



## NEWSLETTER

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## STUDIO ART QUILT ASSOCIATES IN SANTE FE

*Searching the Past for Paths to the Future*

Every five years, Studio Art Quilt Associates plan a major conference for its members. The next conference will be in Santa Fe, New Mexico, on November 1 - 5, 2000. Events will include a keynote speaker, seminars, artist retreat activities, museum tours, and a banquet. Excursions to art sites and museums in Santa Fe and other places of historical interest are scheduled, leaving just enough time for personal exploration and enjoyment of the Santa Fe scene.

The conference will begin with registration on Wednesday afternoon, November 1, and will end at noon on Sunday, November 5, after the SAQA general meeting. Included are two juried exhibits open to SAQA

professional artist members and a juried exhibition open to all SAQA members entitled, *Exit/Entrance*. The juror for *Exit/Entrance* will be Elizabeth Ann Coleman, David and Roberta Logie Curator of Textiles and Costumes, Boston Museum of Fine Arts. The prospectus for the conference, registration information, and an entry form for *Exit/Entrance* will be included in the SAQA winter newsletter. Mark your calendars now. Plan to join us in Santa Fe. Check our website for more information: [www.saqa.com](http://www.saqa.com).

Note: SAQA professional artist members whose membership has not expired were sent a prospectus for the juried exhibits at Thirteen Moons and Running Ridge Galleries. IF you haven't received a prospectus for the juried exhibits, please contact P. O. Box 287, Dexter, OR 97431, for your copy.

## PRESIDENT'S LETTER

*Yvonne Porcella*

This year marks the 10th anniversary of Studio Art Quilt Associates which was founded in October 1989. At that time, a small group of volunteers offered to implement the necessary legal paperwork to establish a national non-profit educational organization. With pro-bono legal expertise we applied for status as a 501-c corporation, developed by-laws, and with private donations for operating funds, we began a general membership drive. During the years we have maintained our membership at a consistent level and attracted many new artists.

The organization is managed by a seven-member Board of Directors who are from various parts of the United States. Voting on issues brought before the Board is currently done via e-mail and/or at annual Board Meetings. The Board plans annual and other educational events and exhibitions for the membership. It has been a long-term goal of the Board of Directors to engage the services of a qualified person to act as an Executive Director of the organization. This contracted position, without benefits, receives a monthly stipend at the discretion of the Board.

For many years, Cathy Rasmussen has held the position as Executive Director of SAQA. As the membership knows, Cathy organized our annual conferences, arranged for speakers, facilities, exhibits as well as solicited articles and compiled the quarterly newsletter. She also handled membership and corporate sponsorship. Cathy communicated with the members often sending personal notes of encouragement. The Board regretfully has accepted Cathy's resignation effective immediately. We are grateful to her for the professional manner in which she

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## NEW VENTURES

- Barbara Lockart creates yardage for textile and wearable artists by dyeing/resisting/surface designing silk. She has just completed a Surface Design Supplies Catalog and The List: Magilla, a large listing of beads (seed beads, cut beads, bugle beads, charlottes, miscellaneous glass, metal, natural, ethnic beads). If you are interested, the cost is \$1.50, or \$2.50 for both, from ITSA Studio, P.O. Box 189696, Sacramento, CA 95818-9696, 916-492-0662, FAX: 916-442-2036, e-mail: itsastudio@jps.net.

- Judy Smith-Kressley wants to present your work in the best possible light with her photography services. She believes it is essential that artwork be shown professionally with great attention to color and detail. Photography also requires a sensitivity to the medium with a firsthand understanding of what is required to bring out the best in your work. For more information, contact the studio by e-mail: Judy@JSKphotoart.com; Telephone: 877-866-9690 (toll free); or visit the website: www.JSKphotoart.com.

