



Newsletter

President's Message

We apologize that you have not received the Fall newsletter and this winter issue is late. You will notice that we have combined information in this issue in an attempt to get back on schedule.

Lynn Lewis Young has graciously volunteered to do the newsletter since its origin in 1991. Those of you who have subscribed to her ART/Quilt magazine will understand why the recent newsletters have been delayed. Lynn did an exceptional job with her magazine and found it impossible to maintain the SAQA newsletter schedule. We are currently looking for someone to help us in the future. The newsletter is our only voice to notify you our members about the organization and our progress. It is a time consuming responsibility and we would be eternally grateful to the person who volunteers to edit and produce future newsletters.

Dee Danley-Brown and Fern Tompkins Benson have come to our aid to coordinate this issue. Dee is our Professional Artist Portfolio Rotation chairperson and she has also taken on the task of Registrar for IDIA '95. Fern and her husband own a computer software company in Northern California and Fern has all the computer skills one could ask for in this life. She is a graphic designer, a talent that she adds to her accomplishments. In her spare time she makes studio art quilts.

The Board of Directors had a meeting in early January to review the Diversity! entries. Wendy Huhn in Dexter, Oregon did a fabulous job processing all the slides.

We received 1013 slides from 278 artists. Foreign entries were from Switzerland (3), Russia(2), England(2), Japan(2), Canada(4), New Zealand(1) Germany (9), France (2), Africa(!), Israel(1), Iceland(1) Denmark(2) Australia(1).

Yoshiko Wada was diligent in her review of the artist statements and slides from which she selected 44 works. Yoshiko spent two full days and nights in this task and by no means did a rejection signify that she did not like the work, but rather that it did not fit into her profile for this particular exhibition.

Artist response cards were mailed by December 16. Artists who requested the return of slides numbered about 50%. These were mailed January 6, 1995. The remainder along with all the documentation will be stored in the SAQA archives.

The style of the Diversity! catalogue is under consideration at this time. Funding is a serious consideration and we are pursuing various avenues in an attempt to get the best reproduction of the work in the highest quality format.

The information brochure for Insight! Intensity! at Arrowmont (IDIA) is being mailed to over 4000 names by the end of January. SAQA has put together an exciting and innovative program with the help of our conference coordinator Cathy Rasmussen. We hope you all plan to attend. Registrations are being accepted now and you can use your Mastercard or Visa. If you would like additional brochures for friends, please let us know.

Yvonne Porcella, President

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NEWS FROM THE BOARD

SAQA is building its member base and services and we thank the dedicated people who have assisted us in this period of growth. All of our members lead busy lives, we are very grateful to those who find the time to take on a specific SAQA project. When we began this organization, our fantasy was to find someone to direct the organization for the Board. We are proud to announce that Cathy Rasmussen has agreed to take on the job of Executive Director of SAQA after the IDIA conference. This will be a salaried position. Currently we are paying reimbursement of expenses and contract services for membership registration, portfolio rotation and IDIA coordinator. All other duties and programs of the corporation are accomplished with the help of the Board of Directors and volunteers. Many of these people donate hours and hours to SAQA because they believe in our goals; without them we could not be successful. The telephone and fax help us come together for discussions and decisions which are vital for our future viability.

Not everyone can volunteer time, but every member contributes to our success with the financial support of current membership dues and by encouraging a colleague to join SAQA. We are confident of the future success and growth of our organization and positive about the innovative approach to our first major conference.

Carol Jessen has had to decline all SAQA activities due to a sudden illness. She will try to finish up her work on our Art in Public Places Registry which will be turned over to Fern Tompkins Benson who has volunteered to accept this job. We value Carol's help and she will be difficult to replace. She did a wonderful job on reformatting the Resource Directory which was mailed in November.

MEMBERSHIP INFORMATION

The 1994 Resource directory had an omission in the Artist Requirement information. Upon reviewing the newly submitted Artist member portfolios, we were wondering why they appeared incomplete and not as beefy as the previously received portfolios. Excuse our error but if you became an Artist Member within the past year, please send SAQA the following for inclusion in your archive file: copies of exhibition announcements, reprints of newspaper or magazine reviews of your work, reprints of any printed materials where your work has been featured. SAQA will keep this material on file for reference. The Resource Directory has a complete listing of what is suggested for inclusion in an Artist Portfolio. Use this as a guideline when sending in your portfolio submission.

Also, when updating your membership with show announcements and slides each year, please remember to include a duplicate set of slides. We keep one set of slides in our permanent files and the second set is used to send out when we receive requests from art consultants for a sampling of work available. Although we always ask that the slides be returned, sometimes an art consultant keeps them on file. If you only send one set of current slides, we jealously guard them and run the risk of having slides of older and perhaps

"sold" work sent out. Keeping your portfolio up to date is one of those chores that requires time that you would rather spend on making art. A Professional Artist finds the time to do it all!! A hint: keep a copy of what you send to SAQA so each year you can refer to what we have and what you may want to send in your update package.

All members who make studio art quilts are encouraged to send SAQA a copy of show announcements for the permanent archives. We keep these as a historical documentation of the studio art quilt movement.

If you have an article published in a magazine or your work is included in a book, please send SAQA a copy or a reprint. We keep a file of all magazine articles which feature art quilts. Obviously we can't read every magazine so it is up to you to add to our history.

Barbara Mortenson is our bibliographer so don't forget to also send her information if your work is published. Look in the Resource Directory to read about Barbara's project.

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

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

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

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

For information on SAQA or to submit to newsletter, write:
SAQA, P.O. Box 287, Salida, CA 95368

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

Layers of Excellence

by Carol Jessen

On the airplane flying home from the opening weekend of the 1994 VISIONS exhibition at the Museum of History in San Diego, California, I was totally engrossed in admiring each page of the full-color show catalog when I noticed that the young man seated next to me was leaning precariously across the empty seat between us, trying to get a look at the pages of my book. He had a buzz haircut and a florid tattoo on one bicep. When I asked him if he was interested, he replied, "Yes, but what are those things?" When I answered that they were quilts, he remarked, "You're kidding!" That kindled a lively conversation which continued until the end of the short flight.

