

## NEWSLETTER

### Contents

<i>Bits and Pieces</i> . . . . .	1
<i>Art in Public Places</i> . . . . .	1
<i>Professional Development</i> . . . . .	2
<i>Lenore Davis</i> . . . . .	3
<i>Members' News</i> . . . . .	4
<i>Regional Updates</i> . . . . .	5
<i>Introductions</i> . . . . .	6
<i>Calendar</i> . . . . .	8
<i>Center for the Quilt</i> . . . . .	9
<i>Membership Survey</i> . . . . .	11
<i>Portfolio Rotation</i> . . . . .	12

## *BITS AND PIECES*

*Cathy Rasmussen*

There seems to be so much happening with Studio Art Quilt Associates right now which is very exciting. The number of grants received by members (see Members' News) is really quite incredible in these days of ever-shrinking dollars for art-related projects. It's wonderful to see some of this money directed toward studio art quilts. The list of exhibitions of members' work continues to grow with each newsletter. A good portion of these exhibitions is a direct result of the unbelievable networking and promotion of the regional groups as well as the efforts of individual members.

In the coming years, I would like to increase the awareness and visibility of the organization through even more exhibitions and outreach programs. The membership base needs to be expanded as we are all aware there is strength in numbers. This not only forms a power base in political terms but also has a commercial aspect that will allow us to approach possible funding sources for marketing potential.

Your input is vital to the execution of these goals. I would appreciate it if you would take a moment to fill out the membership survey in this newsletter. This information will be most useful in formulating future ventures for SAQA.

Some other news:

- Rod Kiracofe has resigned as a board member of Studio Art Quilt Associates. We thank him for all of his work on our behalf and wish him well in his new endeavors. A search for a new board member is currently underway.

- A special thank you to Carol Jessen for all of her help with the Art in Public Places Registry which will now be turned over to Fern Tompkins Benson. Carol has written her "Top Ten" list for taking great slides in this newsletter. The sharing of her time and expertise is well appreciated.

- Sue Pierce deserves a vote of thanks for all of her efforts with the Full Deck Project. The incredible effect of this exhibition on the viewing public has heightened the awareness of art quilts to an intense degree.

- Many thanks to all of you who sent me information about possible venues for DIVERSITY! It added up to be quite an impressive list which I forwarded to Exhibits USA. If anyone has additional sites, please let me know.

- In August, Yvonne Porcella and I attended The Alliance for American Quilts meeting at the Library of Congress in Washington (see related article on page 9). This interesting assembly came together to discuss the feasibility of a National Quilt Center and Index and had some exciting results. It was great to be a part of it all.

## *ART IN PUBLIC PLACES*

*Carol Jessen*

By now, most of you know that I am struggling with terminal cancer. Many of you have sent friendly, cheerful cards and letters which have buoyed my spirits immensely and for which I am very grateful. Soon, I will be turning over the reins of the Registry to Fern Tompkins Benson, a computer expert who lives a hop, skip, and a jump away from me here in California. Those of you who have been waiting for acknowledgments and registration numbers, please be assured that they are on their way to you soon. Fern has great expertise with computer database programs and will no doubt do a super job of making the information in the Registry available to anyone who asks for it. Access is the key to a good database. You can reach Fern by mail at 436 Nunnely, Paradise, CA 95969, by phone at (916) 872-7905, and by fax at (916) 872-3826.

continued on page 10

# PROFESSIONAL DEVELOPMENT

Marcia Johnson

## TOOLS OF THE TRADE: A REVIEW OF YOUR PUBLICITY PROFILE

For the past year, this column has reviewed the nature of publicity, why you need it to develop in your art career, and offered some specific suggestions for developing publicity skills that will get you the results you want. Before moving on to other topics important to professional development, let's review your publicity profile by means of a checkup. During the past year, have you accomplished the following?

- Determined what direction you are going with your work and what your target market is?** It is essential to know this first, as all activities, including publicity, will be based on this market. All artists have differing goals and markets, from galleries to museums to corporate collections to name just a few. Make good assessments as to the fit of your work and your market, and develop a list of specific contacts in this market.
- Developed an action plan including a set of specific goals?** As an example, let's say that an artist has determined that she wishes to teach (target market) in her field. There are a number of actions she must take in order to reach this goal: offer to teach a local class to establish teaching credentials, take a course on organizing lesson plans, write a new résumé emphasizing teaching, etc. Action plans should have date lines, so as I often do, establish a precedent that when one activity is accomplished, move on to the next. Set aside time on a regular basis each week to review the steps you need to take in order to accomplish each goal.
- Developed a publicity plan suited to your market?** The teacher may develop, in addition to the new résumé, a flyer or brochure which describes the courses she teaches, something about her credentials, and information on her fee schedule. At a later time, she may want to target local groups, and therefore would benefit by a feature story in a local newspaper.
- Developed a media list and continually added to it?** This is important for every artist, from beginner to the seasoned. Contacts are essential for you to meet your specific goals. Your media list will be targeted to your specific market. The teacher's media list may be comprised of schools that teach arts and crafts, professional artist groups, national art periodicals, local community newspapers, etc.
- Written and sent press releases and calendar listings for the events or activities in which you were involved?** Your publicity plan may also have included producing a postcard, invitation, or other visuals.
- Written and submitted a feature story about your work?**

Improving your professional health takes knowledge, practice, and constant effort and review. During the past year, many of you have contacted me with questions about press releases, publicity in general, or just to get some reaction to your publicity plans. I have been pleased when you have sent me your final releases or exhibition announcements to let me know how it all turned out. Keep up the good work!

## LENORE DAVIS • *Fiber Artist* • 1936-1995

*It is with great sadness that we announce the death of Lenore Davis on July 29, 1995. She is remembered in a letter from her friend and studio partner, Arnelle A. Dow.*

The studio at 30 East 5th Street is still. Not empty or silent, just still. Figures tumble, swirl, fly, lift, leap, and balance – suspended in mid-air as if on a whisper. A bit of faith anchored them there – an act which testifies to the uniqueness and courage of the human spirit. Lenore Davis died after a brief illness of pancreatic cancer at her home in Newport, Kentucky, on July 29, at the age of 59. To view Lenore's work knowing she is no longer near is a quiet experience which speaks loudly of the creative spirit. She found joy in simple discoveries of process. The playful nature and wit expressed by much of her work spoke of an intensely personal expression with an eye always focused on the human condition.

During the past 25 years the surface design movement has matured, as has Lenore Davis' fiber art. She departed from her training in ceramics, MFA (1965), from Cranbrook Academy of Art and a Fulbright-Hayes study grant in ceramics spent in Portugal (1965-66). She created her first soft sculpture figure in 1969, after marrying Harold Helwig, an enamelist, in 1968, and moving to Buffalo, New York. This departure led her to prominence in the early 1970s for her innovative use of dyed cotton velveteen to create soft sculpture figures. Direct dyed quilts followed in 1972. Thus as a young Surface Design Association held its first national conference in the

mid-1970s in Lawrence, Kansas, Lenore was among those who gathered. In recent years she has added the use of textile pigments to her work as she created ever-intriguing stitched sculptures of airplane linen. Monotype quilts created of small printed units have featured prominently in her work in recent years. Exhibited extensively and recognized for her contribution to the surface design movement, Lenore has introduced many to textiles via workshops held throughout America.

Lenore was a valued member of her community, whether it was the Fiber Group of Greater Cincinnati (which she founded in 1980, after moving to the area in 1977); the traditional Irish band (in which she played the fiddle); the Surface Design Association (in which she served as president, treasurer, and historian); the National Institute of American Doll Artists (to which she was elected in 1992); or the American craft community as a whole. Her premature death is a great loss.

