



Spring 1994 Newsletter

Issue 11

SAQA Members Win Grant Awards

by Lynn Lewis Young

Jane Burch Cochran and Stephanie Santmyers have been honored for their quilts with grants from prestigious arts organizations. Jane received one of the 1993 Crafts Fellowships from the Southern Arts Federation/National Endowment for the Arts, as announced in a supplement in the February/March issue of *American Craft Magazine*. An exhibit of work by Jane and the other awardees currently hangs at Artspace, Raleigh, North Carolina. Stephanie is one of the 1993-94 Fellowship awardees of the North Carolina Arts Council and is included in an exhibition with the other awardees at the Southeastern Center for the Arts in Winston Salem, North Carolina through April 10.

Jane Burch Cochran lives the rural life in Rabbit Hash, Kentucky but keeps here ties to the urban world with a studio in nearby Cincinnati, Ohio, and close contacts with artists. She will be in a gallery show this summer there with Terrie Hancock Mangat and David Walker. Through her work with SAQA, the Ohio Art Quilt Network and other organizations, she also keeps contacts with quilt artists internationally. While her quilts remind the viewer of naive folk art and ethnic textiles, they have the structure and form of the abstract painting that was her training and initial art interest. In an excellent essay (in the *American Craft* feature mentioned above), Patricia Malarcher speaks of Jane's work as "magically changing scraps of fabric into particles of light. Her quilts are a-dazzle with infinite constellations of buttons, beads, and brushwork. The effect is that of visual fields charged with vibrating energy. Locked within their sparkling surfaces, images of everyday life become potent symbols."

Each year the Southern Arts Federation awards 30 fellowships, in cooperation with the National Endowment for the Arts, to outstanding artist working in the South. The award is an unrestricted \$5,000 that can be used for any purpose. There also is an exhibition and publicity of the artists works, including the inset in *American Crafts Magazine*. Their aim is to stimulate creative endeavor in the South and bring national attention to worthy artists. The SAF is a nonprofit regional arts foundation provides leadership to affect positive change in the arts throughout the South. In addition to NEA support, SAF also is supported by arts agencies of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. Arts Education, Multiculturalism, Underserved Communities and Indigenous Southern Arts are SAF's major priorities. To receive information about fellowship opportunities, contact: Visual and Media Arts Program, Southern Arts Federation, 181 14th Street, NE, Suite 400, Atlanta, GA 30309; 404/874-7244; 404/783-2148 fax.

Another quilt artist, Hystercine Rankin of Mississippi also received an award. She is a traditional rural quilter who has won art awards and taught people to quilt...and to see the art which others saw in her quilts. Her strong visual sense, honed through years of making utilitarian quilts, is now fully expressed in her geometric patchwork and her newer appliquéd 'memory' quilts of her life.

Stephanie Santmyers of Greensboro, North Carolina, decided in 1985 to carry her quilts past the boundaries and restrictions of traditional quilting. Forgoing preplanned templated designs, she designed her quilts against a wall with a spontaneous way of working in a painterly, illusionist style. Her quilts are inspired by science fiction and astronomy expressed in a kaleidoscopic manner. In the award catalog, essayist Barbara Bloemink, curator at the Kemper Museum of Contemporary Art and Design of Kansas City, made this comment: "Alternative media and creative processes, particularly those with a long social history, often carry associative connotations beyond their visual imagery. When the accumulated meanings are at odds with visual content, as in the quilts of Stephanie Santmyers, the results are complex, startling, and visually and conceptually exciting."

The North Carolina Arts Council awarded 8 artists \$8,000 fellowships in 1993-4. To select the awards, the Council assembles a panel of professionals from outside the state, including a balance of art-form experience and including at least 25% people of color. Jean McLaughlin, director of the Visual Arts Section, in her introduction to the awards catalog, describes the Council's reasons for supporting individual artists. It's an interesting story, which might be useful to readers for future arguments on arts support, so it will be quoted on page 12. If you would like more information on the North Carolina Arts Council and future award competitions, write: Jean McLaughlin, Director, Visual Arts Section, North Carolina Arts Council, Dept. of Cultural Resources, Raleigh, NC 27601-2807; 919/733-2111.

**Get in Gear and participate
in SAQA!**

**We're asking for input
from you!**

Are you in a show? Send it
to Jane, see page 16.

Also send it ASAP to
Marcia for publicity help,
see pg 4.

Also send to Lynn, for possible
review—any other
news or views, let her
know!

Want names and addresses
for corporate collection
contacts to send your portfolio?

Write Carol, page 14.

Do you know someone to
send a portfolio to? Send
names to the PO Box.

Have you seen any great
quilts lately? Let us know!

Check inside that you have
the directory update, a half
page full of new names and
addresses, if not, send SASE
to Lynn for another copy.

**Next issue: information on
Arrowmont 1995 confer-
ence and juried competi-
tion—watch for it!**

**And lots of other news,
IF you and other members
send it in!**

President's Message

Now that Spring appears to be on the horizon, the creative juices are flowing and the members of the Board of Directors will spend this year developing the 1995 general meeting and our regional representative program. The reports featured in the December newsletter show what a great opportunity the regional groups have in promoting art quilts and exhibitions. If you are interested in starting a group in your region or connecting with one nearby, please write to SAQA. Sue Pierce, our new member of the board is coordinating the regional representative program.

The Board is planning the budget for the October 1995 conference, general meeting, exhibition and workshops which will take place at Arrowmont School of Arts & Crafts in Gatlinburg TN. We intend to print the informational brochure this summer so that we can begin promoting the event. All SAQA members are invited to contribute suggestions for the program including names of speakers, teachers and panelists and topics which would be of interest. Please send your ideas to the SAQA P.O. Box before our meeting on April 11, 1994. We will have an open international juried exhibition that will hang in the Arrowmont gallery. Additional art quilt exhibition sites are being investigated in and around Tennessee and we will announce these in the future.

The 1995 SAQA conference at Arrowmont has a new working title: **Insight, Diversity, Intensity at Arrowmont**, with IDIA as initials. Insight refers to the 2 day conference to be held after the exhibit opening — insight reflects the 'eye' in our logo. Diversity: Quilts Move into the Next Century will be the title for the open international juried competition — Diversity relates to the fan shapes in our logo. Intensity refers to the post conference workshops — intensity relates to the hand shape or "hands on" in our logo.

The members of the Board of Directors are trying to make the Arrowmont conference interesting and an event which will honor our history, discuss the challenges of being an artist, as well as develop skills for personal growth to use in the future. You can imagine that we are trying to do this without taking too much time from our very busy creative lives. We will need help for a variety of jobs. **If you can volunteer, please let us know.** This conference will be more elaborate than our 1993 general meeting. **Dee Danley-Brown** will be the conference registrar; **Marcia Johnson** will do our public relations, **Nancy Whittington** is researching grants for a possible catalogue. We will have to find a graphic designer to produce the informational brochure. The juried competition will need a committee to handle the entry slides, notification of acceptance and return of slides. Plus there are many other jobs to fill. Please let us know if you want to contribute some of your time.

If you would like SAQA brochures to distribute at local art quilt exhibitions we will be happy to send them to you and they are a great way to promote our organization. Most galleries and art centers are receptive to making the brochures available for the public. We need all our members to actively think about promoting SAQA. If we are going to build a strong voice for art quilts we must all be involved. Remember to send in your order for our SAQA Tee shirts (see last issue). Wear one with pride and be a walking advertisement for art quilts.

Yvonne Porcella

News from the Board

Board member Martha Connell, responding to a request to SAQA by Patricia Smith for material for a lecture at the Smithsonian, assembled a comprehensive packet of slides, resumé and press releases of artists who have had an impact on the art quilt movement.

Board member Sue Pierce made a presentation on art quilts to a collectors group seminar at the Smithsonian at which she had SAQA brochures and Newsletters available.

2 Portfolio mailings listed elsewhere in Newsletter.

SAQA Newsletter

A quarterly publication of the Studio Art Quilt Associates, a non-profit organization founded to promote the importance of the studio art quilt.

Board of Directors 1994

Martha Connell, owner of Connell Gallery/Great American Gallery, Atlanta Ga

Beth Gutcheon, author, teacher, novelist, quilt artist, screen writer, San Francisco, Ca

Holley Junker, quilt artist, Vice President of SAQA Board, Sacramento, Ca

Roderick Kirakofe, quilt historian, author, publisher, San Francisco, Ca

Yvonne Porcella, quilt artist, author, teacher, acting Interim President of SAQA Board, Modesto, Ca

Rebecca A.T. Stevens, Consulting Curator, Contemporary Textiles, The Textile Museum, Washington, DC

Sue Pierce, quilt artist, curator, Rockville, Md

Board of Advisors 1993

Sandi Fox, quilt historian, curator, Los Angeles, Ca

Hilary Fletcher, Coordinator, Quilt National, The Dairy Barn, Athens Oh

Constance Bird, Certified Public Accountant, Clendenin, Bird, & Billington, Modesto, Ca

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For information on SAQA or to submit to newsletter, write:

SAQA
P.O. Box 287
Salida, Ca 95368

or call **Holley Junker (916) 488-5660**

Membership is \$35.00 per year, \$100.00 for artist members participating in portfolio rotations.