That is the power of contemporary art quilts. When people encounter them for the first time, their long-held expectations of "quilts" are dashed. It was indicative of the provocative nature of the 1994 VISIONS show that both the young man, a novice with regard to quiltmaking, and myself, a person who has been a participant for many years, were similarly delighted and confounded by the selection of quilts in the exhibition.

The 1994 VISIONS show endured criticism from early on, when the announcement was first made that the jurying process would be in the hands of a single juror, rather than a trio of jurors, and that the juror would be the controversial Michael James. Several quilters of my acquaintance declared that they would refuse to submit artworks, as "Michael will never choose my quilt, so it's a waste of my time and money to enter." I suspect that some of that negativity was simply sour-grapes posturing and that those artists did indeed submit works (as well they should have), since the number of submissions was over 900, showing little decline from the number of 1992 submissions.

The VISIONS staff chose James as the sole juror based on several considerations, including logistical and financial reasons, but primarily for the weight of his reputation as a leader in contemporary quiltmaking. As he stated in his Juror's Statement, James interpreted his job as being subject to none of the "diluted" and "bartered" compromises characteristic of jury committees. As one might expect from a singular juror, the show reflects his personal taste. The 1994 VISIONS show is defined as much by what is not in the show as by what is, and



"JOKER" by Susan Shie & James Accord
part of the "Full Deck Exhibit"

the selection is not indicative of the state of the art as a whole but rather the personal preferences of the juror. The pieces are abstract, predominantly impressionistic rather than graphic. There is little pictorial imagery, except for a sort of iconism. There are no landscapes. As a generality, the quilts are not organic, sinuous, topical, or literal. Even the color palette of the show is narrow, with a preponderance of warm colors - reds, oranges, browns, rusts, bronzes, and golds.

However, before you jump to any conclusions, let me assert that it is precisely these limitations which render the show a success. Most art quilt shows in the last couple of decades have been of the broad survey type, attempting to be all-inclusive of style and technique. It is easier to recruit artworks for exhibitions which celebrate diversity. Quilters are invited into ensemble shows with nonspecific titles and themes. The result is a circuit of rather generic art quilt shows which, as Moneca Calvert observes, "look like rows of clotheslines full of quilts." Although I am a glutton for art quilts, I have often had the experience of optical and mental burnout at large exhibitions soon the multiplicity of visual input causes all the pieces to become indistinct.

Although the 1994 Visions show fails as a survey of contemporary quiltmaking, the unique

vision of Michael James as the "filter" for the selection process has resulted in a presentation with cohesion and coherency. It is truly an art exhibition, rather than a quilt bazaar.

James' choices reflect what he perceives to be the important responses to Quilt San Diego's mandate for quilts that are fresh, challenging, expressive, skillful, soulful, and evocative. Rise Nagin's *Target: On the Beach* meets all of these criteria. As the winner of the 1994 Quilts Japan award, a prize for excellence and cross-cultural exchange, this piece exemplifies refinement and integrity in what juror James describes as "the marriage of imagery and symbolism to material and techniques." Made of translucent interfacing, stained bronze and gray, and transparent windows of organza that cast shadows, this piece establishes a dialogue with the wall as well as with the viewer. On the other end of the spectrum from the cerebral restraint of Nagin's work is the riotous color and loose improvisation of Liz Axford's *Freehand 8: Torn*. One of a continuing series of quilts based on a variant of the Log Cabin block, this vivid quilt was the perfect choice for the 1994 VISIONS show catalog cover.

Significantly, fully half of the quilts have been built up from ground surfaces, rather than constructed with conventional patchwork and appliqué. The focus of the exhibition is on surface treatments, rather than construction. paints, dyes, inks, collage, perle cottons, metallic thread, screen-printing, rubber-stamping, fetish-like embellishments, "soft-edge" appliqué, heat-fusion appliqué, and plastic dribble paint appear everywhere. many of the pieces, like those by Linda MacDonald, Jeanne Williamson, Barbara Otto, Rachel Brumer, and Barbara Moll, are essentially wholecloth quilts which have acted as unstretched canvasses that have been worked upon. This skew is more than just the personal preference of the juror. It is the direction that art quilters have taken recently. Even since the 1992 visions show, quilts by artist such as Emily Richardson and Melissa Holzinger have shifted from conventional patterning techniques to non-linear, impressionistic, more "painterly" techniques.