As Lenore Davis loved the labor of the hand, in truth she loved life. This she shared. She will be missed. A scholarship fund has been created in her memory. Donations may be sent to The Lenore Davis Memorial Scholarship Fund, 655 Nelson Place, Newport, KY 41071.



*Lenore Davis' soft sculpture figures – left, "Mommy Dancer With Baby" – right, "Clown With Hearts."*

# MEMBERS' NEWS

Cathy Rasmussen

- Leah Kaspar of Gloucester, New Jersey, has been awarded a \$5,000 fellowship from the New Jersey State Council on the Arts. The award, in the crafts division, was one of 64 fellowships given to support continued excellence in the arts. Leah was chosen from over a thousand applicants on the strength of two of her most recent works, "Arches" and "Furness One," in which she explores the architecture of Victorian America. "Arches" will be on display at the International Quilt Festival in Houston, Texas, November 2-5. The fellowship will be used to continue her exploration of architecture in fabric. Leah was previously awarded a fellowship from the State Council on the Arts in 1987.

- Three SAQA members from Lexington, Massachusetts – Linda Behar, Barb Crane, and Linda Perry – recently were awarded 1995 Regional Fellowships for the Visual Arts by the New England Foundation for the Arts, in conjunction with the Massachusetts Cultural Council. Crane and Perry will exhibit at the MCC offices (120 Boylston Street, Boston) in a two-person show which will run from September through November, 1995. Crane will also have a retrospective solo show at Shelter Rock Unitarian Universalist Church in May, 1996, in Manhasset, Long Island, New York. Behar plans to use her grant to work on computer-aided design. In addition, the DeCordova Museum in Lincoln, Massachusetts, has just acquired her work, "Day Break I," for its permanent collection and she has just completed a commission for the author Elizabeth Berg (*Talk Before Sleep* and *Durable Goods*).

Members Gayle Fraas and Duncan Slade of Edgecomb, Maine, were also awarded a Regional Fellowship from the New England Foundation for the Arts. The 51 fellows were selected from more than 800 applicants. Over \$350,000 was awarded to New England Visual Artists working in three discipline categories: crafts, photography, and sculpture.

- The Illinois Arts Council awarded an Artist Fellowship in the crafts category to Bonnie Peterson Tucker of Elmhurst, Illinois. She received a grant of \$5,000 for recognition of outstanding work and commitment within the arts.

- Carol Drummond is one of 39 practicing professional Florida artists who will each receive a Florida Individual Artist Fellowship for 1995-1996. The \$5,000 cash prize was awarded to artists of exceptional talent and demonstrated ability. Drummond's work, "Sanctum," will be included in *Fiberarts Design Book Five* to be released by Lark Books this fall as well as *A Crafter's Book of Angels*.

- Rumor has it that 17 SAQA members were included in the exhibition, "The Art Quilt: Celebrating Women's Visions and Energies," which was held at The Bevier Gallery, Rochester Institute of Technology, Rochester, New York, from September 8-27. There were 348 submissions and 32 quilts were selected, so SAQA was well represented! This national juried exhibition of contemporary art quilts celebrated the 75th anniversary of women's suffrage. Elizabeth Busch was the juror for the exhibition. I only know of the following members included in the show so please let me hear from the rest of you: Carol Drummond, Ruth Garrison, Sandra Sider, and Meiny Vermaas-van der Heide.

- Sue Holdaway-Heys has a busy fall season as her work will be included in the following exhibitions: "Stitched, Layered, Pieced: Michigan Artists and The Quilt," University of Michigan Museum of Art (Oct 14-Dec 10); "Contemporary Quilts from the Great Lake States" University Art Gallery, Mt. Pleasant, Michigan (Oct 11-Nov 10); "The Fine Art of Quilting," a three-person show at Newaygo County Council for the Arts, Fremont, Michigan

(Sep 6-Oct 13); "Fish Tales & Fin Flam," Clymer Museum and Gallery, Ellensburg, Washington (Sep 8-Nov 5); and "Dwellings," a solo exhibit of her work at Michigan Artists & Craftsman Guild Gallery in Ann Arbor, Michigan (Oct 31-Dec 4).

- A recent work by Michael James was exhibited through the month of June at Galeria Jonas in Petit-Cortailod, Switzerland. This is the third time that the gallery has played host to James' work since 1988. The exhibition coincided with the publication in Switzerland and the U.S. of his new book *Michael James: Studio Quilts*. It was published simultaneously in French and English editions. James' work has also been included in the 8th International Triennial of Tapestry in Lodz, Poland, which opened on June 5 and continues through October. This invitational exhibition features a wide range of contemporary fiberart by makers from over thirty countries. His work, "The Metaphysics of Action: Entropic Forms" was cited with an honorable mention by the awards committee.

- The Spruill Education Center Gallery in Atlanta, Georgia, presented 40 fiber works created by artists from Georgia and the Southeast in the exhibition "Contemporary Threads: Fiber Art of the Southeast" from September 30-October 26. SAQA members included in the show are: Barbara Butler, Patsy Eckman, Vita Marie Lovett, and Pat Stettler.

- The Greene County Council on the Arts presented an exhibition entitled, "Threads," at the Mountaintop Gallery in Windham, New York, from May 13-June 25. The exhibition was a survey of artists and artisans working with fibers as their media. SAQA members Caryl Bryer Faller, Jean Neblett, and Meiny Vermaas-van der Heide, were included.

- "Takoage," a quilt by Yvonne Porcella which was acquired by the Renwick Gallery of the National Museum of Art, Smithsonian Institution, will be included in "America's Smithsonian – 150 Year Anniversary" exhibition which will tour the United States for the next three years. The quilt was pictured in the August/September issue of *American Craft*.

- Judith Larzelere also had her work, "Black & White with Borders," featured in *American Craft* as part of her solo exhibition at BonaKeane Decorative Arts in Portland, Oregon, from August 2-September 3, 1995.

- Meiny Vermaas-van der Heide had her work and home spotlighted in the *Quilter's Newsletter Magazine* series "At Home With Quilts" by Betsy Harris. I hope everyone noticed that Meiny was wearing her Studio Art Quilt Associates T-shirt in the photo. Meiny has recently had three solo exhibits: "Introduction to Green Quilts" at the Maple Leaf Quilters Show in Rutland, Vermont; "Earth Quilts: Green Quilts" at the New York Quilt Festival; and "Fabric of Legacies" at the Celebration of Quilts in Fort Collins, Colorado.

*continued on last page*

# REGIONAL UPDATES

**NORTHWEST** - Wendy Huhn, Sally Sellers, Ann Johnston

**MONTANA** - The work of Nancy Erickson (Missoula) will be part of the Fiberarts 20th Anniversary exhibition "Textured Language" at the Blue Spiral 1 in Asheville, North Carolina (Nov 17-Dec 30). Her work will appear in *Fiberarts Design Book 5* and in *Quilts Today*, both due out this fall.

**OREGON** - Quinn Zander Corum (Portland) had a solo show at the Minnetonka Center for the Arts in Wayzata, Minnesota, entitled "Quilts: Coming Home."

Mary Catherine Lamb (Portland) and Kathy Martin (Lake Oswego) had their work shown at the prestigious "Oregon Biennial 1995" at the Portland Art Museum (Aug 12-Oct 10).

"100 in the Sun: Art by the Yard" is a national survey of printed/painted/dyed yardage which is curated by Lloyd Herman and opened at the Chetwynd Stapylton Fine Arts Gallery in Portland and also in Seattle at the Bumbershoot. The show will continue to tour and it includes works by Ann Johnston (Lake Oswego), Karen Perrine (Tacoma, Washington), and Wendy Huhn (Dexter).

