

NEWSLETTER

Contents

Insight! Diversity! Intensity! 1
President's Message 1
Diversity 4
Letters 5
Member News 6
Bits and Pieces 7
Professional Development 9
Regional Updates 10
Calendar 11
Portfolio Rotation 12

INSIGHT! DIVERSITY! INTENSITY!

Update by Cathy Rasmussen

GATLINBURG – I've just recently returned from Gatlinburg on a reconnaissance mission for the conference at Arrowmont. It was my first visit to the area, and I had a great time as the people were very friendly and most helpful. This is truly a beautiful part of the country. Everyone agrees, however, that the best time to see it is in the fall when the Great Smoky Mountains that surround Gatlinburg turn into a brilliant color show with reds, yellows, and oranges that will take your breath away. I took a tram ride above the area and the combination of the trees and the mountains was so lovely in green, I can't wait to see it in color!

Gatlinburg has a main highway of shops, galleries, boutiques, and restaurants which seem to stay open until all hours. It was fun to stroll around and see the sights but it was quite nice to return to Arrowmont. While the entrance drive is located right on the main street, Arrowmont is set back enough to become a lovely oasis in the middle of town. The wooded property provides privacy while the view of the mountains provides inspiration.

The facilities at Arrowmont are perfect for the conference. Workshop rooms are large and airy with all of the necessities. The auditorium is a nice size and perfect for slide viewing. The gallery space will provide the perfect backdrop for the DIVERSITY! exhibition and for the opening



Arrowmont's gallery is the perfect setting for **DIVERSITY!**

night reception of the conference. They have a well-stocked store full of books and art materials of all kinds. I stayed in the new building which was quite comfortable and air-conditioned (a welcome relief as it was hot and humid during my stay; however, the high in October is about 74 degrees). The dining hall serves a good selection of food with lots of salads and vegetables.

continued on page 2

PRESIDENT'S MESSAGE

Yvonne Porcella

The 1995 general meeting, conference, exhibition, and workshops organized by Studio Art Quilt Associates will be held in October at the Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee. We have chosen the title, **INSIGHT! DIVERSITY! INTENSITY!** at **Arrowmont (IDIA)**, for this event. "Retrieving the Creative Self" is the theme which was chosen by the IDIA steering committee and which influenced the selection of subjects and speakers for this event.

Studio Art Quilt Associates reaches its members through quarterly newsletters and general meetings. The meetings are held every other year in a location which is accessible to our national and international members. It is very important for an organization to offer an event where members can come and share ideas, enjoy a community of spirit, and have the opportunity for common dialogue.

continued on page 8

INSIGHT! DIVERSITY! INTENSITY!

(continued)

Gatlinburg has a wonderful trolley system for getting around the area so I took advantage of this as much as possible. There is a special trolley that does a nine-mile loop of the craft community which is a little ways out of town. I had a great day getting off and on at various stops to see the shops and artisans. There will also be a crafts fair at the Gatlinburg Convention Center during our conference.



An American Quilt Showcase exhibition at Dollywood.
Photo courtesy of Dollywood.

I also took the trolley over to Dollywood, the area theme park developed by local resident Dolly Parton. There I viewed the site for the SAQA exhibition of professional artist members' quilts which will be displayed from October 7 to 29. This exhibit will be a part of their American Quilt Showcase which they hold every year at this time. Along with the competition are demonstrations and workshops. This will be the first time they have exhibited art quilts as part of the program. It's a busy place and attracts a lot of people from all over. I am working on arranging a tour at a discounted price for Sunday of the conference weekend. (If you are planning to come early to Arrowmont, please note that Dollywood is closed on Thursdays during October.)

I'm looking forward to my return trip in October. If you have any questions about the area, please call or write me.

CONFERENCE FACULTY – Charlotte Davis Kasl, our conference keynote speaker, has a Ph.D. in counseling psychology, is a licensed psychologist, a licensed professional counselor, and the author of several books. She has conducted numerous workshops on oppression, empowerment, healing, spirituality, and joy, both in the United States and abroad. She has consulted with many treatment programs to bring a holistic approach to healing from addiction. She brings a cultural perspective to her discussion of addiction and spirituality, and has worked with different healing approaches that reach beyond traditional psychotherapy to help people heal at all levels – body, mind, and spirit. She is a Reiki Master healer and teacher. Ms. Kasl will certainly lead us on the path to "Finding Joy," the subject of her address.

Pat Oleszko, recently featured on the cover of *Fiberarts*, is a performing artist who finds inspiration

for her work in different places – at parties, restaurants, burlesque houses, beauty contests, sporting events, and parades. These have all led to the more prescribed form of the one-person show, films, conventions, installations, and special events. Oleszko has worked in scale from special performances at the Museum of Modern Art to her annual appearance in the Easter Parade in New York. She has made about 26 short films and has received a variety of awards and grants including a Guggenheim Fellowship and a New York Dance and Performance Award for Sustained Achievement.

Wendy Huhn, a SAQA member known to many, will showcase her talents in the INTENSITY! workshop, *Transfer on Fabric: Instant Art*. Wendy received her BFA in fibers from the University of Oregon at Eugene. She has exhibited widely. 1995 has been a banner year for her as she is included in the DIVERSITY! exhibition, Quilt National, and the Studio Quilt Invitational in Memphis. She has an impressive roster of commissions and awards. Her workshop should not only be informational, but a lot of fun since she views objects in a whimsical way.

Jean Thickers Francis continues to develop her large-scale works on paper, water colors, paintings, and prints. She received her BFA in sculpture from the Memphis Academy of Art. She has been the guest artist teaching papermaking at over a dozen institutions including the National Museum of American Art, the Kennedy Center, Penland School of Crafts, and Arrowmont. She has been a juror for the Tennessee Individual Artist Grants and has been on the panel, "Ties That Bind," at the National Museum of American Art. She received a Rockefeller Foundation Grant/Artist Residency to study at the Bellagio (Italy) Study and Conference Center. Her work is in several private, corporate, and museum collections across the United States. Her expertise will guide you in her workshop, *Personal Exploration Through Collage*.