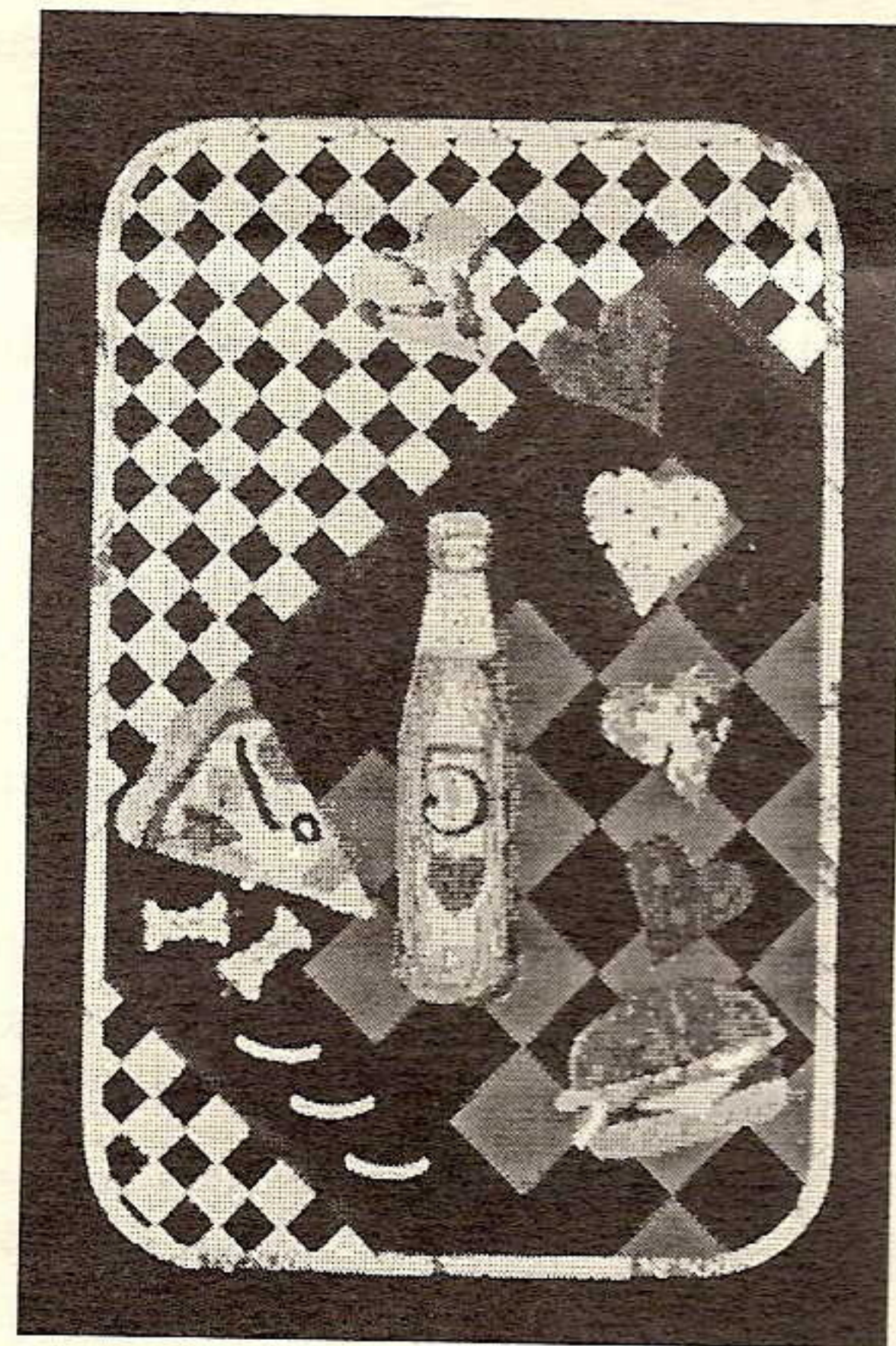
Likewise, Erika Carter has struck out in a new direction of highly personal quilts about "defining the self in abstract visual terms." The golden luminescence of her two works included in the 1994 VISIONS show hints at a well spring of optimism that Carter is finding during her confrontation with "forming order out of chaos, breaking down old parameters, and tapping new energy."

The 1994 VISIONS show is not undimensional, however, and there are many contrasts worth noting. For instance, *Between the Spirit and the Dust*, by Roxanna

Bartlett, is an allegorical piece in which images from nature convey a poignant mood. In comparison, Ellen Oppenheimer's *Log Cabin Maze* is an intellectual rather than expressive work. assembled from commercial striped fabrics that have been overdyed with color and handprinted with additional graphic elements, it is a complex puzzle-maze representing "the convoluted journeys that we take to get to exactly where we started." Melody Johnson's *Vault of Kept Promises* is heavily embellished with embroidery in a range of jewel-tone colors that delight the eye. You can see rhythm and energy in her stitchery.

After every major national exhibition, there tends to be a convergence of style within the quilting community. However, the real purpose of these exhibitions is to document artists' creativity. Their purpose is not to be a formulary. Under the stewardship of Michael James, the 1994 VISIONS show is only one slice of the pie of contemporary quilting.

Originally published in the March 1995 issue of Quilting International, this article is reprinted with permission by All American Crafts Inc.



"5 of Hearts" by Yvonne Porcella
part of the "Full Deck Exhibit"

LETTERS

Dear Yvonne:

Thank you for your Christmas greeting. I do look forward meeting you again in Gatlinburg. Today I got your new Resources 95 registry with all members included - except me! I paid for my new membership, got all your information, and now I am gone for you. It is such a pleasure to be part of this new group and so people should know about me, being your first European member. One of my quilts will be on show in Tennessee, and Roland will also come with me and spend some days exploring the contemporary quilt and the nature in Smoky Mountains. Hopefully until then I will be an "official member" again.

Inge Hueber
Koln, Germany

*ed. note: Inge is listed in the foreign members-
(section III, page 13)*

Thank you for the entry form for your upcoming exhibition Diversity! I don't know where you have my name and address from, but I was very pleased to receive the information. I also got very curious about your organization, and would like to request some membership information. I am at the moment more or less the only contemporary/modern quilt artist in Denmark, but I hope a few new talented quilters will appear in near future. I am at least trying hard by teaching, lecturing and encouraging every time I meet someone who shows any interests in art quilts. The majority of Danish quilters seems to be most comfortable with traditional quilts and quilting. as you probably can imagine, it sometimes feels quite lonely being a quilt artist in Denmark, so I constantly tries to keep up with what is going on elsewhere. I am looking forward to receive some information from you about SAQA.