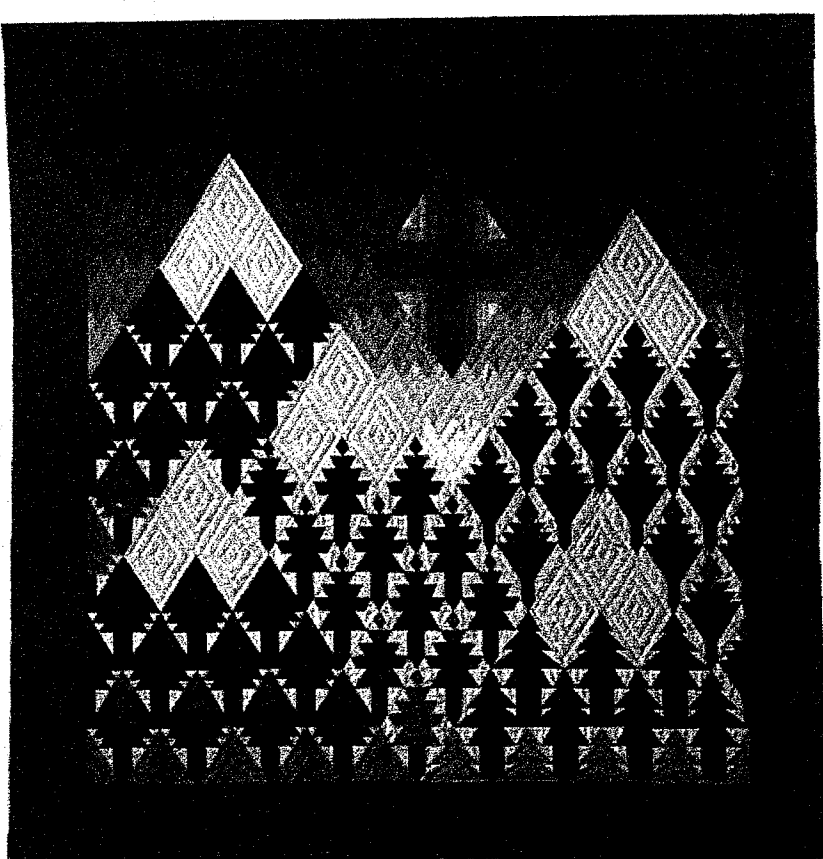
ART IN PUBLIC PLACES

HIGHLIGHTS OF PUBLIC PLACES INSTALLATIONS

by Carol Jessen

With the recent distribution of the SAQA Resource Directory, each copy of which had a couple of registration forms for the Art in Public Places Registry tucked inside, we received another infusion of registrations. Thank you to all who sent them in.

Instead of profiling a particular artist this time, I thought I would give you an idea of the wide range of registry submissions by featuring some of the high profile venues in which quilts by Art in Public Places Registry participants have been installed. The first one comes to mind because of the recent passing of the Christmas and New Year holiday season: Adrien Rothschild's wallhanging "Purple Mountains Majesty" is located at 1600 Pennsylvania Avenue in Washington, D.C. Yes, that's the White House! Her quilt was part of the holiday crafts acquisition project conducted by Michael Monroe of the Renwick Gallery, which is the crafts branch of the Smithsonian. He was assisted in the selection of Christmas tree ornaments and craft items for permanent display in the White House by Hillary Rodham Clinton herself. Adrien was kind enough to send for the registry files a photocopy of the certification of her quilt's inclusion in the White House permanent Crafts Collection, hand-signed by both Bill and Hillary Clinton.



Purple Mountains Majesty by Adrien Rothschild donated to White House Crafts Collection

Midge Hoffman's "Players" is installed in the corporate sky-box of the LaBatt's Foods Company (Chef Francisco brand) at Autzen Stadium at the University of Oregon. It depicts two helmeted football teams at scrimmage. As part of the furnishings of the sky-box, it is meant to express some of the energy of the game. "Actually, I hate football," Midge confesses, "but this was a fun commission."

When I first saw Vicki Johnson's wonderful triptych of long narrow hand-painted banners entitled "Seals and Kelp" (see page 14) at the exhibition of contemporary art quilts that I curated in 1991 at the Auburn Arts Center, I knew that it would end up in a place that celebrates the complexities and romance of the ocean and marine life. Sure enough, the next year, the piece was purchased by and installed at the Oregon Coast Aquarium. Vicki's scene of seals swimming through an underwater forest of tall kelp gets an added illusion of tidal motion when the banners flutter gently in the breezes of people passing by in the room.

In another installation, a registry quilt has found a home at Opreyland U.S.A. Jane Word's ensemble of two quilts, "Give and Take", hangs in the lobby of the R.C.A. Records building at Music Circle in Nashville, Tennessee. Jane says that "Give and Take" seemed to be an appropriate title for a setting where there is mediation between high-stakes business and the good ole boy (and girl) images of country music stars.

Other Art in Public Places Registry quilts are housed in facilities that are important to the communities in which they are located. In each case, the artworks accentuate the purpose of the building and make an environment that is more beautiful and productive for the occupants. More stories will follow in upcoming issues of the SAQA newsletter.

Publicity: What It Is and Why You Need It

by Marsha Johnson

I love to repeat the story told to me by a gallery owner who relished her customers' naive comment, "Did you make all of these beautiful works of art?" Her internalized answer goes something like, "Yes, and I make all my own pigments and tonight I am serving a gourmet dinner!" Naturally, it goes without saying that her job all by itself is very demanding, and often the public has little idea of the scope of people's professions. The frustrating truth here is that we all have other responsibilities besides designing and producing art quilts. These responsibilities vary according to our own particular goals.

Yes, it is necessary to do more than just produce the goods. The practical quilt maker operates as a small business owner: ordering from supplies, developing accurate accounts, keeping financial information for taxes, keeping up with the newest developments in the field, etc. And (you know what I am working up to): PUBLICIZING.

It is part of your responsibility as a quilt artist to publicize if your goal is to exhibit, sell, or educate. Why? On the basic level, publicity does exactly what it should do: it informs the public about your work and where they can go to view it. Publicity tells a story and, if it is well planned, will hopefully get that story to an interested audience. On a more complex level, publicity establishes credibility which is a necessary ingredient to acceptance in selling centers and exhibition venues. Publicity opens the next door.

All of this assumes you're done some solid thinking about what you are doing and where you are doing, and how you are going to get there from here. Publicity comes into the picture at the how level of your plan. Write your goals or action plan on paper. Create a small but committed time every week to review the steps you need to take to accomplish your goals. Always include publicizing your activities as a means to those goals.

The necessary first step to developing an effective publicity plan is knowing exactly what you are 'selling.' If your focus is on exhibiting your art work, your plans will vary, as will the media sources, from those who wish to enter craft fairs or sell in galleries. Steps 2 and 3 require a written plan and setting dates for completing specific actions. I would also recommend purchasing an inexpensive book on publicity for a reference guide. I use *The Publicity Kit* written by Jeanette Smith (\$15 at my bookstore). This book reviews the basics of how to get publicity at little cost and how to write news releases and other press materials. In future newsletters, I will overview some of these functions. In the mean time:

- For those who are new to submitting news releases, write up your basic information (the who, what when and where) and send it to me with the names and addresses of the media sources to whom you wish it sent. I will submit your release under SAQA letterhead, with background information but YOU must do the preliminary work.

- If you have an upcoming exhibition, send me the name of a contact person and an address and I will send them a letter on SAQA support and brochures of the art quilt movement for display.

- For those of you who are seasoned at promoting your work, carry on, after all, I have a gourmet dinner to make tonight!

For publicity assistance, contact Marcia Johnson, 71 Llanfair Circle, Ardmore, PA 19003, 213/648-7282.

Note: Marcia is coordinating one of the most important efforts of SAQA, that of publicizing exhibits, awards, etc. of our members. This is a benefit of membership which all artists should take advantage — it's well worth the little time it takes. Watch for Marcia's articles in future Newsletters to learn more about succeeding as an artist.

More PR notes:

Pam Lewis of Quilts, Inc., a former newspaper reporter, in response to last issue's article on working with the press said it would be highly unlikely that a newspaper reporter would let an interview subject approve the article before it is printed — in fact it would be against the policy of most newspapers (just consider what it might be if public figures could read over and approve articles about themselves before they were printed). Also, she mentioned that the reporter does not write the headline, and since the editor or another staffer has control over that AND the final copy of the article, it frequently isn't what the reporter intended. She emphasized the importance of correctly presenting your views on yourself and your art in the manner you truly want to be interpreted to best get your points over to the reporter.

An interesting PR tactic that worked was described by Meiny Vermaas-van der Heide:

"I am especially proud of a postcard mailing for the 'Focus on Quilts' exhibit. A few years ago I had a postcard made of one of the quilts in the exhibit and still had more than 2000 left! After hearing your talk in Athens and taking the *To Market, To Market* workshop with Penny McMorris in Columbus last year, something needed to be done with those postcards. I figured out how to print a message about the exhibit on our laser printer by manually feeding the cards through (or they could be typed), as I was doing far too few to have them printed by a printer. Around 100 of the cards were sent out to the local press. The result: an interview with Steve Chesebrough, who writes for the *Arizona Republic* and the *Phoenix Gazette*, and a color picture in the *Phoenix Magazine*, scanned from the postcard I sent."

Portfolio Mailings

Portfolios were sent for SAQA by Dee Danley Brown to the following:

- Two to Carol Jessen to be presented to art consultants
- Judy Immerman
Children's Inn at NIH
Bethesda, MD
- Curator of Textiles
The Bard College of Decorative Arts
New York, NY
- Diane Douglas, Director
Bellvue Art Museum
Bellvue, WA
- Dr. Marsha MacDowell, Curator
Michigan Traditional Arts Program
MSU Museum
East Lansing, MI
- Lee Webster
Lyndonville, VT
- Sarah Howard, Ex. Director
American Quilt Study Group
San Francisco, CA
- Susan Taylor, Director
Davis Museum & Cultural Center
Wellesley College
Wellesley, MA
- Christine Temin
The Boston Globe
Boston, MA
- Director
New England Quilt Museum
Lowell, MA
- Patricia Smith
Washington, DC
- Carole Kraus
New York, NY
- Bryan Peterson, Curator of Exhibits
James A Mitchner Museum
Doylestown, PA
- Bruce Pepich, Director
Charles A. Wustum Museum
Racine, WI
- David Bachrach
Cockeysville, MD
- Director
Sarratt Gallery
Vanderbilt University
Nashville, TN
- Curator of Textiles
Newport Art Museum
Newport, RI
- Director
AP Tell Gallery
Phoenix, AZ
- Curator
Muscarelle Museum of Art
College of William and Mary
Williamsburg, VA
- Barbara Wysocki
Rocky Hill, CT
- Scott Vander Horn
American Craft Museum
New York, NY
- Andrea Miller-Keller
Emily Hall Tremaine Curator of
Contemporary Art
Wadsworth Atheneum
Hartford, CT

If you know of art consultants, museum directors or curators, writers or other persons who should receive a SAQA portfolio mailing about art quilts, send their name and address to the SAQA PO Box. If you know them, send a cover letter to be sent with the portfolio.