D. R. Wagner received his MFA in fiber and mixed media art from John F. Kennedy University in Orinda, California. He is an artist, poet, and musician. He has published over 21 books of poetry and a number of musical compositions. He founded, and directed for six years, the Open Ring Galleries, a nonprofit corporation for the arts. An interest in the variety and the challenge of fiber work led to his current focus of miniature tapestries, which he has been producing for over 15 years. Numerous reviews and articles have been written about him and his art. Among his honors are the Fibers West Award and the Traditional Technique at the International Textile Competition in Kyoto, Japan, in 1987. He is presently a lecturer in design at the University of California at Davis. His workshop, *Telling the Story: Narrative and Fantasy as Tools in Textile Creation*, should be a truly creative experience.

(Other speakers were spotlighted in the last issue of the newsletter.)

NOTICE: Please be advised that due to the illness of Lenore Davis, her workshop at INTENSITY! at Arrowmont must be canceled. Students enrolled in this class will be notified and offered a substitution.

SPECIAL INTEREST GROUP SESSIONS –

On Sunday morning of the conference weekend, SAQA members will conduct break-out sessions on eight different subjects. Each session will start with a short presentation by the facilitator and then be opened to the group for discussions and questions.

These sessions are provided as professional development guidance to assist you in your work as an artist and can be of great benefit to everyone. The preparation involved to develop these sessions by the member facilitators is appreciated. We hope you take advantage of this opportunity to receive information from your fellow members. The sessions include:

- Understanding Commissions – Kathleen Sharp
- CD Rom and Your Work – Fern Benson
- Organizing an Exhibition – Sue Pierce
- Professional Presentations: An Annual Check-Up – Marcia Johnson
- In Search of Art Quilt Markets – Penny Nii
- Photographing Your Quilt – Sue Benner
- Contracts and Legal Forms – Karen Berkenfeld
- Color Visuals in Your Portfolio – Caryl Bryer Fallert

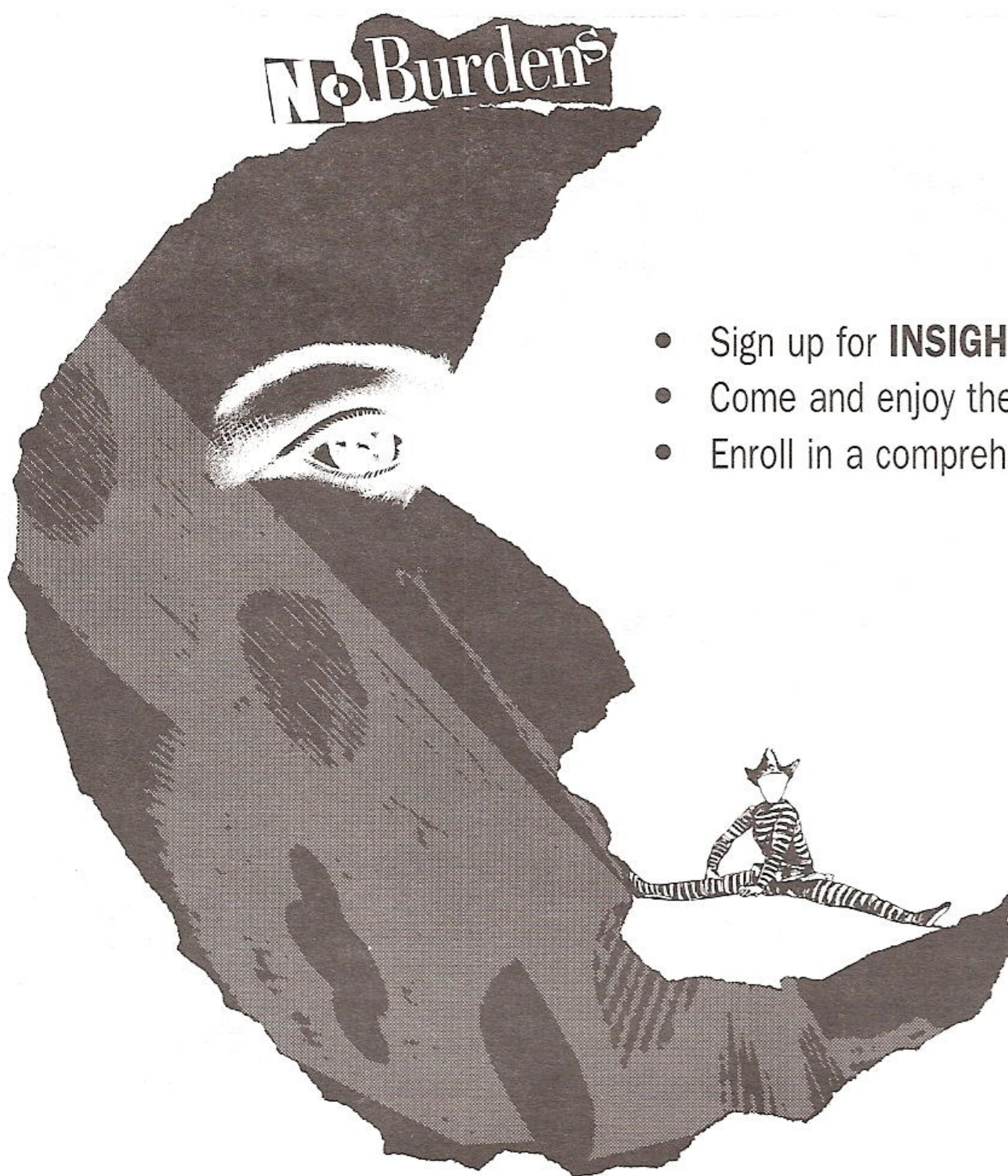
IN SUMMARY – INSIGHT! DIVERSITY! INTENSITY! is a three-part event at Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, **October 12-20, 1995.**

INSIGHT! is a conference which focuses on the personal artistic development of the artist within you. Retrieving the creative self is the theme chosen for this event. No matter what your medium, **INSIGHT!** will enhance your personal art making. **The conference will be held October 12 through 15, 1995.**