- Lisa Von Holt's dream is to open a gallery in St. Louis, Missouri, featuring art quilts. She is currently trying to create a demand for art quilts in the area by giving presentations to interior designers, art consultants, design departments of architectural firms, and corporate art departments. These presentations include actual art quilts as well as photographs and/or slides of other art quilts available. If you are interested in being included,

contact her at 7910 Teasdale Court, St. Louis, MO 63130, 314-721-1808, e-mail: artquilts@stlnet.com.

- Katy Widger announces her new commercial website, katyjanewidger.com, which will feature her unique hand-dyed and painted fabrics, rubber stamps, and her books, *Color Wheel Fabric Dyeing* and *Print Your Own Fabric*. She has also included a gallery of her work.

- Cathleen Savage's venture, QuiltQuest, Inc., A Gallery of Fine Art Quilts, unfortunately will no longer be in operation. Cathleen still believes that there is a market for art quilts, but she could not make a full-time commitment to this undertaking because of financial limitations.

- US & Canadian Teacher Registry – Sandra Donabed has been the SAQA volunteer organizer who lists members in our teachers directory. Please note the following opportunity to add your name to a website directory of teachers. Get your name added to this new list for program planners. VCQ Online is hosting a directory of teachers so that program planners can find the teachers they want. The list will include your name, address, telephone, FAX, e-mail, and URL. There will be no class descriptions, topics, or other information. You may check out the list at [http://www.vcq.org/teacher\\_registry.htm](http://www.vcq.org/teacher_registry.htm). To submit your name, you may send an e-mail to [webmistress@vcq.org](mailto:webmistress@vcq.org) or mail the information to Carol Miller, 7613 Winkler Road, Richmond, VA 23294.

## PRESIDENT'S LETTER (cont.)

undertook her duties and the dedication she has shown to promoting the art quilt. She has been friend to us all and we will miss her greatly. It is time for Cathy to concentrate on other paths and we have sincere hope for her future health and happiness.

Through the past years, SAQA has acted to document, advocate, and educate. We keep a historical archive to document the history of the art quilt. We advocate for the art quilt and its acceptance as a legitimate art form. We educate members through annual seminars held to promote professionalism. We also educate the public about art quilts through our Art In Public Places Registry as well as promote articles in the printed media and encourage exhibitions in notable venues. Every five years we hold a three-to-five day seminar which is open to all artists. The theme is not process or project but rather exploring ways to awaken the artist within. The event includes a national juried competition of quilts.

The members of the Board of Directors are listed on the back page of this newsletter. If you have any questions about the organization, or would like to help in any capacity, please contact one of the Board members. In a future newsletter, we will list the duties of each Board member. As we re-organize for the next century, we will be looking to our members to offer suggestions.

# TRIBUTE TO ANN STAMM MERRELL

Diana Leone

Ann was a friend, student, and contemporary of mine. I watched Ann's career as an artist over many years. She came to me when I was teaching at my shop and asked to be in my color theory class. This alone tells you a lot about Ann as she always wanted to learn. She took part in all of my color classes as well as my design classes. She was also a student of Michael James and many others. I was one of the lucky ones that got to watch as the butterfly emerged. From her solid foundation in all that is traditional she went through all the necessary steps to prove to herself that she was capable of enjoying the creative forces from within. During her development, I saw her take what strength she had and focus it on her work. I remember the first piece she made after my color class. It was fantastic! Her use of the bright yellow-green said it all, and it became her color of expression.

I spoke with her only a few days before she died. She was, as always, cheerful and excited about her work and its future. I was off to Germany to see the exhibit I had curated for the Castle at the Mainau. Ann, along with fifty of her contemporaries, were showing

their latest works in this fabulous exhibit, *Quilts in Bloom*. What a place to be, Ann, for your swan song! My husband FAXed me a copy of the article about your death while I was at the exhibit. A memorial was placed by your quilts, and your quilts soared with joy as they shared you with all the world. I, and anyone, who has had contact with you will remember you and your work. What a contribution you have so freely given to us all. So, to Ann and to all, I say, "Do the things you want to do for tomorrow you may not be."