Wendy Huhn's (Dexter) solo show was held at the Heathman Hotel in Portland through September and was curated by Elizabeth Leach Gallery.

**WASHINGTON** - Erika Carter (Bellevue) had her work "Transition II" acquired by the American Craft Museum in New York City. This piece appeared in *American Craft* magazine in the April/May '95 issue.

Joan Colvin (Bow) won an honorable mention in the Aullwood Audubon Art Quilt Group Show, "Buds, Bades, and Bowers," and at the Edmonds Art Festival in Edmonds, Washington.

Cynthia Corbin (Woodinville) and Janet Steadman (Clinton) had work in this summer's QSDS Invitation '95, Columbus Art Museum, Columbus, Ohio.

Gretchen Echols (Seattle) has been presenting lectures and workshops in Washington, Montana, and California. She continues to exhibit her work and that of other Washington State quilt artists in the Washington, DC, office of Senator Patty Murray. Any Washington State quilt artist is eligible. Send your slides to Gretchen as new work is shown every four months.

Sally Sellers (Vancouver) will have her quilt used as a chapter illustration in a textbook to be published by The Literary Place and due out this fall. "Good Night Alice" is featured in the *Northwest Artists and Poets 1996 Calendar* which is on sale now. Sally had her work on view during September in "Art Quilts - Celebrating Women's Visions and Energies" at the Rochester Institute of Technology-Bevier Art Gallery, New York, and at the University of Michigan Art Museum during October.

## Exhibitions

"Appliquetions" at the Benton County Historical Museum and Society in Philomath, Oregon, (Aug 11-Sep 30) included works by Quinn Zander Corum, Elizabeth Hendricks, Hazel Ayre Hynds, Janet Steadman, Linda Steider, and Chris Vietmeier.

"Three Contemporary Quilters" is at the Chase Gallery through October and includes Quinn Zander Corum, Melissa Holzinger, and Sally Sellers.

"The Textile Medium II - Contemporary Expressions in Quiltmaking" in Butte, Montana, (Sep 1-Oct 15) includes the work of Midge Hoffman and Janet Steadman.

"Nonstop Northwest," works by Contemporary QuiltArt Association - Seattle, will be at the American Museum of Quilts and Textiles in San Jose, California (Sep 8-Nov 4) include works by Erika Carter, Joan Colvin, Cynthia Corbin, Gretchen Echols, Karen Perrine, Sally Sellers, Janet Steadman, and others. Gretchen Echols will present a slide lecture on September 17 at the Museum.

"SAQA Northwest Art Quilts" will be at the Maude Kerns Art Center in Eugene, Oregon, (Nov 7- Dec 3). The opening is on November 10. Activities include two dye workshops (one on November 11 with Karen Perrine and the other on November 18 with Ann Johnston) and three slide shows (*Full Deck Project* on November 14 by Melissa Holzinger, *Northwest Art Quilts* on November 21 with Julie Berner, and *Quilt National '95* with Wendy Huhn). For more information call (503) 345-1571.

SAQA members participating in the show include: Montana - Nancy Erickson; Oregon - Patricia Bentley, Julie Berner, Quinn Zander Corum, Jacquelyn Faulkner, Jane Herbst, Midge Hoffman, Wendy Huhn, Barbara Irvine, Ann Johnston, Louise Kaiser, Mary Catherine Lamb, Kathy Martin, Jeanette Meyer, Chris Vietmeier, and Linda Wood; Washington - Rachel Brumer, Erika Carter, Gerry Chase, Joan Colvin, Cynthia Corbin, Gretchen Echols, Elizabeth Hendricks, Melissa Holzinger, Hazel Ayre Hynds, Joyce Peadon, Karen Perrine, Sally Sellers, Karen Soma, Janet Steadman, and Linda Steider.

# INTRODUCTIONS

*In the past we have introduced various SAQA members in our newsletter, but have drifted away from it. I asked Sharon Heidingsfelder, our new newsletter editor, to introduce herself as a starting point for featuring other members. Mary Morgan, Sharon's close friend and the other SAQA member in Arkansas, helped Sharon with her story. Let me, Cathy Rasmussen, know if you would like to introduce someone in future newsletters.*



Crafts are both a vocation and an avocation for Sharon Heidingsfelder. Since 1973, she has worked as the crafts specialist with the Cooperative Extension Service, University of Arkansas, in Little Rock, traveling the state teaching crafts and craft marketing. In her spare time she makes exciting contemporary art quilts.

Sharon grew up in Johnstown, Pennsylvania. In college at The Pennsylvania State University, she took courses leading to a degree in interior design. She had plans to move to a big city (Pittsburgh was the leading contender), and become a world-renowned interior designer. Out of school, and with one summer job in her chosen area, she quickly abandoned that notion. She enrolled at the University of Tennessee to study crafts. While working on her masters degree, she studied pottery, metalsmithing, textile design, and weaving. It was Marion Heard, her major professor and the founder of the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, who sent her to Arkansas to work. Her dream of being a world-renowned interior designer behind her, she quickly substituted a desire to become rich and famous.

In Arkansas, she set up a pottery studio and began marketing her wares through craft fairs and other venues. Soon reality set in – the reality that the area was already flooded with potters. Also, her contemporary forms were not appreciated in a state steeped in tradition.

Sharon was becoming intensely interested in creating with fabric. She found she couldn't wait to get through with her potting projects so she could get back to the sewing machine. So she decided to use her skills in textile design to produce items to sell. Her silk-screened pieces were beautiful, but once more, selling proved difficult.

Sharon had several friends who were quilters, and she couldn't help noticing how enthusiastic they were about their craft. Around the same time, Sharon and her husband, Jack Ammann, a musician, bought a new home. She decided a quilt was just what she needed to decorate the living room. All these factors were influencing Sharon to begin her first quilt. The only part that bothered her was how she would quilt it. She knew she was not good at hand sewing, nor did she desire to be. When she learned it was acceptable, and possible, to have someone else quilt for her, that was all she needed.

The first quilt led to the second quilt, which of course, led to her tenth quilt. Sharon continues to silkscreen and dye fabrics for her quilts, but only when necessary to get the fabric she wants. Increasingly, she wants to spend her limited time making quilts instead of producing fabric.

In her quilts Sharon uses intense colors and graphic shapes, and she always likes to include a black-and-white stripe for accent. She repeats one block design throughout, but the blocks are seldom square. In fact, they often have unusual shapes. She uses various means to obscure the boundaries of the blocks, such as turning every other block upside down, or placing them

in an unexpected grid. Sometimes she removes part of the block in order to make it unclear where one block ends and the next begins.

Although she spends many hours designing the pattern on paper, she spends little time planning the colors before cutting fabric. She uses color intuitively, seldom using the same colors in each block. She uses a flannel board to see the effect each piece will have on the entire quilt before sewing them together. One of the things Sharon likes about quilting is that she knows up front what the finished product will be and has the option of changing what doesn't seem right. With pottery, she never knew exactly what would come out of the kiln, and her entire project could be destroyed when a pot cracked or stuck to the kiln shelf.

Sharon has stopped sending her quilts out to be quilted because of the scarcity of good quilters and because she wanted to be able to make spontaneous decisions about the quilting lines. Instead, she is now machine quilting her quilts. Because her spare time is so scarce, and because her quilts are so large and complex, it is not unusual for her to spend up to twelve months on one quilt.

Sharon tells me her favorite part of quilting is giving her quilts titles. You may be familiar with her first quilts since they all shared the word "Melody." The melody series – "Melody in Color," "Interrupted Melody," "Parallel Melody," etc. – finally ended because the titles became confusing. Now she uses the last word of the previous quilt as the first word of the next quilt; for example, "Serving Millions from Atop the Alleghenies," "Allegheny Moon," "Moongem of Paradise," etc.