DIVERSITY! is an exhibit of Studio Art Quilts selected by juror, Yoshiko Iwamoto Wada, which demonstrates the variety and unexpected wide range of work expressed by today's artists. **The opening reception is Thursday evening, October 12, 1995. Exhibition is on view from October 12 through December 15, 1995.**

INTENSITY! Who among us hasn't said, "If only I knew how to . . . (draw, tell a story, feel more comfortable expressing my artistic self, learn a new technique) to make my art more meaningful?" The broad range of the **INTENSITY!** workshops offer an opportunity to experiment and explore something new and integrate it into your work. **Workshops begin Sunday evening, October 15, and conclude Friday, October 20, at noon.**

Have you misplaced your IDIA conference brochure? Call (916) 488-5660 or write SAQA, P. O. Box 287, Salida, CA 95368, for another.



- Sign up for **INSIGHT!** and enjoy the weekend event
- Come and enjoy the art in the **DIVERSITY!** exhibition.
- Enroll in a comprehensive **INTENSITY!** workshop.

DIVERSITY!

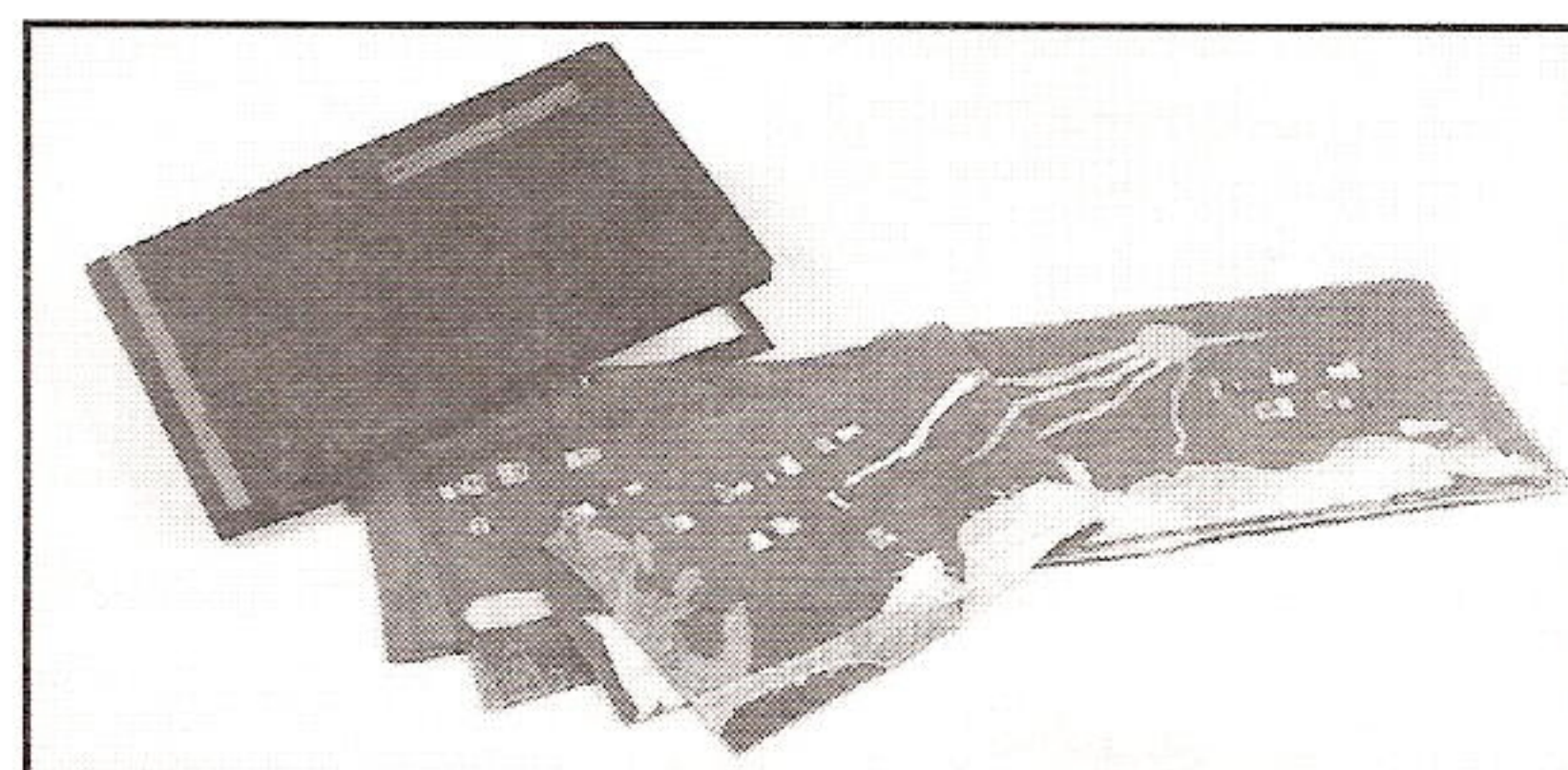
The DIVERSITY! catalogue will be available this fall. SAQA is publishing it, and the printing will be done in Hong Kong. Early in 1995, SAQA analyzed options for the catalogue considering our limited budget and the volunteers who offered assistance. Fern Tompkins Benson graciously offered her expertise in computer technology, and Cathy Rasmussen organized and edited the artists' statements. Members of the Board of Directors offered valuable comments and assistance. An economical solution to doing a quality catalogue was to eliminate production costs for a book-style catalogue and make each exhibition artist responsible for providing a color transparency or slide of her/his work.

The catalogue will be a set of 46 cards which are presented in a shrink-wrapped, artful, breakaway-style box. The work of each of the 44 artists is represented in color on a 5" x 7" card with the artist statement and description of the work on the back side of the card. Two additional cards feature the statement of the juror and a historical perspective of art quilts. C&T Publishing of Martinez, California, will advertise and distribute the catalogue. SAQA has the major responsibility of publicizing the exhibition and catalogue. The retail cost is \$12 each. Orders can be sent directly to: C&T Publishing, 5021 Blum Road #1, Martinez, CA 94553, 800-284-1114.