Following is Ann's statement from the catalog for *Quilts in Bloom* – "I can remember standing there crying and defiantly cutting, even slashing, into the middle of a piece of expensive fabric, when I was diagnosed with breast cancer in 1993. I'd followed all the rules and still got cancer, and so why should I be bound by any rule that says you have to be careful with fabric. I sat at the sewing machine and instead of sewing neatly and evenly along the edge of a piece of fabric, I sewed right off the edge. Compared to what I was going through, that act of sewing defiance had no consequences at all."

## REFLECTIONS

Darcy Falk

This summer, as I returned home from a month-long trip to western France, I was more than a little amused to find a welcome-back-to-the-civilized-world offering from a friend. On the front seat of my car was a bag of sugary cereal, a *National Enquirer*, a quart of beer, and a package of Twinkies.

The cereal sack boasted, "Brighter Marshmallows!" This is not a quality I generally look for in a breakfast cereal, but it did get me thinking about the marvel of color and its impact on content.

I'm sucker for color. My favorite color is usually all of them, unless I'm having a red day. I flip through a rack of posters and gravitate immediately to anything orange. But in Nantes, the houses were mostly all chalky tan and grey. The sidewalks came right up to the houses, yards hidden behind tall garden walls. Occasionally, a sultry pink rose peeked over a wall, Rapunzel of the garden world. A tiny Breton village of a dozen thatched cottages had brilliant blue doors and red geraniums in the window boxes.

In the city, I saw both men and women wearing bright yellow pants. (No one in Flagstaff wears yellow pants. This is a frontier town, by God.) Since I generally wear colors designated to make me invisible, I felt terribly conspicuous.

At the Musee de Beaux Arts in Nantes, I reveled in a room full of gigantic, abstract, intensely-colored canvases by painter Joan Mitchell, all that indulgent color swallowing me whole.

Surprisingly, though, some of my favorite artworks on this trip were subtly colored, or completely neutral – a set of elegantly drawn etchings of the Breton countryside, sumptuous charcoal studies for fresco paintings on chapel ceilings, and sensual, oversized figures in marble and stone. What struck me about these pieces were the details – beautiful feet with impossibly long toes, the curve of a full hip, the line of a draped figure.

All this reminded me to look beyond the obvious, beyond my immediate response, to get to the essence of the thing, which sometimes has nothing to do with color. Brighter marshmallows notwithstanding.