Show Reviews

Art Quilts: Contemporary Art Untied From Tradition Northwood Gallery, Midland, MI 2/11-3/5.

(excerpts from gallery provided material)

Six Michigan quilt artists, four of whom are SAQA members, exhibited together at the Northwood Gallery, Main Street, Midland, Michigan, in a show which gallery director Ann Landgraf described as very successful. Even in 15 degree weather the opening was crowded with a hundred people, and the traffic continued through the exhibit. "We have learned of the vast interest in this form of art—it really brings in the people!" Co-director Kathy Bruehl agrees, "Interest in quilting, quilts and the stories they tell through their design and the artistry of their creators' imaginations has never been higher."

Citing the traditional, home and church based art form long loved by Americans, Bruehl notes that the works of these quilt artist reach out into new narrative forms, some simple and some complex in expression and execution. "These quilts are exploding out of tradition into contemporary," says Bruehl. "Though we tend to think of quilting as historic, ancestral, handed down, these artist have broken with tradition to bring a revived, freshened, original approach to a present day rendering of a long established art. While many quilts are tied, these artists are untying quilt strings to produce unique approaches to an old tradition."

Sandy Blank, Sue Holdaway-Heys, Ann Kowaleski, Paula Sarge (all SAQA members), Debbie Ballard and Elsie Vredenburg, the six artists of the show, all from Michigan (and three from Midland) use diverse techniques and have diverse experience. Elsie Vredenburg has been quilting for 35 years, while Sandra Blank started her first quilt in 1985 and finished it in 1990. All of the artists, however, were influenced by their grandmothers, who started them in quilting.

Future plans for the gallery include a possible annual art quilt exhibit.

Fifth Annual National Juried Quilt Exhibition Hill Country Arts Foundation, Ingram, TX, 1/9-2/13, 1994 by Lynn Lewis Young

While a small exhibit, the Fifth Annual National Juried Quilt Exhibition at the Hill Country Arts Foundation presented several strong works which extend the geometric analysis of form of the art quilt. Best of Show Winner Liz Axford, with her *Freehand 7: Resolutions*, extends her analysis of color and movement within the geometry of overlapping, misshapened squares. Her series of *Freehand* quilts, based on studies of improvisational patchwork, maneuver squares within squares in the field of the quilt, pinching and distorting the shapes until they dance and move as it to primordial rhythms, creating space and depth with careful placement of her hand dyed cotton fabrics. The rich tones and hues of the fabrics Liz creates for her quilts, most with several sessions in the dye bath, come together under her guidance to fill the space of the quilt with opulent color radiating to fill the room.

Juror Sharon Newman of Lubbock, TX in her statement stressed the high quality of workmanship of all competing quilts. While Sharon is known more for her expertise with antique quilts, she is a certified appraiser of all types of quilts. Her evaluation of the technical skills of the quilts was accurate—in fact, most quilt exhibits, including many local or group shows, exhibit high technical skills

However, as juror Sharon also states that 'the quilts characterized as most traditional as well as those defined as nontraditional are very close in tone and style.' While this show is not intended to be exclusively a nontraditional show, what is intended is to show the best and most innovative. On the level of innovation, several of the quilts fell short. A few of the quilts on exhibit, while finely crafted and nicely designed, were the result of 'workshops' (or design ideas were taken from quilts in books) and used the styles of notable quiltmakers (specifically Doreen Speckman and Jinny Beyer) without adding inno-

vation. An example, while not as extreme as others, can be made with the quilts of Ann Fahl in the exhibit. *Courage in Turquoise*, her third place winning quilt, while a stunning quilt with sparkles of color, its design reminds one of quilts of other artists. However, putting technical considerations aside for a comparison based on intellectual input into the quilt, in her *Winona Winter II*, Ann moves into her own with a skillful handling of the jewel tones and transparency effects in a more innovative and original manner.

A few other quilts, while in more nontraditional styles, were obviously small studies for larger works and did not draw interest or possess merit. Such quilts should not be entered in exhibitions. In contrast, the small quilt by Ann Adams, *Night Garden*, and the small embellished work, *Bobbles*, by Suzanne Riggio held the viewer's interest and they were complete works with content to make a statement despite their small size. Size is not the issue, content and interest are.

The issue of innovation and content can be discussed with the Second Place Award quilt, *Reflections #27*, by Caryl Bryer Fallert. Several years ago, Caryl developed the 'tuck' technique for piecing a range of colors which gradated separately on the opposite sides of the tucks, so that when viewed from the left or the right side of the quilt, the image was different, and changed as the viewer walked past the quilt. Caryl has also utilized the dyed color gradation as a signature effect. All of her quilts are instantly recognizable as hers. She is extremely prolific—this quilt being 27th in the *Reflections* series, and there are many other series. While compared to the innovation of her first tuck quilt, each of the quilts in her series progresses from the last, with nuances of change and color exploration. As a body of work they are innovative on many levels, whereas each individual quilt may not present totally new ideas. The example of her work in this exhibit had tucks through a painted background, bound and pierced by small bands of piecing surrounded by her radiating border.

Banding effects, similar to the traditional use of sashing strips and corner posts to separate blocks of patchwork, are effectively used by Ruth Garrison in her Honorable Mention Award quilt, *Four Corners I*. Her recent quilts have explored the segmentation of the quilt surface into regular geometric spaces, much as the geometrically simple traditional quilt block does. However, with her handling of the shapes, the bands of the sashing become a grid at the surface of the quilt while the Four Corners block creates another grid floating behind the surface. The modulation of the colors and design of the print fabric she chooses creates a complex pattern from the simple geometry of her pieces. While floating in an indeterminate space between the three levels, the free moving lines of the printed fabric create rhythms which the front most grid holds in place. All this with a simple pattern, but expertly controlled.

Control seems to be the last thing on Ruth Smalley's mind when she created *Lively Sensation*, another Honorable Mention Award. *Lively Sensation* is just that, a wild roar of color and pattern. Its raucousness belies the skillful manipulation of color and print which went into its making. Appearing to be a wildly pieced Log Cabin, slashed and rearranged for an improvised block structure, then assembled of bits of strong color and print as if created in one sensational minute, in truth it is the product of a life time of artistic study and a great deal of hard work. Its spontaneous appearance and rollicking sensation could only come from the skillful handling of each little piece guided by an experienced eye.

The remaining Honorable Mention Award, Carol Ann Wadley's *Sacred Beasts*, with its herd of buffalo silhouettes on a pieced background with Variable Stars and Flying Geese from traditional patchwork patterns, attracted a lot of public popularity for both its workmanship and its imagery, complete with pseudo Native American skulls and arrows superimposed on the otherwise subtly pieced background

When questioned, director Betty Vernon expressed disappointment and surprise that there were far fewer quilts entered for this year's show. Perhaps it's the slightly higher entry fee, perhaps it's the remote location, perhaps it's just that not enough national quilt artists knew about the show to enter. Anytime that an arts group is making a concerted effort to produce a high caliber art quilt exhibit, and even offers cash awards, artists from all areas should enter. To obtain next year's entry information, send a SASE to: Sixth Annual National Juried Quilt Exhibition, P.O. Box 176, Ingram, TX 78025. And enter.

Visions: Quilts, Layers of Excellence

Accepted Artists and Quilts

Museum of San Diego History, Balboa Park

July 2, 1994 - September 4, 1994



Quilt San Diego has announced the 45 quilts which will be in *Visions* 1994. The artists, their home town and the title and date of their quilts are listed below. C & T Publication will release a full color catalog of the show. There will be a three day workshop with juror Michael James at the beginning of the exhibition. The Visions 1994 Symposium will be held in August and offers workshops and lectures by Virginia Avery, Sonya Lee Barrington, Ann Boyce, Elizabeth Busch, Sharyn Craig and Ann Johnson. For information on these events write: Quilt San Diego, 9747 Business Park Ave., #228, San Diego, CA 92131-1653 (enclose SASE).

Ann M Adams, San Antonio TX.....	<i>Radiant Energy</i> 1993
Liz Axford, Houston TX.....	<i>Freehand 8: Tom</i> 1993
Roxana Bartlett, Boulder CO.....	<i>Between The Spirit And The Dust</i> 1993
Sue Benner, Dallas TX.....	<i>Four Patch I: June Backyard</i> 1993
Rachel Brumer, Seattle WA.....	<i>Let Her</i> 1993
Rachel Brumer, Seattle WA.....	<i>Tented Arches, Whorls, And Swoops</i> 1993
Diana Bunnell, Boulder CO.....	<i>Sewing Down the Bones</i> 1993
Erika Carter, Bellevue WA.....	<i>Parameters: Chaos</i> 1993
Erika Carter, Bellevue WA.....	<i>Parameters: Breakdown</i> 1993
Nancy Condon, Stillwater MN.....	<i>Bitches, Victims, Saints, and Whores One: Boundary Violations</i> 1993
Cynthia Corbin, Ben Lomond CA.....	<i>Shadow Boxing</i> 1993
Jane Dunnewold, San Antonio TX.....	<i>The Healing Heart</i> 1993
Gretchen Echols, Seattle WA.....	<i>Bob And Rita Try To Forget</i> 1993
Suzan Friedland, San Francisco CA.....	<i>Indigo And Persimmon</i> 1993.
Ruth Garrison, Tempe AZ.....	<i>Structural Inconsistencies</i> 1993
Sharon Heidingsfelder, Little Rock AR.....	<i>Moongem Of Paradise</i> 1993
Mimi Holmes, Minneapolis MN.....	<i>Quilt For The Death Of One I Love(d) (compost quilt)</i> 1993
Melissa Holzinger, Arlington WA.....	<i>Red Sky In The Morning</i> 1993
Melissa Holzinger, Arlington WA.....	<i>Red Sky At Night</i> 1993
Melody Johnson, Cary IL.....	<i>Vault Of Kept Promises</i> 1993
Mary Catherine Lamb, Portland OR.....	<i>Guadalupe Reperceived</i> 1992
Judith Larzelere, Belmont MA.....	<i>Full Spectrum</i> 1993
Linda R MacDonald, Willits CA.....	<i>Soft Metals</i> 1993
Terrie H Mangat, Cincinnati OH.....	<i>Hancock Memorial Quilt</i> 1993
Therese May, San Jose CA.....	<i>Child #1: Zeb</i> 1993
Carol M Moe, Denver CO.....	<i>Lumen I Improvisation</i> 493 1993
Barbara Moll, Muncie IN.....	<i>Indian Summer</i> 1993
Jan Myers-Newbury, Pittsburgh PA.....	<i>Seeing is Believing</i> 1993
Risë Nagin, Pittsburgh PA.....	<i>Target: On The Beach</i> 1993
Jean Neblett, San Francisco CA.....	<i>Abstraction II</i> 1993
Jean Neblett, San Francisco CA.....	<i>Abstraction V</i> 1993
Kathleen O'Connor, Putney VT.....	<i>Ace Of Cups</i> 1993
Ellen Oppenheimer, Oakland CA.....	<i>Ari's Maze</i> 1993
Ellen Oppenheimer, Oakland CA.....	<i>Log Cabin Maze</i> 1992
Barbara Otto, Lake Elmo MN.....	<i>Home Series: Rote Dacher (red roofs)</i> 1992
Gayle Pitchard, Bay Village OH.....	<i>Masks II: The Joybringer</i> 1992
Emily Richardson, Philadelphia PA.....	<i>Last Summer</i> 1933
Emily Richardson, Philadelphia PA.....	<i>Journey - Lost/Found</i> 1993
Emily Richardson, Philadelphia PA.....	<i>Sky Escape</i> 1992
Sally A Sellers, Vancouver WA.....	<i>The Neighborhood</i> 1993
Susan Shie and James Acord, Wooster OH.....	<i>Night Chant - A Green Quilt</i> 1993
Karen N Soma, Seattle WA.....	<i>Solar Palette</i> 1992
Dorie Stern-Straeter, München Germany.....	<i>Study In Green</i> 1993
Meiny Vermaas-van der Heide, Tempe AZ.....	<i>Earth Quilt #20: Southwest VI</i> 1993
Jeanne Williamson, Natick MA.....	<i>Flower Show Flowers are Always Perfect</i> 1993

