



NEWSLETTER

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SAQA AT QUILT NATIONAL '99

Cathy Rasmussen

I don't know about anyone else who attended the SAQA/Quilt National weekend this year, but I had an especially good time. It seemed I had more opportunities to chat with long-time friends and also to meet so many new members which is always a real plus for me.

The program speakers for this year's conference were incredibly fine and I am grateful to them for their participation. We always classify these sessions as professional development seminars and our speakers were the consummate professionals who were quite eager to share their knowledge with this audience.

Our workshop leaders, Hollis Chatelain and Margaret Cusack, started the weekend off on Thursday afternoon with their sessions on marketing your strengths and commissions. Those who attended were recharged and energetic about the information received. We had the SAQA reception on Thursday evening where everyone had ample time to meet each other and relax a bit before we did the members' slide review. It was a most enjoyable time.



Yvonne Porcella presents the SAQA-sponsored "Rookie Award" to Linda Gass of California. Donna Wilder is in background.

We started bright and early on Friday morning as we had a full program roster and everyone was anxious to get started. Hilary Fletcher began the day discussing how she, and husband Marvin, became art quilt collectors. Rick Gottas, owner of The American Art Company in Tacoma, Washington, reviewed what he looks for in quilts as a gallery owner. Cathleen Savage, owner of QuiltQuest, Inc., an online gallery, outlined the pros and cons of showing your work on the web.

Sharon Heidingsfelder led off the afternoon session with what works and what doesn't work in exhibiting at craft fairs. Caryl Bryer Fallert shared with us the process of working on a commission from start to finish. Cathie Hoover, co-editor of *American Quilter*, gave guidelines for publishing articles in the magazine as well as books. Margaret Cusack finished the day for us with her expert advice on working with licensing companies and agents.

Friday evening saw us off to The Dairy Barn for the opening reception of Quilt National '99. Yvonne Porcella, president of Studio Art Quilt Associates, presented the SAQA-sponsored "Rookie Award" to Linda Gass of California. This incredibly full day ended with the Quilt National banquet back at the hotel.

On Saturday morning, SAQA sponsored the muffins and coffee at The Dairy Barn for the conference attendees and Quilt National exhibitors, as they viewed the exhibit before the show opened to the public. It was then road trip time as we headed off to Lancaster to browse at Lunn Fabrics for awhile. Studio B in Lancaster had an opening reception for an exhibition of work by the teaching staff of this year's Quilt Surface Design Symposium. Saturday night was the internationally-famous pizza and cheesecake party at the home of Marvin and Hilary Fletcher. Always a fun evening with a lot of laughs!

Sunday morning was the breakfast hosted by Friends of Fiber Art International and everyone headed home from there. It really was a very full weekend.

I know this particular weekend is a tough time for many people to get away to this event, but I was disappointed that we did not have more attendees for the conference. Stellar programming such as this is invaluable to you as an artist as it presents you with new ideas and sources of inspiration. The association with other artists allows you to interact and share information, bounce ideas off of each other, and sparks creativity and inspiration. This time away from your normal routine helps you to assess your artistic life and to re-focus. Plan now to attend SAQA in Santa Fe, New Mexico, November 1 - 5, 2000, as you owe it to yourself as an artist.

THE IMPORTANCE OF CREATIVE CONFERENCES

Christine Stitcher

Attending Studio Art Quilt Associates' Diversity! conference several years ago was an *enormous* splurge of time and resources for me. But it also offered incredible benefits. Actually, most other attendees wouldn't even realize the impact the conference had on me since I spent most of the week in self-imposed isolation. I really needed a retreat and the week at Arrowmont in Gatlinburg, Tennessee, was just that. The workshop I chose on collages got me started in a new direction with my art. In addition, several important life lessons, such as keep it simple, follow my instincts, and surround myself with creativity, were reinforced.

I had taught high school biology for sixteen years and then transitioned to adult training. At the time of the conference, I was the director of the Community Team Training Institute for the National Women's Center in Alexandria, Virginia. We worked with teams from individual communities who were interested in the prevention of substance abuse and mental health issues among women. Several months after the conference, I was offered, quite unexpectedly, a contract to develop some substance abuse prevention training materials. This was an opportunity too good to pass up so I quit working full time for other people and started my own business!

I doubt I would have done this if I hadn't attended the Diversity! conference. I realized that week just how important being creative is to me and that I simply couldn't keep going on the "corporate track." Striking out on my own gave me the opportunity to manage both my time and my energy. (Please keep in mind that this decision was made only after we had *finally* finished paying for three kids in college *and* with the support of my husband, Richard.)

It has taken two years, but things are really starting to happen. I talked myself into a juried workshop for computer graphic designers. I was invited to have two of my pieces

(which now incorporate original computer graphics and fabric) in a traveling exhibition. I've just finished two major commissions and I am marketing a line of fabric collages. I was *Quilter of the Month* at our local quilt store. I'm having a show in January of 2001 at Meredith College in Chapel Hill, North Carolina. I have finally joined SAQA as a professional member and I'm working on getting all of my materials together.



Judith Trager, Margaret Cusack, and Carol Schepps in Margaret's Thursday workshop at SAQA's May Conference.

I am still developing training materials, but a major shift has occurred. I am currently working on some materials to be used by an international organization and was hired primarily as a graphic designer. YES! I could ramble on and on, but what I really want to say is, and why I wrote this article, **GO TO SANTA FE!** Mark the date on your calendar now, November 1 - 5 ,2000, and I will see you there.

QUILT EXPERT AND AUTHOR JOINS STAFF OF QUILTS, INC.

Robert Shaw, quilt book author and authority on traditional American crafts and folk arts, has joined Quilts, Inc., in the newly-created position of curator.

Shaw's duties will include planning and directing the presentation and installation of special exhibits for Quilts, Inc. shows held worldwide. They include International Quilt Festival, International Quilt Market (both spring and fall editions), Embellishment™: The Bead & Button Show, European Quilt Market, and Quilt Expo. In addition, he will also be in charge of the company's expanding corporate quilt collection.

"We're delighted to have Bob Shaw on board because he brings to this new position not only his expertise, but also a passion for folk art and in particular, quilts, that will make him a valuable addition to our team," said Karey Bresenhan, president of Quilts, Inc. "He is respected in the field as an

authority on quilt styles, techniques, and movements, and will provide a reservoir of knowledge for us to draw upon."

Shaw, who will relocate with his family to the Quilt, Inc. headquarters in Houston from Vermont, is a former curator at that state's Shelburne Museum, known for its quilt collection. In addition, he is a widely-published author whose lavish and exhaustive works include *the Art Quilt*, *Quilts: A Living Tradition*, *Hawaiian Quilt Masterpieces*, and *America's Traditional Crafts*. He has also been tapped as a consultant for books on folk art published by Time-Life, Sotheby's, and Alfred Knopf.

In addition, Shaw has written many articles on traditional crafts and folk art in such periodical as *the Magazine Antiques*, *Early American Homes*, and *Antiques and Fine Art*, and has curated special exhibitions for the National Gallery of Art and the Houston Museum of Natural Science.

SAQA UPDATES

Cathy Rasmussen

• **Label Corrections** – Thanks for the incredible response Sharon and I received about correcting your mailing labels and directory listings. We were amazed that some of you even received mail from us at all since the information we had was incorrect. Your corrections really helped make our directory more accurate and up-to-date.

• **Art in Public Places Registry** – As a reminder, don't forget to send information about your work that becomes part of museum collections as well as commissioned works for public spaces. We need this data to ensure the accuracy of these files. I cannot stress enough the significance of this information from an historical standpoint and as a progress report. The forms are included in the directory so please take a moment and fill them out and send them to Sharon Heidingsfelder.

• **Newsletter Topics** – I am always on the lookout for new ideas for subjects for the newsletter. If you have any suggestions on the type of material you would like to see covered here, please let me know. You don't have to be the writer of the piece (unless you want to be) as I will find someone to do that and/or see what has already been written. As a reminder, information (members' news items, show announcements) for inclusion in the newsletter should be forwarded to me rather than Sharon. (The due dates are on the back of the newsletter.)

• **Membership Drive** – I know I have become a real nag about this but the year is running out and we are not even close to our goal. The financial support received from membership is invaluable to us. We need your help in getting the word out about SAQA, so please try and bring in some new recruits! Remember, your membership is extended by three months for each active member you bring in.

• **Auction Items** – I know it's hard to believe but I need you to start thinking about items for our next auction which will be part

of the SAQA conference in Santa Fe, November 1 - 5, 2000. This is an important event for us, as well as a lot of fun, so please give some serious thought as to what you can contribute. If you know of some company or organization that we could contact for a donation, let us know that, too. Let's make this auction our most successful yet!

• **Membership Renewals** – Please take an extra minute and fill in all of the information on your renewal form including FAX numbers and e-mail addresses. I know this sounds like such a trivial thing but this is the way we can confirm that the information we have is correct and/or make the changes necessary for you to receive the mailings. The whole process slows down if your information has to be looked up and filled in and the chance of inaccurate information increases. Your help on this would be greatly appreciated.

• **SAQA in Santa Fe 2000** – The next issue of the newsletter will focus on Santa Fe and our plans for what's happening there. This is our year for a "creative" conference where we explore the creative side of our brains and how to incorporate or develop it into the routine of our daily lives. While we concentrate on professional development conferences and the business of art in other years, the 2000 conference is developed to provide inspiration, stimulation, and restoration of the sense of fun that probably prompted you to get into this whole thing to start with. The dates are November 1 - 5, 2000, and the exhibition title is *Exit/Entrance*.

• **On a Personal Note** – SAQA member, Ann Stamm Merrell, died recently of breast cancer. Her work, "Celtic Crosses 3.1, 3.2, 3.3," included in this year's Quilt National, is one of my favorite pieces in the show (see photograph on page 17). I met Ann at the SAQA conference at Quilt National '97 and we had a long conversation about our mutual experience, so it is with much sadness that I note her passing.

QUILTS OF THE FUTURE

"Quilts of the Future," co-sponsored by Art Quilt Network/New York and the National Museum of Women in the Arts, is planned for Saturday, January 22, 2000, from 9:30 a.m. to 4:30 p.m. at the Museum in Washington, DC. This day-long symposium focuses on the current status of art quilts in the United States with a look toward the future of this rapidly developing art medium.

Featured speakers and their topics for "Quilts of the Future" are Rebecca Stevens, Consulting Curator, Contemporary Textiles, The Textile Museum (Washington), *Quilts and the Museum*; Cathy Rasmussen, Executive Director, Studio Art Quilt Associates, a non-profit organization devoted to promoting the art quilt, *The Road Not Taken: From Fine Artist to Art Quilter*; Stacy C. Hollander, Senior Curator and Director of Exhibitions, Museum of American Folk Art (New York), *Crossing the Line: From Quiltmaker to Quilt Artist*.