Included in DIVERSITY! are:



Cat's Cradle, Linda Roy
(12" x 24.5")



Futility, Lois Morrison
(11.5" x 19.5" x .75")



Like this event, The Opening Reception of DIVERSITY! will be a highlight of IDIA.

LETTERS

This unedited letter from Michael James is a follow-up from his letter printed in Issue 15. That letter was in response to an article written by Carol Jessen and reprinted from Quilting International magazine which was in Issue 14.

Dear Yvonne:

As a postscript to my letter to you dated 16 February, in which I responded to Carol Jessen's article "Layers of Excellence," the following excerpts from an article by Michael Kimmelman about the just-opened Whitney Biennial of American Art in today's *New York Times* (24 March 1995) brought up some interesting, even amusing, parallels to the situation I found myself in after jurying the last VISIONS show, and to the current states of the ART/QUILT ART worlds.

In an article entitled "A Quirky Whitney Biennial" the critic writes:

"Biennials are the art world's Rorschach tests. They are what you bring to them..."

Does the exhibition represent all that has happened during the last two years? No, but no biennial could, especially considering how big and splintered the art world has become.

A fairer question is: Would the show have been more representative if, like old biennials, a committee of curators, instead of just one person, had organized it? Maybe. But those shows were notoriously compromised, diluted and beholden to the establishment. At least this exhibition (and for that matter the last one, which also had a single curator in charge) has a specific point of view, whether you agree with it or not."

Later, he adds:

"Every biennial is a mixed bag, and everyone can suggest artists who should have been in it and aren't, or are and shouldn't have been. The point is that the exhibition speaks to a larger subject."

I think it's fascinating that just as systems in nature have a tendency to echo or parallel one another on different scale levels, so do systems in the art world. None of us would pretend that the quilt world is any more than a microcosm of the much larger and broader world of contemporary art, but it's curious to note how closely its concerns are reflected at the "parent" level.

I should point out one major difference in the selection process that governed these two very different shows. Klaus Kertess, the curator of this year's Whitney Biennial, visited most of the exhibited artists in their studios, sometimes several times, over the many months that led up to the final selection. He got to know at close range (by watching work-in-progress) these artists' works and brought to the final selection process his insights into and enhanced knowledge of the works and the individuals behind them. Naturally, he knew quite a few of these artists already, maintains social relationships with some of them, and so was open to accusations of favoritism (which have been voiced).

With VISIONS, the selections had to be done from slides. However, I think that my intimate knowledge of the contemporary quilt world, my familiarity with stylistic tendencies and working methods of many of the artists working with the quilt medium not only nationally but internationally, helped in making decisions that might have been compromised if I'd had only the slides to depend on. I may not have hit the mark every time, but there aren't many failed shots.

Likewise with Kertess, who brought to his selection assignment a broad knowledge of contemporary art, an understanding of the mechanics and function of a show such as the Whitney Biennial, and a personal curatorial vision that encompasses a diversity of artistic expression.

So, with the next quilt "biennial" just around the corner, I'm eagerly looking forward to knowing how our quilt world critics will evaluate the job done by Quilt National's three jurors. I certainly would expect no less emphasis placed on this threesome's tastes and opinions than was placed on my own. It will be interesting to note what tendencies are represented or underrepresented, what color palette is predominant, and which slices of the pie are absent. Above all, I'm eager to see whether or not a show that includes nearly twice as many pieces as were exhibited in San Diego does a better job of defining the main directions in which innovative quilt art is moving.

