



NEWSLETTER

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SAQA AT QUILT NATIONAL

Studio Art Quilt Associates will once again be hosting professional development workshops and a seminar in conjunction with the *Quilt National* weekend festivities. On Thursday, May 27, 1999, two workshops will be presented in the afternoon by two distinguished SAQA members. The workshops will be held at the Ohio University Inn.

- *The Art of the Commission* with Margaret Cusack provides you with the opportunity to work with a seasoned professional who has been creating stitched artwork for 27 years. Her impressive client list includes American Express, the Wall Street Journal, and Seagrams. She will show you how to find the client, sell your work, make the deal, do the project, and get paid for it.

- *Following Your Passions/Marketing Your Strengths* with Hollis Chatelain discusses how to combine your energy with practical marketing techniques to steer your way toward your career goal. Resources, presentation, and the "art market" approach will be covered. Coming from an art background, her experience has helped her to use a different approach for selling her textiles. Take advantage of her expertise.

SAQA will host a members' reception on Thursday evening at the hotel. This is your chance to catch up with your colleagues and to show off your new work, or works in progress, during a slide review.

On Friday, May 28, a full-day professional development seminar will be presented at the Ohio University Inn. This year's theme, *Art Quilt Markets*, will explore the various avenues available to assist you in deciding the best course of action for you to sell your work.

The presenters are experienced professionals who are anxious to share their knowledge with you. They are as follows.

- *Licensing* – Margaret Cusack
- *Commissions* – Caryl Bryer Fallert
- *Collector* – Hilary Fletcher
- *Craft Fairs* – Sharon Heidingsfelder
- *Publishing* – Cathy Hoover
- *Gallery Owner* – Rick Gottas
- *Artist's Reps* – Cathleen Savage

The opening reception of *Quilt National* at The Dairy Barn is that evening followed by the *Quilt National* Banquet at the Ohio University Inn. Studio Art Quilt Associates has sponsored the "Rookie Award" for this year's *Quilt National* which will be presented to Linda Gass from Los Altos, California, for her work, "After the Gold Rush" (see page 7). It will be a full day, but should also be a memorable one.

On Saturday morning, SAQA will once again provide muffins and coffee at The Dairy Barn for the conference attendees and *Quilt National* exhibitors as they view the exhibit before the show opens to the public.

Saturday evening is the internationally famous pizza and cheesecake party at the home of Marvin and Hilary Fletcher. It is always a great evening. I look forward to seeing you there

Congratulations to the following SAQA members in this year's show: Erika Carter, Sylvia Einstein, B.J. Adams, Barbara Bushey, Hollis Chatelain, Caryl Bryer Fallert, Ruth Garrison, Jane Burch Cochran, Linda Gass, Ann Harwell, Melissa Holzinger, Donna Leigh Jackins, Jane Lloyd, Linda MacDonald, Pat Owoc, Libby Lehman, Vita Marie Lovett, Terrie Hancock, Barbara McKie, Dominic Nash, Jill Pace, Inge Hueber, Linda Levin, Debra Lunn and Michael Mrowka, Eleanor McCain, Ann Stamm Merrell, Miriam Nathan-Roberts, Emily Parson, Barbara Schulman, Etsuko Takahashi, Yasuko Saito, Sally Sellers, Janet Steadman, Anna Torma, Rosanna Lynne Welter, Susan Shie and Jim Acord, and Fran Skiles.

SAQA UPDATES

Cathy Rasmussen

• **Teacher Registry** – Please take advantage of listing yourself with this service which is handled by Sandy Donabed. (Details are in your membership directory.) She does a great job but she needs to hear from more of you and so do I. I receive lots of calls requesting speakers and/or workshop teachers for programming schedules for institutions that are having quilt exhibitions. They often want to rely on regional people for financial reasons so it is helpful to me if I know who does what in what area. I also am always looking for speakers for our conference as well as newsletter articles that can be developed from one of your lecture topics. So, please take a moment and send in the information. I would really appreciate your participation.

• **Art in Public Places Registry** – Sharon Heidingsfelder will now process your Art in Public Places Registry forms, so please forward them directly to her. (Forms are included in membership directory.) This is an extremely important program in that it helps us keep track of what works are out in public places. But that is only possible if you send us the information. I do hope that all of the recently-commissioned works for public institutions that I've seen by members illustrated in magazines will be included in the registry. These statistics are vital to the art quilt movement on many levels, so we do need your cooperation.

• **Santa Fe 2000** – This is going to be such an exciting event and a real turning point for SAQA. Our committee has been hard at work trying to line up exhibition possibilities, destination sites, and general points of interest. The next issue will give you an advance peek at our programming for this event. Don't forget the title for the exhibition is *Exit/Entrance* and the dates of the conference are November 1 - 5, 2000. Additional days before and after the conference have been blocked off as well.

• **Edge to Edge** – Heritage Plantation in Sandwich, Massachusetts, on Cape Cod, will be having the opening of this exhibition on Mother's Day weekend and it will continue there until October. This is a really beautiful spot, so if you can make it to the exhibit, it is well worth the visit. Since their space is so much larger than the Museum of American Folk Art's, they were able to add pieces to the exhibition for this site. Congratulations to the following for their inclusion at this venue: Carol Drummond, Marilyn Henrion, Sue Pierce, Phyllis Harper Loney, Nancy Whittington, M. Joan Lintault, Linda MacDonald, and Wendy C. Huhn.

• **Auction Items** – Only a few of these great items are left, so please take advantage of the generosity of these donors and get yourself a good value.

• Two yards of hand-dyed fabric by Patty Hawkins, one in autumn colors, the other in purples, opening bid \$25.

• Portfolio Consultation with Penny McMorris – a telephone consultation where you can get the information needed to get your portfolio, and career, on track, opening bid \$50.

• A one-day tour (for four people) of the Metropolitan Museum with Robin Schwalb, a seventeen-year employee who will

give you a behind the scenes guided tour of this great institution including her favorite spots, opening bid \$50.

Please contact me if you are interested in any of the items.

• **Check Your Label** – This is the issue where we ask you to review the information on your mailing label on the back of the newsletter to see if it is correct. This information as it is printed is what we use for the new directory. If this information is not correct and we do not hear from you, what is published in the directory will also be incorrect. Please look at it and let us know if there are any changes or updates (such as FAX numbers and e-mail addresses). This is the **only** time all of this information is included on the label. It does not appear in any other issue, only this one, allowing us to ask you if this is correct information in a cost-effective manner. While mistakes will always happen in the publication of a large directory, Sharon and I try to avoid this as much as possible. So it is somewhat disappointing when we receive calls and letters after the publication of the directory to tell us your name, address, or whatever was incorrect. We'd like it to be as perfect as it can be. Please take a moment to review the label and notify me of any changes.

• **SAQA Classifieds** – Please take advantage of this opportunity to let your fellow members know what other kinds of work you do. I know I have seen some incredible stuff that members have done that I wish they would let others know about. So let's hear about your clothing designs, books, fabrics, workshops, retreats, T-shirts, etc. Please send your information and a check for \$10 for thirty (30) words and send to SAQA, P. O. Box 287, Dexter, OR 97431, by June 11.

• **Newsletter Topic** – In the last issue I had asked for comments on a member's letter about a guild charging a ten percent commission on all items sold by contracted teachers/lecturers including sales of art quilts. Unfortunately, only one member responded, so I didn't exactly get the dialogue I hoped for. If you do have any comments you'd like to pass along, I still would be happy to hear from you.

• **Membership Drive** – Just a reminder that the drive will continue until the end of this year, so please try to bring some new members into this great organization. Since we are not close to our goal, I would appreciate your support in this. Remember, your membership is extended by three months for each active member you recruit.

• **On a Personal Note** – Thanks to everyone who responded to my "New Year Reflections" column in the last issue. The number of cards, letters, notes, and telephone calls I received was incredible, and your thoughtful and kind comments were most appreciated. I was really delighted that so many people got something out of it and were going to pass it on to others. I am doing just fine on my continued course of treatment, and I plan to remain that way. Please continue to send positive thoughts in my direction.

PROFESSIONAL ARTIST MEMBER (PAM)

The Sun Sets on The Sunshine Boys

Karen Berkenfeld

Many of you have had questions about the suggestions we put forth last year for making new pages for the circulating portfolio. Since one of the primary functions of Studio Art Quilt Associates is to connect members with professional resources, we are sorry that our efforts with one source did not work out.

One of the sources we suggested for creating your portfolio pages was a print shop called The Sunshine Boys. It was a good idea and Marilyn Henrion put a lot of time and research into it for us but, unfortunately, our arrangement with The Sunshine Boys came unravelled. The original plan had guaranteed them a minimum number of orders so that they could give us the agreed upon price. For whatever reason, they never came close to getting that number. Apparently, many of us either changed our minds or took too long getting our orders to them. At any rate, their offer was withdrawn. According to a few of the people who actually did go ahead with it, including Marilyn, the quality of the work was not what they had originally promised so that was another unfortunate outcome.

We apologize for any inconvenience you might have had. Our goal is to make the portfolio as attractive, professional, and "user friendly" as possible while keeping your costs down. We will continue to try to find options in that area. If any of you has had success with your own source for printed publicity sheets, we really need to hear from you.

PAM Benefits

Cathy Rasmussen

As you can see from the portfolio rotation list, your work as a professional artist member of Studio Art Quilt Associates is seen by an incredible number of people during the year. It is also necessary to keep in mind that the life of the portfolio continues on even if it is not used immediately at the time of the initial mailing to the organization.

