics.

The first contemporary art quilt in the LACMA collection is the mixed media kimono quilt, **When All the Colors Come Dancing**, by Yvonne Porcella, SAQA founding member and current board President. Yvonne gave the next talk which traced the development of the kimono as quilt theme in her work. In a 1978 exhibit of Japanese folk art, Yvonne saw an indigo cotton kimono that was bedding in kimono form as well as kimono hung flat on a rod that emphasized the kimono form as a way to present pattern and surface design. She began research into oriental patchwork and started to make kimono, focusing on surface design. Yvonne showed slides to illustrate the development of her quilt/kimono works with color and simple patchwork elements combined in a strong progression of design and expression. As a change of pace, Yvonne also showed some of her more recent works in a series of frequently humorous quilts dealing with the mundane, such as **Taking the Greyhound to Bakersfield**.

Dale Gluckman and Sharon Takeda, associate and assistant curators of Costumes and Textiles, LACMA, curators of the Kosode exhibit, presented **When Art Became Fashion and Fashion Became Art: The Japanese Kimono, 16th to 19th Centuries**. In discussing the 200 year Edo period and tracing the development of the kosode through variations in designs and surface techniques, they described the merging of art and fashion, when the wearing of art was the norm instead of the exception. Kosode refers to the small sleeved garment with a small wrist opening, originally an undergarment. The exhibit catalog, **When Art Became Fashion: Kosode in Edo-Period Japan**, authored by Dale and Sharon, contains exquisite photos along with surface techniques and history associated with the kosode.

After a refreshing lunch and viewing of the Kosode exhibit the symposium resumed. Howard Fox, curator of contemporary art at LACMA, introduced artist Miriam Schapiro who presented **The Contemporary Quilt at High Noon**. Miriam is an artist with origins in Brooklyn and the WPA drawing classes she attended at age 14. As

a forerunner in feminist art, Miriam established the Feminist Art Program at the University of California and has received the highest honors from the Women's Caucus for the Arts.

Miriam began by stating that quilts should not be separated from women's lives. Quilts turn personal relationships into visible viable form, as the Friendship quilt turns women's attachments to their friends, family and community into a physical existence. With slides of her own work and that of others, Miriam illustrated her points on the relationships between women's lives and their art. Quilts involving the issues of feminism, the environment, AIDS, Afro-American art--all tell stories and open the intimate stream of the family to the world. Miriam ended by saying there should be no taboos in quilts, that they should be free to express the human emotions quilts have expressed throughout their history.

Sharon Shore, textile conservator, spoke next on **Mixed Media in Contemporary Textiles: The Conservator's Dilemma**. Sharon defined the conservator's work with textiles as being concerned with cleaning and stabilizing, storage, and preparation for display. Museums have to consider the best use of their funds and frequently simply can't afford a lot of labor intensive restorative work. Instead, their best investment might be in preventive measure such as UV light barriers to prevent fading, rotating quilts on display, and taking measures to prevent accidents from occurring during display. To aid the conservator, Sharon listed information she wished artists would include on their documentation sheet: artist's name & address, date & title of work, materials used, fabrication notes on techniques, samples of materials and any treatment, such as washing. This information needs to remain with the quilt with a copy in the artist's archives.

Ending the symposium was a panel discussion on **Quilts and Collecting**, moderated by Patrick Ela, director of the Craft and Folk Art Museum of Los Angeles. Panel members were Hilary Fletcher, project director for Quilt National; Bernard Kester, professor emeritus of design, UCLA; Roderick Kiracofe, co-founder of The Quilt Digest Press, and Lizzetta LeFalle-Collins, former curator of visual arts, California Afro-American Museum. Patrick stated that 1993 will begin the era when the quilt revival will come into its own. The "functional v. art" dilemma needs to be considered, especially for classic historical quilts. As these quilts become collectibles they are removed from their original functional intent and made into "art", with all its pricey market considerations. Lizzetta LeFalle-Collins stressed the educational impact on the public and the increased need for accurate scholarship. Bernard Kester spoke of the fiber movement of the 1960s and how there was no mention of quilts in the scholarship of that era. He stated that quilts need to be reviewed and discussed in the wider audience of the press for quilts to be accepted in the wider art world. Hilary Fletcher, as director of Quilt National and a quilt collector herself, gave evidence of the increased public awareness of the creative expression in quilts. The aggregate total of all Quilt National show catalogs sold is over 75,000 copies. She spoke of the aim of QN to give quilts a structural definition instead of a functional one. Average selling prices have increased with each QN, coming closer to prices in other media, which is an important consideration for both quiltmakers and collectors who can anticipate increasing values for their collections. Rod Kiracofe spent many years as a quilt dealer. In his dealings with collector clients he encouraged them to collect according to their personal tastes. Rod continues to help collectors learn about quilts through his scholarship.