Sincerely,
Michael James

MEMBERS' NEWS

Cathy Rasmussen

- This was my first time at QUILT NATIONAL so it was great to meet so many SAQA members there. SAQA sponsored the breakfast on Saturday morning for the exhibitors and the press. It was a wonderful opportunity to see the work close and at a leisurely pace. The hardcover catalog really did justice to the quilts exhibited. Congratulations to: Judy Becker, Sue Benner, Karen Berkenfeld, Peg Bird, Elizabeth Busch, Erika Carter, Mary Allen Chaisson, Gerry Chase, Lisa Clark, Jane Burch Cochran, Lenore Davis, Nancy Erickson, Suzan Friedland, Ruth Garrison, Patty Hawkins, Midge Hoffmann, Melissa Holzinger, Wendy Huhn, Libby Lehman, Linda Levin, Linda MacDonald, Therese May, Barbara Mortenson, Paula Nadelstern, Dominic Nash, Karen Perrine, Yvonne Porcella, Joan Schulze, Robin Schwalb, Fran Skiles, Nancy Taylor, Alison F. Whittemore, and Michele Vernon as part of the New Image Group.
- Paula Nadelstern has been awarded a \$7,000 fellowship in the category of crafts from Artists' Fellowships, a program of the New York Foundation for the Arts. Selected artists must apply a small amount of the award towards a public service activity in relationship to their art. The award was presented in hopes that "this assistance will be of great value in furthering your work as an artist."
- Congratulations to Michael James on the publication of his new book, *Michael James Studio Quilts*, from Whetstone Hill Publications, Swansea, Massachusetts. The color and black-and-white plates in this book are quite wonderful.
- *88 Leaders in the Quilt World Today*, an exciting new book from Nihon Vogue, takes a visual journey of the world's best quilters and leaders in the field. This limited edition, hardcover masterpiece, chronicling today's best, will be available for a short time only. Included are profiles of 88 leaders including SAQA members Ruth B. McDowell, Yvonne Porcella, and Karey Bresenhan. It is distributed by C&T Publishing/Fox Hill Workshop, Martinez, California.
- SIGHTINGS – Lenore Davis, Therese May, Jeanne Lyons Butler, and Marcia Johnson had work featured in the summer issue of *Fiberarts*. The May issue of *American Craft* showed work by Erika Carter, Karen Berkenfeld, and Joan Schulze. Linda Perry's work was included under Acquisitions as the New England Medical Center has purchased three of her quilts. Judy Dales' quilt was shown on CNN as part of the American Craft From the White House Collection at the National Gallery of American Art in Washington.
- Yvonne Porcella has been nominated to THE QUILTERS HALL OF FAME in the historic Marie Webster home in Marion, Indiana. If you would like to "second" this motion, please send five copies of a letter saying so to Hazel Carter, 1604 Palm Springs Drive, Vienna, VA 22182. This is not only a great honor for Yvonne and her work but also for art quilts.
- Natasha Kempers-Cullen will be teaching a five-day session on *The Art Quilt* at the Maine College of Art Summer Visual Arts Institutes, in Portland, Maine, at the end of July.
- *102,000 x as Small*, an artist's book by Liese Bronfenbrenner, has been selected for inclusion in *FIBERARTS DESIGN BOOK FIVE*, which will be released in October, 1995, by Lark Books. Liese's work was also included in *BOOK THREE*.
- Marcia Johnson was guest speaker at two lectures at Ginza Quilt-Eye, Tokyo, Japan, on April 24. Arrangements were made for the lectures through Bernina Japan. Marcia was on a personal vacation, touring Tokyo and Kyoto, and was able to arrange time to meet with the two groups of Japanese quilters. She gave a slide presentation of the contemporary works of 33 U.S. quilters, demonstrating how artists working in this medium make progress and development in their work over time. Most of the artists represented in the presentation are members of Studio Art Quilt Associates.
- Quilts by Ludmila Uspenskaya, a St. Petersburg (Russia) textile artist newly arrived in the United States, will be on display for the first time in this country in a solo exhibit opening June 10, at the Museum of the American Quilter's Society (MAQS), Paducah, Kentucky. Curated by SAQA member Marilyn Henrion of New York City, this exhibit entitled "Dreams & Fantasies: Quilts by Ludmilla Uspenskaya" will feature 15 extraordinary pieces by this accomplished artist.
- Penny McMorris and Sharon Heidingsfelder were part of the three-person team who juried the 11th Annual American Quilter's Society Show, Paducah, Kentucky, and Moneca Calvert was one of the judges.
- "A Time for Hope" (72" x 144"), a stitched fabric artwork created by SAQA member Margaret Cusack, celebrates the life of Bishop Mugavero (1914-1991), the fifth bishop of Brooklyn. It is installed in the lobby of Bishop Francis J. Mugavero Center for Geriatric Care, Brooklyn, New York, a division of Catholic Medical Center of Brooklyn and Queens, Inc.
- This newsletter is the first issue under the direction of Sharon Heidingsfelder. We are grateful that she has volunteered to be editor of the newsletter. If you have articles or announcements for future newsletters, please send materials to Cathy Rasmussen. Cathy will organize the feature sections and articles and forward the information to Sharon. Deadlines for information are December 1, March 1, June 1, and September 1. You can reach Cathy Rasmussen at 1199 East Broadway, Hewlett, NY 11557, 516-374-5924. Sharon Heidingsfelder can be reached at P. O. Box 391, Little Rock, AR 72203-0391, 501-671-2102, 501-671-2251 (FAX).

BITS AND PIECES

Cathy Rasmussen

- The AMERICAN QUILT STUDY GROUP will have its 17th annual seminar on October 4-6, 1996, in Scottsdale, Arizona. AQSG invites the submission of 4,500- to 9,000-word papers representing original and previously unpublished research pertaining to quilts, quilting, quilt-makers, the textiles of quilts, and related topics. Accepted papers will be presented at the seminar and published in AQSG's annual journal, *Uncoverings*. Submitters must request submission and manuscript guidelines from AQSG, 660 Mission Street, Suite 400, San Francisco, CA 94105-4007, 415-495-0163. Submissions must be postmarked no later than December 30, 1995.

Presenting a paper on art quilts and contemporary quiltmakers is a great way to bring these subjects to the forefront, especially to audiences who have previously focused on the more traditional aspects of quilting. The necessity for accurate documentation as well as oral interviews of today's quilters becomes more apparent with each passing year.

AQSG's meeting for 1995 will be held in Paducah, Kentucky, September 22-24, at the Executive Riverside Inn. This year's selected papers will be presented as well as preconference tours, workshops, and a day at MAQS. Please remember that SAQA will have an exhibition of works from its professional members on display at MAQS at that time. It will be a great presentation of art quilts to a different audience. I plan to be there so I hope to see other members there also.

- A reminder that not only is the INSIGHT! INTENSITY! conference a professional development forum, it is also when the SAQA general membership meeting will take place. I urge you to attend since it is the only time we convene as a large group. SAQA is at a very interesting stage of


its development and I am looking for as much information and direction from you, the members, as possible. To operate effectively as executive director, I need and value your input in shaping the future of this organization.


- I am pleased to announce that the DIVERSITY! exhibition has been selected as a touring show by EXHIBITS USA. They are very excited about the show and we are thrilled they have selected us. They do need to receive a certain number of commitments from venues for the exhibition before starting the tour. While they do have a system in place for soliciting various sites, we can help them speed the process. If you have any suggestions, connections, or recommendations of museums, galleries, arts centers, universities, or whatever, please let me know and I will pass them on. I really appreciate any assistance you can provide on this.

- Volunteers – Just the very word can send shivers down some spines and to others it screams a "non-paying job." In any event, whatever way you look at it, volunteers are the very life blood of most institutions, organizations, and associations. As a former museum staff member, I know only too well the validity of this statement and how volunteers made my job so much easier. For SAQA, we would not have come this far without the combined efforts of a volunteer staff. A very special thank you to Lynn Lewis Young for all her efforts on the newsletter; to Dee Danley Brown and Fern Benson for their help with the last issues; and now to Sharon Heidingsfelder for taking on the role of editor.

- Those of you who are hesitating about signing up for INSIGHT! INTENSITY! because of the expense of rooming alone, please let me know and I will see if I can arrange a roommate for you. Some members have mentioned they would be interested in this arrangement, so do give me a call at 516-374-5924.