## MEMBERS' NEWS

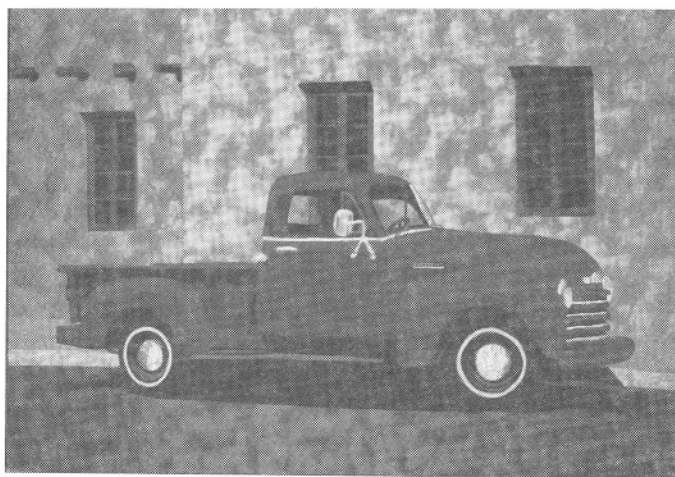
- Jane Wood was awarded the judge's prize in the large innovative quilt category at *Quilts at the Crossroads* in Flint, Michigan, September 27 - 28, 1999.
- Heather W. Tewell's work has been juried into an exhibit, *Craft Forms 99*, at the Wayne Art Center in Wayne, Pennsylvania, December 2, 1999, through January 22, 2000. She also received a \$350 award at the *Anacortes Arts Festival Juried Art Show* for her work, "Stone Wall Impression #1," this past summer. Fiber art was a new category of entry for the 1999 show which was juried Lloyd E. Herman, founding director of the Smithsonian Institution's Renwick Gallery, an independent curator, and author in the crafts field.
- Emily Parson will have her work on display at the Hinsdale Center for the Arts in Hinsdale, Illinois, from January 23 through March 4, 2000, in *Dreaming in Color, Contemporary Art Quilts by Emily Parson*.
- Lauren Camp had four major pieces sold at Thirteen Moons Gallery in Santa Fe, New Mexico, within two days after the exhibit open. One piece that sold had been selected for the *Fiberarts Design Book VI*, and another is included in *Great American Quilts 2000*.
- Heather Allen was featured on the Home & Garden TV Series, *Modern Masters*, in October where she worked on the Morland Room Drapery Project for the Biltmore Estate in Asheville, North Carolina.
- Diane Chatterson had a showing of her work at the Fall Market of the Michigan Design Center in Troy, Michigan, in September.
- Hollis Chatelain will be conducting a drawing retreat and a dye painting/quilting retreat at the Aqueduct Conference Center in Chapel Hill, North Carolina, at the end of May and the beginning of June in 2000. For more information about these five-day retreats, contact Hollis or e-mail her at [hollis@hollisart.com](mailto:hollis@hollisart.com).
- Giselle Gilson Blythe has her work included in *Fabric Art Show* in Bellevue, Washington, from September to October; *In Good Voice* from October 2 through December 31, 1999, at the North Central Washington Museum in Wenatchee, Washington; and in *Invoking Spirits*, a APNQ traveling exhibit, at Pacific Crescent Quilting in Spokane, Washington, from November 15 - 30, 1999, and then the show travels to Hilo, Hawaii, for the month of January.
- Bonnie Peterson has an exhibit of her work at Zurich-American Corporation in Schaumburg, Illinois, from October 4 through December 6, 1999.
- Judith Plotner had her work included in *Hanging by a Thread 1999* at the Northern Arizona University Art Museum; *Expression of Individual Spirits: Self Portrait* at the Toucan Gallery and The Women's Center Gallery in Billings, Montana, during September; and at The Arts Center in Troy, New York, from September 10 through October 23, 1999. She is also the recipient of an Individual Artist grant from the New York State Council of the Arts to create a quilt to hang in the Gloversville Free Library, Gloversville, New York.
- Nancy Whittington had her new work in an exhibition at the Page-Walker Arts & History Center in Cary, North Carolina, from October 31 through November 29, 1999.
- Phil D. Jones had a busy fall with work included in the Silvermine Guild Arts Center in New Canaan, Connecticut; three pieces from his Relationship Series in *Quilts at the Crossroads* in Flint, Michigan; and a solo show of 23 quilts entitled, *Improvisations*, at the Coffeyville Arts Center in Coffeyville, Kansas.
- Laura Cater-Woods had her work included in the fiber media show, *Questing Landscape*, at the Northcutt Steele Gallery in Billings, Montana, from October 11 through November 12, 1999.
- Kay Khan had her three-dimensional quilted piece, "Two Handed Lidded Vessel," juried into the *Fiberarts Design Book VI*; "Field 2" was juried into *Fiberart International '99* at the Pittsburgh Center for the Arts and then to the Society for Contemporary Crafts in Pittsburgh, Pennsylvania; her work is included in *The Teapot Redefined Part II* at the Mobilia Gallery in Cambridge, Massachusetts, and also at SOFA Chicago in Illinois.
- Virginia A. Spiegel was one of 11 artists juried into the Nebraska Governor's Mansion Exhibition Program for 1999-2000. The program is coordinated by the Nebraska Arts Council. She was the featured local artist at the Wildwood Historic House and Gallery in Nebraska City, Nebraska, during September.
- Liz Alpert Fay's work, "I Spy With My Little Eye, All of Us At Home Inside," was accepted into *Crafts National 33* at Zoller Gallery, at The Pennsylvania State University this summer.
- Wendy Hill had her work juried into the *Fiber Art Exhibit* at the Mirror Pond Gallery in Bend, Oregon. This summer she appeared on the Home and Garden Television Network three times showcasing projects from her book, *On The Surface*.
- Lorraine Torrence put together a win-win-win event. It included a fundraiser for the Association of Pacific Northwest Quilts; a fashion show (using her patterns for vest and jackets); and a way to show off the surface texture/embellishment work of 36 quilt artists. SAQA members included Laura Cater-Woods, Elizabeth Hendricks, Wendy Hill, Jean Littschwager, Ree Nancarrow, Janet Steadman, and Heather W. Tewell.
- Eliza Brewster had an exhibit of her new work at the Catskill Art Society in Hurlayville, New York, this summer. She was also juried into *Women's Work* and *Hanging by a Thread*.