Charlotte Yde

Denmark

IF YOU SHOULD BE ASKED BY A GUILD TO BE A JUROR FOR AN EXHIBITION OF MEMBER'S QUILTS

by Colette Wolff

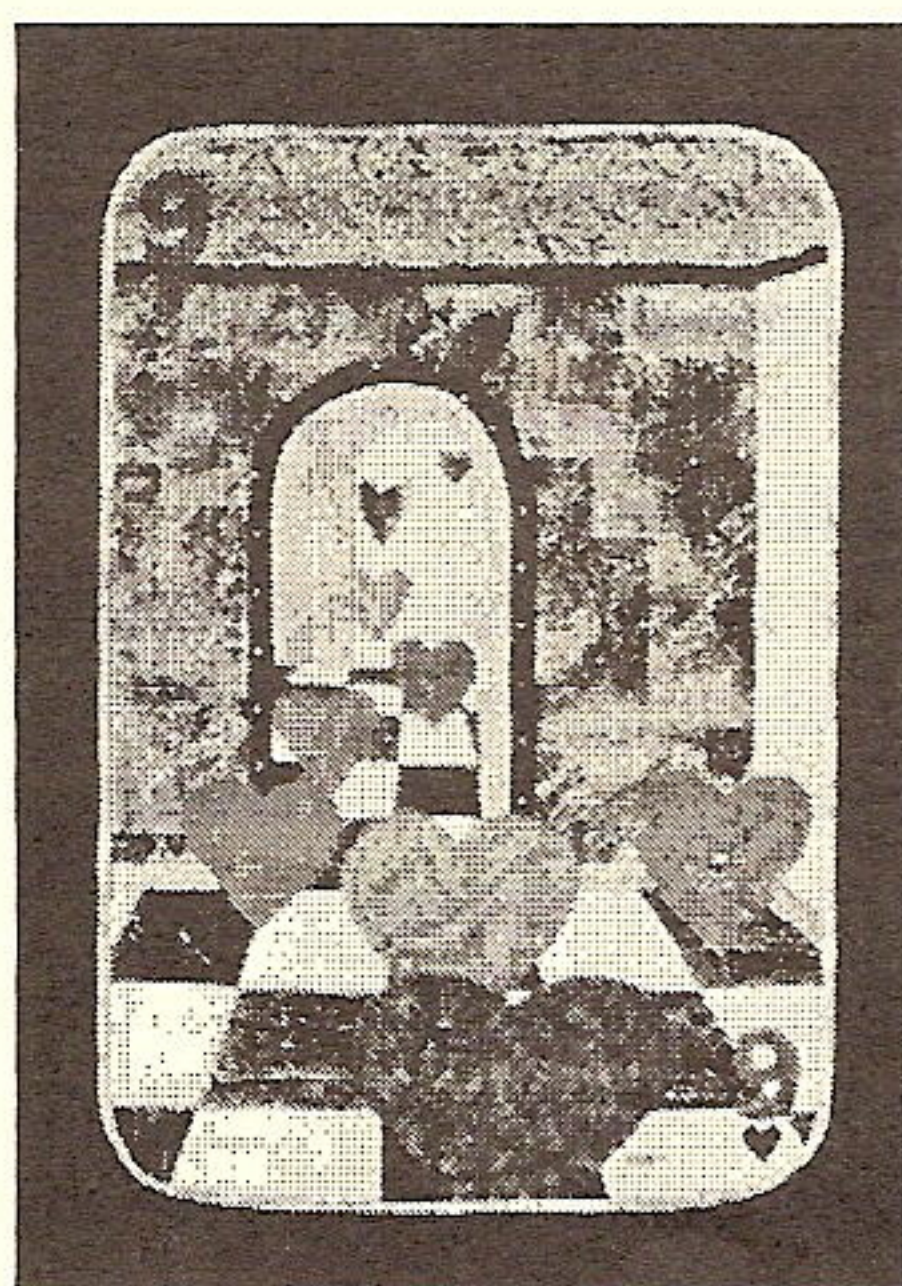
Juried exhibitions of quilts made by the members of a guild is that a good or bad idea? On one side of the argument, some believe that a juried show continues the historical development of quilting as an art and a craft by supporting standards and recognizing quality at the local level. For others, a juried show violates the spirit of quilting togetherness and discourages participation when tender feelings are injured. Advocates insists that the juried exhibition is a continuing education experience for the membership and presents the work of the guild most favorably to the viewing public; opponents contend that the individual quiltmaker should be the sole judge of whether her/his quilt is worthy of display in her/his guild's exhibition.

For large guilds without affordable space big enough to hang every quilt submitted by the membership, jurying solves the problem. One guild splits their yearly exhibition into two shows hung in separated spaces, one for the juried show which includes award winners, and one for quilts whose makers chose to forego the jurying and awards. Many guilds won't even consider a juried show; others are beginning to discuss the benefits and disadvantages. I submit that juried exhibitions on the guild level, when understood and approved by the membership, acknowledge the widespread accessibility of instructional and inspirational information about quilting, and validate the progress and maturity of the quilting supported and encouraged by the guild.

However, jurying within a close guild community has tricky, touchy aspects that should be recognized beforehand, anticipating problems to cut off unpleasant reactions before they happen. *To allay any suspicions of favoritism or prejudice, the jury for a guild exhibition should consist of two or three qualified persons so that each entrant knows that more than one juror agreed on the verdict about her/his entry. The jurying process should be uncompromisingly blind, impartial, and objective.* A prospective juror familiar with the work of individuals within the guild should decline the job.

On the amateur/professional scale, most guild members are amateurs (A term intended to describe those unfamiliar with jurying/judging situations, certainly not meant to categorize by skill). The rules regulating eligibility and procedures for a guild show should be very clear, exceptionally detailed, firm, and given to each member in print. It is in a juror's best interest to know what they are, to understand expectations, and to make suggestions where applicable.

As a juror, ask the guild representative for a copy of the entry form and eligibility statement. Does it specify that "all entries must be completely finished"?, something non-professionals may need to be told. Ask for an estimate of the number of quilts that will be submitted for jurying. Ask about the size of the exhibition space and the maximum number of quilts that can be effectively displayed. Find out if the guild wants to be able to hang a certain number of quilts as a result of the jurying, and object if that number seems to be unrealistically high when compared to the estimated number of entries. Even though the rigorous aesthetic



"Nine of Hearts" by Kathleen Sharp
part of the "Full Deck Exhibition"

criteria applied to the jurying of a professional show are inappropriate for a guild show, an assumption by the guild that more than 50% of the entries will be accepted may be unfair to good jurying standards.

Since close inspection to evaluate workmanship is a major part of the jurying process, guild shows should be juried from the actual quilts. A clean, well-lighted spacious room with plenty of long tables is a necessity with a least four helpers to expedite handling, two to unfold, hold up, and refold while the other two are preparing the next quilt for observation. Jurors should insist on ample time and favorable conditions, particularly if written comments about each quilt are part of the assignment. If the estimated number of quilts and the time allocated for jury deliberation are out of sync, suggest that comments be limited to rejections only.