In addition, members of Art Quilt Network/New York will discuss their work in slide presentations. Sandra Sider,

Art Quilt Network/New York chair for 2000, will serve as moderator.

In recognition of the significance of this event, the Ellipse Art Center in Arlington, Virginia, is organizing an exhibition of works by members of AQN/NY, juried by Trudi Van Dyke, gallery director. This exhibition will reflect the individuality and innovation for which the artists of AQN/NY are known.

The National Museum of Women in the Arts, opened in 1987, is the only museum dedicated solely to celebrating the achievements of women in the visual, performing, and literary arts. It offers exhibitions, tours, education programs for audiences of all ages, a library and research center, café, and shop.

Tickets for "Quilts of the Future" will be available after September 1, 1999, at \$20 for general admission, \$15 for museum members, and \$10 for students. For more information, or to purchase tickets, please telephone 202-783-7370.

MEMBERS' NEWS

- Susan Rienzo will have her work on exhibit on Long Island with other members of her design group, The Signature Quilt Artists, at The Hebrew Home for the Aged opening June 30, 1999, and at The Mill Pond House opening September 18, 1999.
- Marilyn Henrion has her work included in *Hanging by a Thread - Defining the New Century* at the Old Main Art Gallery, Northern Arizona University, Flagstaff, Arizona, from June 3 through September 3, 1999 and at the Johnson-Humrickhouse Museum, Coshocton, Ohio, from September 4, through November 14, 1999, in *Pushing the Surface*.
- Judith Content and Katie Pasquini-Masopust will have a show at the Thirteen Moons Gallery in Santa Fe, New Mexico, from July 2 through August 18, 1999. Judith will be part of a three-person invitational (along with Ardyth Davis and Joan Russell), entitled *Elements*, at the San Jose Museum of Quilts and Textiles from November 18 through January 9, 2000.
- Alice Norman's work has been juried into the New England Quilt Museum's *Endangered Species* exhibit from May through August, 1999, and another piece is included in the traveling exhibit, *Invoking the Spirits*, from the Association of Pacific Northwest Quilter's Invitational.
- Violet Cavazos' quilt, "Whorls and Ridges," and Constance Norton's quilt, "Evolution," were juried into *Crafts National 33*, an exhibition at the Zollger Gallery at The Pennsylvania State University from May 30 through July 18, 1999.
- Virginia A. Spiegel had a quilt juried into *Fiber Celebration '99* in Estes Park, Colorado. She also had a solo exhibit of art quilts and painted fabric called *Progressions*, at the Morton-James Library in Nebraska City, Nebraska. Her hand-dyed painted silk scarves are now on sale at the Wildwood Historic House and Art Gallery, a retail venue for invited artists.
- Jill Le Croisette showed some of her recent work at *Comfort to Chaos*, a nine-artist show consisting of members of the Contemporary Quilt Artists of San Diego, at the Carmel Valley branch of the San Diego Public Library from May 6 through June 30, 1999. Her work has been accepted in *Fashion Fetish*, an exhibit of wearable art juried by Arline M. Fisch. The show is at the Escondido Municipal Gallery in Escondido, California, from July 10 through August 7, 1999.
- Charlotte Bird has her first one-person show, *A Lexicon of Space, Fiberwork by Charlotte Bird*, at La Jolla Fiber Arts in La Jolla, California, from July 2 through August 21, 1999. Charlotte's work is also included in *Hanging by a Thread and Stitched Stories, Art of the Quilt* at the Irvine Fine Arts Center in Irvine, California, from June 11, through August 22, 1999.
- Phil Jones has his work, "Are We Square?", in Handweaver's Guild of America *Small Expression '99* at the Mississippi Museum of Art in Jackson, Mississippi, from May 15 through June 27, 1999; "Relationships: Broken Circles" is in *National Crafts '99* at the Lancaster Museum of Art, Lancaster, Pennsylvania, from April 23 through June 13, 1999; "Relationships: Love Chain" is in *Hanging by a Thread*; and "Helter Skelter 2" is in *Fiber Focus '99*, Art St. Louis, St. Louis, Missouri, from June 18 through July, 1999.
- Sharon Heidingsfelder has her quilt, "Upper Yoder/Lower Yoder, Pennsylvania," included in *Fiber Focus '99*, Art St. Louis, St. Louis, Missouri, from June 18 through July, 1999.
- Katy Jane Widger received first place at the *Hunger Artist Gallery*, a national juried craft show, in Albuquerque, New Mexico, and received a small cash award. New works plus the pieces that won awards previously were featured in two shows there in April and May, 1999. She received a second place award at the *National Christian Fine Arts Show* in Farmington, New Mexico. She will exhibit at *Fiber Celebrated '99* at the Albuquerque Museum from June through October, 1999. She showed at the inaugural web site, *guild.com*, in March, and will show at Thirteen Moons Gallery in Santa Fe from July 2 through August 20, 1999. Her triptych piece, "Narrow Door" was purchased by a collector and donated to the United Church of Angel Fire, New Mexico. It has already been received by the church and a dedication ceremony was held June 20, 1999.
- Vita Marie Lovett and Patsy Eckman will have their work included in *Innovation: Contemporary Quilts by Focus Study Group* at the Atlanta Financial Center in Atlanta, Georgia, from October 5 through January 7, 2000.
- Nancy Beckerman's work was also included in the *Hanging by a Thread* exhibit at North Arizona University in Flagstaff.
- Diane Chatterson's work, "Gateway III," was included in *Our Visions: Women In Art* at the Oakland Community College in Farmington Hills, Michigan, from May 10 through May 28. Her piece, "Waterways," was shown at the Arnold Klein Gallery in Royal Oak, Michigan, from May 1 through June 19, 1999 as part of the exhibition, *In Honor Of Water*.
- Barbara Schulman exhibited nine woven and embellished works in a two-person show at the Open Space Gallery in Allentown, Pennsylvania, and has been included in *National Crafts '99*, Lancaster, Pennsylvania; the invitational *Salon of Small Works*, Kutztown, Pennsylvania; *Updating Ceremonial Objects*, Boca Raton, Florida; and *Crafts Forms '98* in Wayne, Pennsylvania. In August, she will teach a class in non-traditional needlework at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, and will exhibit in the *Summer Faculty Invitational* there. Barbara was the juror for the *Mayfair National Crafts '99* at Open Space Gallery in Allentown, Pennsylvania, and the *Festival of the Masters* in Orlando, Florida.
- Drunell Levinson and Zelda Tanenbaum had their work included in *Constructing the Contemporary Quilt* at the Jamaica Center for Arts and Learning in Jamaica, New York, from March 24 through June 12, 1999.
- Nancy Erickson has work in *National Crafts '99*, Lancaster, Pennsylvania, from April 23 through June 13, 1999; *Hanging by a Thread* in Flagstaff, Arizona; the ONDA Studio and Gallery Opening Exhibition in Portland, Oregon, from May 27th through June; *Art in Politics* at Sutton West Gallery, Missoula, Montana, during August; and *Endangered Species*, at the New England Quilt Museum from May 21 through August 1, 1999. She will have an exhibition at the Thirteen Moons Gallery in Santa Fe, New Mexico, in October. In April, the Federal Reserve Bank of

MEMBERS' NEWS (cont.)

Minneapolis purchased "Out There It's Still Wild," a quilted painting, and the University of Idaho School of Art and Architecture bought a small painting for their permanent collection.

- New member Jane Wood has had her work included in *Contemporary Quilts* at the Rodman Hall Arts Centre in St. Catharines, Ontario, in January; in May, at the Kitchener-Waterloo Art Gallery in Kitchener, Ontario, as part of the Ontario Juried Quilt Show; and at The Harris Gallery, Confederation Centre for the Arts in Charlottetown, Prince Edward Island, as part of the Canadian Quilting Association National Juried Show.
- Ann Harwell was juried into Artspace Artist's Association as a member. Artspace is a regional collective of artists. Her quilt, "Hale-Bopp/Fractured Symmetry," was included in the Behind the Scenes section of the April 1999 issue of *National Geographic* and pictured in the October 1998 issue of *Astronomy* magazine. Her work, "Balance the Scales of World Justice," is featured in the AQS publication, *Kaleidoscope, New Quilts from an Old Favorite*.
- Sandra Sider has completed two commissioned works, "Mountain Sunset", a photo transfer quilt toned with silk paints for clients in North Carolina and "For Lily, With Love", a cyanotype photo quilt for clients in New York City. Sandra's work, "Inside the Fence," was also included in the *Hanging by a Thread* exhibition in Flagstaff, Arizona.
- Sue Benner was commissioned by the Jackson-Shaw Company to create a work for the atrium/lobby of their Dallas office building. "Sink or Swim Trio," three panels of acrylic on lutrador polyester, is suspended within the two-story glass atrium, reflecting pattern of light and shadow. Sue also created a welded-wire and perforated metal piece which hangs on the wall in the reception area.
- Jean Liitschwager's work is included in the New England Quilt Museum show, *Endangered Species*, an exhibition of quilts with animal themes from May 21 through August 1, 1999, in Lowell, Massachusetts. Her garment panels will be included in the Association of Pacific Northwest Quilters Panel Play Project as part of a traveling exhibition and auction to benefit APNQ at the 2000 Great Pacific Northwest Quilt Show.
- Natasha Kempers-Cullen will have an exhibition of her work entitled *Contemplations: Art Quilts by Natasha Kempers-Cullen* at the York Institute Museum in Saco, Maine, from August 10 through October 29, 1999. She will also have an exhibition at the Thirteen Moons Gallery in Santa Fe, New Mexico, from August 20 through October, 1999.
- Judith Dierkes had an exhibit of quilted and painted skies, *Judy in D'Skies*, at the Germantown Public Library in Germantown, Tennessee, during the month of June. Judith was recently identified as one of 255 of America's most skilled and experienced community artists and as a potential artist & communities partner by the Mid-Atlantic Arts Foundation. As part of the Memphis Arts Council's Center for Arts Education Residency Program, she coordinated *Story Quilts*, an exhibition of art quilts by students in area schools.
- Hollis Chatelain and her well-illustrated work were featured in "The Meetin' Place" section of the July/August issue of *Quilter's Newsletter Magazine*.
- Maxine Farcas is included in the *1999 Annual Resident Artists Exhibition* at The Brush Art Gallery and Studios in Lowell, Massachusetts, from June 27th through September 5, 1999.
- Karen Gally's work is part of an mixed-media exhibition of Kauai artists, entitled *Currents II*, which traveled to the Maui Arts & Cultural Center, the Schaefer International Gallery, in Kahului, Hawaii, from June 25 through July 25, 1999.
- Bonnie Peterson had her work included in *Narrative Textile - 3 Voices* at the Suburban Fine Arts Center In Highland Park, Illinois, from May 26 through June 27, 1999.
- Kim H. Ritter will be having an opening at the Thirteen Moons Gallery in Santa Fe, New Mexico, on August 20 during the annual Indian Market and will continue through October 2, 1999. Her work will also be shown at the Quilter's Newsletter Gallery in Golden, Colorado, in May of 2000 and at The Arts Alliance Center Clear Lake in Houston, Texas, in February of 2001.
- Joan Lintault had an exhibition of her work, "Evidence of Paradise," at the Southern Illinois Art Gallery, Illinois State Museum from April 18 through June 27, 1999. The exhibition then travels to the Illinois Art Gallery in Chicago and will be shown from August 30 through October 22, 1999. The show will then go on to the Illinois State Museum in Lockport and Springfield but dates are not confirmed at this time. A wonderful booklet accompanied this exhibition, Joan's first solo museum-sponsored exhibition, which outlines her stellar career and includes a checklist. The July/August issue of *Quilter's Newsletter Magazine* has one of Joan's works in this exhibition, "A Riddling Tale," featured on the last page as the *Photo Finish*.
- The Northern California regional members of Studio Art Quilt Associates will be exhibiting their work in *Layers - Artists Quilt Art* at the New Art Works Fine Art Gallery in Fair Oaks, California, from July 7 through August 7, 1999. Pieces on display include contemporary art quilts encompassing a variety of design and construction techniques.
- Michael James moderated a panel comprised of Gail Fraas, Duncan Slade, and Rosemary Hoffenberg who were on hand to discuss "The Artistic Journey" at Heritage Plantation in Sandwich, Massachusetts, on June 5, 1999. This programming was in conjunction with the exhibit, *Edge to Edge: Selections from Studio Art Quilt Associates*, which is currently on view at Heritage Plantation.
- Katie Pasquini Masopust, SAQA in Santa Fe 2000 Exhibit Chair, has developed a conference, called Alegre Retreat, that she feels fulfills her fantasy of what a good conference should be. The workshop teachers for next year are Libby Lehman, Nancy Crow, David Walker, and Katie, and the dates are March 10 through 15, 2000 in Santa Fe. For more information, contact her at 505-471-2899; katiepm@aol.com; or www.katiepm.com, to download a brochure.