I recently had a conversation with an art consultant who had received the portfolio a while ago and whose company did an exhibition of work by SAQA members. After that exhibit, she used the portfolio again as one of the sources for an invitational exhibit they were planning and one of the pieces selected was taken into the corporate collection. She used the portfolio again as a reference for two other clients and while these did not come to fruition as she had anticipated I am sure she will use it in the future and something will pan out. This clearly illustrates the ripple effect of the portfolio rotation. We are exposing the work to people who could be completely unaware of this material but once exposed to it see the possibilities quite evidently.

The portfolio is also how I am aware of the work you do. While I wish I could say I knew the work of each and every one of you, that is just not possible without the portfolio as a guide. I often get calls for projects where people are looking for specific types of work, and when I understand their needs I can make recommendations to them. Recent requests have been for work to be used in a movie, a decorating book, and an exhibition for a new gallery.

It is also extremely important to remember that this is not a competition. While everyone wants to have her/his work viewed by as many people as possible with subsequent sales ensuing, we all benefit if only one person is selected, or even if someone just peruses the portfolio and takes no action. We have expanded and educated an audience we might never have reached otherwise.

This art quilt thing is not for the faint of heart. Success only comes with discipline and determination so we need to continue to chip away at the obstacles to our goal. It would be great if you could all wake up tomorrow and have your work known, respected, and purchased by the world at large. We'll continue to work on your behalf in overcoming these obstacles so when that day does come, you'll be ready!

Recent Portfolio Rotations

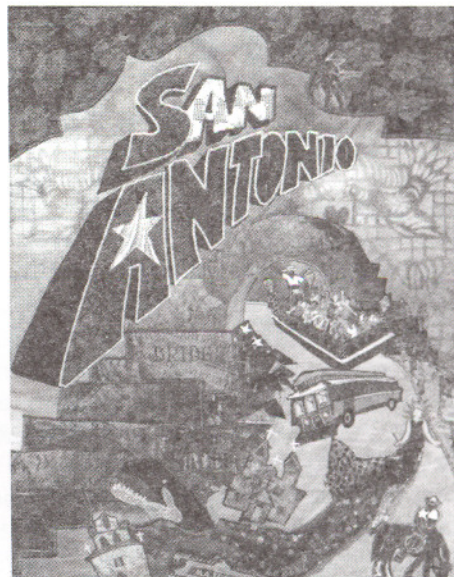
Dominie Nash

Gallery of Contemporary Fiber Art, Lafayette, Colorado
Zanesville Art Center, Zanesville, Ohio
Haas Gallery, Bloomsburg, Pennsylvania
Alter/Associates, Highland Park, Illinois
Tempe Art Center, Tempe, Arizona
Hickory Museum of Art, Hickory, North Carolina
Gallery 509, Memphis, Tennessee
University Art Gallery, Central Michigan University,
Mt. Pleasant, Michigan
Sharadin Art Gallery, Kutztown University, Kutztown,
Pennsylvania
Art Advice Corporate Consultants, New York, New York
Sedona Arts Center, Sedona, Arizona
Joan Derryberry Art Gallery, Tennessee Technological
University, Cookeville
Gallery 138, Kent, Ohio
Moynihan Gallery, Holland, Michigan
Administrative Arts Inc., Orlando, Florida
Cathy Baum & Associates, Menlo Park, California
Hunterdon Museum of Art, Clinton, New Jersey
Corvallis Art Center, Corvallis, Oregon

Please contact me if you have suggestions or recommendations for portfolio rotation sources.

MEMBERS' NEWS

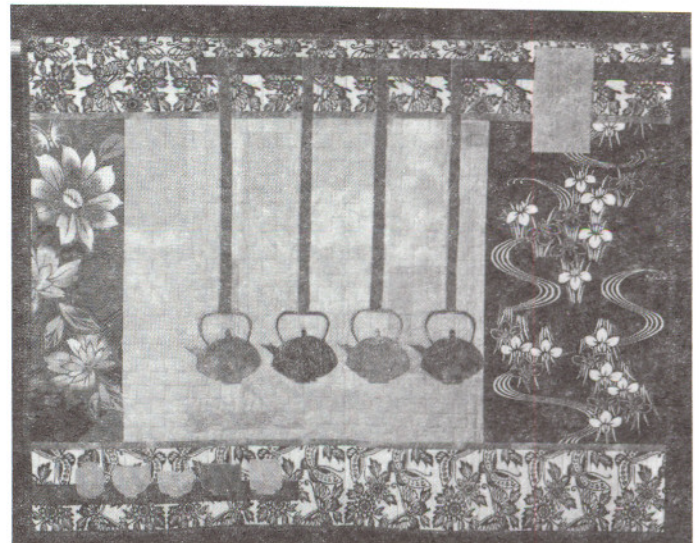
- Virginia A. Spiegel had a quilt juried into the *12th Annual Women's Work Fine Art Exhibits* at the Old Court House Arts Center in Woodstock, Illinois. She also showed two works in a group show at the Eagle's Nest Gallery in Auburn, Nebraska. She won first place for her work, "Freedom," in the fiber category of *Iowa Crafts:31* and two other works were selected for the clay/fiber/metal competition/exhibit held at the MacNider Museum in Mason City, Iowa.
- B. J. Adams had her work included in *Fantastic Fiber '99*, the 12th Annual Invitational in Paducah; one piece in London for *Art of the Stitch '99*, which opened in March at the Barbican Centre and will later travel to Gateshead, UK; two pieces were selected for the *Splendid World of Needlework* that opened in Tokyo in March and will travel through Japan until 2001.
- Nancy Erickson has work in *Bridles, Bits, and Beads*, at the Art Museum of Missoula, Montana, from March 12 through May 1; in the Meloy Gallery, University of Montana in *Montana Definitions*, an exhibit which is coordinated with Dana Boussard's video about art in Montana; in the *Dish Towel Project*, organized by Susie Shie, opening at the Mansfield Art Center in Ohio, June 6 through July 11; and in *Endangered Species* at the New England Quilt Museum, Lowell, Massachusetts, May 12 through August 1. Also from July 15 through 19, Nancy will show a work in the *Last Quarter Twentieth Century* at the Vermont Quilt Festival in Northfield, Vermont.
- Linda Filby-Fisher had an article on her work as well as photos in a recent issue of *Kansas City Jewish Life Magazine*. The editor of this magazine saw her ad and thought it would make a good story. Linda also mentioned she was a SAQA member in the article, which was great. She also had her work from her Celebration of Life Series illustrated in the latest issue of *Art/Quilt Magazine*, as well as for the promotional bookmark for the magazine.
- Jean Liittschwager's work will be included in *Destinations*, an art quilt show by members of Tactile Expressions at the Washington Abbey Gallery in Eugene, Oregon, from June 2 through July 31. During 1998 her work was shown at *Great Pacific Northwest Quilt Show* at the Seattle Center; *Northern Exposure* at the Benton County Historical Museum in Philomath, Oregon; The American Art Company Gallery's art quilt invitational in Tacoma; the Clifton M. Brakensiek, MD, Public Library in Bellflower, California, as part of the Brakensiek Art Quilt Collection during the Los Angeles County Arts Open House. *Threads Magazine* featured her six-page article and cover on pin-tucking by machine in the Fall 1998 issue.
- Laura Cater-Woods received an individual artist fellowship in visual arts/mixed media, from the Montana Arts Council for 1998-1999, and she had a piece selected for *Fantastic Fibers '99* at the Yeiser Art Center in Paducah.
- Karen Berkenfeld recently had works in *Extending the Image: New Dimensions in Printmaking* at the Laura Knott Gallery in Bradford, Massachusetts. Karen taught a course entitled, "Printmaking as Surface Designs," at Arrowmont in Gatlinburg, Tennessee, at the end of March.
- SAQA members Elizabeth Aralia, Jacquelyn Nouveau, and Nancy Whittington will have their work included in *Surface Explorations* at the CCB Gallery, Durham Arts Council Building in Durham, North Carolina, from July 25 through August 29.
- *The Crafts Report* magazine had an article complete with photos on Ann Brauer in its March 1999, issue. In a sidebar column on resources she made sure to include SAQA.
- Laura Wasilowski's quilt, "Green Chair," has been chosen for the *Illinois Women Artists: The New Millennium* exhibit sponsored by the Illinois Committee for the National Museum of Women in the Arts. The art quilt will be exhibited at the Museum in Washington, DC, September 9 through December 12, 1999, as well as throughout the state of Illinois beginning April 23, 1999, and extending in June, 2001.
- Jeannette De Nicolis Meyer had her work exhibited as part of a three-person show at the Attic Gallery in Portland, Oregon, during February.
- Phil Jones had a solo exhibition, *Spirit in Cloth*, at The Collective Art Gallery in Topeka, Kansas, during the month of March. This exhibition expanded his recent series exploring relationships by looking at humankind's search for a relationship with a higher power, or meaning in life. Work in the show utilized his hand-dyed fabrics and various embellishments including agates, wire, and glass and bone beads.
- Marcia Hewitt Johnson recently had her work, "Road 2 Santa Fe," included in the *Arrowmont National* in Gatlinburg, Tennessee, and "7 Painted Hills" at the Sweeny Center in Santa Fe, New Mexico.