Ask the guild representative to provide jurying forms printed with the name of the exhibition and any other pertinent information, a line for the name of the quilt, a box for the entry number, boxes to check off for accepted or rejected, and space for the comments. If obtainable, a laptop computer, programmed with a "Jury Comment" form containing all relevant data, saves time,

keeps a count, and enables instant review and revision. One of the jurors or someone from the guild, acting as "secretary to the Jury", enters the entry number and name of the quilt being considered; records the verdict and comments; saves the document; and returns to a blank form for the next entry. When the jurying is completed, entry numbers can be merged with the quiltmaker's name before printing.

To be tactful about the matter, the decisions and comments of the jury should be mailed to home addresses where the information, especially if it's a rejection, can be assimilated in private, but it's easier to have the quiltmakers pick up their jury verdicts when they collect their quilts, although that may not be the most sensitive

management. Bad news can get worse if other guild members are present at the time it's received, and can be humiliating if their quilts were rejected. That gets back to the real reason many guild members object to juried exhibitions: fear of rejection and anxiety about critiques.

Unlike professional quilters, who need to show their work in public venues, who, in continually seeking places to exhibit, must cope with rejection or quit, non-professional quilters have little rationale for taking rejection in stride. If bruised egos turn to blame, it can impact on the jurors themselves. Jurors are within their rights to suggest that the guild sponsoring the juried exhibition of members' quilts do a little education beforehand, perhaps a "code of acceptable and unacceptable reactions to the jury's decisions and comments" printed in the guild's newsletter. "It's OK to be thrilled about an acceptance; it's not OK to be careless about the feelings of someone who was rejected. It's OK to feel wounded about a rejection; it's not OK to heap abuse upon the jury. It's OK to honestly disagree with a comment; it's not OK to think there's no room for improvement. It's OK to vent frustration and disappointment in private to family and friends in the guild; it's not OK to seek vindication with condemnations broadcast at general meetings or on Internet billboards. It's OK to be determined to make it the next time; it's not OK to refuse to participate in anything related to the current exhibition, etc.

If the guild asks the jurors to present awards, urge the guild representative to arrange a ribbon-pinning session after the quilts are hung, even if only one of the jurors will be available. It's unfair to have to choose award winners from a quantity of accepted quilts when they're draped over tables and chairs, and it's impossible if the space is too small to open out more than a few quilts at one time.

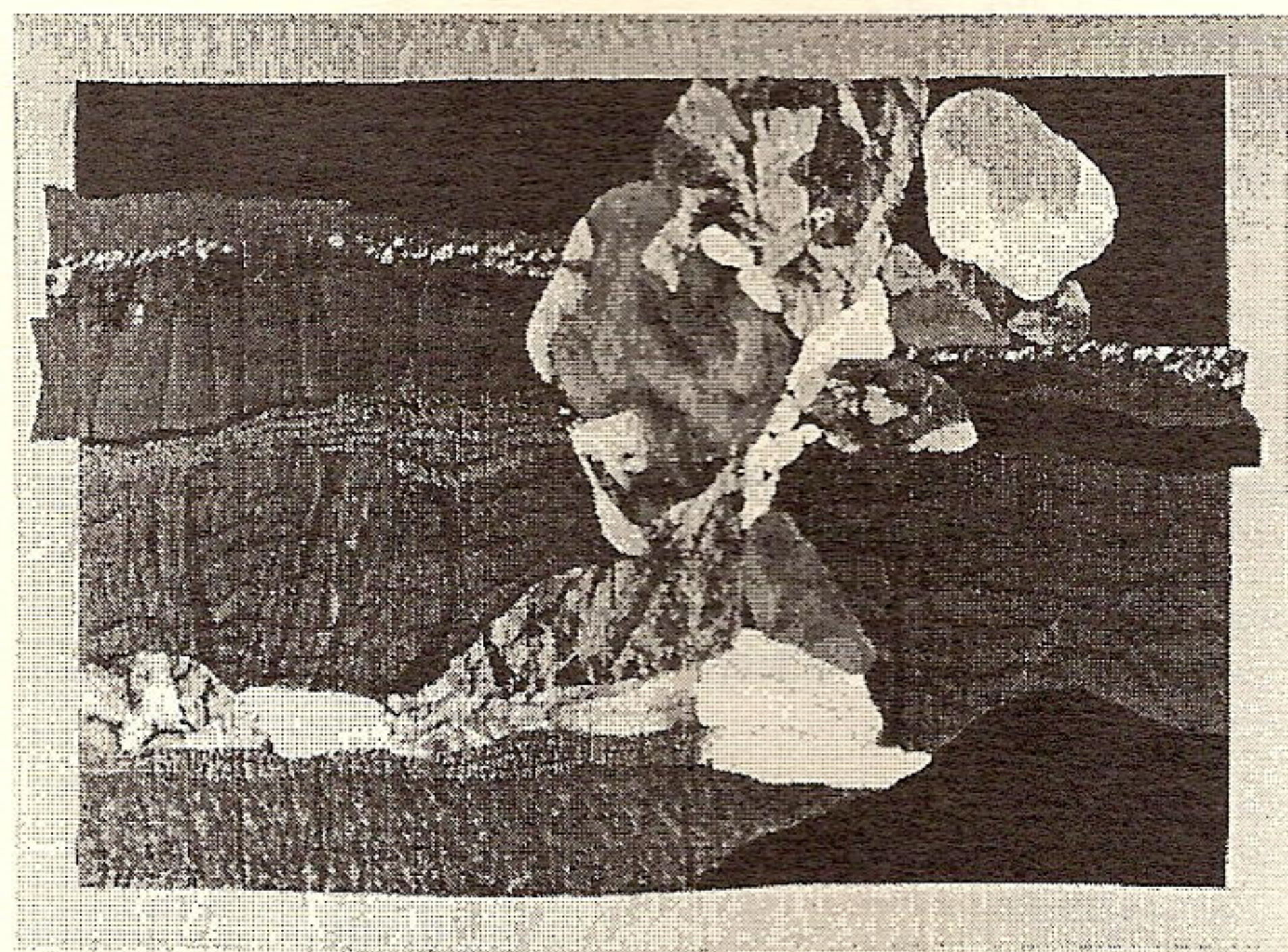
The author juried the Empire Quilt Guild's "Fall Harvest of Quilts" exhibition, displayed in space at the Puck Building in New York City 10-94

INTRODUCING: Fern Tompkins Benson

by Dee Danley-Brown

Imagine my surprise and joy when I found a fellow SAQA member in Paradise after I moved from the East Coast to this small mountain town in Northern California. I want to introduce her to our membership because she very generously volunteered (with NO begging or coaxing) to give her time, talents and energy to our organization. Her name is Fern Tompkins Benson, mother of two teenage boys and a talented artist. She and her husband run a CD-ROM publishing business from their home. Fern is a very busy lady, designing packaging, writing catalogues, bookkeeping, taking orders, talking to customers and doing all the things that are necessary to run a home-based business. Somehow, in the allotted 24 hours of each day, she manages to find a half hour here or ten minutes there to run (literally) into her studio and do a little work on an art quilt in progress or make sketches for the next piece. The beautiful natural settings of forest and rivers of our local landscape are the inspiration and subjects for her quilts.