Jurors and Two New Awards Announced for Quilt National '95

A panel of three distinguished individuals will serve as jurors for Quilt National '95, the ninth in the series of biennial international competitions showcasing the work of innovative quiltmakers. Internationally recognized artist quiltmakers Libby Lehman (Houston, Tex.) and Linda MacDonald (Willits, Ca.) will be joined by Ann Batchelder (Asheville, N.C.) editor of *Fiberarts* magazine. These talented individuals bring with them a wealth of knowledge about traditional and contemporary textiles and decades of collective experience with the artistic and technical aspects of this most exciting art form.

The jurors will gather in Athens in October, 1994 to review the entry slides and make the preliminary selections for the exhibit. All work must be the result of independent effort and must possess the basic structural characteristics of a quilt. It must be predominantly fabric or "fabric-like" material (to which other materials may be added) and must be composed of at least two distinct layers -- a face layer (which may be pieced, appliqued and/or painted) and a backing layer. The face and backing layers must be bound together by hand- or machine-made functional quilting stitches or tied embellishments that pierce all layers and are distributed throughout the surface of the work. Work will be judged on originality, design, technique and craftsmanship. Final decisions concerning the composition of the collection and the awards will be made after the actual works themselves have been evaluated.

Two new awards have been added to the list of prizes for Quilt National '95. The first new award is the Quilts Japan prize. This prize is made possible through the generous sponsorship of Quilts Japan magazine. It will be granted to the maker of the best American quilt selected for Quilt National '95. It is offered as an expression of gratitude for the encouragement, teaching and guidance that American quilters have given to the Japanese quilters. The recipient will travel to several cities in Japan and will lecture to and visit with Japanese quiltmakers.

A second new prize, The 'Rookie' Award will be granted to a first-time Quilt National exhibitor. This award represents a gift from an established fiber artist. The donor noted that she received a similar award early in her career and that it encouraged her to continue her artistic explorations. Her intent in sponsoring this award is to provide similar positive reinforcement to another novice quilt maker. Jurors will also grant an additional \$3,800 in prizes.

Quilt National is produced and sponsored by the Dairy Barn Southeastern Ohio Cultural Arts Center in Athens, Ohio. Additional funding is provided by Fairfield Processing Corporation, Quilts Japan Magazine and others. Quilt National '95 will make its debut on May 27 in Athens, Ohio. Following the exhibition in Athens, portions of the collection will be shown in museums and galleries through the country including St. Louis, Missouri; Pittsburgh, Pennsylvania and Pueblo, Colorado.

To obtain an entry form, send a business size self-addressed envelope to QN '95 Entry Form, c/o Dairy Barn Arts Center, P. O. Box 747, Athens, OH 45701-0747 (U.S.A.)

White House Celebrates the 'Year of American Craft' with a Christmas Spectacular

by Lynn Young

News of the three projects involving American Craftspersons with three special commissions from the White House drifted around like snow flurries (or what I assume snow flurries are like) in conversations, and bits of news in the craft organization publications. A letter from Michael James started a search for SAQA members who made an ornament for the White House celebration, and the resulting storm of information told me what a major project it was, despite the relative lack of coverage on the projects. We will try to remedy that issue, as I feel it was a truly important event for the craft community. The next pages have just a bit of the information I was sent— space did not allow complete inclusion of all the relative and interesting information. So I'll just give you the basics, plus comments from some of our members, and as many photos as I can fit on a page. I'm including a list of members who did ornaments—if you did one and your name is not here, please send me information as I'd like to have as complete a folder of information as possible (see below).

Three calls went out to artists from the White House last September for special works to be donated to the White House collection. Artists were selected from lists of arts organizations, distinguished juried shows in each media, and other recommendations to curator Michael Monroe, Director of the Smithsonian Institution's Renwick Gallery. The largest mailing went to over 3000 artists, requesting an ornament be made in their respective media for the White House tree. Specifics were given (not enough room here to run the letters). The second letter suggested the ornament follow the selected theme of angels and musical instruments, but any theme would be accepted. Ornaments, like all other works were to be donated to the White House. Over 300 artists responded with an overwhelming 7500 ornaments. Many letters expressed frustration at the inefficient organization at the White House to notify receipt of the ornament. Most heard nothing until near Christmas. All ornaments were used on the 22 trees and untold number of wreaths and table decorations in the White House. Those who reported attending said it was spectacular and well done. All artists received a thank you and Christmas card from the White House, and later a photo of the Blue Room tree. A Press Release was sent to most local papers, but few reported being contacted. National press included a spread in Parade Magazine (in many Sunday papers) and coverage in the *Washington Post*. Another call to quilt and embroidery artists produced 57 blocks for a tree skirt representing the states and territories. The state's image and name, plus the usual symbols were requested to be included. The block was applied to a green velvet trapezoid, which was assembled into a tree skirt for the large Blue Room tree. Several SAQA members made their state's block.

The other call went to 70 artists from various media for major works to be donated to the White House Crafts Collection, started with these donations in honor of the Year of the American Craft. These items were displayed on tables and otherwise as parts of the White House Christmas Celebration. Each artist's work was identified with their name and location. These artists were also invited to a reception in their honor at the White House, attended by the Clintons. During tours of the White House over Christmas, visitors were given a booklet containing a list of the Crafts Collection artists and the makers of the tree skirt blocks. The ornament artists were not listed, but were noted as a group.

This is a brief description of events. The list I have to date of SAQA member participating.

If you have not sent Lynn a slide or your ornament or tree skirt block, please do ASAP. There will be an extensive article in *Art/Quilt Magazine* and possibly other projects—we'll try to get as much PR about this project, even though it is past as we can. Copies will be filed with the SAQA archives for future information. Those of you who sent your forms, great letters and photos and slides— Thanks ever so much! It was fun reading. I'll return your materials at a later date. Slides will be used for the magazine article, so please send one if you have not. See address on back of Newsletter.

SAQA Members in White House Craft collection:
Judy Dales, Ellen Kochansky, and Adrien Rothschild

SAQA Members who made an ornament or section for tree skirt: *

Charlotte Anderson*	Beth Kennedy
Pat Autenrieth	Judith Larzelere
Liz Axford	Rachael Lieberman
Judy Becker	Linda MacDonald
Sue Benner	Marguerite Ann Malwitz*
Joyce Marquess Carey*	Therese May*
Jane Burch Cochran	Dottie Moore*
Barbara Crane	Domini Nash
Jo Diggs	Cynthia Nixon
Carol Drummond	Ellen Oppenheimer
Nancy Erickson*	Yvonne Porcella
Carol Gersen	Bets Ramsey
Gail Hanson Greengard	Meiny Vermaas-van der Heide*
Barbara Hartman	Connie Scheele
Patti Hawkins	Alison Schwabe*
Wendy Huhn	Fran Skiles
Michael James	Nancy Taylor
Holley Junker	Jeanne Williamson

SAQA members who did tree skirt blocks for their states (reported)

Jane Burch Cochran—

I have a great fondness for Eleanor Roosevelt plus we are born on the same day. I decided to honor her in my ornament. I used a black and white xerox transfer for her face and then beaded her in a modest evening dress with corsage and gloves. This was done completely in seed beads and bugle beads plus a couple of buttons. I then added small white satin wings applied with gold bugles. This is all on a red fabric with metallic stitching and beads. I did stamp her name on the back. A friend told me she heard Hillary mention there was a President and even a first lady represented on the tree. Perhaps she was referring to my ornament or at least, I can pretend she was.

Nancy Taylor—

Enclosed are photos of an angel made for the White House (Blue Room) tree. The angel is approximately 10 inches high; the dress is made of fabric which I painted and dyed, then embellished with metallic thread and gold star buttons. In reference to "Year of American Craft: A Celebration of the Creative Works of the Hand," the angel's wings are formed by three overlapping pairs of hands. The hands are two layers of clear plastic, stitched, then stuffed with strips of fabric. I made a duplicate angel for our family tree since the White House angel was not to be returned.