After the panel discussion, there were a few questions and much buzzing of excited conversations as the exhausted participants fanned out into the evening. With a full day of ideas and stimulation, **Art and the Quilt** opened the doors for continued dialog and discussion.

*NOTE: The Catalog of the Kosode show can be ordered from the LACMA Bookstore, 5905 Wilshire Blvd., Los Angeles, CA 90036.*

*Are you interested in more details of the symposium? Please let us know so we can consider future articles.*

## COMPETITIONS

- NEWFORM '93**, work that uses traditional craft materials in non-traditional ways. Info: Dougherty Art Center Gallery, 1110 Barton Springs Rd., Austin, TX 78704 (512)397-1472. **Deadline 3/15.**
- PETS: ARTISTS AND AN AMERICAN OBSESSION**, 6/13-9/15, all media depicting artists' perceptions of domestic pets. SASE to: Charles A. Wurstum Museum of Fine Arts, 2519 Northwestern Ave., Racine, WI 53404. **Deadline 3/15.**
- CRAFTS NATIONAL 27**, 6/6-7/25. All media. Juror: Joanne Rapp. SASE to: CN 27, Zoeller Gallery, 102 Visual Arts Bldg., Penn State Univ., University Park, PA 16892 (814)865-0444. **Deadline 3/19.**
- FIBER CELEBRATION '93**, 4/16-5/14. All fiber media. Juror: Sharon Aldeman, juried from actual work. For info: One West Art Center, Northern Colorado Weaver's Guild, c/o Judy Kettner, 140 West Oak St., Ft. Collins, CO 80524 (303)663-4339. **Deadline 3/24.**
- CHASUTAQUA INTERNATIONAL FOR FIBER ART**, 6/26-8/22. Juror: Cynthia Schira. For info: CIFA, Adams Art Gallery, 600 Central Ave., Dunkirk, NY 14048. **Deadline 3/29.**
- HANDCRAFTED BEADS AND TEXTILES**, 9/10-10/5. Juror: Shirley Champion, juried from actual work. SASE to: Artlink, 437 E. Berry St., Ft. Wayne, IN 46802 (219)424-7195. **Deadline 4/15.**
- BOTANICS**, 6/18-7/23, representations or interpretations of botanicals. SASE to: Botanics, Gallery Ten, 514 E. State St., Rockford, IL 61104 (815)229-5333. **Deadline 4/16.**
- FABRIC '93**, 6/13-26, during Quilt/Surface Design Symposium at Pontifical College Josephinum, Columbus, OH. Fabrics designed for quiltmakers. LSASE (52¢) to: Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. **Deadline 4/17.**
- FANTASTIC FIBERS**, 3/20/94-5/1, all fiber. SASE to: Yeiser Art Center, 200 Broadway, Paducah, KY 42001-0732. **Deadline 4/1/93.**
- QUILT FESTIVAL**, 9/30-10/3, Sheraton Inn North, Towson, MD. Cash awards. Theme: Protecting and Replenishing Our Earth's Resources. LSASE to: Sharron Lynn Productions, 4112 Croftleigh Ct., Jarrettsville, MD 21084. **Deadline 6/1.**
- NEW FACES**, 9/28-11/13, juried exhibit of work of emerging quilt artists living in northern CA. SASE to: American Museum of Quilts and Textiles, 766 S. Second St., San Jose, CA 95112. **Deadline 8/14.**
- SWISS NATIONAL**, Contemporary quilts, 8/28-11/14. For info: Musée d'Art et d'Histoire, Exposition Patchwork, Case postal 876, CH-2001 Neuchatel, Switzerland.