National Tourism Week 1999 Poster,
29" x 22", Niki Bonnett

- New member Karen Gally was invited to create a small quilt in a mixed media group show titled, *Quality Hearts*, at The Contemporary Museum Café in Honolulu. Her work was also included in The Domestic Violence Clearinghouse fundraising invitational exhibit titled, *Heart of the Matter*, during February at the Pegge Hopper Gallery in Honolulu. She is also the only quilt artist in the invitational juried mixed-media show titled, *Currents: 12 Kauai Artists*, at The Academy Art Center in Honolulu, from March 29 through April 15.
- Sara Brown had two fiber hangings, one of them taking best of show, at the Capitol Hill Art League juried show in Washington, DC, during February; two pieces in the New Media '99 exhibit, *Photocopier Art: An Exploration*, at Shepherd College in Shepherdstown, West Virginia, during February and March; and a one-person show, *Celebrating the Usual*, at the Glenview Mansion, in Rockville, Maryland, in January of 2000.
- Darcy Falk had her work included with three other artists in *Raging Hormones! Visual Meditations on Love, Lust and the Sensual Side of Stress*, at the Arizona State University Downtown Center Galleria in Phoenix, Arizona, during the month of March.
- Lauren Camp quilt entitled, "So Black and Blue," won first place and a cash award in the innovative design category at *Road to California*. "Isolated Incident," a piece she did about her mother's cancer, appeared on the American Cancer Society Online Newsmagazine in January and February. Her work, "Close Your Eyes and Look Inward," was featured in the March 1999 issue of *Quilter's Newsletter Magazine* and will be traveling with the *Expressions of Freedom Exhibit* until 2001.
- Bonnie Peterson had a solo exhibit, *Personal Text*, at the ARC Gallery in Chicago, Illinois, during March; her work has been included in the annual Yosemite Museum Gallery exhibit, *Yosemite Renaissance XIV*, which will travel through California after it leaves this site in May; her work has also been included in *Artists on Famous Artists*, at the City of Brea Gallery in California from March 27 through May 14, 1999.
- Judy Speezak's quilt, "Bowties Open," is featured on the cover of *Discrete Mathematics*, a college textbook published recently by Prentice-Hall, Inc.
- Peggy Morris and Julie Brownlee are part of a support/critique group called Women Who Run with Scissors™. The group's second exhibit, *Padded Walls: Art Quilts*, was held at the Arts Center in Southborough, Massachusetts, from March 12 through April 11. Julie recently began selling hand-painted fabric at a local quilt store, A Quilter's Garden, in Marlborough, Massachusetts.
- Marjory Boyer Crane had an exhibition, *Art Quilts for Walls & Beds*, at G Street Fabrics in Rockville, Maryland, from February 26 through March 25. Quilts pieced from hundreds of hand-dyed Japanese cloth and commercial fabrics are featured in *Seeking the Path: Quilts by Marjorie Boyer Crane*, at the Publick Playhouse Inner Lobby Gallery in Hyattsville, Maryland, from April 2 through May 31, 1999.
- Emily Parson had her studio included in the Fox Valley Arts Council's annual gallery walk, Art Around the Fox, in St. Charles, Illinois, on March 19 and 20.
- New member Lynne Seaman from London had two of her quilts juried into *International Quilt Week Yokahoma '98* in Japan. Another of her works was juried in *First Horizon*, the first juried art quilt exhibition ever held in the UK which will be shown as part of the Spring Quilt Fairs. Venues for the fairs include Ardingley, Edinburgh, York, Cambridge, and Brugge, Belgium. She was also asked to join the panel of experts who demonstrate their personal techniques during the fairs.
- Heather W. Tewell was elected secretary of the Coupeville Arts Center in Coupeville, Washington, for a one-year term. She joins 13 other members on the board of this educational non-profit arts organization. The Arts Center presents workshops in fibers, painting, photography, glass, three-dimensions, and youth art taught by nationally recognized instructors at its facility on Whidbey Island.
- Zelda Tanenbaum received notice that she has been awarded a grant from the New York State Council for the Arts for her proposal to develop a quilt project with senior citizens in the borough of Queens.
- Natasha Kempers-Cullen will be teaching a two-week workshop in design and composition from June 28 - July 9, 1999, at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee; a four-day workshop in design and composition on paper and fabric, July 30 - August 3, 1999, at Quilting-by-The-Lake in upstate New York; her work was included in *Fabric and Fiber '99*, an invitational at the Portland Museum of Art from April 7 through May 31, 1999, in conjunction with the Maine Fabric and Fiber Arts Festival; and her work was also included in *Fantastic Fiber '99*, an invitational exhibition at the Yeiser Art Center in Paducah.
- Niki Bonnett has won first prize in the San Antonio poster competition promoting National Tourism Week 1999, May 2 - 8. Her artwork will be printed as the official, four-color post of National Tourism Week and the original artwork will be exhibited

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"Seeking the Path,"
Marjorie Boyer Crane, 1999

WORK ACQUIRED BY RENWICK GALLERY

Cathy Rasmussen

Teresa Barkley recently had her work, "Sweat of the Sun, Tears of the Moon," acquired by the Smithsonian Institution's Renwick Gallery of the National Museum of American Art in Washington, DC. The quilt was donated by William T. McLaughlin, Karen Schaeffer, and Jane Lamb. The work is currently on exhibit as part of the museum's permanent collection through June 1999, although it is possible that the date may be extended.

This quilt is part of a large series that Teresa has done which has been inspired by United States postage stamps. In the work, "Sweat of the Sun, Tears of the Moon," she used gold and silver metallic fabrics to redesign the commemorative stamps that were issued in 1948 and 1959 to honor the centennial of the discovery of gold (1848) and silver (1859) in the United States. The quilt depicts gold falling to the Earth, as if the sweat of the sun, and silver falling to the Earth, as if the tears of the moon, which were ancient South American Indian metaphors.

Teresa had forwarded a description of how the Renwick acquires art which had been provided to her by Kenneth R. Trapp, Curator-in-Charge at the Renwick, in order that she may share this with other interested parties. I spoke with Mr. Trapp about including it in the SAQA newsletter and he had no problem with sharing this with such a large audience even though I advised him that he could receive a healthy response. He did add, as he had relayed to Teresa, that the Renwick Gallery is interested in acquiring more fiber art, so the information is included for you here.

How the Renwick Gallery Acquires Works of Art by Kenneth R. Trapp

1. Purchase: James Renwick Alliance

Most of the Renwick's art purchases are made possible by money raised by the James Renwick Alliance with the help of the staff of the Renwick Gallery and National Museum of American Art. The Alliance is an independent, nonprofit organization incorporated in 1982 to assist the Renwick Gallery with programming and art acquisitions. There are usually two art acquisition meetings each year. The Alliance board approves a budget for each meeting. I work within that budget to select works of art to present to voting members of the Alliance. The Alliance does not select the specific works proposed for purchase. They vote to approve, or not approve, the use of Alliance funds for each possible purchase. The NMAA pays the artist or gallery for approved purchases.

2. Purchase: A Kind-Hearted Patron

A kind-hearted patron gives a tax-deductible donation to the Renwick Gallery in which the money is restricted for the purchase of a specific art object. The donor, myself, NMAA director, artist, or gallery agree on a specific work to be acquired. The donor sends an original letter (no facsimiles or e-mails) to me, explaining that she/he wishes to make a donation to the Renwick Gallery for the acquisition of a specific work by a specific artist and indicates how she/he wishes to be acknowledged in the credit line (for example, *Gift of (name)* or *Gift of (name) in honor of (name)*, etc.). The donor includes a check made payable to "SI/NMAA" for the purchase price of the

work, noting on the memo line the name of the artist. This monetary donation is a charitable tax deduction. Stock may also be transferred to the Smithsonian and then sold by our broker, with the proceeds to be used to purchase the specific work. The donor will receive letters from me and the NMAA director acknowledging her/his monetary donation. The Renwick Gallery pays the artist or gallery for the specific work.

3. Gift: A Kind-Hearted Patron

A kind-hearted patron may direct to the Renwick Gallery a work that she/he owns. An original letter (no facsimiles or e-mails) and visual is sent to me offering the piece as an unrestricted gift to the Renwick Gallery. The letter should indicate how the donor wishes to be acknowledged in the credit line (see examples above). If I approve the gift, the donor is notified, and the NMAA registration department will arrange for shipment of the piece to NMAA for the director's approval. If the director of the NMAA approves the gift, the registration department will ask the donor to complete various forms. An official letter of acceptance from the NMAA director completes the donation.

4. Gift: From the Artist

An artist may direct to the Renwick Gallery a work that she/he owns. The directions specified in #3 above are followed.

5. Partial Gifts

A work, or works, of art can be donated to the Renwick Gallery in increments as partial gifts. A letter of intention is sent to me from the potential donor. I review its contents with the NMAA director, and the NMAA executive director, and I work together with the donor to prepare legal documents that formalize the partial gift.

Contact Kenneth R. Trapp, Curator-in-Charge, at Renwick Gallery of the National Museum of Art, Smithsonian Institution, Pennsylvania Avenue at 17th Street, NW, Washington, D.C. 20560, (202) 357-2531.