BOOK REVIEWS

Through the Garden Gate – Quilter and Their Gardens

Jean & Valori Wells, C & T Publishing, 1999, \$27.95

Reviewed by Robin Cowley

I couldn't resist the image on the cover – white garden gate with rambling roses and a purple quilt slung over it. This lush image whetted my appetite for more and the book delivered abundantly! Valori Wells' superb photography won me over instantly. But wait, what's this? Patterns in the back? Pictorial quilts? As a constructor of abstract art quilts, my heart lies in spontaneity and the unusual, so I had my doubts. As a garden maker, my curiosity took over and I started turning pages.

Jean Wells offers us a glimpse into the private gardens and thoughts of nine artists. Whether well-known or not, each one has her, or his, own style of gardening and quilting or painting. As Jean leads us down the path, she points out the similarities of elements between gardens and quilts, and asks, "Which comes first – gardening or quilting . . . ?"

I found myself poring over each garden photograph looking at the smallest details. Every gardener is curious about what other gardeners do, and this is a wonderful opportunity to gaze through the garden gate. We see the yellow rose that has been passed through generations of one family; a bicycle lovingly saved and embraced by flowers; and the ever-faithful garden dog. And each gardener's story seamlessly leads us into a featured quilt with easy-to-follow instructions and sketches that are so complete the reader will be encouraged to start a new project. I found myself really enjoying these quilts that are so different from my own. It's easy to fall into a certain rapture while reading these stories and to become fascinated with the process.

A few of the featured artists are Jean Wells, Freddy Moran, and Roxy Burgard. If I had my druthers, I'd like to see a picture of each artist. But this is a minor omission in an otherwise beautifully written and photographed book, a joy to devour page by page.

The Photo Transfer Handbook

Jean Ray Laury, C & T Publishing, 1999, \$21.95

Reviewed by Teresa Barkley

I was attracted to this book for two reasons, I am a long-time admirer of the author and I was curious to see her new work. The other reason is that I have been using heat transfers on my quilts since 1987 and was anxious to see a comprehensive survey on the subject. Given the recent explosion in technology, I wondered what the range of techniques was that could be used today to transfer photos. What I found was a well-organized description of how to create transfers using either color laser copier or a computer printer.

Laury sets forth in her introduction a four-fold purpose of the book. Initially, it is meant to introduce the reader to "the magical world of photo transfer" and to give step-by-step instructions for the process. Anything that can be put into a copy machine or scanned, can be transferred to fabric. There are suggestions for how to organize, edit, reverse, collage, and re-color your images. Information is included which deals with issues of copyright and cost. Advice is given on preferable fabric types to use. There are details about using a color laser copier which involves going to your local copy store (or a mail-order service). The author also outlines troubleshooting tips for transfers at the copy shop and at home. Probably, the most informative section was the description of how to transfer images using a computer inkjet printer.

Next, the book is meant to inspire the reader by sharing the work of many quilters, artists, and surface designers, both beginners and experienced users. More than fifty photos do just that. The works that are included range from wall quilts to clothes to pillows.

Thirdly, instructions are given for a few simple projects to get you started. And, lastly, there is information offered on products and sources including mail-order photo transfer services.

I recommend this book to anyone who has been curious about photo transfers, but didn't know how to get started. The possibilities are endless. It's like being able to print your own fabric with very little effort and at a reasonable cost. To anyone who has used transfers before, I would recommend this book as a good source of new ideas about applications.

Spirits of the Cloth: Contemporary African American Quilts

Carolyn Mazloomi, Clarkson Potter, Publishers, \$40.00

Reviewed by Lauren Camp

This hardcover book is quite a lesson in history. Drawn from the Women of Color Quilter's Network, a group Mazloomi founded in 1986 to preserve quilting in the African American community, the quilts herein attest to the creative spirit, and the creative differences, between women of color. It poses the question, "Is there a definitive African American quilt style?" And then answers through example with both a resounding yes and a heartfelt no. The spirit of the artists whose works Mazloomi showcases is certainly informed by the traditions of their origins. Yet the work fits well in a contemporary art world, a world drawn to unique expression and modern techniques.

These artists, many of whom were unfamiliar to me, are well worth keeping an eye on. They are bold, courageous, adventurous, and outspoken with their medium. I'm taken with so many of the quilts. Throughout, I was impressed by the vibrant and diverse colors and fabrics, the beauty of the designs, and the expressive, narrative imagery. The book is a strong showcase for experimentation with and exploration of format, color, and techniques. It is a wonderful tribute to family and well-known activists, to the power of being Black and female, and to the importance of faith and of ancestral home, Africa.

Look to the chapter introduction for a clear summation of the topic, the historical era, and the quilts to follow. The quilt themselves have been photographed and documented well. From the sophisticated imagery of Ruth A. Ward's "The Guiding Star" to the powerful folk art style of Alabaman Yvonne Wells, many of the quilts have messages of social and political protest.

Each artist has something to say, both in the creation of the quilt and then in the description of it and of themselves.

Finally, a book that prizes, and an organization that encourages, the expression of one's African American cultural identity within the context of one's own expressive choices.

FIBERARTS DESIGN BOOK SIX

Five thousand, five hundred entries were received and the staff of *Fiberarts Magazine* chose 550 works to be published in the book. Each work was selected on the basis of artistic prowess and technical expertise to meet the publisher's goal of producing a book that accurately represents the diversity, depth, and unique vision that comprise the field of fiberarts.

This latest volume of the Design Book features contemporary needlework, quilting, surface design, weaving, basketry, clothing, felt, rugs, sculpture, installation art, and mixed media. Praise for previous Design Books has been widespread and includes the following, ". . . fresh emerging voices, as well as established artists. This book offers food for endless browsing." – *The New York Times*; ". . . dazzling stuff . . . so much her to admire; hours of pleasure guaranteed." – *Los Angeles Times Magazine*.

The 224-page full-color *Fiberarts Design Book Six* is all about diversity, the very essence of the fiber field. It is a celebration of the rich cultural heritage of textiles, small, whimsical embroideries to room-sized feltwork installations, quiet weavings to color-crazed quilts. The Design Book series has documented the evolution of contemporary textile art since 1980. The book will be released by Lark Books, Asheville, North Carolina, in the fall of 1999. It will be available at bookstores and museum gift shops, or directly from Lark, 828-236-9730, or their web site, www.larkbooks.com.

SAQA members, Patty Hawkins of Lyons, Colorado ("Basically Scribbles"), Susan Rienzo of Long Island, New York ("Coffee House"), Ann Harwell of Wendell, North Carolina

("Hurricane Fran/Chaotic Symmetry"), Kim H. Ritter of Houston, Texas ("Resurfacing"), and Nancy Erickson of Missoula, Montana have their work included in *Fiberarts Design Book Six*.



*"Basically Scribbles," © 1998,
Patty Hawkins, 48" x 60"*

EXHIBITIONS

● *The San Jose Museum of Quilts & Textiles Presents "What A Relief! Textured Surfaces on Quilts"*

This exhibition of twenty historical and contemporary quilts and garments shows a sampling of trapunto and stippled and stuffed work and is on display from July 16 through September 5, 1999. Curated by the Museum's Exhibits Director, Robin Treen, with assistance from SAQA member, Heather Tewell, and the Association of Pacific Northwest Quilters, this exhibit turns the spotlight on the surface of quilting for a closer look at the subtle dimensions of fine stitches.

● *Fiberart International '99*

The 16th biennial exhibition of contemporary fiberart, organized by the Fiberarts Guild of Pittsburgh, features 83 works by 71 artists, including 15 from countries outside the United States. The exhibition will be installed at two major Pittsburgh arts venues, the Society for Contemporary Crafts and The Pittsburgh Center for the Arts from September 9 through October 30, 1999. A public Fiberarts Forum featuring international artists in a roundtable dialogue is scheduled for Saturday, October 23, 1999. Information is available on their website, <http://www.paznet.com/fiberartintl99.html>.

● *Front Range Contemporary Quilters*

Front Range Contemporary Quilters, a 166-member group of cutting-edge fiber artists from Colorado, Wyoming, and New Mexico, was formed in 1988 to promote cooperation and the interchange of ideas among those engaged in, or interested in, contemporary quilting and fiber arts and to maintain high standards of design and technique.