## EXHIBITIONS

- AZ** PHOENIX. Statements by members of Fiber Connections, a group of contemporary fiber artists from the area. 4/15-5/5, Phoenix Visual Arts Gallery.
- CA** BERKELEY. **The 1993 Monkey Wrench Gang Challenge: Food!** 3/5-31. **Seams and Themes**, the Quilts of Alison Schwabe, 4/2-5/5. **New Pieces Fabric & Chamber Music**, 1597 Solano Ave., (510)527-6779. GLENDALE. **Quilts**, 3/20/21, Civic Auditorium, 1401 Verdugo Rd. OAKLAND. **Living the Good Life: The Arts and Craft Movement in California**. Through 5/23, Oakland Museum, 1000 Oak St. SAN FRANCISCO. **The Bead Show**, through 4/25. Craft & Folk Art Museum, Landmark Bldg. A, Fort Mason. SAN JOSE. **Skyworks**: Sky as imagery and inspiration for contemporary quilt artists, curated by Linda Behar, through 3/13. American Museum of Quilts and Textiles, 766 S. Second St.
- CO** COLORADO SPRINGS. **Visions: The Art of the Quilt**, through 3/28. Pioneers Museum.
- DC** **Inspirations: Exploring the Art of Faith Ringgold**, 4/2-9/19, The Textile Museum, 2320 S St. NW, (202)232-7223.
- FL** CORAL GABLES. **Building Fabric Images** 3/11-1/30. Architectural Art Quilts by Southeast Art Quilters, Miami/A1A Gallery, 800 Douglas Entrance (305)448-7488. PENSACOLA. **Pensacola Quilts**, 3/12-13, The Wright Place, 800 E. Wright St.

- IN** INDIANAPOLIS. **Beauty in Japanese Quilts**, through 3/22, Indianapolis Museum of Art, 1200 W. 38th St.
- KS** NORTH NEWTON. **Beyond Tradition: Mennonite Art Quilts**, 11/22-3/28. Kauffman Museum.
- KY** LEXINGTON. **Transitions '93**, contemporary exhibition in celebration of the creative work of the hand and the spirit of craftsmanship, curated by Michael Monroe. 3/7-4/25, Headley Whitney Museum, Old Frankfurt Pike. PADUCAH. **Fantastic Fibers 1993**, 3/21-5/2. Yeiser Art Center, 200 Broadway.
- MA** CAMBRIDGE. **Recent Quilts by Radka Donnell-Vogt**, 3/1-31, presented by the Cambridge Arts Council, Gallery 57, 57 Inman St.
- MI** ST. CLAIR SHORES. **Quilt Show**, 4/2-3, Assumption Greek Cultural Center, 21800 Marter Rd.
- NC** DURHAM. **Quilts by Jennifer Eveleth Fisher**, 2/21-3/24, CCB Gallery, Durham Arts Council Bldg., 120 Morris St.
- NJ** MADISON. **Definitive Contemporary Quilt**, 2/14-4/10, Fairleigh Dickinson University. PRINCETON. **Contemporary Quilts by Members of the Manhattan Quilters Guild**, 5/18-6/30, Conant Hall Gallery, Educational Testing Service. Contact: Marilyn Henrion (212)982-8949.
- NM** FARMINGTON. **Focus on Quilts** by Ruth Garrison, Marla Hattabaugh, and Meiny Vermaas van der Heide, 5/5-29, Farmington Museum, 302 N. Orchard. Contact: Robert Hudson (505)599-1174.
- NY** MANHATTAN. **Nancy Crow: Work in Transition**, through 3/29. American Craft Museum, 40 W 53rd. **Quilt Crazy**, through 4/2, 12 quilt artists, The Lobby Gallery, 31 W. 52nd St. **African American Quilts**, through 4/14, Museum of American Folk Art, Eva & Morris Feld Gallery, Lincoln Sq. **The Great American Quilt Festival 4**, 5/12-16, Pier 92 on the Hudson River, presented by the Museum of American Folk Art. For info on workshops and shows: MAFA, 61 W. 62nd St., NY, NY 10023-7015.
- OH** ATHENS. **Quilt National '93**, 5/29-7/18, Dairy Barn Cultural Arts Center, 8000 Dairy Lane (PO Box 747) Athens, OH 45701-0747. CANTON. **Work of Contemporary Quilt Artists from Ohio and Bordering States**, 6/4-7/18, Canton Art Institute, 1001 Market Ave. (216)453-7666. CINCINNATI. **Group Quilt Show**, 2/19-3/19, CAGE Gallery, 4th St. 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. COLUMBUS. **Quilt/Surface Design Symposium**, 6/14-26, Pontifical College Josephinum. LSASE (52¢) to: Linda Fowler, 464 Vermont Place, Columbus, OH 43201 (614)297-1585.
- OR** EUGENE. **Art Quilts by Wendy Huhn, Clay by Betsy Wolston**, 6/18-7/11, Jacobs Gallery, Hult Center for the Performing Arts, One Eugene Center.
- TN** GATLINBURG. **Pattern: New Form, New Function**, through 5/15, Arrowmont School of Arts and Crafts. NASHVILLE. **Regional Quilt Show**, through 5/11, Tennessee Botanical Gardens and Museum of Art. OAK RIDGE. **SE Fiber Forum**, 5/16-18. For info: Fay Adams, 5252 Ferry Pike, Oak Ridge, TN 37830 (615)927-2212.
- TX** DALLAS. **Celebrating the Stitch**, 3/17-4/30, Trammell Crow Center. **Pieces of Eight**, work by 8 contemporary fiber artists, 4/13-30, Trammell Crow Center. **Quilt Celebration '93**, 3/19-21. LSASE (52¢) to: Carol Clancy, 4339 Walnut Hill Lane, Dallas, TX 75229. HOUSTON. **Quilts that Keep You Awake**, 3/15-4/17, Southern National Bank, 9000 West Bellfort.