This fond tribute is because I think she is a nice woman and good friend, but mostly because I want our membership to know that she will be doing a lot of stuff for SAQA in the next year to two. On very short notice, she put together the layout for this newsletter and will be doing more of them in the future. She is on standby to help me with our conference registration if I get overwhelmed. Her computer expertise will be helpful in many different areas. We are all very lucky to have her talents at our disposal!



“Light in a Late Evening Canyon”

- Fern Tompkins Benson

Diversity!

Works by the following artists were accepted for the Diversity! exhibit.

Sandra Sider, Bronx, NY
Margit Schmidtke, Millerville, PA
Linda Leviton, Columbus, OH
Judith Content, Palo alto, CA
Susanne Nielsen, Tampa Fl
Lois Morrison, Leonia, NJ
Rachel Brumer, Seattle, WA
Lorraine Roy, London, Ontario, Canada
Holley Junker, Sacramento, CA
Yvonne Porcella, Modesto, CA
Elsbeth Nusser-Lamper, Freiburg, Germany
Judith Dierkes, Knoxville, TN
Bonnie Patterson-Tucker, Elmhurst, IL
Genevieve Attinger, Pontivy, France
Cheryl Springfels, Takoma Park, MD
Joan Schulze, Sunnyvale, CA
Linda MacDonald, Willits, CA
Nancy Erickson, Missoula, MT
Therese May, San Jose, CA
Jane Herbst, Lake Oswego, OR
Sandra T. Donabend, Wellesley Hills, MA
BJ Adams, Washington, DC
Patricia Kennedy-Zafred, Pittsburg, PA
Ann Johnston, Lake Oswego, OR
Leesa Zarinelli Gawlik, Twin Oaks, MO
Jane A Sassaman, Chicago, IL
Charlotte Patera, Grass Valley, CA
Priscilla Sage, Ames IA
Wendy C. Huhn, Dexter, OR
Barbara Schulman, Kutztown, PA
Anne Warren, Jefferson OH
Patricia Mink, Ann Arbor, MI
Mary Fogg, Surry, England
Linda Levin, Wayland, MA
Susan Shie, James Acord, Wooster, OH
Sherri Wood, Carrboro, NC
Sally Knight, Burlington VT
Maryanne Ellison Simmons, Chesterfield, MO
Miriam Nathan-Roberts, Berkeley, CA
Tony Dyer, Melbourne, Australia
Inge Hueber, Koln Germany
Kiki Olsson, Copenhagen, Denmark

The Board of Directors wishes to thank all who entered our first juried competition.

PORTFOLIO ROTATION

I have now been doing the portfolio rotations for about 14 months. In that time, I have received a lot of helpful input from artist members who have lists of places that might be appropriate to receive and make use of our portfolios. I am happy to say that we are getting good responses from recipients every month. Even more exciting news is that some of our artist members are being contacted by galleries, museum directors and art consultants. In conversation with various Artist Members I have learned that several of them have been asked to exhibit or sold pieces because of our portfolio. This information is not usually directly passed on to us by the portfolio recipient, so we are asking the artists to just drop a postcard in the mail letting us know about any contacts, exhibits or sales generated from the portfolio. It lets us all know that what we are doing is helpful to the artists and to the medium itself. Sue Pierce, Dominie Nash, Nancy Erickson, Gerry Chase, Judy Dales and Marilyn Henrion are just some of the Artist Members who have exhibited or sold recently because of the portfolio exposure. We also get nice letters from recipients of the portfolios letting us know that they will refer to them in the future. The system is working!

Each Artist Member is represented by a postcard, tear sheet or color copy single sheet (up to 8-1/2 x 11) image (s). Everything has to be labeled with the artist's name and other information desired, as well as name and size of the image(s). There are many ways for artists to make these presentations, but it is important to have very clear information for the viewer. It is best to not include pages from magazines that include other artists' work, or unlabelled information. Remember that the folder will contain between 45 and 50 images, approximately one-half in the 8-1/2 x 11 format, the rest in postcards or folded-format advertisements. This mixture of images seems to be very attractive to the viewers. For those artists who do not have tear sheets or postcards, setting one or more photo images on a sheet with the information in clear type and making color copies works quite well. Typesetting is very available now from a friend's computer or inexpensively purchased from a large copy shop like your local Kinko's. They will work with you to be sure that you get what you want. (I have found wonderful, friendly help in every Kinko's I have ever used, all over the USA!) *Remember, the portfolio reviewer has only this one page to consider your work.*

Dee Danley Brown
Portfolio Rotation Chairperson

Portfolios have been sent to the following:

Brigitte Fieg-Pavlik, Dr. Ernst Pavlik
CEK Galerie
Karlsruhe, Germany

Dr. Klaus Siebler
Textilmuseum Max Berk
Heidelberg, Germany

Julily Kohler, Director
Internos Gallery
Milwaukee, WI

Richard Twedt, Director
University Galleries
Eastern Washington University
Cheney, WA