- From May 21 through July 3, 1999, an exhibition of work is at the Foothills Art Center in Golden, Colorado.
- From July 23 through September 5, 1999, *Small Works* is at the Boulder Public Library in Boulder, Colorado.
- From July 27th through September 28, 1999, *Art Quilts at DIA* is at the Denver International Airport in Denver, Colorado.

● *New England Quilt Museum Presents Seeing Yellow*

This exhibition of thirty quilts illustrates the possibilities of this dynamic color. Rhoda Cohen is the guest curator of the show which is on display at the Museum in Lowell, Massachusetts, from August 6 through October 24, 1999. She notes, "This exhibit could encourage quilters to 'hang out' with the color yellow to better understand its potential and to accept that from cream to chocolate, it's all yellow and all fun."

● *The Society of Arts and Crafts Presents "Social Fiber: Unraveling the Messages"*

This group show, curated by Gail M. Brown, addresses thematic works of personal, social, and/or global nature in a diverse variety of fiber palettes, including individual stories in unexpected materials and combinations.

The exhibit will be on view at the Newbury Street location in Boston, Massachusetts, from July 10 through August 28, 1999. In conjunction with this exhibition, the Arch Street gallery in Boston will present work by students and recent alumni from fiber programs across the country in *Emerging Artists • Fiber* from July 13 through August 27, 1999. For additional information check the Society's website, www.societyofcrafts.org.

● *Museum of American Folk Art Presents "Beyond the Square: Color and Design in Amish Quilts"*

The dazzling range of color and design in Amish quilts is explored in this exhibition which highlights quilts from three major areas of Amish life, Pennsylvania, Indiana, and Ohio. Also included in the exhibition is a selection of Amish clothing, cloth toys, embroidered linens, and other domestic objects that provide a fuller context of the Amish use of color and design. In conjunction with the exhibition, a lecture series and other educational programs will explore the Amish aesthetic and the quilts' affinities with modern design. The exhibition is on view from May 22 through November 7, 1999, in New York City.

PIECEWORKS: Weaving Together Fiber Art, Performance, and Community

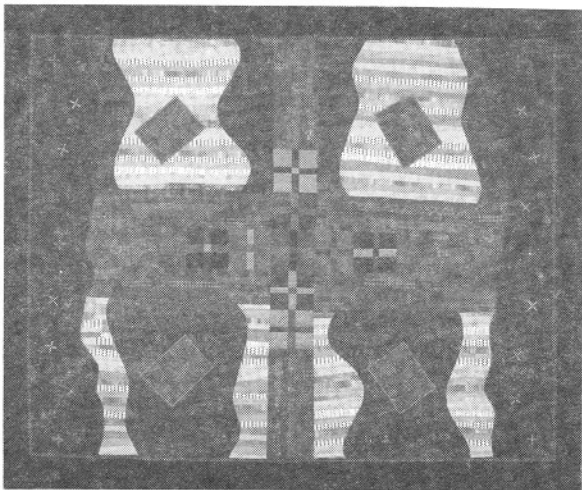
For eleven days this past April, the Mt. Airy neighborhood of Philadelphia was dazzled with the rich colors and textures of fabrics in the form of art quilts, wearable art, puppetry, dance performance, and even the world premiere of a classical music composition based on the theme of oriental rugs. Fabric as material and metaphor is the theme of Philadelphia's newest festival – PieceWorks. This festival is a joint venture of two non-profit organizations, the Sedgwick Cultural Center and New Threads Textile Recycling Shop.

The Sedgwick Cultural Center is housed in the two lobbies of an extraordinary movie palace of the 1920's. Many of the original Art Deco elements are still intact in this wonderful space that is slowly being renovated. The Art Quilt exhibition was located in a 35' x 45' lobby with black fabric hung to obscure twelve feet of the thirty-foot wall. Beyond that is the original main lobby of the Sedgwick where a stage and seating for two hundred people was created. Here one could see the fashion show of original designs created from recycled clothes, two original dance compositions, puppet show, piano concert, and poetry readings, all during the eleven-day Festival. The textile recycling shop, New Threads, is a neighbor of the Sedgwick in the old theater building. New Threads is committed to taking people from welfare and putting them back to work through the recycling and resale of textiles. As part of the festival, New Threads focused on inviting area fashion designers and students to create garments using recycled fabric.

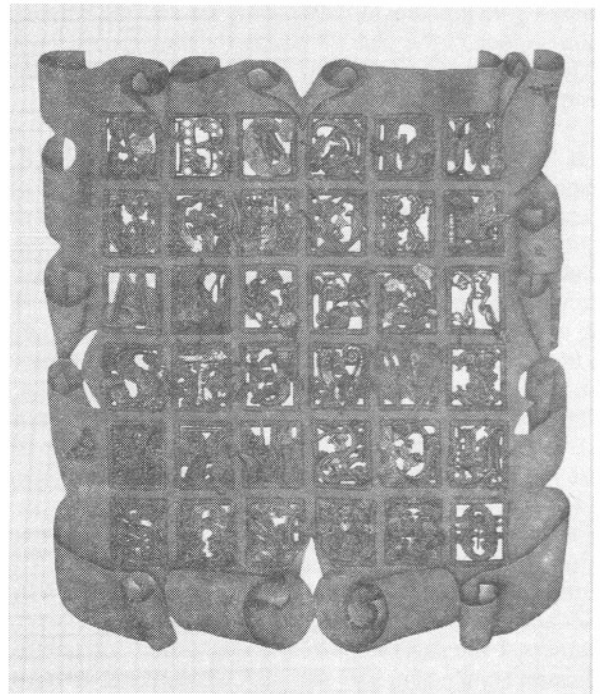
The driving force behind the Art Quilt exhibition at the Sedgwick is SAQA member, Debbie Schwartzman, a quilt artist living in Mt. Airy. With the help of a committee of other fiber artists, she organized this invitational show and transformed the lobby space of the Sedgwick into a dramatic gallery space. Included in the show were works by Karen Berkenfeld, Rita Bernstein, Cindy Friedman, Marilyn Henrion, Leah Kasper, Lorri Kim, Emiko Toda Loeb, Ellen Lynch, Amy Orr, Wendy Osterweil, Emily Richardson, Nancy Rose, Lonni Rossi, Robin Schwalb, Debbie Schwarzmand, and Judy Smith-Kressley. The quilts selected for the exhibition incorporated a wide variety of fabrics and techniques including collographs, printmaking, silkscreening, painting on fabric, beading and thread embellishment as well as classic piecework. Most quilts floated in front of the black drapes rather than against them. A lighting system was installed so that each quilt was evenly lit by individual lights on the hanging system. The spacious environment, black backdrops, and sensitive lighting created a dramatic setting to display these exciting art quilts. The exhibition served the purpose of giving focus and meaning to the work and increased the public awareness of quilts as fine art.

The PieceWorks Festival was an outstanding success. There was standing room only for the fashion show, and all the one-of-a-kind garments sold at the silent auction. The artist's reception for Art Quilts at the Sedgwick was well attended as were the many other performances of music, dance, theater and reading that followed. This year's eleven-day festival was an excellent opportunity for the Sedgwick and New Threads to highlight their ongoing activities and to educate the public about the important work they are doing in the arts and community building. The funds raised will help sustain the year-round programs for both organizations. Best of all, the public can look forward to this annual event to run the full month of April next year.

For more information, please contact Betty Ann Fellner at the Sedgwick Cultural Center, 7137 Germantown Avenue, Philadelphia, PA 19119, 215-248-9229, FAX 215-248-0150.



*"Counterpoint," exhibited in PIECEWORKS
© 1998, Judy Smith-Kressley*



*"A Riddling Tale," © 1998, M. Joan Lintault,
97" x 86" (See page 5.)*

QUILT PHOTOGRAPHY

Judy Smith-Kressley

There is nothing more frustrating than seeing your work published in a book or magazine and finding that the colors are off or not quite in sharp focus. While there are many factors influencing the final printed piece, good photography from the beginning is essential. Many juried shows do not even want to consider slides of work that is anything less than professional. In order to go public with your work, you need to find a professional photographer to do the job, or get the right equipment and learn to do it yourself. Hiring a commercial photographer is intimidating to many quilters, not to mention costly. (The going rate is \$1,200 per day and up.) For these reasons, many quilters try their own photography. Here are some guidelines to ensure a professional job:

CAMERA – The 35mm, SLR (single lens reflex) camera you choose must have manual control capacity, an accurate light meter and excellent lens. It is okay if the camera has automatic settings as long as you can turn them off and use it manually. It is important that you control the f/stop and shutter speed because of the need to “bracket” the exposures. (If these terms are unfamiliar to you, an explanation of camera function follows this article.) Most SLR cameras have a built in light meter, but a separate hand-held one is fine. You should be able to take manual light readings over different areas of the quilt *before* taking the shot to determine the proper exposure settings on the camera. Slide film is very sensitive to light and the color will shift accordingly. With most quilts you can find the exposure that is “right on,” then take another shot that is 1/2 stop higher and 1/2 stop that is lower to give slightly over-and-under exposed shots. The “bracketing” guarantees that one of the shots will be correct. Most professional use Nikon lenses because of their standard of excellence maintained over the years. A 50mm lens is a good size to use, but a 35 - 80mm zoom is optimal. Always make sure the lens is clean and dust free. To prevent a rectangular quilt from looking like a trapezoid, make sure the lens and camera body are perfectly parallel to the surface of the quilt. (A carpenter’s level is handy for this.) This feature is especially critical with wide-angle lenses, anything less than 50mm focal length.

FILM – There are so many slide films on the market today, one might think it is hard to choose. The most important factor is accurate color reproduction. Different brands accentuate different colors. (Kodachrome renders warm colors and flesh tone well. Fujichrome renders greens and blues with better accuracy.) Choose a low film speed (ASA) for finer grain. ASA 25, 50, or 64 will ensure that sharpness is maintained when the image is magnified during projection or reproduction. After much trial and error and money wasted on mediocre slides, I have found only one film that has given consistently accurate color. This film is tungsten 64 ASA professional film. This film must be refrigerated until used. (There may be shifts in color if it gets too warm over a long period of time.) Other films may be used and filters used to correct for color balance, but I have found this film to be the most reliable for color accuracy. There is no tungsten print film on the market. For color prints, use 100 ASA Kodacolor or Fujicolor film and use a flash attachment on your camera if you don’t want to invest in photoflood lamps. For black-and-white film, use 100 ASA professional film like TMAX from Kodak. Most publications will ask for a larger format transparency, such as 6 cm x 7 cm, or 2 1/4" x 2 1/4", or

4" x 5", especially for enlargements used on the cover. A different camera with 120 or 220 film is needed for this work. Tungsten film is available in this size. With the current technology of scanning the film and the use of Photoshop, an image on 64 ASA film is reliable for sharpness up to 600% enlargement.