Sharon's first quilt was accepted into Quilt National 1985, and she has been included in every Quilt National since, except this year. Her quilts have been in Quilt San Diego "Visions" in 1987, 1990, and 1994, and have been included in many of the American Quilter's Society shows, winning prizes in 1986, 1993, and 1994. Sharon was a juror for the 1995 American Quilter's Society Show, and she was awarded an Arkansas Arts Council Individual Fellowship Grant in 1990.

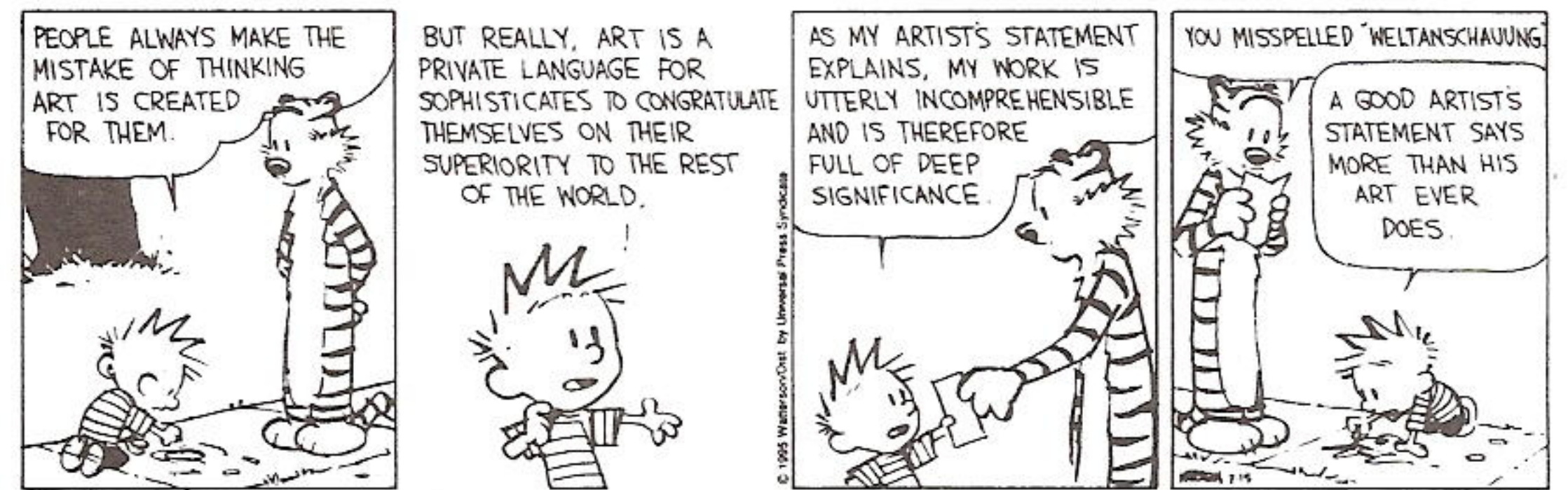
Since part of her job involves writing how-to and consumer-oriented publications, Sharon has produced

a number of two- and three-page handouts for students over the years. She compiled all the quilting handouts into a book, which was published by the University of Arkansas Press, and distributed through Extension offices in Arkansas. "Quilts" made its debut in 1987. In *Quilter's Newsletter Magazine*, Carol Crowley stated, "This book is a value-packed publication and a real find for both new and not-so-new quilters who are eager for solid guidance but mindful of price." (It sells for \$5 ppd and can be obtained through Sharon.)

Sharon is convinced of the merit of contemporary art quilts. She enjoys not only her own work, but the varied works of other contemporary quilt artists who are creating quilts that represent our times. Without this commitment to new patterns and designs, she feels there will be no 20th-century quilts, only reproductions of old quilts.

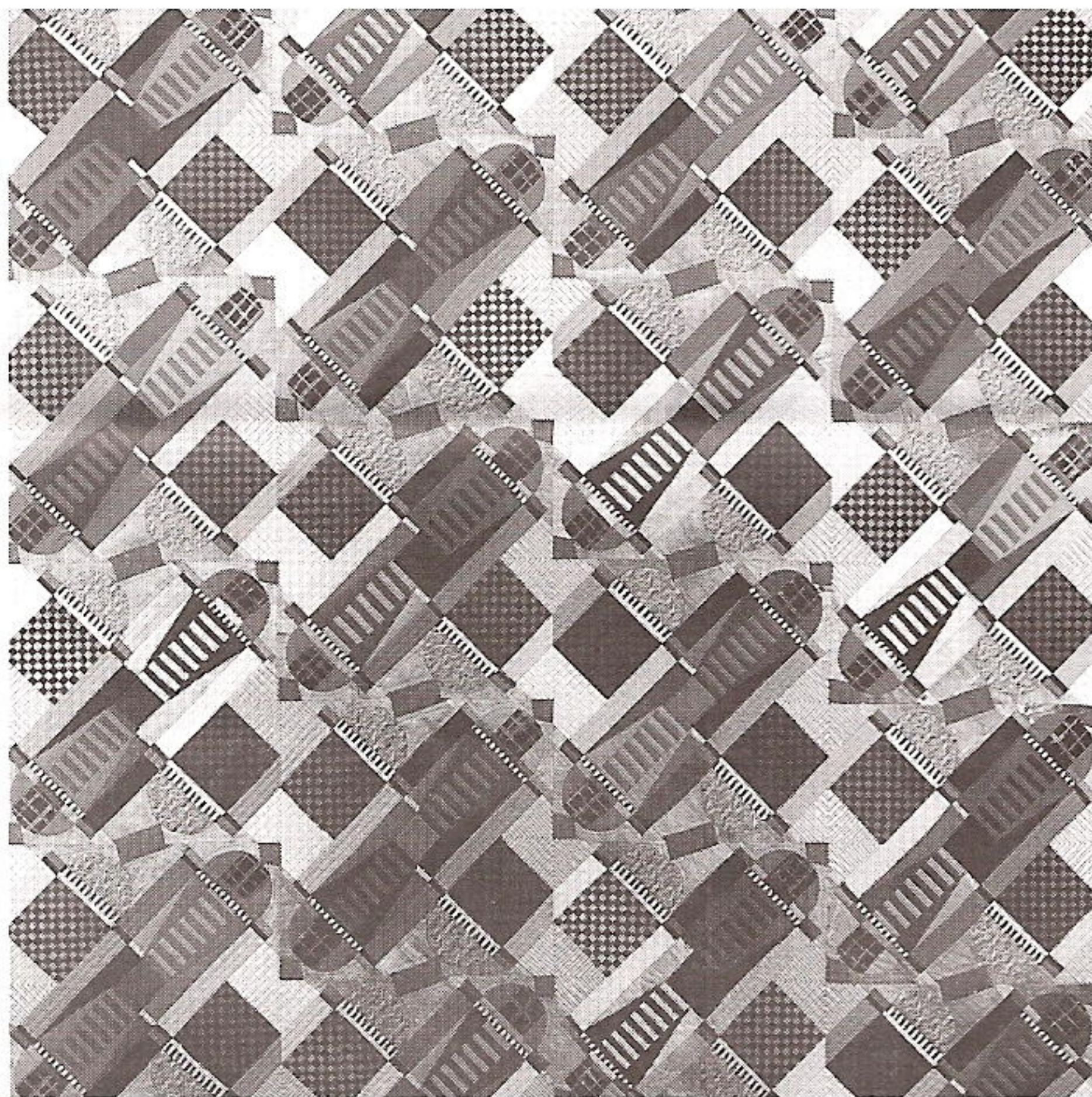
Sharon's least favorite part of quilting is developing statements about her quilts. She finds it is hard to put into words her thoughts about her quilts. She tells me her philosophy of life can easily be summed up in lyrics of a song by The Animals, "I'm just a soul whose intentions are good. Oh, Lord, please don't let me be misunderstood." It was no wonder she was amused when her favorite comic strip character broached the subject.