- WANTED . . . by Studio Art Quilt Associates

-  We want YOU to send US any show announcements of Studio Art Quilt exhibitions.

-  We want YOU to send US newspaper clippings and reviews of Studio Art Quilt exhibitions.

SAQA archives are the repository for information about ART QUILTS. Please help us in keeping these files current. Send to: SAQA, P. O. Box 287, Salida, CA 92368.

PRESIDENT'S MESSAGE (continued)

Planning such an event is tedious and is being done by a very small group of volunteers and members of the Board of Directors. In essence, the event at Arrowmont can be likened to a giant \$60,000 party which the organization arranges for the benefit of its membership.

Choosing the facility is a difficult task. We try to locate a spot where a quality exhibition can be hung for at least six weeks. Conference rooms, classrooms, audio-visual aids, economical lodging, and meals, all must be accessible and reasonable. Arrowmont hosts a variety of art conferences during the few weeks they do not schedule organized classes. Three years ago the facilities at Arrowmont were offered to SAQA with the staff at Arrowmont assisting SAQA in registering people for room and board. The school has a gallery director on staff who will design the exhibition. In addition, they also have gallery insurance and the necessary facilities to receive and return artwork. The other very important aspect of Arrowmont is the facility itself which offers a comfortable retreat away from the pressures of a major city and is more intimate than a large college campus. Because the location is some distance from a major city, the steering committee discussed the possibilities of alternative space but decided Arrowmont was a perfect answer to our conference needs.

October in the Smokies is a high-tourist season. The fall leaves are spectacular and many people drive through the national park to witness this colorful event. Gatlinburg is surrounded by the park and Arrowmont sits like an oasis amid the tourist attractions. Unfortunately, the regular public school calendar begins in September and our members who are involved in teaching may not be available to attend the conference. SAQA had to make a choice—October and Arrowmont or no conference.

The dates, October 12 through 20, are structured so that registrants can participate in all or part of the offerings. The exhibition *DIVERSITY!*, which includes 44 studio art quilts in a variety of styles, opens with an artist reception on October 12, and will hang in the gallery until December 16, 1995. Friday, October 13, through Sunday noon, October 15, is the conference entitled *INSIGHT!* Workshops, the *INTENSITY!* portion of the event, begin Sunday evening, October 15, and conclude Friday, October 20, at noon.

Registrants can participate in just the conference, or just the workshops, or both. Registration and lodging are outlined in the IDIA brochure with fees listed for both events. *INSIGHT!* can also be attended by the day with fees offered for each day.

We hope that you will reread your IDIA brochure or send for another one if you have misplaced the one sent in January. Consider attending IDIA and supporting your organization. Dee Danley-Brown reports the registrations were brisk after the initial mailing of the brochure. We were excited about the response, but registrations have slowed this spring. We can offer you the flexibility of using your Mastercard or Visa to register. You can have the choice of spreading out the payment of the registration fees by using your charge card.

We hope to see you at Arrowmont. Remember, we are planning this for you and without your support it will be difficult to engender enthusiasm to plan another event in 1997.

PROFESSIONAL DEVELOPMENT

Marcia Johnson

TOOLS OF THE TRADE: WHEN A FEATURE STORY IS A BETTER PROMOTION

When you send your information as a calendar listing, stating the Who's and Where's, that is news. When you send information about how you felt when you made this art quilt or how people reacted when they saw the exhibition, that is a feature. News stories are facts, features provide human interest.

Feature stories are impressive to potential clients and provide your portfolio with good promotional material. Scheduling and submitting features should be a part of any professional's action plan.

There are a couple of ways to accomplish this. You could hire a publicist to do this for you, or if you have a relationship or can establish one with a reporter (aren't you lucky), perhaps she can get clearance with her editor to write a feature. More than likely, you will write it yourself.

Feature stories, as compared to press releases, do require some stylistic writing. Start by reading the "people profile" column found at least weekly in just about every newspaper. Look for the idea, how it is presented, the style of writing, how long the piece is, and the photos included with it. There is no set pattern for writing a feature; you will have to learn by "imitating" a format that you observe being used by others.

Start with a central idea or theme, something that is unusual or will capture interest. Build on that theme by writing a catchy title followed by a short anecdote that supports that title. Include in the body of your feature all the facts you can get in, but present them in the tone and style you have already established. The five W's – who, what, where, when, and why – should be in this type of article as well as the straight-forward press release.

If you're having difficulty getting started with an idea, note that most good features appeal to the senses of touch, taste, smell, sound, and/or sight. Try starting with this natural appeal. Other appeals commonly accepted by newspapers include stories of success, human conflict resolved, people helping, and local history.

While your intention may be to get the facts out, your job is to entertain or instruct. Build your story and end with a surprise or amusing thought.

As with any media submission, whether for a newspaper or magazine, be thoroughly familiar with the periodical, make sure your feature is of interest to their audience, and follow their rules for submission. Lead times on features can be very long. Include visuals; pictures last a longer time in people's memories than words.

When do you send a press release or a feature? I recommend the approach of reacting to your own events:

- Always send calendar listings for every exhibit or event in which you are involved. They are simple and inexpensive to do and your most readily available form of publicity. Make sure you send to the appropriate source: local, regional, or national.
- Almost always send some press releases for the above events. Target them to match the appropriate audience with the nature of the event. You will find that you may always use some of your sources, while sending only occasionally to others.
- With each of these events, analyze whether there is something happening that makes for good human interest appeal. This is when your effort in writing a feature will most likely pay off. If you are not able to come up with a timely or appealing angle, chances are slim that the event will warrant feature coverage.

REGIONAL UPDATES

CALIFORNIA – Holley Junker

SAQA members from the northeast part of California met in early 1994 and agreed to get together several times a year for show and tell and potluck. At the second meeting in May of 1994, there was discussion about whether the group wanted to set goals or keep it purely social. Virtually all attending said that they would like to have a group exhibition.