LIGHT SOURCE – Light and film go hand-in-hand. When using tungsten film you need a tungsten light source so that the color temperature of the light matches the color balance of the film. Tungsten quartz bulbs are more expensive, but remain constant throughout the life of the bulb. Two or four free-standing lamps should be placed at forty-five degree angles to each side of the quilt to allow even overlap of the light to prevent “hot spots.”

DISPLAY – A seamless backdrop is mandatory for a professional look. While most quilts look their best on black, a neutral gray or white background may be used depending on the predominant colors in the quilt at the edges. (Many publications prefer the work shot on white so it is easier for the color separators to scan and use on magazine pages which are most often white.) All hanging devices for the quilt must not show. Some photographers are able to shoot the work from above as the quilt lays on a seamless backdrop on the floor. Pinning the backdrop and quilt to a work wall is fine as long as the pins do not show and the edges of the quilt stay straight. Make sure the quilt is flat and smooth against the backdrop so no distracting shadows are created by the lights. Try to make the image of the quilt as large as possible in the frame.

How much film should I shoot? Tungsten slide film comes in 36 exposure rolls. Dedicate 18 shot to the overall piece and 18 to close-up shots. First find the exposure setting that is “right on” and take six shots. Then bracket your exposures by taking six shots at 1/2 stop overexposed and six shots 1/2 stop underexposed. Most times you will be able to use all 18 shots depending on how much contrast in value is in the quilt. The hardest quilts to photograph contain large areas of pure white and pure black. You have to fool the camera by opening up the lens to allow more light, otherwise the white areas will come out gray. Using a standard “gray card” and metering off is another option. I often recommend sending slides that are slightly underexposed to juried shows because the colors are a bit more saturated and the image will stand up better under the intense lights of a projector.

Why not shoot outdoors in natural light with Kodachrome 64? I started out this way under the assumption that north light is best. My neutral backdrop was a white brick wall of my house next to the driveway. Using the same camera, with the same film on the *same quilt*, I found the color balance shifted depending on whether the sky was bright blue or overcast, morning or afternoon. At certain times of the year, tree branches would cast shadows on this wall rendering it useless. That was all before I built my studio. I reshot most of my old work at night under consistent tungsten lighting on a large work wall covered with celotex panels and backdrop in the studio. The difference was amazing. Shooting outdoors has too many variables, and I found I didn’t have the time to wait for perfect conditions. In addition, it was hard to hide the means of hanging the quilt outside.

(continued on page 12)

THE ARTIST'S EXPERIENCE AND EXPECTATIONS WITH THE JURING PROCESS

Jeanne Jackson

We all remember the first time we participated in a local art show where judging of the artwork on display took place. In keen anticipation, we anxiously awaited the judge coming by our piece or booth, wondering whether he or she would recognize all the hard work and time we put into our creative endeavor. If we were not present when the judging took place, we silently blew a little kiss of good luck to what we had dropped off or sent in. We wore our hearts steadfastly on our sleeves.

Then the results of the judging were revealed and many of us asked ourselves, "Why?" Sometimes the winner's work was exceptional and we understood that they deserved the award. But then there were the pieces that won that we wondered about. We not so quietly thought to ourselves, "My piece is better than that one!" We did our best to be good sports about those who won, and left after the event feeling that the entire process was shrouded in mystery, guided by phantoms. If we were thoughtful artists and the quality of the show was good overall, we might have questioned why we won over some of the other fine work being exhibited.

For some artists winning local event early on in one's career can be an exhilarating and rewarding experience. This encouragement can be enough to spur the artist on to further study and growth for years afterward. However, even after participating in numerous juried shows, winning some and losing some, as the following people interviewed for this article have, the overall impression is that there is often no rhyme or reason to the outcomes.

Los Angeles sculptor, Jean Cherie, just flat out does not like the judging process. "I don't care for rejection. I have gotten to the point that I don't care what someone else thinks. It's all so subjective. I'd much rather have someone fall in love with my work enough to buy it. That personal connection is much more important than the outcome of essentially comparing apples and oranges." Cherie also adds that, "It all starts to be too much like a county fair."

Laura Wambsgans, a stone sculptor, says she always feels intimidated by the process if she is present when the judging takes place. "I wish there was some kind of etiquette outlines for this situation. Am I supposed to talk with the judge, tell him about my work or myself? If I do talk with the judge will the other participants think I'm schmoozing, trying to get an unfair advantage?" She goes on to suggest, "I think there ought to be a statement clarifying what we're supposed to do and say for each show."

Wambsgans definitely feels that the judging in these smaller shows is basically arbitrary. At one event in which she participated, the judge, standing before one of Wambsgans' pieces, turned to the assistant and said, "What do you think?" The assistant shrugged and made a face that indicated that she did not think much of the piece, and they both turned and walked away. "I was devastated." Further experience has led her to believe that it's all random and in some cases, such as the one just described, downright unprofessional, and should not be taken seriously. "It's all personal preference. If I get an award, I

get an award and throw it in the back of the filing cabinet with the rest of the awards." Wambsgans did not come willingly to this cynicism, but feels most of the local competitive situations no longer hold any significance for her.

Figurative bronze sculptor Louis Rochkind of Woodland Hills, California, has noticed that sometimes when a judge knows an artist he/she tends to automatically disregard that artist's work in an attempt to avoid favoritism or, at the other extreme, offer an award as some sort of amelioration, or reward, for a personal history between the judge and the known artist.

In Rochkind's opinion one of the qualifications of a judge should be someone who does not know anyone in the show. This, he feels, is needed for the judge to be completely unbiased. This might not be possible on a local level because of all the interconnections of the artist community. The supply of qualified judges comes from a local pool of people who probably have interacted with a number of artists in a local show. Artists from out of town would then perhaps be the only ones truly considered by the judge.

In her role as director of the Torrance Joslyn Art Gallery for over fifteen years, Barbara Johnson talked of her experiences. "A competition at a community gallery or local show is different from international or professional shows. In the local or community space, the artists are primarily self-taught and many of them are not open to criticism, feeling intimidated by the process. Often the jurors obtained in these local situations are other artists and are not as academically trained as say an art historian. Their judgements are often biased, very personal, and subjective." Johnson feels that academically-trained jurors would be more objective on the technical aspects of the work before them. "Artists must be tough and stick to their guns, because they can be beaten down pretty quickly. It's important to remember that it's just a learning process."

It's been suggested that one way of avoiding the possibility of favoritism in local shows is to have at least two judges that must reach a consensus. This might be financially challenging to some venues, but the advantages might make it worthwhile.

Madora Widenberg, professor of art at El Camino College in Redondo Beach, California, has a slightly different take on the judging process based on her own experience as an artist. "Often times the juror becomes an artist and uses the participating artists work in a show to make their own statement. Sometimes it can take an interesting bent."

As to winning or losing, Widenberg says that artists need to let go of the anger. Anything we do can involve risk and without that risk you won't get anything happening. There is a lot to be learned by either being rejected or accepted.

Agreeing with Widenberg, Karen Koblit, ceramic sculptor and adjunct faculty at USC, feels that juried shows are of the utmost importance for beginning and emerging artists. "It's

(continued on page 12)

QUILT PHOTOGRAPHY (cont.)

Since building a 24" x 30" studio in 1993, I have been offering my professional photography services to artists when they want to go public with their work. Work can be shipped to the studio or delivered in person. If only slides are needed, the usual turn-around time to get the finished slides and quilt returned is a week. Please call or e-mail me in advance of shipping your work.

CAMERA TECHNOLOGY – In the language of photography, f/stop and shutter speeds are the first things to learn. Think of the camera like an eyeball. The lens opening, or aperture, can be compared to the pupil of the eye. The bigger the opening, the more light is able to pass through the lens to the film in the camera. The numbers of the f/stops on the camera refer to the size of the aperture. Whole stop increments include f/2.8, f/4, f/5.6, f/8, f/11, f/16, and f/22. The larger the number, the smaller the aperture. Each stop lower in the sequence will allow twice the amount of light to pass through the aperture than the previous number. (For example, f/11 admits twice as much light as f/16 because it is a larger opening; f/8 admits twice as much light as f/11, etc.)

The shutter speed is how long the aperture stays open to expose a single shot. It is expressed in fractions of a second. The shutter speed increments also adjust the light by half. (For example, 1/30th of a second lets in twice as much light as

1/60th of a second.) If a light meter reading indicated proper exposure at f/11 with a shutter speed of 1/60th of a second, you will get the same light exposure when increasing the f/stop to f/16 and decreasing the shutter speed to 1/30th of a second.

Depth of field is the distance range between the nearest and farthest objects that will remain in sharp focus. The greater the aperture (f/stop) the *less* depth of field. The greater the focal length of the lens, the *less* depth of field. Wide-angle lenses (24mm, 28mm, or 35mm) give a greater depth of field than the telephoto lenses (80mm, 100mm, or 200mm). For our purposes, depth of field is not an issue because most quilts are flat. Using a slow film speed (ASA 64) for fine grain will require the use of a tripod with the camera since the shutter speeds will often be 1/4th or 1/8th of a second. You should not attempt to hand-hold a camera when the shutter speed is less than 1/60th of a second. A cable release is good to use to prevent unseen vibrations that may be caused by your fingers. In conclusion, with fine grain film, sharp focus, and an appropriate light source, you can be confident your quilt's image will be sharp and color correct.

(NOTE: This is just a brief overview. Please refer to the many books and periodicals written on photography for further study. And don't forget, practice makes perfect, so don't be afraid to shoot a lot of film and keep good notes.)

THE ARTIST'S EXPERIENCES AND EXPECTATIONS (cont.)

good to get your work shown in as many places as possible. It helps to build a résumé and allows exposure of one work." One has to be thick skinned and keep going, learning from the bumps and obstacles along the way.

Koblitz says the biggest difference between the local and national or international shows is the stratum of experience. The competition is, of course, stiffer in the national or international shows and the judges usually have higher credentials. The stakes of the larger shows are higher, as is the cost. One must be truly confident in the work being submitted and look at doing these shows as an investment. The more mature artist is going to be more selective about which shows they enter, considering the reputations of the show, who the judge is, the cost, and the possibilities of furthering their careers. She suggests keeping any eye out for shows that have a theme that matches one's style or work content. Mature artists also have so much more on their plates such as participating in invitational shows, there's only so much time and money that can be spent doing shows. Selectivity is imperative and something all artists should grow into.

Every artist interviewed agreed that the best judging experience is when the judge has the opportunity to comment on all the work in a show, to explain why selections were made and offering both positive feedback as well as constructive criticism. This kind of communication is invaluable. It allows the artists to understand the judge's thinking and, based on the

explanations, to decide whether to accept the response as valid, using this as a tool for growth, or to chalk it up to the judge's individual preferences. This in-depth discussion allows everyone to come away with something beneficial.