"Sweat of the Sun, Tears of the Moon,"
Teresa Barkley

CALL FOR ENTRIES

• **Piece Work** – Dates: August 31 - October 2, 1999; Juror: Liz Axford; Slides due: June 1, 1999. A national juried exhibition of unique quilted works. Quilts may be of varied size and shape, or may incorporate non-traditional use of material and may focus on formal and/or conceptual concerns. To request a season prospectus, contact Galeria Mesa/Mesa Arts Center, P. O. Box 1466, Mesa, AZ 85211-1466; telephone – (602) 644-2056, FAX – (602) 644-2901; e-mail – robert_schultz@ci.mesa.az.us.

• **ANA 28** – Dates: August 27 - October 31, 1999; Juror: Peter Plagens, a New York-based painter and art critic for *Newsweek*; Slides due: June 14, 1999. ANA 28 is open to all artists 18 years of age or older residing in the United States. All media, either two- or three-dimensional, are acceptable and all works must be original and executed within the last two years. \$1,000 in cash awards are available and a \$25 non-refundable entry fee is required. For a prospectus, send a SASE to Holter Museum of Art, 12 E. Lawrence, Helena, MT 59601.

• **USA Craft Today 99** – Dates: September 12 - October 8, 1999; Juror: Jeremy Adamson, Senior Curator, Renwick Gallery, Smithsonian Institution; Slides due: June 21, 1999. Cash awards. All craft media. \$25 entry fee. For a prospectus, send a SASE to USA CRAFT 99, Silvermine Guild Galleries, 1037 Silvermine Road, New Canaan, CT 06840.

• **Spertus Prize** – Dates: Fall 2000; Jurors: Dr. Grace Cohen Grossman, Curator of Judaica, Skirball Museum and Cultural Center, Los Angeles; Designer Dakota Jackson, Director of Dakota Jackson, Inc., New York; Professor Susan Weininger, Art Historian and Assistant Director of the School of Liberal Studies, Roosevelt University, Chicago; Slides due: December 30, 1999. A biennial competition for the creation of Jewish ceremonial art. Open to artists of all nationalities and religions, the competition awards a \$10,000 prize to the winning artist. The object to be created for the upcoming competition is a Torah covering. The prize is designed to stimulate debate about the criteria determining quality ceremonial art and to foster greater appreciation for all Judaic art forms. For a prospectus, contact Spertus Prize Competition, 618 South Michigan Avenue, Chicago, IL 60605; FAX – (312) 922-3934; e-mail – musm@spertus.edu.

• **Tactile Architecture™** – Dates: October 21 - 24, 1999; Slides due: June 30, 1999. The annual juried quilt exhibition, now in its 14th year, is open to any quilt artist who uses the medium to explore the impact of the built environment. Finalist quilts will be displayed at the 25th anniversary of the International Quilt Festival, October 21 - 24, in Houston, Texas, and will be part of a traveling exhibition through August, 2000. For information and entry form, send a SASE to Tactile Architecture, 7660 Woodway, Suite 550, Houston, Texas 77063.

CALL FOR PAPERS

American Quilt Study Group – for presentation at the 21st annual seminar, fall of 2000, in Lincoln, Nebraska, and for publication in their annual volume of quilt research, *Uncoverings 2000*. AQSG seeks original, unpublished research pertaining to the history of quilts, quiltmakers, quilting, associated textiles, and related subjects.

Papers should be 4,500 - 9,000 words in length. If your paper is selected, you will be invited to make a presentation of your research at the AQSG Seminar. This is a unique opportunity to share your work with others who are passionate about quilts and to participate in a weekend conference devoted to the study of quilt history which includes study centers, workshops, keynote and research presentations, and pre-conference offerings.

This year's conference on quilt research is October 15 - 17 in East Lansing, Michigan, and the keynote speaker is Marsha MacDowell, Curator of Folk Arts at the Michigan State University Museum.

For additional information and manuscript guidelines contact American Quilt Study Group, 35th & Holdrege, East Campus Look, P. O. Box 4737, Lincoln, NE 68504-0737; telephone (402) 472-5361 and FAX (402) 472-5428; e-mail aqsg@juno.com (include your mailing address in request); web site: <http://catsis.weber.edu/aqsg>.

CALL FOR SUMMER STAFF OPENINGS

Horizons, the New England Craft Program, has staff openings both for head and assistant in their surface design studio program. An intensive summer art program for high school students – small and communal in size with a nationwide audience located in Western Massachusetts near the five-college community of Amherst/Northampton. The summer session is June 23 through August 6, 1999.

Horizons also offers weekend and week-long programs in surface design for adults as well as art-related travel programs. For more information about these offerings and the summer positions contact Horizons, 108 North Main Street – P, Sunderland, MA 01375; telephone (413) 665-0300 and FAX (413) 665-4141; e-mail horizons@horizons-art.org.



*"After the Gold Rush," 26" x 21",
Linda Gass, Rookie Award*

FOCUS

Rose Momsen

In May of last year, I completed a five-year effort to obtain a master's degree by combining my interest in art, my work as a teacher, and my chosen field of art quilting. For artists living in remote areas, as I was in Hawaii, there are few options available to encourage postgraduate study in the fine arts.

Although I have recently found more possible choices through the Internet, my MA in humanities with an emphasis in art history was granted through an entirely "external" program at California State University at Dominguez Hills in greater Los Angeles. Most advanced degree programs require at least a partial residence, or visitation schedule, while the CSUDH's humanities external degree program (HUX) is based upon course work completed on an independent basis. It is not the choice for everyone, as it can be many times harder to do the work entirely on your own, especially if one is as "classroom" oriented as I am.

A good collegiate library is very helpful when doing the required research work, but again, the Internet can fill in the blanks if used with dedication and patience. Although there is no substitute for a direct student-teacher relationship, I found the "distance learning" option a viable choice in my efforts to further my education.

For part of my final thesis requirement, I chose to do a creative project of nine art quilts. I was fortunate to have as my faculty mentor, the well-known feminist painter, Gilah Yelin Hirsch. Over the eighteen months that I worked with her on my thesis project, Gilah was instrumental in helping me to develop the necessary habits and attitudes of a working artist. Her influence strongly pointed me in the direction of using personal imagery in my quilts.

In my present limbo, after graduating and moving to a new part of the country, I am finding that the working structure I developed with her support has made a good foundation for my current efforts as a professional art quilter. The distractions of everyday life are present, but I still find a way to balance the cacophony of my life with the production of art quilts.

The purpose of my thesis project was to devise a system for teaching art, which had a strong emphasis, on the development of the student's access to personal content. I felt if an art curriculum addressed ways in which students could connect with their inner creative voice, it would assist them in their pursuit of artistic expression, as well as boost their self-esteem, and help them become more self-confident in their day-to-day lives.

For ten years on Maui, I had been teaching art and sewing design courses at the college level, in local elementary schools, and in teacher training courses through a local art center. My focus as a teacher was to help students identify their own inner motives and directions in their artwork, accessing deeper individual meaning in the content of their class projects.

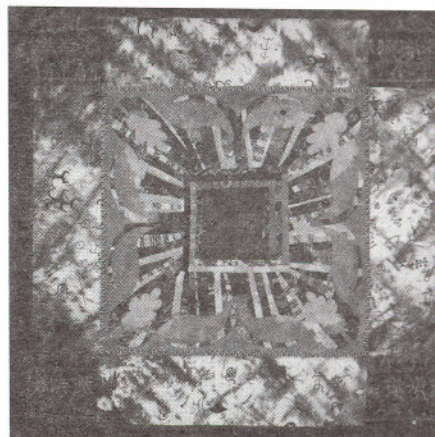
My original premise, or expectation, for the thesis was that if I could get students to address their inner selves, through written journal exercises or intuitive art exercises, it would give them a resource they could return to for imagery and ideas and a way to pour their "real" selves into the art they were making. What I found was that the inner "magic door" of personal content is surprisingly easy to wedge open but the difficulty lies in figuring

out how to clearly present what you have to say. The student needs to perfect technique as a tool of expression. The choice of medium is irrelevant but the need to practice in that medium is essential.

For the thesis project, I used myself as a research subject – creating nine art quilts, several journals, and a plethora of drawings – documenting my own struggles and successes as it related to the original goal of creating a content-based "method" to teach art. As my own technical skills lay in the quilting field, my best efforts were those that resulted in art quilts. Balancing technical accomplishment with the ability to access personal inner creativity is a major issue in regard to the development of all art. I have learned, however, that art does not happen in a vacuum, and that the ever-present complications of money, space, time, deadlines, and health concerns, all affect the artist and the work that is created.

Thus, my original goal – to create a cognitive system by which an artist could be trained to access this magical "content" element and translate it into art – was augmented to include some absolutely necessary preliminary academic support in technical training. With a mastery of technique, and a solid connection to inner content, an artist can feel confident that his or her work will be both radiant and successful. The final outcome of my project, drawn from personal experience and the response of my students (I did work in self-portraiture, archetypal theory, dream imagery, visual acuity, intuition and creativity studies, art therapy, and artistic discipline; all of the inner exploration I was doing in my own body of work was reflected and augmented by my teaching experiences), is a broad-based curriculum accessible to artists ranging from primary school age through adulthood. It really was an exhausting process to document and it has taken me about a year to get back into my art quilting work again. My next goal is to create a book out of the material I've explored in this thesis project, giving this curriculum a wider audience among those interested in artistic development.

SAQA member, Rose Momsen, now residing in Point Roberts, Washington, hopes that this article will encourage others to look into alternative academic opportunities.