Pamela J. Wilkins, Principal
Wilkins Art Consulting
Weston MA

The Casements
City of Ormond Beach
Ormond Beach, FL

National Endowment for the Arts
Museum Program
Washington, DC

Director, Banaker Gallery
San Francisco, CA

Director, Textile Arts Centre
Chicago, IL

Director, Galeria Mesa
Mesa, AZ

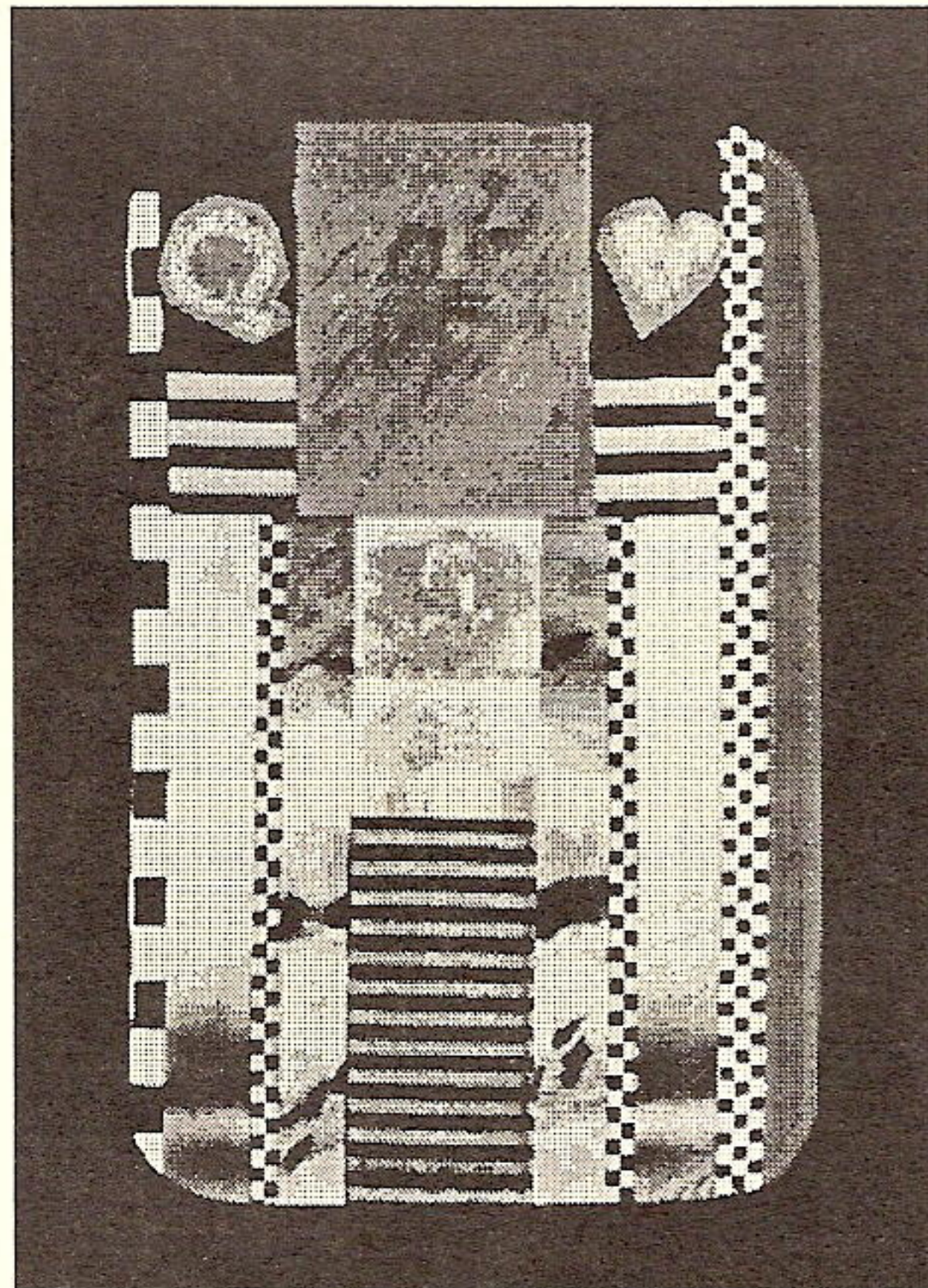
Billi Rothove, Gallery Director
Art Center Gallery
Warrensburg, MO