Widenberg emphatically pointed out that knowing the intent of a show, if there is one, is critical and often not made clear either to the participants, to the judge, or both. There are a wide variety of approaches to the direction, or intent, of some shows. This needs to be recognized and it's a mistake when a judge brings in his/her own objective preference that is contradictory to that intent or direction. It's the artist's responsibility to ascertain this direction, or intent, to make sure there is a good match between the work being submitted and the show. It is the responsibility of the administrators, or producers, of a show or exhibition to provide this information to artists before they put up their hard-earned money for an entry fee or bother to submit their work.

Being in juried shows is part of the process of growing as an artist. Rejection from a show one year does not necessarily mean that one will be rejected the next. The judges change and so does the face of the show or exhibition. The best advice is to keep plugging away and learning from each experience.

Jeanne Jackson is a sculptor residing in Manhattan Beach, California. This article, included in the May 1999 issue of Art Calendar Magazine, is reprinted here with her permission.

FOCUS: ANN BRAUER

When Cathy first asked me if I wanted to write about how my studio became selected as an Editor's Pick by *Yankee Travel Guide to New England*, I said that I really didn't think there was much to write about. It all started when I was asked by the head of a local business association to send slides. Of course, I mailed them out next day and then I waited. Several months later, I received a telephone call from *Yankee* saying that I had been selected. Pretty simple, huh?

I have been supporting myself as a quiltmaker since 1981. I make a variety of items including bed quilts that can also be hung and wall hangings in silk, wool, and different upholstery fabrics. I also have a selection of smaller functional items. The work is all my own design and relies primarily on color and fine piecing to achieve an overall affect. I have been fortunate enough to be chosen for Quilt National a couple of times, but usually I sell the work through craft fairs and galleries.

I certainly do not have any formula for success but I am always willing to discuss some of the techniques I use to support myself since I like to pick other artists for their techniques as well. By taking what I can from their methods I may be able to refine my own constantly changing needs.

I know that the woman who requested I send the slides had previously purchased my potholders and other small items at a Christmas sale at the local arts council. This sale never makes me much money but I feel that it creates goodwill and name recognition. Certainly, I responded immediately to the request for slides and then thought little about it. In responding I mentioned that I sell smaller items as well as the art quilts at my retail studio space in Shelburne Falls, Massachusetts, a town that already had several craft studios and galleries.

A couple of years ago I had the opportunity to move my studio from my basement to this retail studio space in a building that had been built as a garage and had most recently been used as a video store. In doing so, I wanted to become less dependent on craft fairs. I was tiring of the vagaries of the jury system. It is a lot of work to drive to a fair, set up the booth, and sell for several days, only to then repack and drive back home ready for the next fair. And yet, I find having the public interact with my work in an informal setting gives me instant feedback on the success or failure of a particular piece, or the direction I am taking. Because my wholesale price is 50% of my retail price, it is also hard for me to make the same profit doing just wholesale.

I knew a studio would allow me to continue working while I waited for the retail customers. It would also allow me to study the finished work rather than packing it away in the basement until the next show. Not every customer wants to come to a retail craft fair. By working out of the studio I hoped I would be able to attract more customers who prefer purchasing from a gallery. Certainly It would give me an aura of acceptability that I feel we, as studio art quiltmakers, still sometimes have to fight to achieve.

While the town did have an established tourist trade and a sophisticated local population, I knew that tourism is seasonal and somewhat fickle. Successful businesses in town seemed to have other ways of earning money, craft fairs, wholesale shows, etc., in the

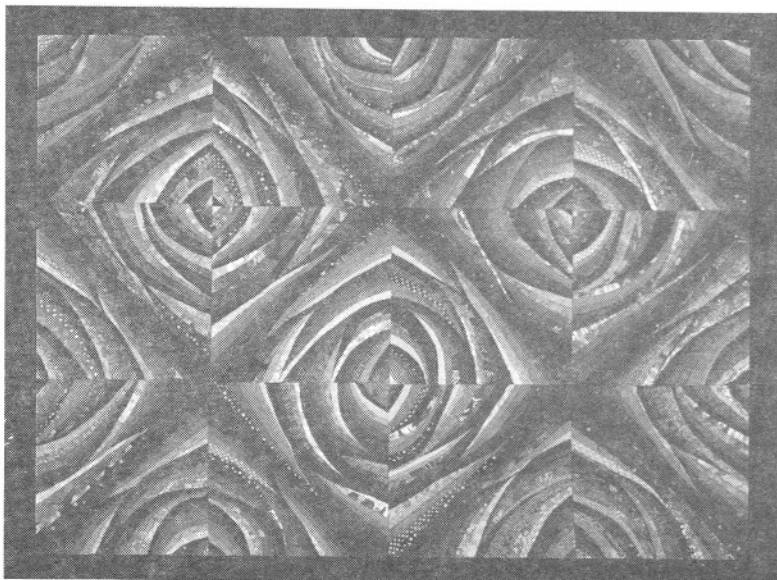
off months. While the local population knew my work, it was not large enough to sustain me although I hoped they would at least bring their visitors to see me.

I wish I could say that it was as easy as it sounds. After two-and-a-half years I appreciate even more the work that gallery owners do. I enjoy being there making the work while waiting for the retail customers. I was able to get the other studios and galleries to work together to bring in more craft collectors by having several craft-specific events. Indeed we have been so "successful" that more craft businesses are springing up throughout the town. I have a steady stream of customers who come back every year as part of their visit to the area and have purchased significant pieces. Even the casual visitors are learning to appreciate that making art quilts is as "serious" and legitimate an art as other forms of art.

One of the major surprises for me has been the fact that the galleries and collectors that I deal with seem to take me more seriously because I have studio space outside my home. I also feel that I have more possibilities, if I need money I can send a mailing, run a class, have a sale, etc.

There are some drawbacks. Probably the first one is that making quilts is not the spectator sport that blowing glass is. My advertising budget is higher than I dreamed possible. My building is just a bit off the beaten track. I am surprised at the number of tourists who do not find me no matter how many signs I put up around town. Many of the ones who find me are searching for fabrics. (I don't sell fabric or give lessons.) I am also surprised how important the facade of the building is. I spend a lot of time I could be sewing working on the outside and, if I ever strike it rich, I might redo the entire building. My husband (no matter how sweet he is) does sometimes resent the hours that I have to keep the studio open, or in fulfilling civic duties. And although I am doing fewer craft fairs, I still find that they are essential for my cash flow.

Is this for everyone? Of course not. I do not mind the intrusion of people watching me create. I also do not (usually) mind making a variety of work, or explaining what I do to the curious. While I can on occasion resent the amount of effort this takes, I am also intrigued by the possibilities it offers. I am learning how to focus my energies on things that will pay off for me. And perhaps most importantly, when running the studio seems overwhelming, I focus on making the next major piece in the current series.



*"Asteroid Belt," © 1996, Ann Brauer,
36" x 48" (photograph by David Caras)*

LUCKY TOMATO PINCUSHION PROJECT

Jane Burch Cochran

In May of 1997, while attending the gourmet pizza and cheesecake party during the Quilt National '97 opening, Susan "Lucky" Shie was showing some of us her small quilts and pins. A strip of paintings on canvas, one of which Susan was already turning into a small quilt, were among the collection. Lots of creative energy plus libations were flowing that starry night and the Lucky Tomato Pincushion Project was born.

Five of us decided to each buy the remaining tomato pincushion paintings from Susan and then, with her approval and participation, we were each to make our own quilt and include the small painting. The quilt artists were Sue Benner of Dallas, Texas; Jane Burch Cochran of Rabbit Hash, Kentucky; Wendy Huhn of Dexter, Oregon; Susan Webb Lee of Weddington, North Carolina; Elizabeth Cherry Owen of Baton Rouge, Louisiana; and, of course, Susan Shie and James Accord of Wooster, Ohio. We each went home and produced a quilt with no real restrictions. Susan did send us a statement about the paintings. Here is some of her explanation, "Each little painting has a big fat PC (pincushion not personal computer) sitting proud as can be in a landscape of creation spirals and purple action shapes, under the star of the year, the Hale-Bopp Comet! Oh, and some stars to keep it company. A quickie meditation brought in the thought 'Creation!' to write at the bottom of each. After all, we do a lot of creating, thanks to these handy little PC's, and the comet is totally inspiring. Well, every comet is, and we never outgrow our need for them, as well as for shooting stars and eclipses."

Well, with that much direction and with the "Creation" paintings in hand, we all went our separate ways to make a quilt. For some of us it was hard to fit it into our schedules because at the time we were making quilts for specific shows. (I am not complaining because I think many of these shows, such as "Women of Taste," are important for the art quilt world.) I was to coordinate the lucky tomatoes but in a very laid back manner. The quilts were first shown at Lake Farmpack in Kirtland, Ohio, in March of 1999, for their Quilt Month program. I was so excited and amazed when I saw the other Lucky Tomato quilts because they were all major works.

Susan Shie and James Accord's quilt, "The Stove/Empress: Card #3 in the Kitchen Tarot" (74" x 48"), which is one of a long-term project, a deck of 78 tarot card quilts. The quilt is covered with embellishments using paint, buttons, and embroidery. The central image is a white stove (actually a throw rug) with CD burners, the "Creation" painting is the window in the stove's oven door, and also a big quilted pocket. Marigold, the Cat, Saint Quilts, and plump pink fish are some of the other images. Read more about this quilt and their Kitchen Tarot on their website, www.turtlemoon.com.

Sue Benner and Susan Webb Lee, who work in abstracts, took very different paths. Sue Benner made four quilts, one large (39" x 58") and three small ones (each approximately 15" square). Sue says that she let the "Creation" painting inspire her for a year and a half until one day she got the idea to print with tomatoes. She bought firm tomatoes, dug out the seeds, stuck a plastic knife through one half for a handle, applied textile paint with a sponge brush, and began printing. Sue says, "The cut surface became saturated with paints and the hollows collected clumps of luscious swirled color. The tomatoes were transformed into such unusual objects. This food, a fruit rendered inedible, became mushy and even dirty, but strangely beautiful." While cutting and assembling the prints she thought they looked like wagon wheels and called her big quilt, "Tomato Pinwheel," and with the extra prints, made three "Tomato Study" quilts one containing the "Creation" painting.

Susan Webb Lee says, "My particular style of working is quite different from Sue's. It was a challenge to find a combination of fabrics and techniques that would unify our diverse styles." She decided on the following solution, "I used a piece of fabric that had been painted for me by a friend from Louisiana, Dennis Siporski, while we were together at Arrowmont. His piece, with its wild brushstrokes and frenzied animals, is the predominate one seen. The more deliberate and controlled areas of the quilt painting were done by me." Susan took the collaboration effort even further by adding the third person's work. She says that she also returned to using paint in her quilt which she used in her earlier work.