Members in this region (loosely defined by Sacramento on the West and South, Oregon on the North, and Nevada [Reno] on the West) are very separated by distance, and in order to get together some must travel for several hours each way to attend a meeting (one even makes it an overnight trip). Networking takes a real desire and commitment on their part.

As a result of Sandy Wagner's efforts, the SAQA Foothills Group will have a show of their work at the Shenandoah Gallery from September 1 to November 1, 1995.

The Gallery is located in two large barrel rooms just off the tasting room of the Shenandoah Winery, Sobon Estate, Plymouth, California. This area is in the Sierra Mountain foothills between Sacramento and Lake Tahoe and is becoming a highly popular stop-off point for people traveling to the recreation spots in the Tahoe area.

Each artist will have two pieces in the show and the artists will make their own selections for inclusion. The work will be for sale and the buyer will be able to take the work when the sale is completed.

NORTHWEST – Wendy Huhn, Sally Sellers, Ann Johnston

MONTANA – Nancy Erickson (Missoula) has had a quilt, *Interiors #7-Summer Solstice*, accepted into the permanent collection of the American Craft Museum. Nancy adds that SAQA and Carol Jessen were very helpful in making this happen. She is delighted her quilt will have a home away from forest fires.

OREGON – Exciting news from Mary Catherine Lamb (Portland). She is a member of Blackfish Gallery and for this year's annual members show the theme is collaboration. Mary Catherine has invited Adriene Cruz (quiltmaker) to collaborate with her in blending their strong and individual cultural backgrounds together. The show will run January 31 to February 25, 1996. Also in February, she will have her quilt *Guadalupe Reperceived* travel to Prague in the Czech Republic along with the works of other Blackfish members. The works will then tour to two other galleries in the Republic for a three-month tour. She is the only quilt artist in this cooperative gallery.

Jacquelyn Faulkner (Portland) has completed a commissioned altar piece of hand-dyed silk for the Fountain Street Church in Grand Rapids, Michigan.

WASHINGTON – Joan Colvin (Bow) will have her second book, *The Design of Nature*, out in 1996 and it is published by That Patchwork Place.

Joyce Peardon's (Posser) paper, "Donated Quilts Warmed War Torn Europe," was included in the recently published, *Quilting in America-Beyond the Myths*. Published by The Rutledge Hill Press of Nashville, Tennessee, this work featured selected writings from the American Quilt Study Group edited by Laurel Horton.

Karen Perrine has recently completed two commissions for Japanese clients in Tokyo – one for Hiashi Kawaguchi, a retirement facility, and the other for Yoshizawa Hospital.

Gerry Chase (Seattle) will have a solo exhibit at the Foster/White Gallery in 1996.

Sally Sellers (Vancouver) has sold a quilt to the Oregon Health Sciences University, five quilts to the Washington State Arts Commission, and will also have work in *Fiberarts Design Book Five*. Melissa Holzinger will also have work included in this book.

The Northwest SAQA show will be held at Maude Kerns Art Center, Eugene, Oregon, from November 5 to December 3, 1995. Twenty-seven members will show their work in this exhibition. Ann Johnston and Karen Perrine will also offer dye workshops. To introduce the public to the wide diversity of Art Quilts, three slide shows will be presented. For more information contact Maude Kerns at 503-345-1571. The opening reception will be on November 10 from 5 to 8 p.m.

CALENDAR

• Exhibitions

Arizona

Mesa/*FYBERSPACE*/Sep 5 - Oct 7, 1995 (Mesa Arts Center, Galeria Mesa)

California

Berkeley/*CRAZY QUILTS FROM THE CRAZIES*/Jun 3-Jul 6, 1995 (New Pieces Fabric 7 Chamber Music, 1597 Solano Avenue)

Berkeley/*ROUND THE BLOCK QUILTS BY SANDI CUMMINGS*/Jul 8-Aug 6, 1995 (New Pieces Fabric 7 Chamber Music, 1597 Solano Avenue)

Berkeley/*WHAT IF . . . QUILTS BY DEANNA DAVIS*/ Aug 4-31, 1995 (New Pieces Fabric 7 Chamber Music, 1597 Solano Avenue)

Berkeley/*THE RIPPLE EFFECT: QUILTS BY ANGIE DAWSON WOOLMAN* (New Pieces Fabric 7 Chamber Music, 1597 Solano Avenue)

San Jose/*OHIO TO NAGOYA . . . THE CONNECTING THREAD*/May 24-Jul 15, 1995 (American Museum of Quilts and Textiles)

San Jose/*FULL DECK ART QUILTS*/Jul 22-Sep 3, 1995 (American Museum of Quilts and Textiles)

Willits/*LINDA R. McDONALD QUILTS, PAINTED QUILTS, PAINTINGS: 1985-1995*/Jun 14-Jul 30 (Mendocino County Museum, 400 East Commercial Street)

District of Columbia

Washington/*NANCY CROW: IMPROVISATIONAL QUILTS* /Aug 25, 1995-Jan 1, 1996 (The Renwick Gallery, National Museum of American Arts of the Smithsonian Institution) Curated by Penny McMorris

Washington/*AMERICAN CRAFT COLLECTION FROM THE WHITE HOUSE*/Apr 13-Sep 4, 1995 (National Museum of American Art)

Washington / *FROM THE LAND OF THE THUNDER DRAGON: TEXTILE ARTS OF BHUTAN*/May 26-Sep 3, 1995 (Textile Museum)

Florida

Belleair/*SOUTHEASTERN FINE CRAFTS BIENNIAL INVITATIONAL, II*/Sep 15-Nov 19, 1995 (Florida Gulf Coast Art Center, 222 Ponce De Leon Boulevard) A quilt by Sharon Heidingsfelder is included

Georgia

Atlanta/*YVONNE PORCELLA: ART QUILTS AND KIMONOS 1982 TO 1995*/Sep 22-Oct 28, 1995 (Connell Gallery, 333 Buckhead Avenue)

Kentucky

Paducah/*STUDIO ART QUILTS: SELECTIONS FROM PROFESSIONAL ARTIST MEMBERS OF SAQA* /Jun 4-Oct 27, 1995 (Museum of the American Quilter's Society, 215 Jefferson Street)