**CALVIN AND HOBBS**

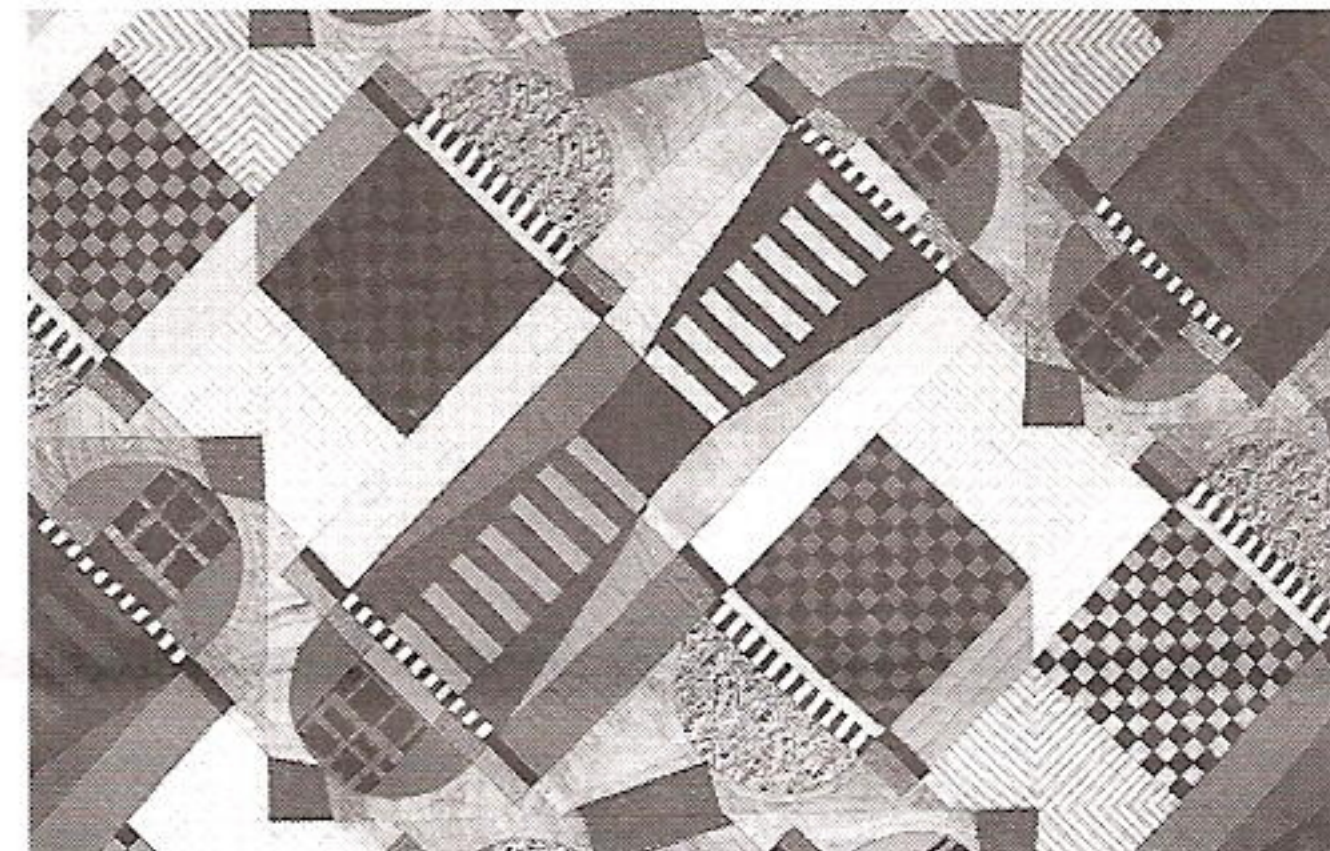


CALVIN AND HOBBS © Watterson. Reprinted with permission of UNIVERSAL PRESS SYNDICATE. All rights reserved.

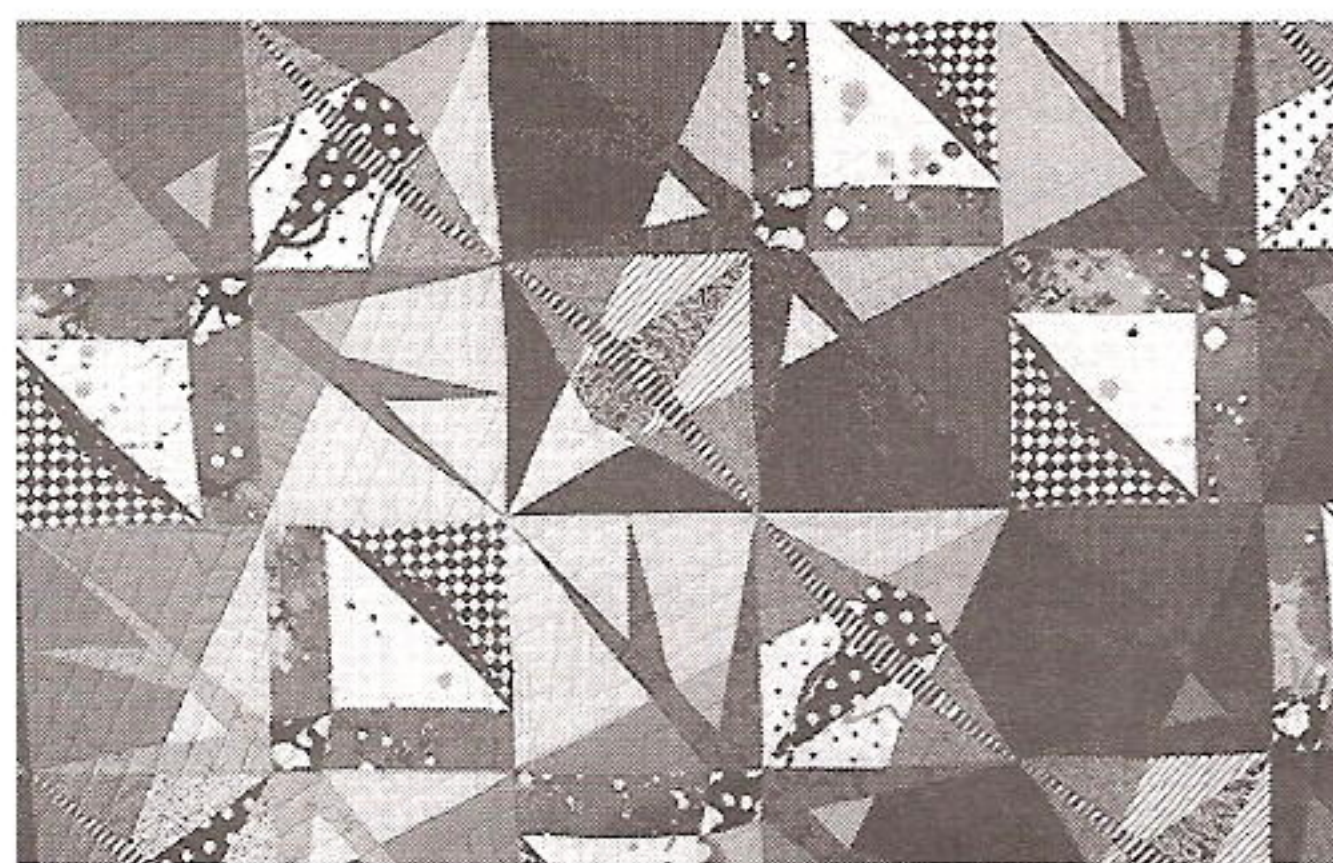
Although neither rich nor famous yet, she is content to be healthy and happy, and to continue producing wonderful quilts.