- NETHERLANDS** LAREN. **Quilts by 12 Dutch Quiltmakers**. Exhibit coincides with book by Ankie Vyt opil Diemer. 5/93, Public Library in Laren.

Send info on exhibits and competitions to:

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

DEADLINE FOR NEXT ISSUE: April 1, 1993

**NOTE:** Just send me a note or postcard of your shows for 1993. Thanks to the artists and galleries who are doing this.

## 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.

### ART AND THE QUILT

Dear Colleagues,

**Art and the Quilt: A Symposium** was both honored and enhanced by your generous support and participation, and on behalf of the Los Angeles County Museum of Art I wish to thank you all. The total registration reached 399 and in addition to those coming from throughout California, we had participants from 15 states, Canada and Japan. The Western States included Arizona, New Mexico, Oregon, Texas, Washington, and Utah; from Illinois and Ohio; and from Tennessee, Georgia, Kentucky, Maine, Massachusetts, New York, and Virginia.

The success of the event is perhaps better measured in the overwhelming amount of correspondence I received thereafter, and I would like to share a small portion of that with you:

"After several years of working in isolation it was gratifying beyond words to emerge for such an event! I find we are legion!"

"I feel energized and anxious to begin my next piece. As a woman artist, I found the kinship and numbers of the group to be very encouraging."

"I am so re-energized that yesterday I went out and rented a huge warehouse space for a new studio!"

Congratulations to ALL of us!

Sandi Fox

Collection Curator, Quilts

### READER RESPONSE

A short response to the article by Joyce Marquess Carey, **Women's Work?**:

I work in fiber because it talks to me! My creative juices start to flow and I get endless ideas which I can't keep up with. I can paint on it, layer it, flash-and-trash it. The possibilities are endless. Fiber is matte, flashy, textured, soft. I can purchase it in colors, or dye it myself. If I can't find a pattern I like, I can create one. This medium gives me endless creative outlets which I need for my soul. **This** is why I work in fabric--not because it's domestic.

Chris Sticher  
Alexandria, VA

## NOTICES

### SAQA WINNERS

Several SAQA members were award winners at the **Quilts=Art=Quilts** show in Auburn, NY: Patty Hawkins, Marilyn Henrion, Carol Soderlund, and Karen Soma. Congratulations!

### GALLERY OPENING

Diana Leone and Penny Nii announce the opening of Leone-Nii Gallery, 198 Castro St., Mountain View, CA 94041 (415)969-2625 FAX (415)965-9799. The Gallery is dedicated to the promotion and sale of fabric arts, including quilts, textiles, fabric paintings, soft sculp-

tures, and art-to-wear items. Bi-monthly exhibits will alternate between showing contemporary quilts and related fiber arts, and antique quilts and related work. In addition to the art work, the Gallery will sell books, wall pieces, jewelry and other items related to the theme of the show. The Gallery will also offer the following services and information: appraisals, installations, conservation, and photography of quilts.