Wendy Huhn—

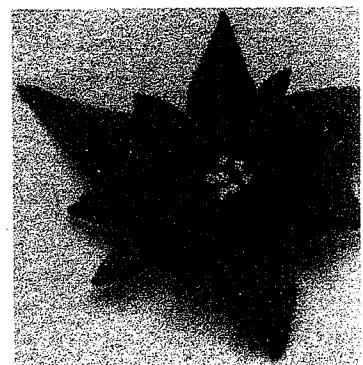
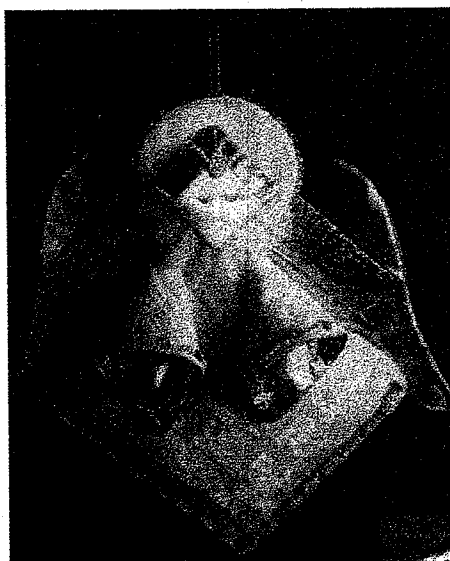
Wendy Huhn created her ornament in her appliqué style with machine quilting, stencil paint, beads, plastic skeletons, and glow-in-the-dark paint. It's in a tombstone shape, 14 inches high by 8 inches wide. In an article in her local paper, the *Dexter, OR Register-Guard*, she is quoted, "I decided to make a statement—my ornament was about AIDS." It depicts a winged woman and winged skeletons wearing red ribbons while rising to the heavens from a Chinese take-out container. "I felt it was my chance to put it in someone's face, to make a statement to the powers-that-be that it was time to take AIDS out of the closet — or the container, in this case."

Meiny Vermaas-van der Heide—

Meiny made both an ornament and a block and heart for the Tree Skirt project. Her angel ornament she calls 'Angel' for its triangular shape. She describes it as, "Pastel colored angel in patchwork, with quilted yellow/gold trimmed half-circle wings. Its white face is as in bright light, this could be any race. The gold on the back of the head is the aura of Heaven, the promise of hope. I enjoyed the challenge of making a spiritual 'Angle' to celebrate Christmas in the White House. The pastel colored fabrics that I used came from my "Celebration of Life" series. Celebration of Life is the name of the church we belong to, a vision for Life. Life in all its facets; joyful, but also dealing with pain."

The Year of the American Craft

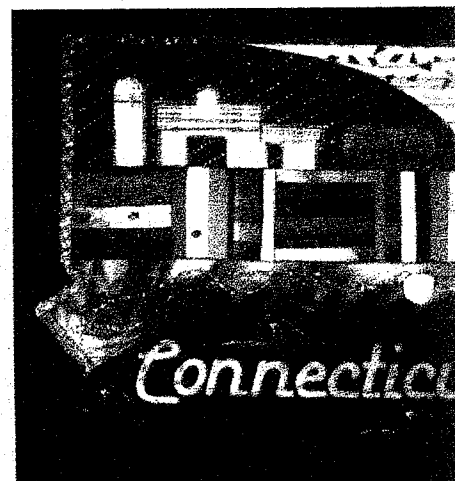
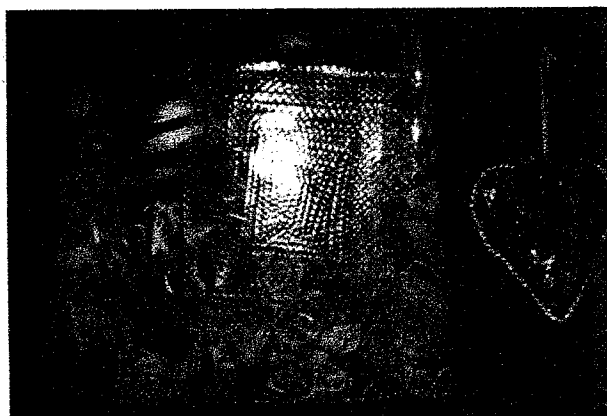
SAQA Members' Ornaments



Ornaments made by (left to right, top row):

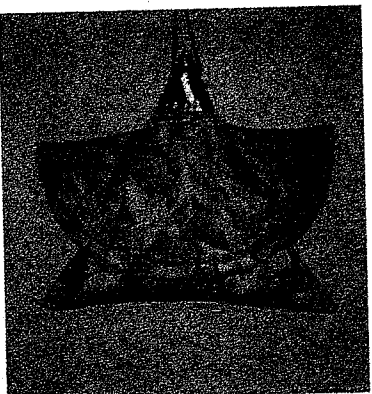
Carol Drummond,
Gail Greengard,
Alison Schwabe,
BJ Adams (on tree),
Yvonne Porcella,
Barbara Crane (holding
angel).

Second row: Nancy Taylor,
Wendy Huhn,
Fran Skiles,
Meiny Vermaas-van der
Heide (small Angle Angel)



A White House Christmas

ts and Tree Skirt Blocks



Tree skirt blocks made by: Meiny Vermaas-van der Heide (AZ), Marguerite Ann Malwitz (CT), Alison Schwabe (CO), B J Adams(DC, in photo of finished shirt)

ROLE OF QUILT NATIONAL FROM THE PERSPECTIVE OF THE COLLECTOR

By Hilary Fletcher, Quilt National Project Director

from an address to the SAQA 'Art of the Quilt' Symposium LA County Museum January 1993

In thinking about the role Quilt National has played in making the art quilt an attractive consideration for the collector, I believe it has performed several functions.

The first, and perhaps most important, is an increased public awareness that there are thousands of talented artists all over the world whose creative statements are being voiced through the medium of layered, stuffed and stitched fabric. With the eighth biennial Quilt National about to make its debut, the number of people who know about art quilts is no doubt approaching tens of millions. Nearly 75 thousand catalogs have been sold, and many times that number of people have surely read about the exhibits in regional, national and international periodicals.

Along with an increased awareness of quilts as art, there are now more opportunities for collectors to see not just photographs but actual quilts in the flesh or, should I say, 'fabric.' Portions of five of the previous Quilt Nationals have toured museums and galleries throughout the United States and Japan and the next Quilt National will also be seen in Canada. At each venue thousands of people are exposed to the concept of 'quilt' as a structural definition rather than just a functional one. These Quilt National touring exhibits are proving to be among the most popular of a museum's offerings and many institutions are quick to schedule a future exhibition long before the quilts themselves have been made. This last fact indicates a public confidence in and anticipation for these wonderful new works.

Quilt National was the first juried international competition to focus on the art quilt and it has apparently served as the model for a number of other juried shows. One need only scan the Calendar of Events listings in *Threads*, *Fiber Arts* and *Quilter's Newsletter Magazine* to know that quilt shows are being organized throughout the world. Quilt National has also served as a resource for curators and gallery directors interested in displaying high quality art quilts. We're always happy to cooperate and help them contact specific artists whose work they've seen in our catalogs or Quilt National exhibitors who live nearby. Here, too, are more opportunities for the collector to see high quality work.

I've been told that people consider Quilt National to set the standard for excellence in the art quilt movement. We have always made an effort to select jurors whose experience and expertise allows them to identify works that not only represent a fresh approach to the medium but also demonstrate a sensitivity to the design principles common to the finest of the visual arts. The most recent panel of Quilt National jurors has noted that, "the single most important element that we ... looked for [is a quilt] ... in which the maker has developed an innovative vocabulary of images that results in an individual style. This originality emerges from a unique interior vision in combination with a learned and controlled responsiveness to the material."

Here, too, the collector is the beneficiary. By studying what has been juried into Quilt National, the collector is perhaps in a better position to appreciate what is truly on the cutting edge and then to identify those characteristics that hold the strongest personal appeal. For the new collector, particularly, I believe that seeing what's in Quilt National provides a measure of confidence in the decisions he or she might make when considering potential acquisitions.

Quilt National has had an equally important impact on the quiltmakers themselves. It would be presumptuous, even historically incorrect, to say that the early Quilt National works were the first truly creative quilts. There have always been original quilts. However, we can't ignore the fact that much of the emphasis of 20th Century quilting literature has encouraged a nostalgic copying of familiar patterns and a strict adherence to rules about the number of stitches to the inch and other technical elements. That's why the pioneers in the art quilt movement were perceived by the larger quilt community as breaking, or worse yet, rejecting those sacred commandments. By providing an exhibit opportunity for the so-called non-traditional quilt maker, Quilt National has sent an important signal to all quilt makers: It's OK to do your own thing. More artists means more quilts, and that, of course, means that the collector has more to choose from.

What hasn't been particularly good for the collector, although I believe is very good for the art form itself, is the fact that with each Quilt National the average selling price of the work increases. As art quilts become a more desirable commodity and the artists become more well known, the prices more closely approximate those for fine works of art in other media. That cer-

tainly is a positive situation from the standpoint of the artist as well as for the collector who considers the purchase of an art quilt to be an investment.

At this point I'd like to take off my Quilt National Project Director's Hat, don my collector's hat and share a little of my personal history. I never liked quilts. I believed quilts belonged on beds, and since my home was furnished in a contemporary style, I felt that a double wedding ring would be out of place. All of that changed the moment I walked into the Dairy Barn during Quilt National '79. It was only then that I realized that quilts didn't have to go on beds. They didn't have to be big. And, they didn't have to be predictable.

And then there was that day in 1985 when my husband woke me up at 4:30 A.M. to announce that he had bought Holley Junker's first Quilt National piece as a surprise for our 20th wedding anniversary. Prior to that time I had never considered the possibility of becoming a collector.

Seven years and twelve acquisitions later, I think I am ready to consider myself a collector. Five of my pieces have been displayed in Quilt National and four others are by Quilt National exhibitors. Were it not for my position as Quilt National project director and my relationship with so many wonderful artists, I doubt that my collection would be as large as it is. It's been fascinating to see the directions many artists have taken since I first saw their work. And I never cease to be amazed by the incredible diversity of work being submitted for Quilt National.

I'm not sure that I qualify as a typical collector. I only know that I have grown to love quilts, both innovative and classic, and I cannot imagine spending the rest of my life without being surrounded by them. To all those artists whose creative efforts have so enriched my life, I offer my deepest gratitude. Thank you.