• "Charm to Protect Against Rock Fever,"
63" x 63", Rose Momsen

THE HOME OFFICE DEDUCTION NOW AND IN THE YEAR 1999

Carol A. Schwab

Many of you have a studio in your home. Read how you can deduct the expenses of that studio from your income tax.

Since 1993, the home office deduction has been denied many a home-based business owner because the "essence" of the business is performed outside the home. This is true even though the taxpayer has no fixed location to conduct business other than his or her home. The United States Supreme Court in *Commissioner V. Soliman*, 506 U.S. 168 (1993), held that the home office of a self-employed anesthesiologist, in which he spent two to three hours per day on administrative and managerial matters, did not constitute a "principal place of business" because Dr. Soliman performed the "essence of the professional service" at the hospitals. This ruling essentially wiped out the home office deduction for many home-based businesses.

The *Taxpayer Relief Act of 1997* has restored the home office deduction for many taxpayers beginning in 1999. Claiming the home office deduction demands forethought and planning because numerous requirements must be met. Taxpayers who were previously denied the deduction should start planning now to meet these requirements in 1999. Documenting how each requirement is met is essential to successfully claiming the deduction. The following discussion provides a brief overview of the requirements for claiming a home office deduction.

General Requirements

To qualify for a home office deduction, the taxpayer must use the space exclusively and regularly

- as the principal place of business, or
- as a place to meet or deal with patients, customers, or clients in the ordinary course of business, or
- in connection with a trade, or business, if the space is a separate structure not attached to the home.

The taxpayer must use the home office in connection with a trade, or business, to take a deduction for its business use. Investment activities do not qualify for a home office deduction. An employee may take a home office deduction if part of the home is used exclusively and regularly for the convenience of the employer. Other limitations also apply.

Exclusive Use Requirement

The taxpayer must set aside a room or space in his/her home to use exclusively for business. This space may be in the taxpayer's home or in a separate dwelling belonging, or attached, to the home. If this area is used for personal reasons, it may not qualify for the home office deduction. The taxpayer should keep only business furniture, supplies, and equipment in the business area of the home. The business area should be cleared of all personal items.

The exclusive use requirement has two exceptions. The taxpayer may use the business area of his home for personal use under the following conditions.

- To store inventory or product samples if the following requirements are met:
 - The inventory or product samples are for use in a trade or business.

- The business is the wholesale or retail selling of products.
 - The home is the only fixed location of the trade or business.
 - The storage space is used on a regular basis.
 - The space you use is a separately identifiable space suitable for storage.
- To provide day care services if the following requirements are met:
 - The taxpayer is in the trade or business of providing day care for children, for persons age 65 or older, or for persons who are physically or mentally unable to care for themselves.
 - The taxpayer must have applied for, been granted, or be exempt from having a license, certification, registration, or approval as a day care center or as a family group day care home under applicable state law.

Regular Use Requirement

The taxpayer must use the business part of his home on a regular and continuing basis. The occasional use of a part of the home for business does not meet the regular use requirement even if the taxpayer uses that part of the home for no other purpose.

Principal Place of Business

The business area in the home must be the taxpayer's principal place of business, except as noted below. Generally, if the taxpayer has a place of business away from home where he does most of his work, the taxpayer may not meet the "principal place of business" test. Whether a home office is the principal place of business depends upon the facts and circumstances.

Note: The part of the home used exclusively and regularly to meet patients, clients, or customers does not have to be the principal place of business. Also, a separate freestanding structure used exclusively and regularly for business may qualify for a home office deduction even though it is not the principal place of business.

The Soliman Test

Currently, the IRS uses the Soliman Test to determine whether a taxpayer's home office is his principal place of business.

The Soliman Test requires consideration of two factors.

- The relative importance of the activities performed at each business location, and
- The amount of time spent at each location.

To illustrate the application of the Soliman Test, consider Sam, a self-employed plumber. He uses his home office regularly and exclusively to phone customers, decide what supplies to order, and review trade journals. He employs a full-time secretary who works in his home office answering the phone, scheduling appointments, ordering supplies, and keeping the books. Sam spends about 40 hours per week at his customers' homes and offices and approximately 10 hours per week in his home office. The work Sam performs in his home office, although essential, is less important than the work he

continued on page 11

BOOK REVIEWS

Business and Legal Forms for Crafts

Tad Crawford, Allworth Press, 1998, \$19.95

Reviewed by Karen Berkenfeld

As a long time fan of Tad Crawford's earlier guide, *Business and Legal Forms for Fine Artists*, I was eager to see what his new book had to offer. While it did not entirely live up to my expectations, I wasn't disappointed either.

Like its predecessor, *Business and Legal Forms for Crafts*, his new book contains valuable introductory information on standard contractual provisions, detailed instructions for filling out the forms, and a negotiation checklist for each one. It also retains the handy tear-out section, so you can remove the forms and copy them. The twenty-three forms range from commission and consignment agreements to licensing contracts and exhibition loan forms. True to its name, several forms specific to craft have been added to this book. Some of them address the production and distribution of a line of crafts, or editions, not usually a concern of quiltmakers. With more and more of us printing fabric by various reproducible processes, these could be helpful in some cases. Also useful are the new basic versions of some of the longer contracts, such as a basic sales contract, basic invoice, and short form copyright application.

The primary appeal of *Business and Legal Forms for Crafts* is the accompanying CD-ROM, which contains all the forms and contracts in the book, saved in file formats for PC and MAC. You can print out the forms exactly as they appear in the book using the Adobe Acrobat Reader software on the CD, or you can customize them, add or delete sections, modify the terms, and fill in the forms, then print them out. I have a PC and use Microsoft Word, and I am admittedly not a computer guru, so it took a little practice to make this work.

All the forms are saved in a Portable Document Format (PDF) file. Simple instructions are contained in the README file. To customize the forms you need to open the document from the file format on your computer, select the text, then copy and paste it to your word-processing program. It might take some time to make the forms look right. I gave up on trying to maintain the look of the forms in the book. They warn you of this in the instructions, however, so it's best not to waste your time trying. Just concentrate on customizing the forms to your needs and worry about how it looks later. Then you can have fun importing graphics such as a letter-head or logo to personalize the documents and give them a professional look. The exceptions to this are the copyright and trademark forms, which are in a separate file and should not be modified.

The CD-ROM does not contain the introductory information, negotiation checklists, etc., that the book includes, so it is best used as a supplement to the book. It does have an Allworth Press catalog, however, so you can explore the rest of their list. I suggest you visit their web site at www.allworth.com which has loads of great links to other art and craft related sites. You can also buy *Business and Legal Forms for Crafts* online at the Allworth Press site for \$15.95 which is four dollars below the list price of \$19.95.

The author, Tad Crawford, is an attorney and has published several business guides for artists. Like his previous books, this one is extremely thorough and easy to understand. While the accompanying CD may take some time to adjust to, if you are accustomed to cutting and pasting it will be a snap. Used together, the book and CD-ROM are valuable tools for customizing your paperwork and useful resources for handling the day-to-day business of being a craft artist.

Free Stuff for Quilters on the Internet

Judy Heim & Gloria Hansen

C & T Publishing Inc., 1998, \$16.95

Reviewed by Wendy Huhn

The old adage stands true – don't judge a book by its cover, or its title for that matter. I admit that at first glance I thought, "Oh no, another duckie and bunny book." But, bite my tongue, this book is packed full of valuable information for everyone, traditional and art quilters alike.

If someone can do the legwork for me, I am eternally grateful. That is exactly what these authors have accomplished with this gem of a resource guide. Subjects covered in the twenty chapters include how to really navigate the web, in simple English, explaining the terms that you've been afraid to ask for fear of being labelled a novice in the eyes of your peers. Scattered throughout are icons indicating tips, what to read carefully, and one of my favorite words – shopping. Anything that can be linked to quilting has a website – patterns, how-to's, tips, fabric and batting advice, travel directory to quilt shops, threads and notions, embellishment, design, history, and more. No, I'm not going to tell you every single subject covered. I just want to whet your appetite.

The best way I know to see how well something works is to take it for a test drive. So start the engines and let's cruise the web. Chapter nine – advice on quilt cleaning, storage, and appraisal. Didn't my mother just ask me how to clean an antique quilt? Bingo! I found six sites including the major web search for specific problems, and while there I also found a site for my student whose quilt has mildew problems. A visit to Caryl Fallert's site where she shares her shipping, hanging, and storage tips. Oh, there's the Bishop Museum – since I'm here why not check it out – conservation handouts include "Wet Cleaning Quilts at Home" and "Bugs are Eating All My Family Treasures," to name a few. Now to print all this information for my files. What a find! Let's paddle on over to Chapter 11 – fabric dyeing, painting, and photo transfer – that was fun. Wait till I tell Mom about all the sites on quilting history.

Yes, it's true that websites come and go, but for every one that folds two more are created, which is to say this book won't become dated.

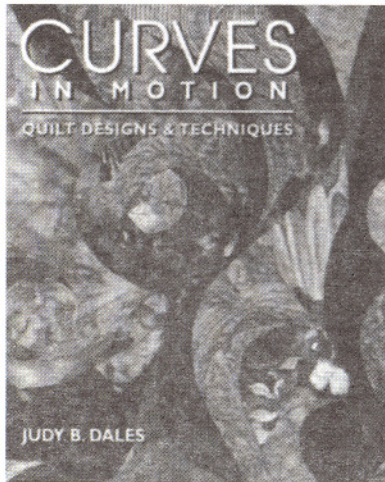
I had a grand time with this book and will proudly place it next to the Dummies series and my photoshop books. The authors are to be praised for continually bringing attention to copyright issues and the Internet. Time for me to continue surfen'. I give *Free Stuff for Quilter's on the Internet* four stars.