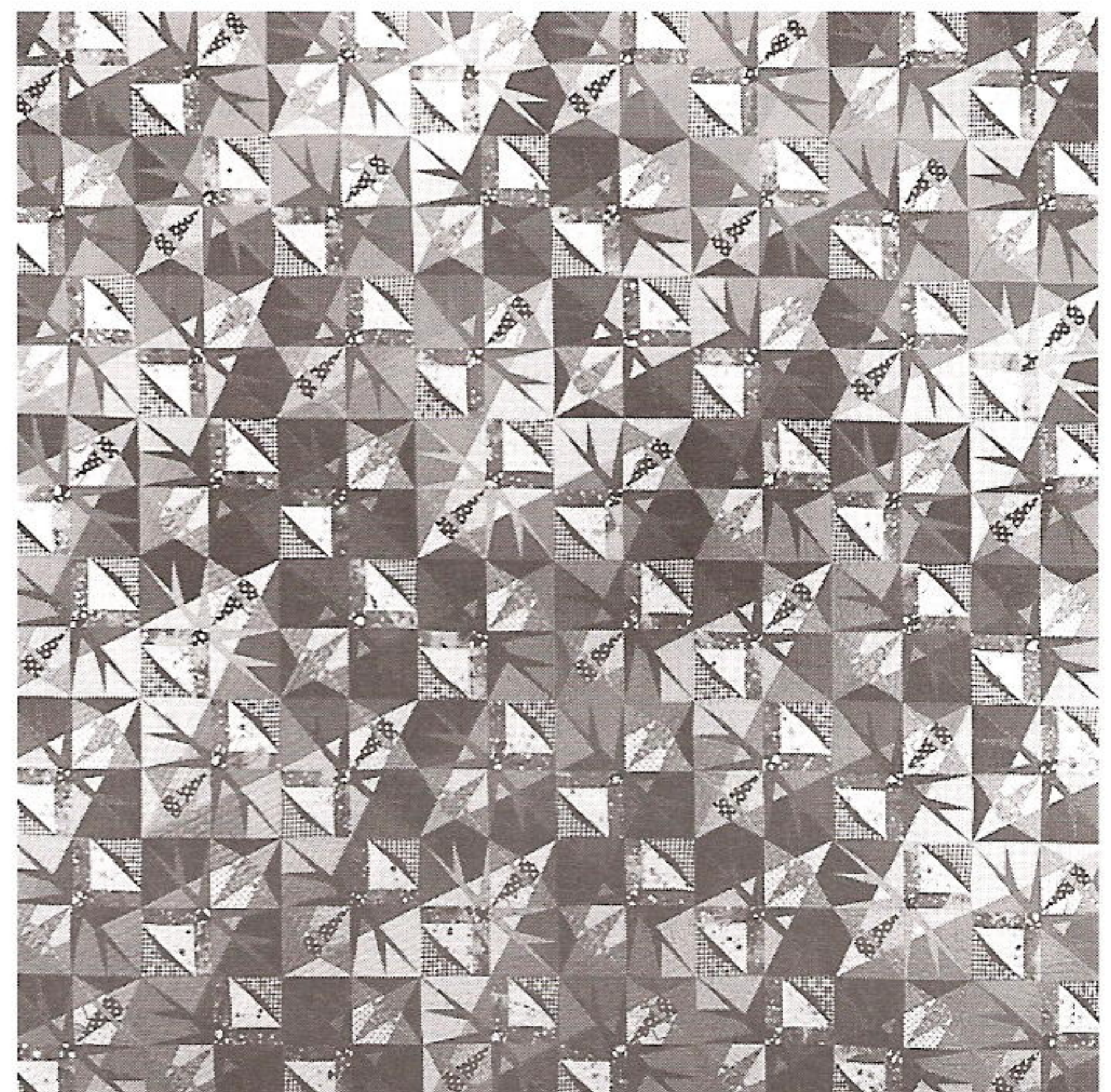
"Allegheny Moon," 78" x 78", Sharon Heidingsfelder



Detail, "Allegheny Moon"



Detail, "Moongem of Paradise"



"Moongem of Paradise," 80" x 80" Sharon Heidingsfelder

# CALENDAR

## • Exhibitions

### Arizona

- \*Prescott/*FOCUS ON QUILTS*/Nov 11, 1995-Jan 1, 1996 (Yavapai College) Includes works by Ruth Garrison, Marla Hattabaugh, and Meiny Vermaas-van der Heide
- \*Tempe/*COMMON THREADS: UNCOMMON QUILTS*/Sep 26-Nov 26 (Tempe Arts Center) Features 10 quilt artists from Full Deck
- \*Tempe/*FULL DECK ART QUILTS*/Sep 23-Nov 5 (Nelson Fine Arts Center, Arizona State University Museum)
- \*Tucson/*A TREASURY OF FINE CRAFT: ARIZONA DESIGNER CRAFTSMEN*/Jan 18-Mar 17, 1996 (Tohona Chul Park)

### District of Columbia

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

### California

- \*Santa Clara/*NEW QUILTS OF NORTHERN CALIFORNIA*/Oct 5-8 (Santa Clara Convention Center) SAQA member Sue Broenkow was part of the three-person jury. Quilts by SAQA members Carol Cairns Baxter, Kristina Becker, Lynn Crook, Deanna Davis, Wendy Hill, Vicki Johnson, Diana Leone, Linda Ruth MacDonald, Mary Mashuta, Jean Neblett, Charlotte Patera, Rebecca Rohrkaste, Jonathan Shannon, and Janet Shore were included. (See page 9.)

### 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 24-Oct 27, 1995 (Museum of the American Quilter's Society, 215 Jefferson Street)

- \*Paducah/*QUILTS & TEXTILES FROM THE MIRIAM TUSKA COLLECTION*/Aug 28-Dec 30, 1995 (Museum of the American Quilter's Society, 215 Jefferson Street)

- \*Paducah/*ANNA WILLIAMS: HER QUILTS & THEIR INFLUENCE*/Sep 16, 1995-Jan 6, 1996 (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)

### 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)

## • Competitions

### Arizona

- Mesa/*18th ANNUAL VAHKI EXHIBITION*/A National Juried Exhibition of Contemporary American Crafts/Deadline: Oct 10 (Send SASE to Galeria Mesa, P. O. Box 1466, Mesa, AZ 85211-1466)
- \*Tucson/*SMALL WONDERS: AN EXHIBITION OF MINIATURE AND DOLL QUILTS*/Deadline: Nov 8 (Peggy Hazard, Assistant Exhibit Curator, Tohono Chul Park, 7366 North Paseo del Norte, Tucson, AZ 85704, 520-742-6455)

### California

- \*San Diego/*VISIONS 1996: QUILTART*/Deadline: Jan 15, 1996 (Quilt San Diego, 9747 Business Park Avenue #228, San Diego, CA 92131-1653)

### New York

- \*Auburn/*QUILTS=ART=QUILTS*/ 14th Annual Juried Quilt Show/Deadline: Oct 2 (Schweinfurth Art Center, 205 Genesee Street, Auburn, NY 13021)

### Ohio

- \*Dayton/*UNDERCURRENTS*/4th Annual Art Quilt Exhibit/Deadline: Jan 15 (Aullwood Audubon Center, 1000 Aullwood Road, Dayton, OH 45414)
- Lancaster/*IMPROVISATIONS '96*/Deadline: Nov 1, 1995 (Send SASE to The Gallery at Studio B, Attn: Julie Young, 140 West Main Street, Lancaster, OH 73130)

### 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)

- \*New Listings



# CENTER FOR THE QUILT

Cathy Rasmussen

On August 11 and 12, 1995, a significant meeting comprised of 16 specialists from various disciplines, professions, and backgrounds took place at the Library of Congress in the nation's capital to launch the initial mission, planning, and development of a comprehensive Center for the Quilt. The meeting was funded by the James Madison Council of the Library of Congress in conjunction with The American Folklife Center at the Library.