In the above presentation Hilary Fletcher discussed the role of Quilt National in encouraging art quilt collection. In a recent conversation, we discussed her thoughts on her personal art quilt collection and here are some comment in addition to the above(ly).

For Hilary, collecting quilts is a joint effort with her husband Marvin. If they collected independently they might select things the other would not be crazy about, so they both decide on a purchase. Her husband Marvin learned to love quilts as much as she, and does a great deal of volunteer work with QN. They purchase 1 or 2 quilts a year, many from seeing in Quilt National. They have had one pieced commissioned, that by Michael James for their 25th anniversary. After seeing a series of his work that they liked, and asked to see the next small piece in that series. Also, after seeing a small work by Jane Sassaman, they contacted her for a larger one in a similar style.

Price is an important consideration to any collector, and Hilary feels that's especially so for beginning collectors. As a collection gets larger, the collector will pay the larger prices. In the wall quilt size range the Fletchers feel comfortable with prices in the \$1800 to \$3800 range.

Another consideration is size. Hilary feels limited by the size of the walls in her home, as she wants to display the pieces in collection, not just store them. The best size for her is 30-50 inches, larger quilts might be possible in her collection, but she would not want too many large ones. She usually keeps a piece up for a year then stores the piece and displays another.

Who the artist is, their recognition, is also important to a collector. Hilary and Marvin like to see their artists' recognition grow. Some of their first quilts, those by Holley Junker and Caryl Bryer Fallert, they liked the quilts when they saw them, thought they would become well known, and have seen their reputation grow. They have two pieces by Joyce Carey as they like her work. They also have other fiber art in their collection, including a tapestry found on trip to Arizona, and would like another. They would also like a piece by Diane Iiten as would many collectors.

Hilary has learned to make quilts, as much to learn to appreciate and understand the techniques and to deepen her appreciation of quilts. Recently she made a quilt to illustrate a point in an article she wrote for *Quilting Today*, about copying styles and quilts. She started from a design of Patsy Allen (with Patsy's permission) and even though Hilary's quilt looked much different from Patsy's, she felt cheated of the creative expression in true art quilts. In article she talks about I words—impostor, infringement, instruction so watch for this article, which will have photos of both quilts. Marvin was also glad that she does not make quilts all the time after the long nights she spent working on her quilt for the article.

QUILT: ORIGINAL VERSUS PATTERN

The following is a letter from Hilary Fletcher to the editor of *Lady's Circle Patchwork Magazine* about a situation that concerns us all. We are running Hilary's letter as an information service, for stimulation of your thoughts on the issue at hand. This is by no means a criticism of *Lady's Circle Patchwork Magazine* as they are simply providing the example, it is an issue in many publications and shows. We did not reproduce the photocopies that accompanied the letter, but you can look up the originals in *Fabric Gardens, Quilter's Newsletter Magazine* October 1990, pg 6, *Lady's Circle Patchwork Magazine* October 1993, page 42.

January 26, 1994

Ms. Terri Nyman, Editor
Lady's Circle Patchwork

Dear Ms. Nyman,

I "wear three hats" as I write this letter: I am a longtime subscriber to *Lady's Circle Patchwork*, I have been the project director for Quilt National for the past 11 years, and I am a collector of one-of-a-kind fiber art. It is in these capacities that I write to address a situation that concerns me. The situation arises when a quiltmaker submits for competition, publication or exhibition a work that is so derivative of another artist's work that it is difficult to distinguish one from the other.

Since I have seen all the entries for the past seven Quilt National competitions and I am a subscriber to many fiber arts publications, I know that this situation is not uncommon. The most recent instance is found on page 42 of the October '93 edition of *Lady's Circle Patchwork Quilts*. (Photocopy enclosed.) The information about the quilt by Marija Valancak notes that it was made from a picture in *Quilter's Newsletter Magazine*. While LCP cites the QNM issue number, there is never any credit given to Julia Pfaff, the artist who made "Maryjane's Quilt, Keep the Promise Alive."

One could argue that the other photograph on page 42 is also a copy of someone else's design. There is, however, a very important difference: the design of the work in the upper photo is very old and the name of the original maker has long been forgotten (if, indeed, it was ever known.) The design has been published and reproduced so often that it is now part of the public domain. Ms. Pfaff's work was made in 1989. It was a memorial to a friend who died in an airplane crash. It has never appeared in public (print or exhibit) without Ms. Pfaff's name. It is her work. By no stretch of the imagination could this image be considered "public domain."

There is no question that the history of the quiltmaker's art is inextricably tied to the practice of copying and, ultimately, building upon other people's designs. From a practical standpoint, I recognize that many important benefits accrue from this: quilt shops and teachers are able to survive and thrive; there is a large market for books and magazines; and (perhaps most importantly,) countless numbers of people throughout the world are able to express their creative energies in ways that beautify their surroundings and provide unlimited satisfaction.

It would be ludicrous for me to suggest that quiltmakers limit themselves to their own unique designs. What I would like to propose, however, is that quiltmakers give serious thought to the distinctions between 'inspiration' and 'imitation.' A quilt inspired by another artist's work will share some design or technical elements or be a direct response to the original artist's work. BUT, an

"inspired" work will combine minor 'borrowed elements' with a majority of other elements that are fresh, that are the quiltmaker's own. Those fresh elements will be the result of the artist's many careful decisions about color, texture, design, etc.. The person who copies another's design has not put forth the effort to make many creative decisions. To use a climate-appropriate analogy one might say "No new tracks have been made in the snow; the 'copier' has simply followed the path painstakingly established by someone else." A 'copied' work will share so many design and technical elements that often only a relatively sophisticated eye and careful examination will reveal the differences between the original and the copy. (Ms. Valancak has substituted a narrow sashing of printed fabric in place of Ms. Pfaff's intricate cross-stitch embroidery. Ms. Valancak has also corrupted the artist's intent of the piece. The original work was made while the artist was grieving for a close friend. However beautiful it is, the emotional content of the work is such that it would never be used to cover a bed. Ms. Pfaff's work goes beyond being a simple decorative object. One would never think of using an American Flag as a tablecloth!)

Perhaps the quiltmaker should ask herself/himself these simple questions: If my work were seen side-by-side with the "other" piece, would the differences be immediately obvious? Would a viewer know unquestionably that they were made by different individuals? If the answer to these questions is "No" or "Perhaps Nor then the quiltmaker should never permit the work to be shown in public.

It is quite likely that a quiltmaker who copies another's work never even considers the possibility that she/he is, in fact, stealing from another artist. (Although, American quiltmakers certainly were quick to respond when "their" quilts from the Smithsonian collection were being reproduced by foreign quiltmakers.) Were we dealing with any other form of creative endeavor, no doubt the word 'plagiarism' would be used. This is not an instance of imitation being a 'sincere form of flattery.' An artist who sees her work with another person's name does not feel flattered; she feels violated. The fruits of her creative efforts have been stolen.

Ours is not a perfect world and most people do not understand copyright laws and the implications of infringement. The rules of common sense, on the other hand, are not difficult to understand. Jane Doe's work will always be Jane Doe's work, regardless of whether it is made by Jane Doe or by Mary Smith. Even if Mary Smith credits Jane Doe as the originator, Mary still does not have the right to treat it as her own. Such practices are seldom tolerated in any other creative arena.

I would like to respectfully request that you use the influence of your publication to discourage quiltmakers from submitting copied or derivative work for publication, competition or exhibition.

I recognize that this particular situation predates your becoming editor of LCP. With a new person at the helm perhaps now is a good time to adjust the magazine's editorial policy and refuse to publish 'copied' works. At the very least, I hope that you will bring the issue to your readers' attention. It is obvious that it has not been given much thought by a majority of quiltmakers and I believe some consciousness-raising is appropriate.

Thank you for taking the time to consider this issue. If you would like to discuss this issue further, you may reach me either at the Dairy Barn or at my home.

Sincerely,

Hilary M. Fletcher

Project Director, Quilt National

Supporting the Arts

In her introduction in the *North Carolina Arts Council Artist Fellowships Catalog* Jean McLaughlin discusses support of the visual arts by granting entities and the importance of that support to artists and to the community. Jean serves as Director, Visual Arts Section, North Carolina Arts Council.

Since 1980 the North Carolina Arts Council's fellowship program has offered financial and emotional encouragement to sixty-five artists living in this state. People often ask me why we think it's important to grant money to artists to provide direct support for their work. To answer, I often turn to a book by the poet Lewis Hyde.

In *The Gift: Imagination and the Erotic Life of Property* (New York: Vintage Books, 1979). Hyde describes a work of art as a gift: fundamentally, a gift of the artist's spirit. The act of creating is the artist's act of giving; the act of responding is the observer's act of receiving. The power of any gift to touch the minds and hearts of the giver and the receiver lies in the freedom of this exchange. Something made on demand or taken by will, force, or money isn't a gift at all: such a transaction violates the word's definition. Moreover, Hyde argues, a gift can retain its power only when it circulates—when free exchange is possible and recurring.

Most artists are obliged to support what they create by selling it. How then, Hyde asks, "Is the artist to nourish himself, spiritually as well as materially, in an age whose values are market values and whose commerce consists almost exclusively in the purchase and sale of commodities?" How, in such circumstances, can a work of art survive as a gift? How can artist and audience be free of the entanglements of money?

The North Carolina Arts Council awards fellowships as a way to keep the spirit of the gift exchange alive. A fellowship acknowledges an artist's gift to the community. In return, it offers an artist more freedom to work as he or she is led, by providing a degree of financial independence. The artist may spend the grant year making art at a furious pace. Or the artist may spend the time just thinking, or looking—preparing to create. In either case, the artist has done significant work to qualify for the fellowship, and because of the fellowship, is likely to offer significant work again. Institutions like the Southeastern Center for Contemporary Art make it possible for the gifts that constitute an artist's work to circulate—to redeem their power through the exchange that happens with each viewer.

Quilt Photography — Another View

By Hazel Ayre Hynds

While I appreciate Martha Connell's right to prohibit photography in her Gallery, and to control slides of the work of artists she represents, I am concerned with the implied suggestion that photography be banned at all quilt exhibits which include art quilts.