Curves in Motion: Quilt Designs & Techniques

Judy B. Dales, C & T Publishing, \$29.95

Reviewed by Bets Ramsey

To think of explorers who ventured into uncharted waters to find a new world and of mountain climbers who conquer the tallest peaks is to know that such accomplishments require planning, commitment, courage, and a compelling sense of adventure. A quilt artist sets forth on a similar journey when undertaking a daring departure from the usual norm. She, or he, finds a mission, a call, to bring to fruition an idea or a vision without, perhaps, being able to conceptualize the route required to achieve the goal. Such was the position in which Judy Dales found herself when she accepted the challenge to enter the Statue of Liberty Quilt Contest in 1986.



Choosing the song, "America the Beautiful," as her theme, she progressed comfortably along with her design until she came to "amber waves of grain." Pondering a solution, she came upon a greeting card with wave elements that suggested a way to proceed by creating amber curves to represent the field of grain. The completed hanging achieved the effect she was seeking and received recognition as the New Jersey award winner in the contest. In the process, Judy had dared to step onto unknown paths, to explore new territory, and to successfully make her way through the darkness to a new land, the world of curves.

Suddenly released from the bondage of grid construction, that land was a new place, indeed, and Judy revelled in it. With the freedom came the knowledge that there was no right or wrong way to make a curve but only more grace and elegance if it were skillfully executed. Each new work was an opportunity for further exploration and development, for the refinement of previous methods of design and construction. The formative years of building a strong foundation afforded a sense of security as she went about the investigation of new territory.

Curves in Motion: Quilt Designs & Techniques by Judy Dales is her gift to quiltmakers. From her success in mastering the use of curves, she offers thoughtful instruction for those who would break out of block-making limitations. Her teaching is exemplary. The lessons are clear, simply stated, presented in small increments in logical sequence, well illustrated, and

braced with encouraging words and reassurance of the worth of perseverance. The author makes it plain, however, that the readers must do the work and find their own way. There are no shortcuts to success, but her helpful guidance aids in lighting the way. The success of Judy's teaching will be found in the work of individuals who have caught her spirit and dared to try new adventures, rather than merely imitating her own work.

To read *Curves in Motion* is to gain a rich reward. Generously, Judy Dales reveals herself and her performance as an artist. She shares her discoveries, her techniques, her advice, and her encouragement. She gives a gift to be received with gratitude.

HOME OFFICE DEDUCTION (cont.)

performs in his customers' homes and offices. Therefore, his home office is not his principal place of business, and he cannot take a home office deduction. The fact that his secretary works there full-time does not change the result.

Principal Place of Business Test of January 1, 1999

Beginning January 1, 1999, the term "principal place of business" will include a place of business which is used by the taxpayer for the administrative or management activities of a trade or business if there is no other fixed location of the trade or business where the taxpayer conducts substantial administrative or management activities. Under the new test, Sam the Plumber will be allowed to take a home office deduction.

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Carol A. Schwab is an associate professor for the department of Family and Consumer Sciences, North Carolina Cooperative Extension Service, North Carolina State University. She is also an attorney.

ART AND QUILTS: 1950-1970 (Part II)

Bets Ramsey

It is probable that Jean Ray Laury is the fabric artist who has had the greatest influence on needleworkers of the last twenty-five years through her work, teaching, and publications – prior to television quilt shows, that is. In the 1960s, I had seen magazine illustrations of Laury's stitchery and then was even more impressed by the freshness and meticulous workmanship in a solo exhibition at the Crocker Art Gallery in Sacramento in 1963. But our paths did not cross until many years later.

Jean was born and grew up in Iowa, graduated from high school in Tennessee, and returned to Iowa for a degree in art and education. After several years teaching art, she moved to California, married, and had a son. It was then, when she was in her mid-twenties, that she made her first small quilt as a gift for a friend's baby. In the 1950s, while enrolled at Stanford University for a master's degree in design, she made an appliqué quilt for her son, Tom. It was filled with images familiar to children but Jean interpreted them in a simplified contemporary style. The quilt was included in a student exhibition at the DeYoung Museum in San Francisco, and this piece led to a solo exhibition there several years later and her inclusion in other regional shows in the late 1950s.⁴⁵

These successes gave her the courage to enter a quilt in the 1958 Eastern States Exposition at Storowton in Springfield, Massachusetts, where Roxa Wright, needlework editor for *House Beautiful*, was to be the judge. So intrigued was Mrs. Wright with the bold, modern aspect of the work that she went to California, interviewed Jean, and persuaded her to write an article about her work. It was published in the January 1960 issue of *House Beautiful*. When Roxa Wright went to *Woman's Day*, she invited Jean to design for that magazine.⁴⁶ Jean's designs were included in *Better Homes and Gardens*, *Family Circle*, *Cosmopolitan*, *Needle and Craft*, and many other publications.

Jean Ray Laury says Roxa Wright was the one who made a difference in her life. Her encouragement gave an inexperienced author the incentive to write about her work and the repeated opportunities increased her self-assurance. Laury was impressed with Roxa Wright as a woman who had the ability to be a professional writer, raise her children, and maintain an abiding interest in textile history. She demonstrated that one could have a career in the field of fabrics.⁴⁷

With the success and appeal of her magazine articles, Laury became a popular teacher and lecturer. From her own experience she learned that fiber arts lend themselves to the schedules of busy mothers and furnish a chance for creativity and self-esteem. She has empathy for women, especially those with young families, and a rare understanding of children, attributes that are reflected in many of her fiberworks.

An exhibition of Laury's work was arranged by the American Crayon Company in Los Angeles for teachers, and it found its way, in 1962, to the New York office of the company for display in its art gallery. Alice Adams reviewed the event for *Craft Horizons*: "Among the larger works, an infinitely complex quilt-like hanging divides into a checkerboard and in each square a flower or bug or some species of bonbon, fruit, or ice cream cone

has been pictured along with perhaps unknowingly dadaistic images of a toothbrush and a tube of tooth paste and an electric cord and plug. Here the incongruous and the unexpected heighten the meaning and perception of both."⁴⁸

The result was an invitation to do an exhibit for the influential Museum of Contemporary Crafts, an opportunity granted to only a select few craft artists. Laury was following the other innovative fiber artists who had show there before, including Mariska Karasz. Jean told me she was familiar then with the work of Karasz and fascinated by her inventive use of embroidery and fiber.⁴⁹

With encouragement from Roxa Wright, Laury hesitantly began work on her first book, *Applique Stitchery*, which Van Nostrand Reinhold Company published in 1966. It was well timed, appearing with several other books on stitchery, and covered techniques and ideas not included elsewhere.⁵⁰

Four years later, in 1970, *Quilts and Coverlets: A Contemporary Approach* appeared. It was the first major book on contemporary quilting.⁵¹ Roxa Wright wrote in the foreword:

In over twenty years as a needlework editor, I have seen countless quilts and helped judge many quilt exhibitions. It was at such an exhibition, about a decade ago, that I saw Jean Laury's first quilt – a delightful, completely unorthodox quilt depicting all the things that interested and excited her children, at that time very young. It was like a fresh breeze, the first contemporary quilt I had seen that really came off successfully; yet it was far simpler and more direct in stitchery than the many fine traditional quilts in the exhibition . . . We still have need to preserve our individuality by making things that delight the eye and convey the spirit of our times. I have always believed that use lends grace to anything we make; what better example is there than in a quilt or coverlet?⁵²

The book came at a propitious period when interest in quilts was growing and, perhaps, that in stitchery waning. Other artists were showing quilts and including quilt techniques in the making of art objects. Jean introduced some of the more adventurous, innovative ones, including Charles and Rubynelle Counts, Joan Lintault, and Therese May, and showed examples of their work.

Doris Hoover had enjoyed Jean's friendship for many years, and I asked Doris when she had made her first quilt, expecting Jean to have had an influence. She replied, "My first 'quilt' was made about 1952 or 3 when we first moved here [to California]. I had gotten a Forstmann woolens sample book and hand sewed all those bits into squares and made a pieced woolen lap robe . . . Hardly an art piece . . . I went to a quilt show, fully expecting to see new directions, only to find the usual pastel, sweet, traditional quilts. A few years later Jean Ray Laury filled the gap." And Doris's own quilt career took off.⁵³

Through the years Jean has consistently maintained an incredible schedule of teaching, lecturing, publishing, and exhibiting, all balanced with family life and the nurturing of friendships. Many will say, however, that had she written only

one book, *The Creative Woman's Getting-It-All-Together At Home Handbook*, for which she would be long remembered.⁵⁴ It changed the lives of many women. Others, former students, have written that particular classes were turning points in their lives. Jean, in her modest way, says that they came at a time when they were ready to hear and understand what it was she was saying.⁵⁵

Another fabric artist, Joan Lintault, attributes the beginning of her interest in quilts to an auction she attended in upstate New York. When Joan's cousin outbid her for a quilt, Joan consoled herself by saying she could make one of her own. She was familiar with piecing because, in her search for the right colors to go in wall hangings, she often resorted to piecing fabrics together. After earning a degree in art education in New York State, Joan went to Hawaii and there, in 1965, she started her first real quilts. Returning to California, she began collecting quilts with a passion. She made a habit of haunting a Salvation Army store early in the morning as the trucks were being unloaded to get first chance at any quilts.⁵⁶

The following year she made *La Chold en La Colcha (The Woman on the Quilt)*, a quilt which combines small geometric and large open areas of pieced work as a background for a female figure of patchwork seemingly at rest on the bed. It was a break through in quilting. In *Quilts and Coverlets*, Jean Ray Laury calls it "one of the most unique quilts . . . the background moves easily from the nostalgia of a precise, tight, traditional block repeat to the loose, less structural, contemporary pattern. Then, rising amidst all the blocks is the raised, padded figure of a girl. The quilt is thus 'occupied' even when not in use."⁵⁷

When Joan Lintault went to Southern Illinois University for a master's degree, weaving classes were the sole offering in fiber. That not being her preference, she chose other art courses and concentrated in ceramics. Without having books on quilting techniques, other than Ruby McKim's *101 Patchwork Patterns*,⁵⁸ a gift from her father, she explored on her own. It allowed her to invent and construct without being fettered by the standard procedures for quilting.