- Darcy Falk had her work exhibited at The Hidden Beauty Gallery in Flagstaff, Arizona, this summer as part of *Raging Hormone!*, which included four Flagstaff artists who use humor in their work about love, lust, and womanly woes.

- Melody Crust's work, "Prayer Beads," was included in *Fifth Northwest Invitational Exhibition* at The American Art Company in Tacoma, Washington, from October 20 through November 13, 1999, and her work, "Mah Jongg," is included in the exhibit, *Good Voice*, at the North Central Washington Museum in Wenatchess, Washington, from October 2 through December 31, 1999. The exhibition features 23 pieces by artists from the Contemporary QuiltArt Association.

- Joan Schulze had her collage quilts included in the *American Update, A New Look at American Crafts* exhibit at the Gayle Willison Gallery in Southampton, New York, this summer; she had a solo exhibition, *Object of Desire*, in Koln, Germany, at Galerie Smend, from September 8 through October 9, 1999. The exhibition will travel to Textilforum (The Danish Textile Museum) in Herning, Denmark, and be there from December 17, 1999, through February 27, 2000. Also *The Art of Joan Schulze*, a book surveying her career, is available from Custon and Limited Editions, 800-762-0177. For additional information check Joan's website [www.joan-of-arts.com](http://www.joan-of-arts.com).

- Marcia Stein had a one-person show entitled, *A Matter of Place*, at New Pieces Gallery in Berkeley, California, from September 29 through November 3, 1999.



"Santa Fe Pickup," © 1999, Marcia Stein, 54" x 77"

- Cindy Rinne was part of a mixed-media exhibition called, *Collage of Art*, at The Folk Tree Collection in Pasadena, California, this summer. Her work was also included in *Ultimate Fiber: California Connections*, at the Wignall Museum/Gallery at Chaffey College from August 20 through November 5, 1999, in Rancho Cucamonga, California. She will be featured at New Pieces in Berkeley, California, in *Fragments of Nature* from December 2 through December 30, 1999.

- Suzann Thompson's quilt, "A Hopeful Glimpse into the 21<sup>st</sup> Century," is one of 104 works chosen to tour with *Fireworks 2000*, an international competition sponsored by Madeira Garne. After showing in several European venues, the exhibition will travel to Quilt Market and Quilt Festival in Houston, Texas, in October of 2000.

- Connie Hester had six works accepted into *A Common Thread*, an all-fiber-media exhibition at The Art Center School and Galleries in Mechanicsburg, Pennsylvania, during September.