Director, Florida State University
Museum of Fine Arts
Tallahassee, FL

Kate Bonansinger
Hoffman Gallelry
Oregon School of Arts & Crafts
Portland, OR

Director, Uno Art Gallery
Omaha, NE

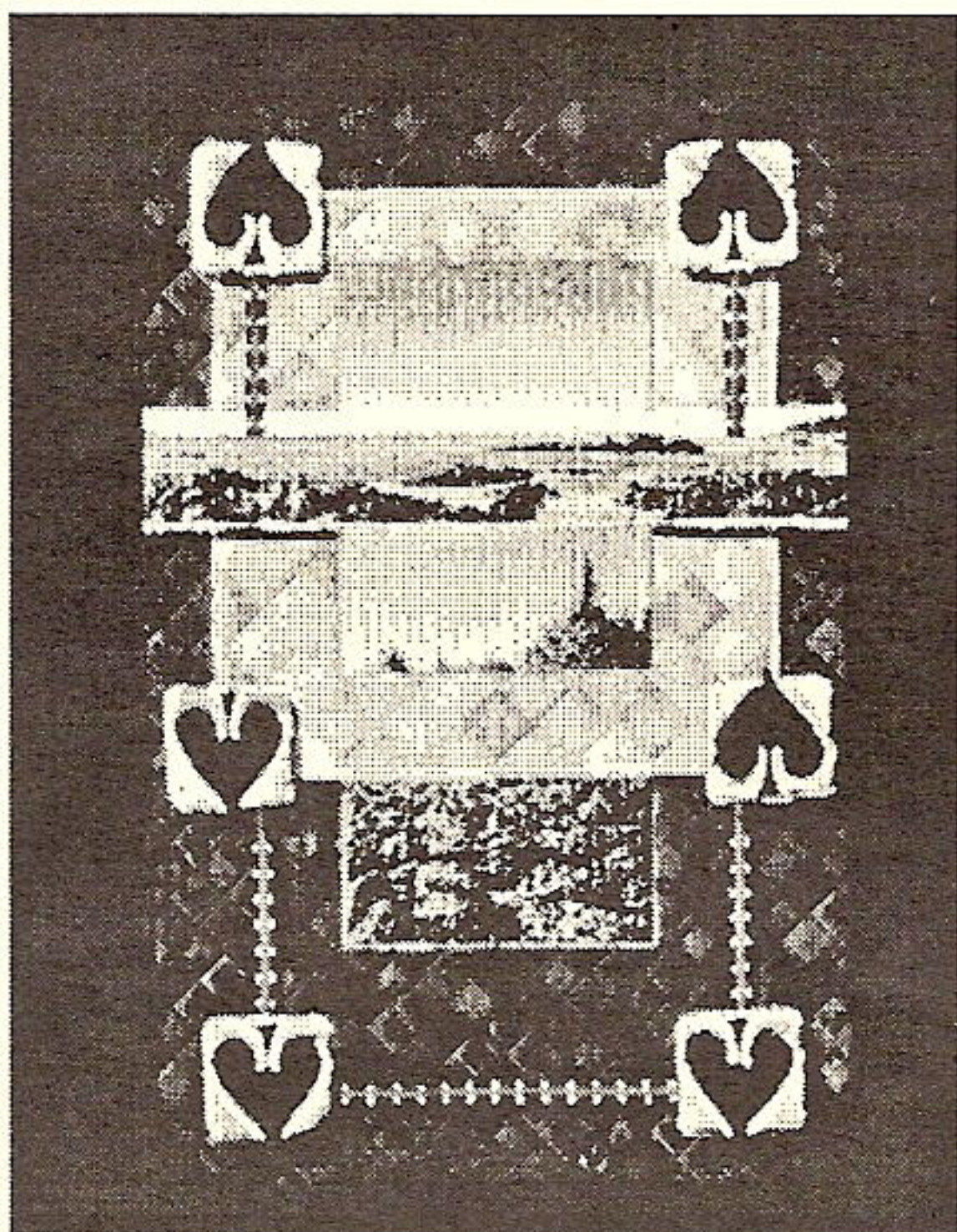
Director, SF Art Institute
Art Galleries
San Francisco, CA



"Queen of Hearts" by Elizabeth Busch
part of the Full Deck Exhibit

FULL DECK Exhibit

Sue Pierce's FULL DECK exhibit opens at the Smithsonian's Renwick Gallery on March 17th and will be there until April 30th. After that, it will be traveling to various sites around the US for the next two years. A number of our members were invited to participate in this project. A book and a deck of cards will be published in conjunction with the opening of the exhibit. Scattered through this newsletter are images of "cards" executed by some of our members. Congratulations to Sue and all the people who participated in this project!!!!



"6 of Spades" by Gayle Fraas & Duncan Slade
part of the Full Deck Exhibit

REGIONAL NEWS:

Myania Moses of Arlington VA writes:

Chris Stitcher and I wanted to keep you updated on regional developments. We had our first meeting at the Textile Museum on November 19, 1994. Quilt artists came from Delaware, Maryland, Virginia, West Virginia, and the District of Columbia. We had approximately 20 participants. The brochures were great to have and we thank you for them. After much discussion there was general agreement to put our energies toward a regional show of our work sometime in 1996 or 1997. We have established two committees for now. One is going to research possible sources/grants for funding the show. The other is to search for an appropriate space to show. There is a possibility that we could show at the Women's Museum if we can obtain funding. Later, we are going to address searching for a curator for the show. We would love your assistance and guidance in obtaining funding and organizing a show.

Our next meeting is scheduled for Sunday, Feb. 12, 1995. Please make sure Chris and I are included as regional representatives in the next addendum to the SAQA Resource Directory. I am looking forward to hearing from you.

The next meeting of the Northern California Foothill sub-regional group will meet on Feb. 8 in Pine Grove CA at the home of Sandy Wagner. The agenda will include a meeting as well as a visit to the site of a group exhibit planned for October 1995 in two winery galleries. Our group now has about 15 members and grows with each meeting.

SAQA ARTIST MEMBER EXHIBITION

In conjunction with the SAQA Intensity! conference, there will be two SAQA Artist Member satellite exhibitions. The first will be at Dollywood for the month of October, 1995. The Museum in Paducah has also requested the opportunity to exhibit as well.

These exhibitions are open to the Artist Members of record prior to 12-31-94.

CALENDAR

We have just a few entries for the Calendar this issue, due to the late publication and lack of complete information. We do have the following few listings:

Quilts: A Narrative Tradition, A biennial Symposium and Bazaar, Santa Fe, NM. March 31-April 2, 1995.
For information: Recursos de Santa Fe, 826 Camino del Monte Rey, A3, Santa Fe, NM 87505. Tel: 505-982-9301, Fax: 505-989-8608

Jane Burch-Cochran: EMBELLISHMENT
International Bead and Button Show, Austin
Convention Center, Austin, TX, February 24-26, 1995

Japanese Puzzle Quilts, February 4 - March 2, 1995
Theme & Variation: Repetition & Contrast, quilts by
The No Problem Quilters, March 3 - April 5, 1995
The Internet Quilt Connection, April 8- May 4, 1995
NEW PIECES GALLERY
1597 Solano Ave
Berkeley, CA 510-527-6779

Art '95, an International Competition. Applications postmarked by 2-24-95. Requests by telephone or fax by 3-3-95. Tel: 800-278-7000, Fax: 914-623-0611. Mail: Art '95, Art Dept. 275 Rt. 304, Bardonia, NY 10954, USA

The Art Quilt: Celebrating Women's Visions and Energies
LSASE with two first-class stamps to: 95/75
Competition
620 Park Avenue, Suite 162, Rochester, NY 14607-2994, entry deadline 7-1-95

Crafts National 29, Central Pennsylvania Festival of the Arts, PO Box 1023, State College, PA .juried crafts exhibition. Deadline 3-17-1995.

Patterns of Vision: Tradition and Innovation in Contemporary Quilting, December 10, 1994-March 19, 1995. James A Michener Museum, Doylestown, PA
(This exhibit was inspired by our portfolio and lots of contact work by Marcia Johnson. A number of our members have pieces in this exhibit.)



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