While living in Hawaii, Lintault saw the quilts made by Hawaiian women, took a class, and learned to appliqué. She says all the techniques she learned early on still serve her well, liberally augmented by techniques in dyeing and surface designs. She is meticulous in her workmanship, continuing with her own time-consuming methods rather than embracing strip-piecing, cutting up and reassembling, painting on surfaces, and the like, or even having others assist in her work. When she was forced to curtail quilting for several years due to a physical condition, she came back to it with renewed energy.

This is how Joan explained her working process. When she has an idea for a piece, first she plans how she will be able to carry it out, what colors she will need, what fabric will work. The initial stage to prepare fabric by dyeing and printing can be quite lengthy. Images on the fabrics, then, reflect the idea from which the composition will come. Only after that preparation is she concerned with the cutting of shapes and construction. Although her pieces may have personal significance, she does not intend them as message carriers.

In her teaching at Southern Illinois University, Lintault wants to train students in the details of using fabric and listening to history. She encourages departures from strict quilt forms and emphasizes that, while craftsmanship is important, the visual content is foremost. A dynamic lecturer and a strongly committed artist, Joan Lintault's long involvement with fabric allows her readily to transmit that regard to her students.

Averil Colby's *Patchwork* was the second book Lintault acquired.⁵⁹ The text on quilting was instrumental in leading her to sculptural forms in her work. She still keeps old quilt books for reference and a set of old newspaper columns to serve as reminders of negative space and color. Unlike Westphal who feels inhibited by them, Lintault likes to explore with modular forms, leaf-shapes being a current favorite. An example is the intricate piece, *Gaia*, selected for the *Visions 1992* exhibition. From a day at an auction, a career was forged, aided by Ruby McKim and Averil Colby.⁶⁰

Charles and Rubynelle Counts embody the craft artists of the 1950s and 1960s, who studied art in college, perhaps got advanced degrees in a particular craft, and set up their own studios to lead a simple, creative life. At Berea College, in Kentucky, among their academic studies Charles and Rubynelle learned weaving, drawing, painting, ceramics, and how to write about them. Art was important. Art was life. Becoming a craft artist offered a way of self-expression, a way to seek beauty, community, family, continuity, and excellence.⁶¹

Following the Berea experience, Charles and Rubynelle went to California where they were further shaped by the Bauhaus discipline of the distinguished German potter, Marguerite Wildenhain. Later the couple bought property on Lookout Mountain in north Georgia and there established the Rising Fawn Crafts. Charles soon gained a reputation as an outstanding potter whose work appeared regularly in exhibitions. Rubynelle wove rugs and textiles with a sure sense of color and design, sharing in exhibitions.

Grace Gray, a local woman who assisted with young Craig and Clair Counts, was a quiltmaker and, since the Countses had interest in all crafts, she introduced them to her quilting friends. Their excellent quilting techniques prompted the two artists to design and make a few tops for these women to quilt.⁶²

Following the concept that design was the central force in art and could be applied to any part of life, the Countses had no difficulty transferring their drawing skills from clay to fabric. With proper training a craft artist was expected to take whatever materials were available and utilize them in his or her work, so with the availability of locally manufactured cotton cloth and expert quilters, it seemed natural to begin to make quilts. Thus, with Charles and Rubynelle designing, an assistant helping with the sewing, and the local women quilting, the Rising Fawn Quilt operation began.⁶³

Rubynelle recalls that the first collaboration in 1966 was a beige and white linen and cotton quilt that came to be named *Winter Industry* by their son, Craig. It was a simple design in rectangles and squares and a few circles – pieced, appliquéd, cut back, stitched in lines, and quilted in a close network of shifting parallel rows. The edge has small, irregular jogs which kept the eye on the move. Nothing like it had been seen before.

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Another quilt made the same year was a floral sprig in orange, peach, and pale yellow in a field of white and called *Summertime*. Both quilts were selected for an American Craft Council exhibition, *Craftsmen: Southeast 66*, shown at the North Carolina Museum of Art in Raleigh, and *Winter Industry* went on to the national showing, *Craftsmen: USA 66*.⁶⁴ The exhibition catalog credits the quilt to Rubynelle (men were not expected to make quilts!), although they both reiterate that it was a collaborative effort.⁶⁵

The quilts combined well with the pottery in exhibitions at Rising Fawn Crafts.⁶⁶ Owners of contemporary houses and collectors who frequented art galleries came, admired, and often commissioned quilts to be made for particular settings.⁶⁷ The variety of design was endless and might involve appliqué, dyeing, or even bleaching of fabric, but was always combined with a complex and elegant quilting pattern which set the Rising Fawn Quilts apart.

I once asked Mrs. Gray how Charles marked a quilt. "Why, after we put it in the frame, he comes and draws on it with a pencil, light-like so as not to show up after we quilt it. He does as far as he can reach. When that is finished being quilted, we roll it and he marks the rest. This is something we weren't used to, but now we do all right." Mrs. Gray was especially proud that Sally Garoutte, who later became the founder of the American Quilt Study Group, came all the way from California to visit the Rising Fawn Quilters and join them for a day of quilting.⁶⁸

The quilt production continued through the 1970s but Rubynelle devoted more time to developing a local weaving industry, later teaching in a county high school, later still teaching in Atlanta, Georgia. During several different periods Charles has taught ceramics in Nigeria where he presently coordinates plans for a ceramics department at the University of Maiduguri, Nigeria, West Africa. Always the total craft artist and collector – though less idealistic now, he says – he returns to the States at intervals with African textiles, pots, metalwork, and baskets to share with other collectors.

As did other burgeoning quiltmakers of the period, Therese May started as a painter when she was at the University of Wisconsin. Married and with a baby, painting became difficult for her to do, but she found sewing to be more manageable. Through her husband's grandmother, a quiltmaker, she was introduced to quilts. At first, from 1965 to 1968, she pieced bed and baby quilts with squares and triangles. Then, projecting slides on paper, drawing the image on the paper and reinterpreting it with fabric, she developed a method that gave a photographic quality to her work.⁶⁹

In 1969, at the recommendation of a fellow craft artist, for the first time she entered a quilt, *Animals, Quilts, and Blunt Instruments*, in a competitive show in Walnut Creek, California. It received a hundred-dollar award! Because of her family she had put aside the idea of having a career in art and had never thought of her quilts as art works. The prize caused an awakening. She realized that it was possible to have an art career with needle, fabric, and thread, not canvas and paint.

Using the projected slide technique, she translated her own face into a photographic image to become many faces, each done with different fabric and treatment. The faces became a quilt called *The Therese Quilt* which Jean Ray Laury saw at an exhibition and included in *Quilts and Coverlets*, along with *The*

Bridget Quilt, the repeated image of a child. The latter is combined with units of geometric pieced work as well as jigsaw faces. The technique is described in the artist's own delightful way in the book.⁷⁰

Therese recalls the idea that initiated the self-portraits.⁷¹ She felt that "it is a reflection of human nature. Everyone has certain qualities, but we have them in different proportions. We are the same person and yet we are never the same. With each passing hour we are slightly different." Therese May's quilts contain images and symbols that sometimes puzzle the viewers. "Don't look for a literal message," she says. "That language and imagery is just me." She is an active quilter who has found that talent and knowledge of art could, indeed, be expressed in a new way.