- Peggy Morris and Julie Brownlee, with their support/critique group of contemporary quiltmakers, Women Who Run With Scissors™, have accepted three invitations to exhibit quilts at the following – *Fabric of Our Cultures Festival*, sponsored by the Cultural Council of Victoria at the Victoria Community Center in Victoria, Texas, in October; the 20<sup>th</sup> anniversary celebration of Waters Farm, an historical farm museum in Sutton, Massachusetts, in October; and during December, the group has been invited to exhibit in the private office space of Fidelity Investments in Boston, Massachusetts.

- Maureen Bardusk had a solo exhibit at Northwest Community Hospital Wellness Center in Arlington Heights, Illinois, during October and November. She was included in exhibitions at the New Visions Gallery in Marshfield, Wisconsin, Galex 33 in Galesburg, Illinois, and received the purchase award at *Fiber Focus '99* in St. Louis, Missouri.

- B. J. Adams had an exhibition of her new work at the Mansion Art Gallery in Rockville, Maryland, during October. From September 29 through November 1, she had two pieces in *Nos Plus Belles Histoires Brodees* (the D.M.C., French Textile Company's centenary celebration exhibit) at the Folk Art Museum of Paris in France. One of the pieces will be traveling from England where it is part of the *Art of the Stitch Exhibit* this spring and summer.

- Eleanor A. McCain had an exhibition of her work entitled, *Women's Work: Contemporary Quilts by Eleanor McCain*, at the Arts and Design Society in Fort Walton Beach, Florida, during September. Her work was included in *USA Craft Today '99* at the Silvermine Guild Arts Center, New Canaan, Connecticut, from September 12 through October 8 and in *Combined Talents* at The Florida National 1999 from August 30 through October 3, 1999.

- Susanne Flowers was invited to exhibit her work at Merrill Lynch of LaJolla, California, as part of a project sponsored by the San Diego Artists Guild. Susanne is a twenty-year member of SDAG and in 1999 received an Artists Guild Distinctive Merit Juror Award for her quilt, "Beach Town Fireworks."

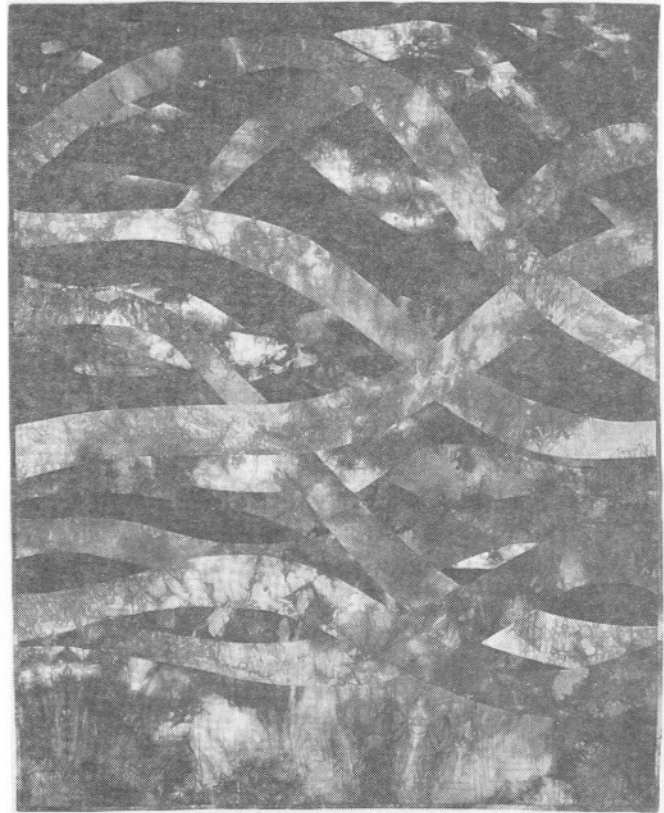
- Phyllis Harper Loney had her work included in the Cambridge Art Association's *National Prize Show* in Boston at the Federal Reserve Gallery. She also had pieces accepted into *Crafts National 33*, at the Zoller Gallery at The Pennsylvania State

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## MEMBERS' NEWS (cont.)