The proposed exhibit schedule for 1993:

Quilts from the 1930s	3/2-5/1
Contemporary CA Quilters	5/4-7/3
19th Century Quilts	7/6-9/4
Contemporary International Quilters	9/10/30
Victorian & Log Cabin Quilts	11/2-12/31

Inquiries regarding consignments of quilts and related items are welcome.

### JUNE NEWSLETTER

The next issue of this newsletter (June 1993, Issue 8) will arrive a little later than usual so that it can include coverage of our Annual Meeting in Ohio. The members of the Board of Directors will meet on Friday, May 28. If anyone wishes to contact the Board with questions, please do so in writing to the SAQA PO box by May 15, 1993.

### ADDENDUM FOR SAQA MEETING

Hilary Fletcher called to say that there may be a special event on Thursday night, May 27. If you are interested, contact the Dairy Barn, Box 747, Athens, OH 45701 (614)592-4981.

### MORE SYMPOSIA AND SHOWS

**Finding Your Niche-Business Options in the Textile Industry**, 6/5-6, sponsored in part by Surface Design Assoc., Seven Hills Center, San Francisco State Univ. PO Box 20799, Oakland, CA 94620 (510)841-2008.

For those of you attending the SAQA Annual Meeting in Athens, OH, here are shows in the area:

**Small Works**, 5/29-7/3, The Gallery at Studio B, 140 W. Main St., Lancaster, OH 43130. Faculty show of Quilt/Surface Design Symposium. Opening 5/29, 1-5pm. Hours 9:30-5:30 Tues-Sat.

**Celebrate Art Quilts: Arizona and Colorado**, 5/29-7/3, The Garrett Gallery, Fairfield County District Library, 219 N. Broad St., Lancaster, OH. Opening 5/29, 2-4pm. Hours 9-9 Tues-Thurs, 9-5 Fri-Sat.

Two shows which open later in the same area:

**Quilt/Surface Design Symposium presents Invitational '93**, 6/3-7/18, Cultural Arts Center, 139 W. Main, Columbus, OH 43215.

**Antique Quilts from the Collection of Bernice McCoy Stone**, 6/13/25, the Chapel, College Dorm, Pontifical College Josephinum, Columbus, OH.

### EDITORS' NOTES

As you can tell from the content of this newsletter, we have gotten some wonderful, informative articles from our members: We would like to keep this up! Our membership is a powerful source of knowledge and networking. Don't be shy about sharing what you know. We hope to meet more of you both through correspondence and in Athens. See you in Ohio!

*Ann Young  
Libby Lehman*

DATED MATERIAL

Pat Owoe  
2508 Bremerton Rd.  
Brentwood, MO 63144

**MEMBERSHIP DIRECTORY**

**NEW MEMBERS**

Carol Cairns Baxter Menlo Park, CA	Gail H. Greengard Minneapolis, MN	Jennifer Sampou Burlingame, CA	Judith Vierow Columbus, OH
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Joan Colvin Bow, WA	Connie Hester Bryan, TX	Rebecca Shore Chicago, IL	Susan Willen Redondo Beach, CA
Nancy Crasco Arlington, MA	Betty Ives Windsor, Ontario, Canada	Florence Suerig Greenwich, CT	
Lenore Davis Newport, KY	Judy Knowles Oakdale, CA	Louise Thompson Sacramento, CA	
Suzanne Evenson Worthington, OH	Mary Mashuta Berkeley, CA	Anne Tirguba Lancaster, OH	

CORRECTION: Yasuko Yoshitake (nickname-Aki)

**SAQA 1993 BOARD OF DIRECTORS**

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Great American Gallery, curator of regional art  
shows, Atlanta, GA
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- HOLLEY JUNKER**, quilt artist, *Vice President of the  
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- JUDITH LARZELERE**, quilt artist, teacher, Belmont, MA
- 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

**SAQA 1993 BOARD OF ADVISORS**

- SANDI FOX**, Associate Curator, American Quilt Research  
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- HILARY FLETCHER**, Coordinator, Quilt National, The Dairy  
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- IAN ROSE**, Attorney at Law, McCutchen, Doyle, Brown, &  
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Bird, & Billington, Modesto, CA
- For further information on SAQA please call Holley Junker  
(916)488-5660