As a quilt artist, I accept the fact that in exhibiting my work, I risk having it copied. The alternatives are to not exhibit, or to show only in venues where no photography is allowed (which would preclude exhibiting in many shows which combine traditional, transitional, and contemporary styles). These alternatives are not acceptable to me. In reality, banning photography does not prevent someone from sketching a piece, or someone with a 'photographic memory' from plagiarizing the work, if they are determined to do so. Perhaps I would think differently, if I were financially dependent upon the sale of my quilts.

As a quilt historian, I welcome the opportunity to add art quilts to my slide library, and in fact take advantage of every opportunity to promote contemporary style quilts. While it is true that, as a professional, I am paid for my programs, I always attribute each work, and believe I am promoting the individual artists, as well as quilt artists in general.

There will always be people who take advantage of others. It is appropriate to discuss and discourage this practice, whether it be in the visual arts, or any other field of creative endeavor. Let us be wary however, of becoming so paranoid, that we do a disservice to individual quilt artists, and to the contemporary quilt art movement as a whole.

Of Interest

Book of interest from *Cover Stories*, Newsletter of the Canadian Quilt Study Group:

The Dancing Goddess: Principles of a Matriarchal Aesthetic by Heide Gottner-Aberdroth, Beacon Press, Boston, 1991, ISBN # 0-8070-6753-9. Four essays by a lecturer at the University of Munich: An analysis of the history of art in patriarchy, criteria for a matriarchal aesthetic in art, tendencies of contemporary women's art to give form to a matriarchal consciousness, and connections between matriarchal art and matriarchal spirituality. The author lists nine principles of matriarchal aesthetic, plodding through them in a labored professorial manner, as described by reviewer Jocelyne Patenaude. However she recommends the book as interesting, and tempts us with a quote from principle #9:

I do not approach the works as an interpreter or critic would. Such roles are not possible in matriarchal aesthetics, not is it possible to treat work of art as things. I would be contradicting myself if I were to cast myself as an authority and treat art objects as if they were commodities for the art market. Matriarchal art is not a thing, a commodity, or a fetish, but an energetic process. Neither the categories of recipient, interpreter or critic, and market, nor the categories of artist and 'the art thing' created by her are applicable in matriarchal aesthetics. Such categories vanish in the process of the magical transformation of spiritual/social reality described by matriarchal aesthetics.

Quote from *Bits and Pieces*, Newsletter of the Front Range Contemporary Quilters, *Free to Learn From It All*, by Chris Gobble. Chris tells a story of her Aunt Marion who was an artist, and their discussion of the work of a friend who was a china painter.

"I know it's formula art, but there's something to be said for it. I have never been able to paint water as well as she does, and the delicacy of those flowers is amazing. I think it might be worthwhile to take a few classes for a good china painter.... Each of us pursues a vision. For artists in particular, the more individual the vision, the better. Strangely, the more we allow ourselves to learn humbly from others, the more individual our own vision can become."

In a future issue we'll have information about this very active contemporary quilt group in Colorado.

Art Calendar Magazine, the Business Magazine for Visual Artists, continues to offer the vital service of a calendar of arts events and opportunities, much wider in scope than that of any quilt publication with the addition of interesting and informative articles and regular columns on all aspects of art. The current issue, March 1994, contains articles such as the Art Law articles, *Art Destruction and Droit Moral*, discussing artists rights to prevent the destruction or alteration of works of art. Business articles discussing the *Pros and Cons of Artist Dictionaries and Directories*, *Taxes*, and *The Business Plan*. The Psychology of Creativity is a regular column by artist/therapist Bruce Holly who discusses *Comfort and Joy* in the March issue. March also includes an interview with a stone sculptor who discusses her commercial success and an article on running a fine art print shop - and how to work with one. An interesting quote from Barb Dougherty's Tax article: "I think a successful artist is one who, over a long period of time no matter what confronts them, finds the energy and the wherewithal to do the work and make the pieces. No matter what the life pressures, you can bring yourself to the creative task again and again and again."

Art Calendar Magazine is \$32 per year, 12 issues, with a sample copy available for \$5.00 U.S., \$7.00 elsewhere. The address is P.O. Box 199, Upper Fairmount, MD 21867-0199. Or call 1-800-597-5988, Visa Master Card available. A full selection of art business books are also available.

Regional Reports

Arizona Regional Report

from Meiny Vermaas-van Der Heide

Meiny has continued to keep us notified of all art quilt related events in Arizona with an extensive listing—see calendar for the extensive shows in Arizona. She also sent Press Releases for several of the shows with artist statements, resumés and slides. (Articles on these events will be forthcoming.)

SAQA materials and the above mentioned PR notices of art quilts shown in Arizona were part of a ten minute 'Open Mike' presentation Meiny made on studio art quilts for the Arizona State University Art Museum. The same information was also distributed during the Art Detour weekend, March 18-20, in Phoenix, where Meiny had a 'Mystery Gallery'—an article in the next newsletter will describe this event. Hilary Fletcher of Quilt National spoke at a meeting of the Arizona Designer Craftsmen March 23, helping to spread the word about art quilts in this active group.

South Central Region

by Lynn Young for Barbara Hartman

Our quilt exhibit, 'Quilts: A New View' opened Friday March 4 with a large crowd to appreciate the strong and diverse works representing SAQA members from Texas and the surrounding states. The exhibit looked beautiful in the attractive space of the Trammel Crow East Pavilion, which is across the street from the Dallas Art Museum in downtown Dallas, TX. Another opening in the west Pavilion, the Dallas Quilt Show and an extensive article with photos in the *Dallas Morning News* the same weekend as the opening contributed to the turnout, with lively discussion among the attending artists, many of whom attended from out of town. Barbara Hartman and the North Texas Quilt Artists have had several successful exhibits in the Dallas area, and were about to not only obtain the exhibit facility for SAQA but also draw in the crowds to see it. The exhibit continued through March 27.

Other regions did not report for this newsletter.

Commercial Services

Members may place a short commercial message in the SAQA Newsletter to tell others about their services. While we do not accept real (display) advertisements, non-members will pay a small placement rate for such notices. These will be run on a space available basis. SAQA does not sell or rent their mailing list.

Photo Transfers: Aneta Sperber of Photo Textiles offers photo transfers to fabrics. Call or write her if you are interested: 1-800-388-3961, P.O. Box 3036, Bloomington, IN 47402.

New York shopping tours and newsletter: Marilyn Henrion and Diane Rode Schneck team up to offer you everything New York City has in fabric related shopping. When in New York, their *Phabric Phantom* will guide you through The Garment District, Soho, Greenwich Village to find treasures and bargains in fabrics, buttons, trims, and crafts. Tours are \$35.00 per person, with special rates for guilds and large groups. And if you can't make it there, they will send it to you, via their newsletter, *New York Unraveled*, which highlights in quarterly installments all the high spots and out of the way spots, with not only the addresses and phone numbers, but detailed lists made by real shopping experts who know what you want—fabric treasures! A year's subscription (4 issues) is \$15 (\$19 foreign) and you can get it by mailing your check (payable to Diane Rode Schneck) to Diane at 510 East 86th Street, Apt. 7E, New York, NY 10028. Contact Diane (212/249-5094) or Marilyn (717/775-6471) for tour information.

News

College Level Quiltmaking Course in Boston—Quilts as Women's Art Simmons College Summer School Session II Boston, MA. 7/5 - 8/12, 1994
Radka Donnell, instructor

Quilt literacy and quiltmaking are the converging goals of this class. This is not simply a 'how-to' workshop, but an attempt to mediate and combine perspective on traditional art history and the history of women's arts—to provide a chance to move easily between the needle and the pen. A bibliography on quilt history and on the relation between quilts and literature will be provided. Students will complete one quilt and write a 6-10 page paper—research, fiction, or poetry on a topic related to quilting.

For information on this college level course, write the Registrar, Department of Art and Music, Simmons College, 300 the Fenway, Boston, MA 02115-5898, or call 617/521-2090. Or contact Radka Donnell directly: P.O. BOX 1945, Cambridge, MA 02238.

Letters to SAQA:

What a great January Newsletter! You're doing a fine job!...(Listing of exhibitions showing her work, see calendar under Member's Exhibits).

The best news for me was when I was chosen as one of the finalists for Quilt Expo Europa IV to be held in Karlsruhe, Germany June 23-26. This is sponsored by QNM and will be my fourth time as a finalist.

One more question. I noticed that the next SAQA conference is to be at Arrowmont, October '95—my favorite place! It states it is to be a national juried exhibition. Does that eliminate me and all the other foreigners? I don't think that's fair! There are Germans and Japanese that belong, plus Australian and us Canadians. Don't leave us out in the cold! We won't bite!

Keep up the good work.

Sincerely,
Betty Ives,
Windsor, Ontario, Canada

Ed. Note: What a gawfaw! When we said national, we were trying to say big and important, NOT to exclude our friends and members in other countries. We chose the word poorly. So by all means, the Arrowmont juried show will welcome entries from any nation, state, or other location!

Thanks for the copy of the SAQA Newsletter and the nice mention therein. We have received a couple of inquiries as a result of the gallery announcement and we appreciate the attention. It's quite an interesting newsletter and we found several articles very helpful to us—especially the piece on the Friends of Fiber Art. I will be contacting them ...

We are considering putting together an informational piece for our customers on why it is important to collect fiber art to try to encourage purchase as well as admiration for this art form. If you or your colleagues have any input on this we would be happy to hear it. I'm sure that they are as frustrated as we are with the discrepancy between what is loved and admired and what is taken home to own.

So in addition to out thanks for the gallery announcement, thank you for bringing other pertinent information to out attention.

Kathleen Bricker
Backdoor Gallery
Farmington, MI

Just a note to let you know that due to severe budget cutbacks, my position at the Museum of American Folk Art has been eliminated. the Great American Quilt Festival will no longer be an event sponsored by the Museum and no contest will be offered.

Sincerely,
Cathy Rasmussen

I read with interest the recent issue of the SAQA Newsletter. I remember when you say in our living room telling us about it when it was only a dream. Good for you!

I've been out of the loop in recent years as my business (Aubergine, limited edition wearables by contemporary artists) seems to be all consuming. I miss it a lot and may use that vehicle to nudge me back into attending a few events and getting back in touch.