University, and *Fiberart International '99* at the Pittsburgh Center for the Arts. This summer she had a solo show at the new library in Acton, Massachusetts.

- Jean Liittschwager had her work included in the *Fifth Contemporary Quilt Invitational* at The American Art Company in Tacoma, Washington, from October 20 through November 15, and in *Quilts: A Medium for Social and Political Commentary* at Skagit Valley College from November 8 through December 10. Jean and Sheila Steers were seen on "Quilts of Oregon," on September 11 and 12 on OPB.
- Kathleen Sharp was included in an invitational exhibit with thirteen other quilt artists at Stanford University's Center for Integrated Systems, Stanford, California, from October 22 through December 15, 1999. Internet "catalogue" can be found at <http://cis.stanford.edu/~marigros>. Her work was also included in a juried multi-media design exhibit in San Francisco, California, *California Design 2000*, from November 8, 1999, through January 6, 2000, and at the Connell Gallery in Atlanta, Georgia, in *Comments on the American 20<sup>th</sup> Century*, from October 22 through December 31, 1999. A catalogue is available.
- Judy Smith-Kressley had her work included in *Confronting Cancer Through Art* at the Arthur Ross Gallery in Philadelphia, Pennsylvania, from September 13 through October 31, 1999.
- Patty Hawkins, Alice Norman, and Judith Trager had their work included in *The Landscape of Contemporary Quilting, Art Quilts* at the Denver International Airport, in conjunction with the Front Range Contemporary Quilters from July 31 through October 3, 1999.
- Jill Le Croisette had her work included in *World Quilt and Textile 1999* in Greensboro, North Carolina; *Textile Medium V* in Butte, Montana; *Quilts at the Crossroads* in Flint, Michigan; and *ArtWear 1999* and *Art for Sale*, both at the Fort Wayne Museum of Art in Fort Wayne, Indiana.
- Jeannette DeNicolis Meyer had a show at Contemporary Crafts Gallery in Portland, Oregon, during November. She also had her work included in *The Inquisitive Object: A Biennial Review of NW Art and Craft* at the Hoffman Gallery of the Oregon College of Art and Craft and *Purple: Sacred and Profane* at the ONDA Gallery in Portland, Oregon. She had an article entitled "Quilting in the Upper Left Hand Corner" in a recent issue of *Open Spaces*, which is a regional magazine about northwest arts and environment topics.
- Wendy Richardson's work, "Playing With Fire," a contemporary quilted wall piece, was recently purchased by The Minnesota



"Storylines 4," © 1998,  
Jeannette DeNicolis Meyer, 51" x 41"

Historical Society. The piece had been exhibited at the Minnesota Quilter's Show, the International Quilt Festival in Houston, and the American Quilter's Society Show in Paducah, Kentucky, winning awards at these venues.

- Sharon Meares Commins had her work included in *Reflections: Turn of the Century*, a juried selection of art by Bank Staff and their families, which was sponsored by The World Bank Staff Art Society and The World Bank Art Program. The exhibition was on exhibit during September in the lobby of The World Bank Building in Washington, DC.
- Maxine Farkas was juried into a studio at the Brush Gallery in Lowell, Massachusetts, and is officially a resident artist. She curated the *Annual Resident Artist's Exhibition* there, which consisted of thirteen artists, six painters, a photographer, a printmaker, a weaver, a potter, a silk painter, a traditional quiltmaker, and herself.
- Lynn Lewis Young of *Art/Quilt Magazine* is compiling an article and an exhibit for 2000 on the influence of Anna Williams' quilts. Send slides and a statement about the influence you felt, or just a note you want to be included. Send information to Lynn at A/QM, P. O. Box 63097, Houston, TX 77263, FAX: 713-978-7054, or e-mail: [ArtQuiltMg@aol.com](mailto:ArtQuiltMg@aol.com).