The concept of the Center was conceived by The Alliance for American Quilts, a not-for-profit 501(c)3 organization founded by Karey Bresenhan, Nancy O'Bryant, Eunice Ray, and Shelly Zegart, in 1993. The Alliance surveyed a wide range of experts in many fields, including quilts, folklore, women's studies, art, and history, about the need for such a center and the purposes it could serve. The results of the survey provided enthusiastic validation of The Alliance's hopes for a center. A blue-ribbon panel, representing many areas of quilt interest from 14 states, was organized to attend the meeting.

The consensus of the meeting was that the Center for the Quilt will be planned to have easy and unlimited access and will include an all-inclusive computerized international quilt index, educational programming and outreach for the preservation of quilt history, and in-house programs for all segments of the quilt world. It is envisioned that the Center will become an international resource, a collective memory bank for all that is known and remembered about quilters, quilt artists, and their quilts.

The first part of the Center to be developed will be the index, a gathering of past and present information in the quilt and quilt-related fields. It will be an on-line, computerized and bibliographic index that will be continuously expanded as more information is available in the future. The Center will be committed to the highest and best use of the material in the index and will also

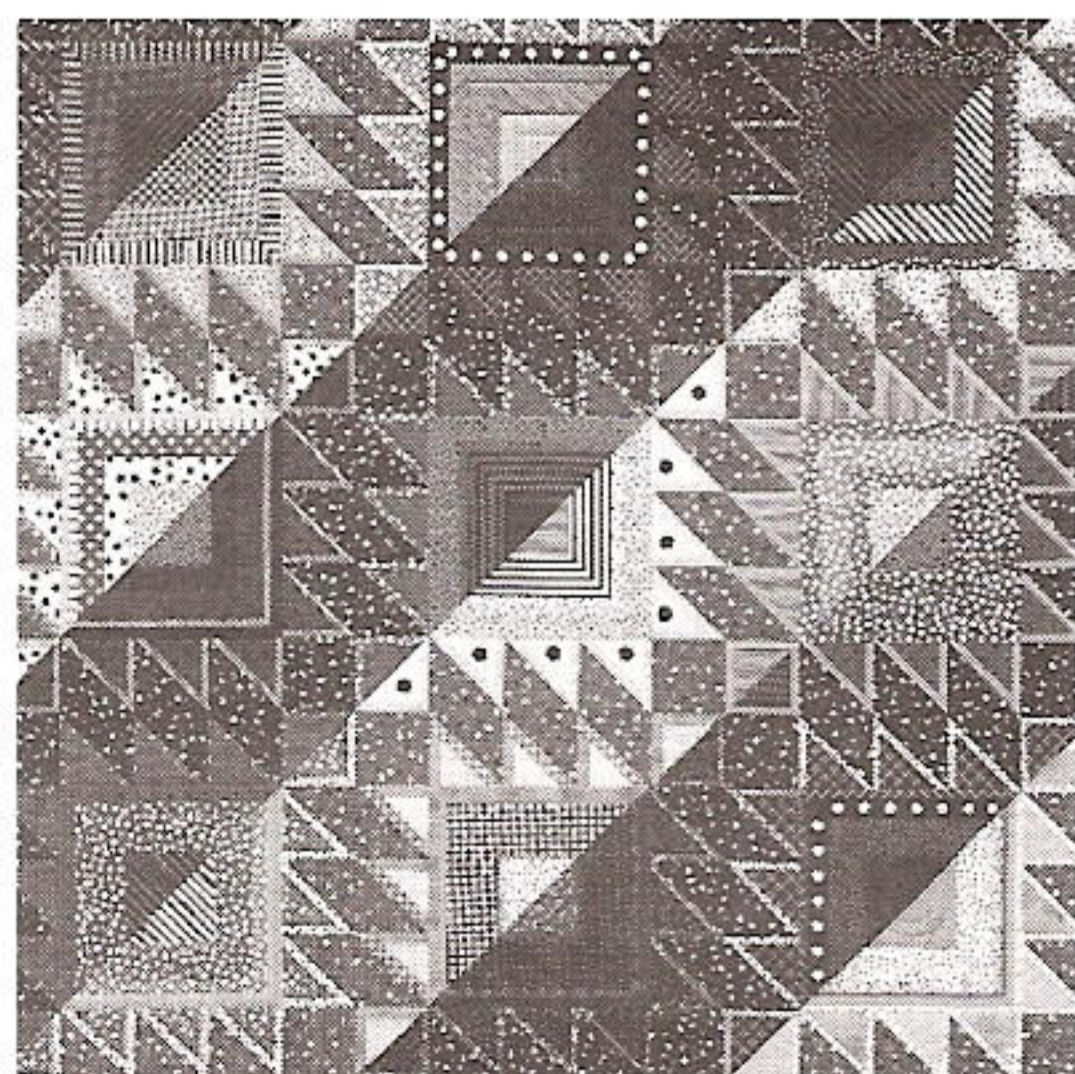
provide a place where people can come to celebrate every aspect of the quilt.

With the cooperation of the Library of Congress, the initial strategic plan for this "American home for quilts" now has been launched with much enthusiastic optimism. The foundation starts with the quilt itself – its patterns, techniques, history, conservation, aesthetic appreciation, and all of the many elements that culminate in this phenomenon known as "the quilt." The Alliance for American Quilts hopes to establish this Center because of the importance of quilts in both American and international history. Also important is the ability to preserve our quilt legacy, to ensure a continuing history of quilts, and to bring together in one place all threads of quilting – past, present, and future.

The initial panel that participated in the first planning meeting included **Jinny Beyer** – quiltmaker/author/teacher; **Karey Bresenhan** – quilt conference director/quilt shop owner/author; **Douglas DeNatale** – foundation director/folklorist/author; **Elaine Hedges** – professor/author/women's studies historian; **Jonathan Holstein** – quilt collector/curator/author; **Alan Jabbour** – American Folklife Center Director/folklorist/author; **Patricia Keller** – material culture historian/curator/archivist; **Bonnie Leman** – quilt advocate/editor/author; **Penny McMorris** – quilt historian/art advisor/author; **Nancy O'Bryant** – marketing director/author/quilt conservationist; **Yvonne Porcella** – artist/author/lecturer; **Eunice Ray** – public relations consultant/initiator of "quilt days" for state projects; **Richard M. Standifer** – art historian focusing on the black aesthetic/cultural conservationist; **Merikay Waldvogel** – quilt researcher/write/curator; **Margaret Wood**, fiber artist/specialist in Native American Arts; **Shelly Zegart** – quilt collector/curator/author. Also present were **William Keens**, professional meeting facilitator specializing in arts and humanities, and **Cathy Rasmussen**, project administrator for The Alliance.

---

The two quilts pictured below were part of the exhibit "New Quilts of Northern California." (See "Calendar," page 8.)