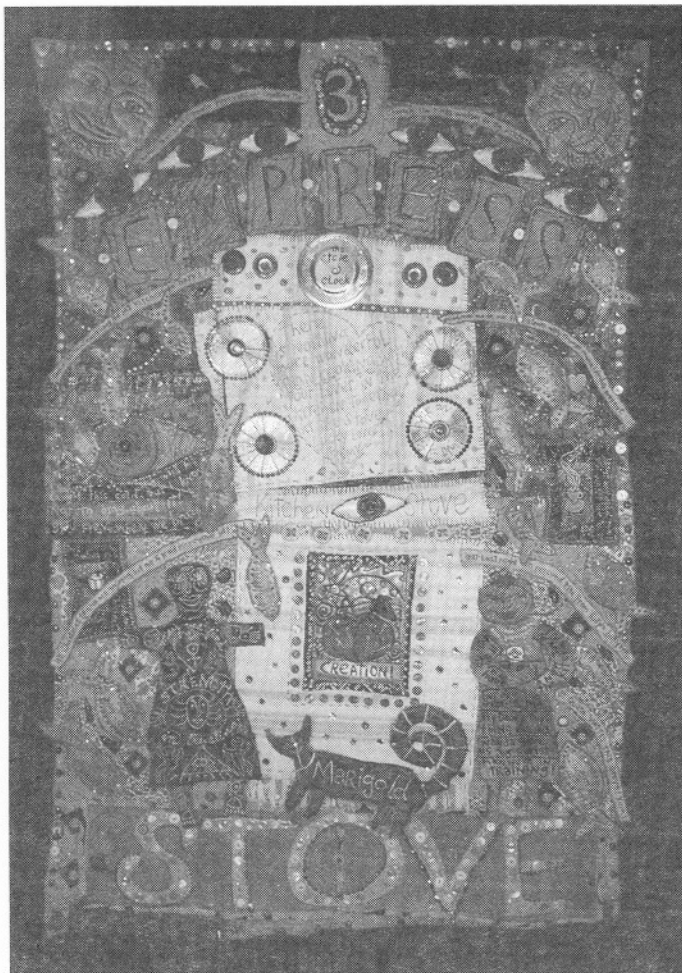
Wendy Huhn's, "Tomato Love" (54" x 60"), uses many and unusual painting and printing techniques which include heat transfers, CLC and inkjet. The quilt is one canvas with the background painted in blue and white checks and quilted in a checkerboard pattern. The tomato-headed couple are both painted and printed and surrounded by a "wreath" of tomatoes and Wendy's favorite (but more demure than usual) naked people. The male tomato figure in overalls is holding the "Creation" painting, which is now the *Tomato Times*. It is edged with many sequins using the technique found in Haitian voodoo flags. Tube beads are sewn around the edges. As usual, Wendy integrates the painting and printmaking in such ways that the viewer is fascinated, but cannot figure it out, and can now concentrate on the overall work.

Elizabeth Owen's large quilt (84" x 78") takes a different look at "creation" by using the egg. Her flying deviled egg plate in the center is surrounded with intricate patchwork and embellishment including quilting with gold colored safety pins. Her title, "Celestial Navigation," dedicated to the gloriously ambivalent spirit of Joseph Cornell, is just like Elizabeth who's mind is always swirling with images and her stories of life and art. She then turns these thoughts and images into quilts who's overall picture is always greater than the sum of their parts. She uses a pink table cloth (cut up, of course) that has chicken weather vanes and baskets of eggs on it and then adds many indigo-dyed fabrics. I first met Elizabeth, via mail, numerous years ago when she wrote that I was the only other person she knew who had ever used a deviled egg plate in a quilt. As far as I know we have each now done two quilts containing this image. It is definitely a Southern thang, I think.

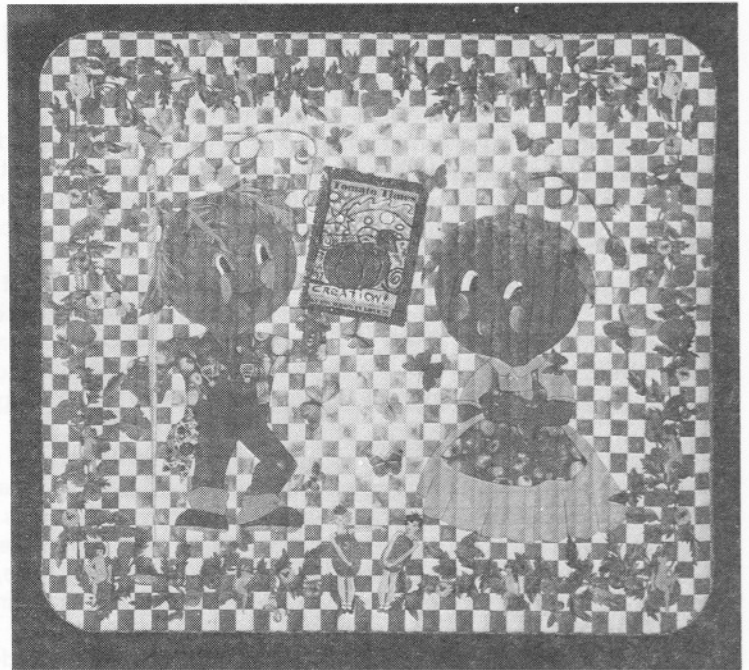
Now to my quilt, "It's Only an Illusion." It started with a postcard I'd had pinned to my wall for years containing a clown who's stomach opened up to show a poodle. Next thing I knew I had this giant clown juggling tomatoes, the "Creation" painting included among the patchwork in his pants. I just kept saying, "I can't believe I made a clown!" The challenge now was to not make him cute and I hope I succeeded because I really tried. His face is made from painted canvas, fabric, a Joe Boxer fabric for teeth, "wet chalk" method eyebrows and nose, and beaded eyes. I was in too far now so I added a blackbird on his head and a poodle, with a beaded head, in a dress juggling strawberries. The old quilt stars are beaded on and given comet tails and the background is painted and stencilled canvas.

I guess this project does fall into the "challenge" definition whatever that may be, but taking it to the times of the studio art quilt. I love our connection to the past and yet making art of today. If you would like to order a postcard pack of these six quilts, send a check for \$5.50 to Jane Burch Cochran, 6830 Rabbit Hash Hill Road, Rabbit Hash, KY 41005.

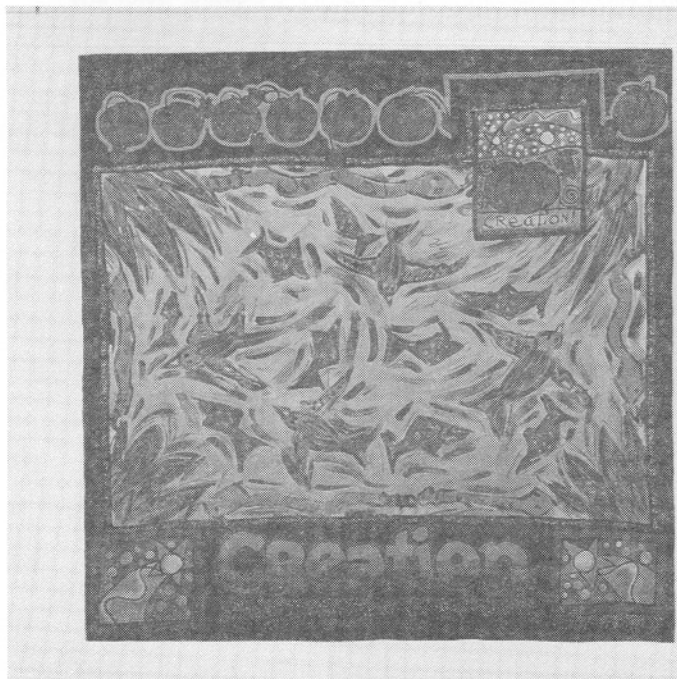
(See photographs on pages 15 and 16.)



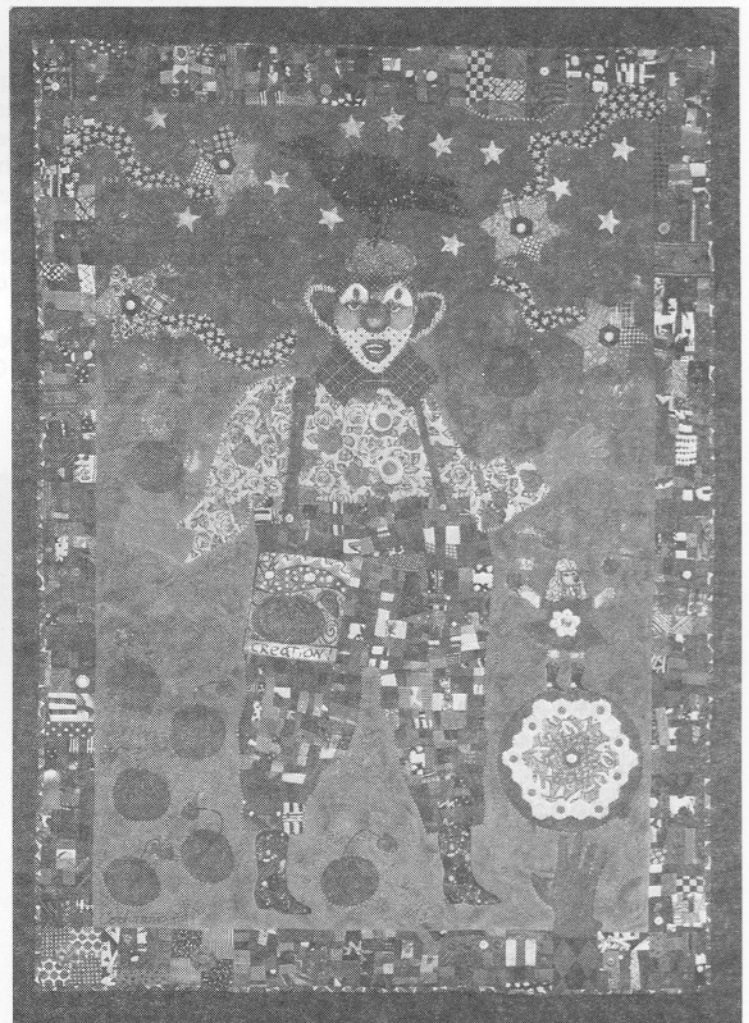
"The Stove/Empress: Card #3 in the Kitchen Tarot," © 1999, Susan Shie and James Accord, 74" x 48"



"Tomato Love," © 1999, Wendy Huhn, 54" x 60"



"In the Beginning," © 1999, Susan Webb Lee, 49.5" x 49"



"It's Only An Illusion," © 1999, Jane Burch Cochran, 88" x 62"

COLOR AND DESIGN IN AMISH QUILTS

Elizabeth V. Warren

To those who know the Amish people only by the dark cloaks and covered buggies they present to the outside world, the vivid explosion of color in Amish quilts often comes as a surprise. Yet just as one is likely to find a brightly hued dress, shirt, or knitted stocking beneath a black coat, so too can a peek inside an Amish doorway reveal a home punctuated by a variety of furnishings colored in a wide array of shades ranging from muted earth tones to brilliant "neons."