Also, although no one could be more sympathetic to the pressure of deadlines than I, it is frustrating to receive all that news of shows that have already closed...

Fondly,
Barbara L. Beck

ed. note: Yes, the calendar, especially one in a quarterly, sometimes misses the mark. We feel it is important to report on Members exhibits, even if they are past, hence the Members Section in the calendar will list past events and draw attention to those of members in the calendar. We try to be timely, but would appreciate notices of shows by members as soon as you are asked to exhibit. Drop Jane and Lynn (and also send you PR info to Marcia) a note, no matter how rough, with complete information—then send the nice card later. Remember we're volunteers doing a big job, around our work, lives, and our exhibits.

Slides needed for lecture at University of Michigan for June '94. Slides needed are of contemporary quilts with brief description of technique, inspiration, etc. Artist statement also, if available. If interested, please mail to: Sue Holdaway-Heys, 2605 Powell Ave., Ann Arbor, MI 48104.

Source for Corporate Collections Contacts

by Carol Jessen

I have just received the newest edition of the *International Directory of Corporate Art Collections* and have been plowing my way through its 1300 listings. Good news: YES! There are many corporate collections that have ongoing acquisition programs. Once I have weeded out closed collections, collections that acquire exclusively paintings and works on paper, and collections that specialize in antiques, there will still be a number of collections that may be appropriate contacts for quilters who want to initiate sales or commissions of quilt art.

As I have had this hefty tome in my hands for only a few days (at the time of writing this report), I have not yet figured out a permanent scheme for imparting this information to you individual artists. By the publication of the next *SAQA Newsletter*, I will lay out a program for fulfilling requests for information about corporate collections. Until then, please make your requests by mail (see below).

My first impressions are that the active collections are looking primarily for local artists whose artworks reflect community values and characteristics (e.g., landscape, architecture, culture, commerce, and industry). As a generalization, the corporate collections seem to fall into two categories: 1) decorative enhancement of the workplace for the benefit of employees and 2) promotion of services to their home communities. For manufacturers, another concern is illustration of their products. The logical inference is that abstract works are more suitable for the decorative purpose and representational works are more suitable for the promotional purpose.

With that in mind, please include the following parameters with your requests for corporate collection listings: your locale, your targeted type of corporation (manufacturer or services provider), the preferred purpose for your art (decorative or promotional), and your artistic style (abstract or representational). These parameters will serve only as guidelines for me in finding relevant listings for you, and are not intended as any sort of pigeonholing of your artwork. Send these to: SAQA Art in Public Places Registry, Carol Jessen, Registrar, P.O. Box 278, Applegate, CA 95703. Enclose an SASE with 52¢ postage for return of name, address, and phone data for curators of corporate collections in your region. You can expect a three-week turnaround time for requests for listings.

If you do primarily commissioned work and want to systematically extend your contacts within business and industry, you may want to consider purchasing your own copy of the *International Directory of Corporate Art Collections*. It costs \$109.95 and is available from the International Art Alliance, P.O. Box 1608, Largo, FL 34649, Phone # 813/581-7328.



"Seals and Kelp" by Vicki Johnson is on public display at the Oregon Coast Aquarium. See pg. 3.

Art in Public Places Quilt Registry Identification Numbers

My plans to retroactively assign identification numbers to the registry artworks have been stalled due to a plunge in my health over the holiday months. (Thanks to those of you who sent cards and letters. They cheered me immensely.) However, I am recovered now and back in the swing of converting the registry database with an updated version of the computer software I have been using. So, those of you who have not yet received notification of your file codes, don't despair: those numbers will be arriving shortly. The numbers do not have intrinsic value in themselves, but rather are a means by which you can document that your artworks are registered with a third-party. This can be useful in preventing copyright or insurance claims from going into litigation. As any artist knows, hassles like that only distract you from your real mission in life, which is to create art!

—Carol Jessen

WASHINGTON

Tacoma. PRIVATE ALTITUDE: ART QUILTS, 4/22-5/20, Stage Door Gallery, Little Theater, 210 N. I St.

WISCONSIN

Sheboygan. SUSIE BRANDT: QUILTS, Thru 5/2, John Michael Kohler Arts Ct., 608 New York Ave.

INTERNATIONAL CANADA

Halifax. QUILT CANADA '94, 5/31-6/5, St. Mary's University, Info: Jamie Pratt, 902/477-6599.

FINLAND

Applied Arts Museum, VISIONS 1992, 4/15-5/30. (city not mentioned) Contact Quilt San Diego, 619/695-2822 for details.

GERMANY

Korlsruhe. QUILT EXPO EUROPA IV, 6/23-26, info: Quilts, Inc. 14520 Memorial Dr. #54, Houston, TX 77079, 713/496-6877.
Heidelberg. QUILT ART—A CONTEMPORARY VIEW, 6/22-9/25, info: Quilts, Inc. above.

GREAT BRITAIN

Barnsley. CONTEMPORARY AMERICAN QUILTS, 4/30-6/12, Cooper Gallery.
Gateshead. CONTEMPORARY AMERICAN QUILTS, 6/18-8/14, Shipley Art Gallery.

JAPAN

International Embroidery Exhibition, Takashimaya stores, Tokyo 3/24-4/5, Osaka 4/7-4/19, Yokahama 4/28-5/10, Nagoya 5/12-5/17 (Maruei store), Kyoto 7/6-7/18, Kokura 9/? (Izutsu store).

MEMBER'S EXHIBITS

(listings of members exhibits and notices, even if past—try to get your info to Jane before press time!)

Debbie Ballard, Sandy Blank, Sue Holdaway-Heys, Ann Kowaleski, Paula Sarge, Elsie Vrendenburg, Art Quilts: Contemporary Art Untied from Tradition, Northwood Gallery,

Midland, MI, 2/10-3/5.

Karen Felicity Berkenfeld, see Poughkeepsie, NY above.

Carol Drummond, quilt "Postcard from Paradise" included in the 9th annual Tallahassee Combined Talents Florida National Competition.

Mary Jo Dalrymple received an award of merit in the Prairie Lights Arts Showcase Exhibit, an all media Nebraska artists competition.

Nancy Erickson, see MT above.

Patty Gamburg, see LA above.

Ruth Garrison, Achromatics: A Black and White Exhibition, Shemer Art Center, Phoenix, AZ, 10/11-11/4, 93.

Terrie Hancock Mangat, see MI above.

Marla Hattabaugh, Ruth Garrison, Meiny

Vermaas-van der Heide, see AZ above.

Meiny Vermaas-van der Heide, in Art Detour, Mystery Galleries, Phoenix,

Marilyn Henrion, see NJ above.

Betty Ives, Look '94, Lambton Art Gallery, Sarnia,

Ontario, Feb. 11-March 13. Mid-Atlantic Quilt

Festival, Williamsburg, VA, Feb. 24-27. Quilt Canada '94, Halifax, Nova Scotia, May 31-July 31.

A-Space Art Gallery, Toronto, Ontario, June 18-July 31. Quilt Expo Europa IV, Karlsruhe, Germany, June 23-26.

Dottie Moore, article in November 93 *Traditional Home Magazine*, in tour of Japan International

Embroidery Exhibition sponsored by Dollfus,

Mieg and Cie (DMC), and tentatively selected for exhibition in American Embassy in Katmandu, Nepal.

Paula Nadelstern, cover quilt "Kaleidoscope X: Water From the Moon" *AQS Magazine*, Spring, 1994.

Ellen Oppenheimer, see CA above.

Bets Ramsey, see TN above.

Paula Sarge, Ruth Garrison, Meiny Vermaas-van der Heide, Vahki Exhibition, Galeria Mesa, Mesa AZ, 1/4-2/5, 1993.

Fran Skiles, 2 quilts in Contemporary American Quilts, see Great Britain above.

SYMPOSIA

A QUILTING SAMPLER, June 10 & 11, teachers include Katie Pasquini-Masopust, SASE to Eastcoast Quilters Alliance, PO BOX 711, Westford, MA 01886.

EXPERIMENTAL APPROACHES TO QUILT-MAKING, with Sue Holdaway-Heys, 6/27-7/1, University of MI School of Art, info: Univ. of MI Sch. of Art, 2000 Bonisteel Blvd., Ann Arbor, MI 48109, 313/763-4093.

QUILT EXPO EUROPA IV, 6/23-26, Korlsruhe, Germany. plus Textile Traditions Tour and Quilter's Tour of Paris, info: Quilts, Inc. 14520 Memorial Dr. #54, Houston, TX 77079, 713/496-6877.

QUILTS AS WOMEN'S ART, Simmons College Summer School Session II, Boston, MA 7/5 - 8/12, Radka Donnell, instructor. For information on this college level course, write the Registrar, Department of Art and Music, Simmons College, 300 the Fenway, Boston, MA 02115-5898, or call 617/521-2090. See also News.

QUILT/SURFACE DESIGN SYMPOSIUM, June 18-July 2, SASE to Q/SDS, 464 Vermont Place, Columbus, OH 43201.

SPLIT ROCK ARTS PROGRAM, 7/10-8/20, week-long sessions, including Terrie Hancock Mangat, Jan Myers-Newberry, Jo Ann Giordano, Arturo Sandoval, Joyce Scott, Ana Lisa Hedstrom, Univ. of MN Duluth campus. info: SRAP, 306 Westbrook Hall, 77 Pleasant St. SE, Univ. of MN, Minneapolis, MN 55455, 612/624-6800.

VISIONS 1994, August, SASE to Visions Symposium, 9747 Business Park Ave., #228, San Diego, CA 92131-1653.

QUILT SYMPOSIUM, 6/2-5, Peace College, LSASE (.52) to: QS94. PO Box 32006, Raleigh, NC 27622-2006.

Send notices of calendar events to:

Jane Burch Cochran
6830 Rabbit Hash Rd.
Burlington, KY 41005
deadline for next issue is May 1

** We apologize if our announcement of the San Jose American Museum of Quilts exhibit, "Cloth and Comfort" last issue caused anyone a trip in vain, as the announcement of the Museum's rescheduling of that exhibit arrived after publication.*

Studio Art Quilt Associates

Lynn Young, Newsletter Editor

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