Paducah/*DREAMS AND FANTASIES: QUILTS BY LUDMILA USPENSKAYA*/Jun 10-Aug 19, 1995 (Museum of the American Quilter's Society, 215 Jefferson Street)

Paducah/*GATHERINGS: AMERICA'S QUILT HERITAGE*/ through Aug 12, 1995 (Museum of the American Quilter's Society, 215 Jefferson Street)

Michigan

Ann Arbor/*STITCHED, LAYERED, PIECED: MICHIGAN ARTISTS AND THE QUILT*/Oct 14-Dec 10, 1995 (The University of Michigan, Museum of Art)

New York

New York City/*MARRIAGE IN FORM: KAY SEKIMACHI AND BOB STOCKSDALE, DUAL RETROSPECTIVE*/Aug 13-Oct 8, 1995 (American Craft Museum)

New York City/*DIANNE ITTER: A RETROSPECTIVE*/Jul 13-Oct 8, 1995 (American Craft Museum)

New York City/*VICTORIAN VERNACULAR: THE AMERICAN SHOW QUILT*/Apr 8-Sep 10, 1995 (Museum of American Folk Art)

Rochester/*THE ART QUILT: CELEBRATING WOMEN'S VISION AND ENERGY*/Sep 8-27, 1995 (Bevier Galley, Rochester Institute of Technology) Juried by Elizabeth Busch

Ohio

Athens/*QUILT NATIONAL '95*/May 28-Sep 3, 1995 (Dairy Barn Cultural Arts Center)

Tennessee

Memphis/*MEMPHIS STUDIO QUILT INVITATIONAL*/Aug 14-Nov 11, 1995 (Morgan Keegan Tower of Rivercenter Gallery, 50 North Front Street)

Curated by Kurts Bingham Gallery. Artists include Sue Benner, Gretchen Hill, Wendy Huhn, Kathleen Sharp, Meiny Vermaas-van der Heide

Pigeon Forge/*STUDIO ART QUILTS: SELECTIONS FROM PROFESSIONAL ARTIST MEMBERS OF SAQA*/ Oct 8-30, 1995 (Dollywood, 1020 Dollywood Lane)

France

Bourgogne/*MAKE BELIEVE GARDENS . . .*/Jul 8-Aug 20, 1995 (Chateau Musee de Chassy en Morvan) Two works of Holley Junker are included

• Competitions

Arizona

Mesa/*IT'S ALL RELATIVE*/Deadline: Jul 11, 1995/A National Juried Exhibition of Artworks that Reflect the Theme of Family (Send SASE to Galeria Mesa, P. O. Box 1466, Mesa, AZ 85211-1466)

Mesa/*UNDER PRESSURE*/Deadline: Aug 15, 1995/A National Juried Exhibition of Contemporary Printmaking, with new and experimental printmaking techniques encouraged (Send SASE to Galeria Mesa, P. O. Box 1466, Mesa, AZ 85211-1466)

Mesa/*18TH ANNUAL VAHKI EXHIBITION*/A National Juried Exhibition of Contemporary American Crafts (Send SASE to Galeria Mesa, P. O. Box 1466, Mesa, AZ 85211-1466)

Ohio

Lancaster/*IMPROVISATIONS '96*/Deadline: Nov 1, 1995 (Send SASE to The Gallery at Studio B, Attn: Julie Young, 140 West Main Street, Lancaster, OH 43130)

Oberlin/*THE ARTIST AS QUILTMAKER VIII*/Deadline: Sep 15, 1995 (Send SASE to Firelands Association for the Visual Arts, 80 South Main Street, Oberlin, OH 44074)

France

Bourgogne/*SYMBOLS, EMBLEMS, FIGURES . . .*/7th International Art Quilt Competition/Deadline: Mar 1, 1996 (Send SAE with a universal postal coupon to LeChassy d'Or, 58120 Chateau-Chinon, Bourgogne, France)

SAQA NEWSLETTER

Summer 1995

Volume 5, Number 3

The SAQA newsletter is a quarterly publication of the Studio Art Quilt Associates, a non-profit organization founded to promote the importance of the studio art quilt. It is distributed in January, April, July, and October.

To submit information to the newsletter, write Cathy Rasmussen, Executive Director, 1199 East Broadway, Hewlett, NY 11557, 516-374-5924. (Deadlines for information are December 1, March 1, June 1, and September 1.)

The newsletter editor is Sharon Heidingsfelder, P. O. Box 391, Little Rock, AR 72203-0391, 501-671-2102, 501-671-2251 (FAX).

For information on SAQA, write P. O. Box 287, Salida, CA 95368. (Membership is \$35 per year, \$100 per year for artist members.)

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)

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Roderick Kirakofe - Quilt Historian/Author/Publisher (San Francisco, CA)

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Hilary Fletcher - Coordinator, Quilt National (Athens, OH)

Sandi Fox - Quilt Historian/Curator (Los Angeles, CA)

PORTFOLIO ROTATION

Portfolios have been sent to the following:

Michael Miller, Sandoval Fine Art Ltd., Scottsdale, AZ

Ellen Clark, John Michael Kohler Art Center, Sheboygan, WI

E.W. Reznik, Vice President, 1st Source Bank, South Bend, IN

Shirley Milligan, Blount Inc., Montgomery, AL

Peter Held, Director, Holter Museum, Helena, MT

Laguna Art Museum, Laguna Beach, CA

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Director, Woman Made Gallery, Chicago, IL

Tim Norris, Art Center of Battle Creek, Battle Creek, MI

Laura Trippi, Senior Curator, New Museum of Contemporary Art, New York, NY

Director, Greater Denton Arts Council, Denton, TX

Ellen Martin, Lincoln Center, Fort Collins, CO

ADDRESS CHANGES

Gretchen Echols, 550 North 83rd Street, Seattle, WA 98103

Helen Giddens, HCR 51, Box 135, Rainbow, TX 76077-9706

(This newsletter was typeset by Gloria Mayhugh.)

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