"Razzle-Dazzle," Sawtooth #9, 64" x 64", Lynn J. Crook



"Tessa, Cole & A-Man Have Tea," 40" x 33", Joan Basore

# ART IN PUBLIC PLACES

(continued)

During the past six months, the Registry project has toted up some impressive achievements on the behalf of SAQA artists. The Kaiser Permanente Hospital in Roseville, California, purchased two art quilts after reviewing submissions from several northern California SAQA members. And as a spin-off, another quilt was commissioned by art consultant Tecoah Bruce for an unrelated Bay Area medical facility. The prime beneficiary of these purchases was Nancy Taylor of Pleasanton, whose "Rainy Day" went through a minor reincarnation as "Rain" at its site inside the front door of the Douglas Avenue side of the Roseville Medical Clinics building. Presumably, "Rainy Day" had too much of a somber tone, whereas "Rain" gave a refreshing impression.

The American Craft Museum's ongoing art quilt acquisition initiative has resulted in almost a doubling of the Museum's holdings in the medium. Although acquired almost solely through gift contributions up to this time, the Museum has obtained major artworks from SAQA members Nancy Erickson, Elizabeth Busch, and Erma Martin Yost, as well as non-members Pam Studstill, Jan Myers-Newbury, and Michael Cummings. Earlier acquisitions from Therese May, Linda MacDonald, Nancy Crow, Michael James, Faith Ringgold, and Yvonne Porcella round out the small but highly regarded collection which will continue to recruit donations from well-known artists having professional oeuvres of work.

At this point, all outstanding requests for listings of corporate collections have been fulfilled. Before I send these heavy files in Fern's direction, I would also like to make another attempt at getting an article about some of the registry artworks published. If I can keep my energy level up, you can count on me to at least try, even if I only end up with another rejection slip. Now that we have so many talented artists on board, it is easy to find excellent examples of publicly installed quilted artworks. However, it is apparent that, aside from artists who hire professional photographers, many of you are still having difficulties providing photographic slides and transparencies that do justice to your artworks. With that in mind, I offer the following list of things you should keep in mind about photographic portfolio presentations of your artworks:

## Carol Jessen's Top Ten List of Important Features of Slides and Photographs of Art Quilts

1) Whenever possible, show the piece in situ. That is, if the piece is a wall-hanging, show it on a wall accompanied by furniture and plants in a typical installation setting. Understand the difference between slides for jurying (clean as a whistle) and slides for marketing (ones which give your potential client a sense of scale and which illustrate how the piece enhances an interior space). Don't be afraid to use people in the photo for a personalized sense of proportion.

2) Match the type of film to the type of source lighting (i.e., use daylight film with pieces photographed outdoors or with predominantly window light, and tungsten film with pieces photographed under artificial lighting from lamps or overhead fixtures). Be aware of special filtering for use with fluorescent lighting as well.

3) Always photograph pieces on both white and black backgrounds (white backgrounds for publication purposes and black backgrounds for projection and/or jurying purposes).

4) Label slides and photos legibly with non-smear indelible ink pens or computer-generated printing. Be complete. Include at the bare minimum: your name, the title of the piece, the size dimensions of the piece (for identification purposes), and a copyright notice. For Fine Arts purposes, always list the height dimension first, then the width dimension (i.e., H x W).

5) If you want materials returned to you after use, put your entire return address directly onto each item.

6) Without the copyright sign (©) and the year of completion next to your name, the slide or photo is not considered copyright protected and may be duplicated by anybody. Be especially conscientious in providing this information!

7) Maintain a margin around the entire image of the piece; don't let parts of the image cross out of the photographic plane. If so, publishers will not take the time or effort to vignette your piece for publication.

8) Never edit slides with tape, especially tape applied on the surfaces of slide mounts. Slides must be easily removed from the mounts in order to be published. At best, removed tape leaves behind sticky patches, and at worst, tape will make it impossible to disassemble the mount. Under the heat of a projector lamp, tape can curl and peel loose, leaving a slide both ugly and sticky. Use Polaroid cachet mounts for slides sent to editors in order to lessen damage to the filmstrip emulsion. Also, consider using Blackmasks from Fotek Inc. for formatting pages of slides uniformly for gallery presentations.

9) Bracket your exposures adequately so that you achieve the optimum colors and light-to-dark contrast for the piece. No juror or editor can ever extrapolate from substandard colors. Dingy or washed-out colors can never be compensated for in a printing process. Be sure the colors are as close to perfect as possible before sending the slide or photo out to anybody, as it is a surrogate for the real thing.

10) Take multiple originals of each piece. Never send away your only good original of a piece. The corollary of this caveat is: always start with enough advance time so that you can re-shoot the piece if the first set of photos turn out to be substandard. Slides and photos are often the only images of your artwork that an art professional, whether juror, gallery director, editor, or even database registrar, will ever see before passing judgment on it. Make it your best or spend the money to hire a pro.

# MEMBERSHIP SURVEY

Please take a few minutes to complete and return this questionnaire so that we can determine and reach our goals together. Please return to **Cathy Rasmussen, 1199 East Broadway, Hewlett, NY 11557**, by December 15, 1995.

1. How long have you been a SAQA member? \_\_\_\_\_
2. What membership category are you? \_\_\_\_\_ Basic \_\_\_\_\_ Professional Artist \_\_\_\_\_ Sponsor \_\_\_\_\_ Patron
3. What would you like SAQA to focus on in the future (e.g., membership, exhibitions, publications)?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. What information would you like included in or excluded from the newsletter?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Comment on future conferences (e.g., topics, site preference, combining it with another quilt-related event)?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. What influences your decision to attend a SAQA conference (e.g., price, distance, subject matter)?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. On which committees would you be willing to serve? \_\_\_\_\_ Membership \_\_\_\_\_ Professional Development  
\_\_\_\_\_ Conference Planning \_\_\_\_\_ Publicity \_\_\_\_\_ Exhibitions \_\_\_\_\_ Other (Please state: \_\_\_\_\_)
8. Please feel free to comment on other areas of concerns you have about the Association on a separate sheet of paper.

Name (Optional) \_\_\_\_\_

# SAQA NEWSLETTER

Fall 1995

Volume 5, Number 4

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.

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)

Holley Junker - Quilt Artist/Vice-President of SAQA Board (Sacramento, CA)

Sue Pierce - Quilt Artist/Curator (Rockville, MD)

Yvonne Porcella - Quilt Artist/Author/Teacher/Interim President of SAQA Board (Modesto, CA)

Cathy Rasmussen - Executive Director of SAQA (Hewlett, NY)

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

## BOARD OF ADVISORS

Constance Bird - Certified Public Accountant, Clendenin, Bird, & Billington (Modesto, CA)

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

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

## PORTFOLIO ROTATION

Portfolios have been sent to the following:

P. R. Coonley/Handworks, Carmel, CA

Mariposa Gallery, Albuquerque, NM

EarthenWorks Gallery, Port Townsend, WA

Tracey Causey-Jeffrey, The Finer Side, Salisbury, MD

MariaLuisa Belmonte, Paint Creek Center for the Arts, Rochester, MI

Ann Miller, State of the Art Gallery, Ithaca, NY

Diane Newcomer, The Baltimore Life Gallery, Owings Mills, MD

ARC Gallery, Chicago, IL

## MEMBERS' NEWS

(continued)

• Dominie Nash presented a lecture on Studio Art Quilts at the Textile Museum in Washington, DC, at the end of June. I was there the day before to view the exhibition on Bhutan textiles and just happened to notice the programming schedule with her name.

• My apologies to Lorraine Roy, whose quilt "Cat's Cradle" is in the DIVERSITY! exhibit and was pictured in the last newsletter, but her name was listed incorrectly. Joyce Peaden's (Prosser, Washington) name was listed incorrectly as well (in the Regional Update).

(This newsletter was typeset by Gloria Mayhugh, Little Rock, Arkansas.)

## STUDIO ART QUILT ASSOCIATES

P. O Box 287

Salida, CA 95368

Non-Profit  
U.S. Postage  
PAID  
Studio Art  
Quilt  
Associates