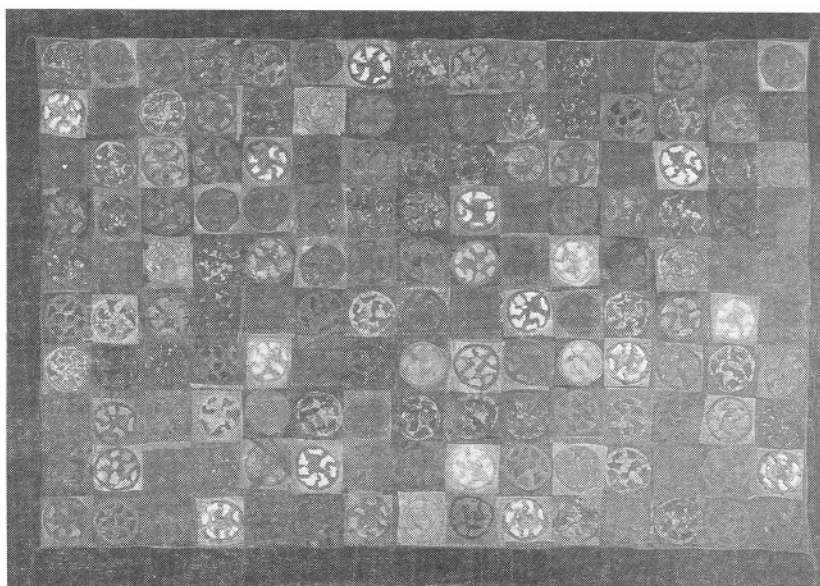
While most aspects of their lives are strictly controlled by a set of rules, known as the *Ordnung*, there are no regulations specifically relating to either quilting or the use of color among the Amish. Individual communities have informal codes about what "ought to be" (white, for example, is a color often reserved for funerals), but these unwritten laws vary among different groups and have evolved over time. In general, the subdued, subtle colors that characterized quilts of the late nineteenth century were replaced by bolder jewel-tones in the early twentieth century, and then by bright primaries and "hot" pastels following World War II.

The bold use of color in Amish quilts and other home furnishings can be viewed as a solution to a basic tension in Amish life between needing to live simply, as is commanded by their religion, and a desire to live comfortably. While they have eschewed many of the objects most Americans would consider the necessities of life – television, electric lights, and telephones, to name a few – and have practically eliminated the decorative embellishments of the outside world, they have nevertheless employed color to provide comfort, beauty, and meaning to their lives in an acceptable, non-material way. This significant use of color can also be understood as a means of expressing individuality in a world that stresses conformity to the community.

Because of the Amish people's historic separation from the world around them, their color palette, primarily deep reds, blues, greens, and purples, has developed without influence from outside fads or fashions. Likewise, their prohibition on naturalistic art has led them to select colors and create juxtapositions that are not derived from nature, and may, in fact, appear dissonant to "English" eyes (their term for all those outside their sect). Today, this innovative use of color, employed by the Amish since the late nineteenth century, is often seen as refreshingly modern and frequently likened to the color sensibilities of contemporary artists.

While the color choices of Amish quiltmakers are often strikingly original, the designs selected for the quilts tend to be conservative and traditional. Prohibited from using naturalistic patterns, the quiltmakers developed a repertoire of geometric designs that were shared among communities and passed down through families. The earliest quilts were made of large pieces of a single color fabric, much like the whole cloth wool quilts made in the late eighteenth and early nineteenth centuries by "English" quiltmakers. By the end of the nineteenth century, these were followed by quilts with more colors and more design elements, although large, geometric pieces of solid-colored fabric were still the norm. Many of these designs, especially the classic Lancaster County "Center Square," "Diamond in the Square," and "Bars," are based on a center medallion set that was popular among the "English" quilters at the beginning of the nineteenth century. Quite probably the Amish quiltmakers deliberately selected a style of quilting that was already outmoded in the outside world in order to ensure that their quilts did not conform to "English" ideas of fashion.

Elizabeth V. Warren is the consulting curator of the Museum of American Folk Art, and curator of Beyond the Square: Color and Design in Amish Quilts. She coauthored, with Sharon L. Eisenstat, Glorious American Quilts: The Quilt Collection of the Museum of American Folk Art (Penguin Studio, 1996).



"Tomato Pinwheel," © 1999, Sue Brenner, 39" x 58"
(See article on page 14.)

HAZARDS IN THE ARTS

Monona Rossol

The National Institute for Occupational Safety and Health found that lung disease could be caused by tiny respirable nylon fibers which deposit deep in the lung, but it has always been assumed that larger fibers are safe. Larger fibers deposit in the upper part of the lung that is comprised of tubes ranging from the big bronchi to the tiny bronchioles. The tubes are lined with mucous and hair-like "cilia" which sweep debris up and out. But this "self-cleaning" mechanism doesn't always work according to Michael A. Sue, MD, from the Southern California Permanente Medical Group, Panorama City, California.

Dr. Sue explains about a 37-year-old nonsmoking special-effects coordinator in the movie making industry. While working on a set, he was exposed to artificial polyethylene fiber snow for two days. He developed a chronic cough and allergic rhinitis from which he suffered for eleven weeks while continuing to work on the movie. The cough was initially dry, but became productive of yellowish phlegm. He coughed several times every hour and it disturbed his sleep. A postnasal drip developed.

Many treatments were tried. Some of the medications which had been prescribed and didn't help included prednisone, albuterol (inhaler), triamcinolone (inhaler), beclomethasone (nasal spray), fexofenadine, phenylpropanolamine, guaifenesin, narcotic cough suppressants, nonnarcotic cough suppressants, and several antibiotics. A week before coming to Dr. Sue's clinic, the patient had undergone surgery on the nasal septum (septoplasty) and removal of a turbinate bone (laser turbinectomy) to relieve the nasal symptoms.

At Dr. Sue's clinic, the patient underwent bronchoscopy which revealed whitish plaques in several places. Biopsies were taken and washings (cleaning of the bronchi) were performed. The biopsies and washings revealed polyethylene fibers like those in the snow. The cough began to resolve a few days after the washing.

Dr. Sue warns all those in the movie making business to "don't inhale the 'snow.'" ACTS adds, "... or any other synthetic fiber."

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INTERNATIONAL QUILT MARKET

Wendy Huhn

The second annual Quilt Market was held in May of this year in Portland, Oregon, also known as the Rose City. What exactly is it?

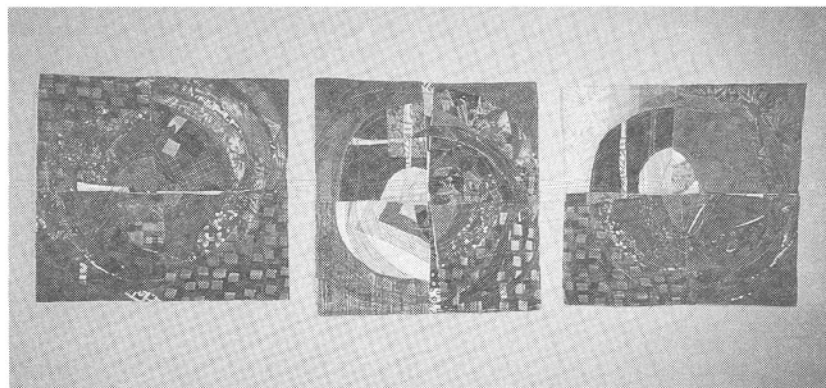
Well, this show is for the "trade" only, no lookie lous allowed here, which seems geared towards the needs of traditional quilters. As the brochure says, "Hundreds of exhibitors display their latest products to quilt shop retailers from around the world. Experts teach how-to classes and merchandising techniques to make shops more profitable." It really is everything you ever wanted under one roof – thread, fabric and more fabric, sewing machines, irons, patterns, books, kits, batting, all implements of the trade, and even those obnoxious things called quilter's trolleys, you know, the carts on wheels that run over your feet. It was truly overwhelming as I noted to myself on my fourth sweep through the place.

Almost every booth gave out samples which ranged from candy to canvas bags but my favorite was a survival kit from "My Time" which contained aspirin, chocolate, a band aid, a pad, and a pencil.

Familiar faces in the crowd included Lynn Lewis Young, promoting *Art/Quilt Magazine*; Nancy Crow, showing her new line of millennium and humorous fabrics for RJR; Robert Shaw, of Quilts, Inc., keeping a watchful eye on the exhibitions; and Jan Cabral of Key to the Web, hard at work explaining exactly how websites work. I must tell you the highlight of the entire market experience was lunch with my idol, Jean Ray Laury, who was there promoting her new book with C&T Publishing.

The exhibits included *Tactile Architecture*, *Quilts from the New England Quilt Museum*, *Hands All Around XIV International*, *the Hoffman Challenge*, *P&B's Summer Bouquet*, and *Atlantis – In the Beginning*. I only wish that the work was not displayed on black velvet curtains.

With sore feet, bulging bags of goodies, and eyes swimming from a visual overload, it was time to leave. If you ever have the opportunity to attend "Market" as it is lovingly called, do so. It was a wonderful experience!



"Celtic Crosses 3.1, 3.2, 3.3,"
Ann Stamm Merrell,
22" x 21", 21" x 23", 24" x 22"
(See article on page 3.)

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SAQA NEWSLETTER

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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), crasmu2591@aol.com (e-mail). (Deadlines for information are December 1, March 1, June 1, and September 1.)

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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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CALL FOR ENTRIES

The Artist as Quilt Maker X

Firelands Association for the Visual Arts announces a call for entries for its 10th biennial contemporary juried art quilt exhibition. Cash prizes will be awarded. Previous shows have attracted over 2,500 visitors from the United States and abroad. The deadline entry for slides is September 15, 1999, and the entry fee is \$20 for up to three entries. The juror for this tenth exhibition is SAQA member, Susan Shie. To receive an entry form, send a SASE to FAVA, 39 South Main Street, Oberlin, OH 44074.

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