By 1969 Anne Raymo was showing her extraordinary quilts at the Terry Dinetsfuss Gallery in New York. Using unorthodox material – shiny satin applied with machine satin-stitch – she became known for the provocative, sometimes mysterious symbolism that was part of her designs. She continued to show her work and execute commissions as other artists were exploring quilting in the early 1970s. One of them was Lenore Davis who began making lively stuffed figures, quilted pillows, and wall hangings of cotton velveteen, using dyes, hand stamping, painting, stuffing, and machine quilting. Her *Garden of Eden* pillow of dye-painted velveteen, with padding and stuffing, was included in the first World Crafts Exhibition in Toronto in 1974.⁷²

By the early 1970s Miriam Schapiro was already established as a painter working in the abstract expressionist and minimalist styles. She had shown her work at the impressive Andre Emmerich Gallery in New York since 1957. Through a study of women artists of the past who seldom had hope of recognition in the art world, she made a connection with women's handwork and began incorporating decorative portions of it into her paintings. Thus, by adding fabric and pieces of lace and even quilt blocks to her paintings and calling them "femmage," she brought high art to the feminist movement. In 1977, Schapiro's work exhibited in *Ten Approaches to Decorative Art* at the Alessandra Gallery in New York established her as a leader in what became known as the Pattern and Decoration Movement.⁷³

Following World War II, these artists presented here and their contemporaries were breaking long-established precedents. Paul J. Smith found it so when he became Director of the Museum of Contemporary Crafts in 1963. "There was much experimental work happening in all the craft media then," he said. "I felt it was important to report on new directions which resulted in the exhibitions [mentioned earlier]. The vitality of quilting today has roots in the broader areas of fiber explorations in the fifties and sixties. Refinement and focus have developed more recently."⁷⁴ "Without experimentation and change," say McMorris and Kile, "without creative pioneers who are willing to test the limits of any art form, that form will surely die of its own tedium."⁷⁵

As the two decades closed, Robert Hilton Simmons summarized the existing conditions for craft artists. "Nearly everything that has happened in fine arts – pop, op, abstract expressionism, hard edge, funk, porno – is happening in crafts today. The borderline between arts and crafts is, in fact, as precarious as that between madness and genius. The diversity explosion is, it is said, as characteristic of the mediums,

techniques, and purposes of the crafts as it is of twentieth century life in general as the now generation lives it."⁷⁶

The artist quilters who exhibit today at the Red River Revels and San Diego and Athens and Paducah and all the other sites have followed a small group of daring adventurers of thirty or so years ago. They were making art because they had to. They took risks; they had no maps to guide them, yet they found fulfillment, even recognition, with quilts that went beyond the edge of tradition.

Notes and References

45. Joyce Gross, "Jean Ray Laury," *Quilters' Journal* (Fall 1979): 1 - 3.
46. Ibid.
47. Jean Ray Laury, telephone conversation with author, September 18, 1992.
48. Alice Adams, "Jean Ray Laury, February 26 - March 16, 1962, American Crayon Company, New York," *Craft Horizons* (May/June 1962); 65 - 66.
49. Laury conversation.
50. Jean Ray Laury, *Applique Stitchery*, (New York: Van Nostrand Reinhold, 1966).
51. Jean Ray Laury, *Quilts and Coverlets: A Contemporary Approach* (New York: Van Nostrand Reinhold, 1970).
52. Ibid., 5.
53. Doris Hoover, letter to author, December 28, 1992.
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55. Laury conversation.
56. Joan Lintault, telephone conversation with the author, September 27, 1991.
57. Laury, *Quilts and Coverlets*, 92.
58. Ruby McKim, *101 Patchwork Patterns* (New York: Dover, 1962).
59. Averil Colby, *Patchwork* (London: B. T. Batsford, 1958).
60. Lintault conversation.
61. Charles Counts, letter to the author, June 3, 1992.
62. Rubynelle Counts, telephone conversation with the author, September 14, 1992.

MEMBERS' NEWS (cont.)

at all official events during the week. She will receive \$1,000 in purchase prize money at a luncheon/press conference sponsored by the Alamo Area Hospitality Association and the San Antonio Hotel/Motel Association.

- Michael James' fourth solo exhibition in Switzerland will feature new work produced since 1997 that explores the visual interfacing of complex patternings and rich textural surfaces. Entitled, *Iconographies*, the exhibit will be at Galerie Jonas in Petit-Cortailod from June 27 through July 25, 1999. A catalogue published by Editions Attinger will accompany the exhibition. After July 1, 1999, North American orders may be sent to: Michael James Studio Quilts, 258 Old Colony Avenue, Somerset Village, MA 02726-5930. Checks for \$15.05 (US) made payable to Michael James Studio Quilts must accompany order. (Massachusetts residents please add \$.60 state tax.)
- The newly-opened Thirteen Moons Gallery in Santa Fe, New Mexico, will specialize in contemporary art quilts and showcase the work of Therese May, Cathy Shanahan, and Kathleen Sharp in its premier exhibition.
- Bets Ramsey was the guest curator of the winter exhibit, *Stitches in History: 1830-1887*, at the Travellers Rest Historic House Museum in Nashville, Tennessee. The exhibit featured pieced and appliquéd quilts from the collections of Travellers Rest and the McMinn County Living Heritage museum as well as rarely seen examples from private owners.
- Ruth McDowell will have an exhibition of her work drawn from her personal collection as well as other private collections entitled, *After-Math: The Art of Ruth McDowell*, at The San Jose Museum of Quilts & Textiles from May 21 through July 11, 1999.

63. Charles Counts, conversation with the author, June 1, 1992.
64. *Craftsmen: Southeast 66* (Raleigh: North Carolina Museum of Art, 1966) 5, 11.
65. Charles Counts, letter to the author, June 3, 1992.
66. Bets Ramsey, "Charles Counts, Next Door Gallery, June 1 - 29," *Craft Horizons* (September/October 1969): 60. "The pots were set off with . . . a wonderful quilt of abstracted leaf shapes and veining with circular pebbly or bubbly shapes."
67. Counts described quilts made for John and Glen LaRowe, Clarksville, Georgia, Dr. and Mrs. Clarence Shaw, and Mr. and Mrs. Sidney Shaven of Chattanooga, all astute collectors of contemporary crafts and the latter couple owners of a Frank Lloyd Wright house. Letter to author, January 5, 1973.
68. Grace Gray, conversation with author, January, 1973.
69. Therese May, telephone conversation with author, October 20, 1992.
70. Laury, *Quilts and Coverlets*, 64, 88 - 91.
71. Therese May, telephone conversation with author, October 20, 1992.
72. Both artists have been included in exhibitions I have curated at the Hunter Museum, Raymo in 1976 and 1981, and Davis in 1980.
73. Miriam Schapiro, lectures at the Hunter Museum, April 17, 1992, and Los Angeles County Museum of Art, January 16, 1993.
74. Paul J. Smith, letter to author, July 20, 1993.
75. Mc Morris and Kile, 61.
76. Robert Hilton Simmons, "Objects USA," *Craft Horizons* (November/December 1969): 27.

SAQA member, Bets Ramsey, curated an annual exhibition and directed the Southern Quilt Symposium for 17 years at the Hunter Museum of American Art in Chattanooga, Tennessee. She is coauthor of a recently published book, *Southern Quilts: Surviving Relics of the Civil War*.

This article is reprinted with her permission and was originally presented at the 1993 American Quilt Study Group Conference and was subsequently published in their publication, Uncoverings.

- Fifteen kaleidoscope-inspired quilts by Paula Nadelstern will be on display at the Museum of the American Quilter's Society in Paducah, Kentucky, from March 20 through June 26, 1999. The exhibit entitled, *Kaleidoscopes & Quilts*, will also feature images from contemporary kaleidoscopes and actual kaleidoscopes by some of the country's leading kaleidoscope artists.
- Barbara Hartman won the \$1,000 first place award for the "MAQS New Quilts from an Old Favorite Contest" which had the kaleidoscope as this year's theme for the exhibition. The quilt will also be on display at the Museum from March 20 through June 26, and will then become a traveling exhibition touring through December, 2000.
- Susanne Flowers was the curator as well as an exhibitor in *Small Works: A Juried Exhibition* of quilts, dolls, and wearable art at the Rancho Buena Vista Adobe Art Gallery in Vista, California, during January. The exhibition featured 30 pieces by the Contemporary Quilt Artists of San Diego, a small group of professional quilters dedicated to promoting quilts as fine art.
- The Spring 1999 issue of *AmericanStyle* included an article on contemporary art quilts and illustrated the work of Caryl Bryer Fallert, Yvonne Porcella, Michael James, Hollis Chatelain, and Marcia Hewitt Johnson, as well as information on SAQA.
- Phyllis George's book, *Living with Quilts: Fifty Great American Quilts*, showcased both antique and contemporary quilts in home settings. Work by Kathleen Sharp, Robin Schwalb, Rachel Turner, Joan Lintault, Karen Berkenfeld, Sue Holdaway-Heys, Bonnie Peterson, and Yvonne Porcella were included in this book published by GT Publishing with SAQA listed as a resource.

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SAQA NEWSLETTER

Spring 1999

Volume 9, Number 2

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, 1203 East Broadway, #G-14, Hewlett, NY 11557, (516) 374-5924 (telephone and FAX). (Deadlines for information are December 1, March 1, June 1, and September 1.)

The newsletter editor is Sharon Heidingsfelder, P. O. Box 391, 2301 South University Avenue, Little Rock, AR 72203-0391; (501) 671-2102; (501) 671-2294 (FAX); sheidingsfelder@uaex.edu (e-mail).

For information on SAQA, write P. O. Box 287, Dexter, OR 97431, wchuhn@aol.com, <http://www.saqa.com>. (Membership is \$35 per year, \$100 per year for artist members.)

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It is time to update the SAQA directory again. **PLEASE EXAMINE YOUR LABEL CAREFULLY TO DETERMINE IF THE INFORMATION IS CORRECT.** Your first name is in quotes. If you use your maiden name and your married name, your last name as it appears on the label will be how it is listed in the directory. Refer to the box below for a guide to where the data is on your label. If you would like more information to be included, or if there are changes to be made, please contact Cathy Rasmussen, Executive Director (address and telephone number in the box to the left) or e-mail Sharon Heidingsfelder at sheidingsfelder@uaex.edu. Please reply by **JUNE 14, 1999.**

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