## BOOK REVIEWS

### ***The Alphabet Atlas***

Arthur Yorinks, Winslow Press, \$19.95

*Reviewed by Lauren Camp*

This book is a collaborative effort by former Caldecott Medal winner and writer Arthur Yorinks, artist Adrienne Yorinks, and calligrapher Jeanyee Wong. The premise is clever – each letter of the alphabet stands for a country. Ostensibly a children's book, the text provides quick facts on different countries and a bit of education, even for the adults turning the pages. The best part of the book, at least to one taken with fabric, are the illustrations. Full-color photographs of quilts by fellow SAQA member Adrienne Yorinks showcase her fine use of the medium and her intriguing juxtaposition of elements to create a strong sense of each country. If there's a kid in your life, pick up this book. You'll both be satisfied.

### ***Polaroid Transfers: A Complete Guide to Creating Image and Emulsion Transfers***

Kathleen Thormod Carr, Amphoto Books, NY, 1997,  
\$35.00

*Reviewed by Hazel Ayre Hynds*

Carr covers both image transfer and emulsion transfer, either of which can utilize fabric as the receptor surface. With image transfer, the negative part of the underdeveloped peel-apart film is transferred to another surface. With emulsion transfer, the positive part of the fully-developed film is transferred. Image transfer is the process used in quilting, and may be used with prewashed silk, cotton, muslin, canvas, and hemp, as well as leather and mylar.

Three methods are used to create the transfers: using a slide printer, such as those made by Vivatar and Daylab; projection printing with an enlarger on to Polaroid film; and using a camera that takes Polaroid film. Carr prefers using the slide printer, and gives step-by-step, illustrated instructions in using the Vivatar slide printer, 35mm slides, and Polaroid 669 film to transfer the images. She also prefers a wet transfer (soaking the receptor surface in water) to facilitate transfer of the dyes, and to minimize liftoff.

Many variables will affect the finished transfer, but these variables in materials, equipment, and technique result in interesting and sometimes desirable effects. Hints are given for achieving these effects, and extensive suggestions are given for hand-coloring the finished transfer. This includes a short section on fabric paints.

The author presents more advanced techniques for all three methods of creating both image and emulsion transfers, and

includes a generous color gallery of transfers made by selected artists. A detailed, indexed resource directory completes the book.

If you have made the decision to explore Polaroid transfers, or just want to satisfy an inquisitive mind, I highly recommend this book. It is well-written, well-illustrated, and appears to be very thorough. Nevertheless, my own conclusion is that it would be advisable for the novice to take a workshop before investing in the equipment and materials, or attempting the process solo.

### ***Iconographies***

Michael James, Editions Victor Attinger SA,  
Neuchatel, Switzerland, \$15.95

*Reviewed by Martha Leversuch*

What quilt aficionado would not be excited by a new book on the quilts of Michael James, especially an exhibition catalogue, a rare commodity in the world of quilting. *Iconographies* is the catalog of an exhibition of his recent work mounted this past summer at Galerie Jonas in Petit-Cortailod, Switzerland.

This small 6" x 6 3/4" book contains fifteen high-quality photographs of James' recent work in the iconographies series. The text, in French and English, is well-written and clear. James explains the inspiration and influences guiding his new work.

Stylistically the material is very different from the work for which James is well known. However, whether or not you love this new work, you need this book. It is important to be aware of what the important people in the quilting world are up to. You should think about the direction of your work in comparison to their work. You should begin to form judgments of the work based on artistic issues. Learn from them.

If you haven't started doing so already, now is the time to begin building a library of the important work in your field. This should include art references, design references, art histories, exhibition catalogs, artists discussing art, color theory, dictionaries, and popular culture. Subscribe to an art-related magazine beyond the quilting realm. Exhibition catalogs are especially important in your library, both as a record of an ephemeral event and to provide current information about your field, more than the few art quilt books in existence can provide. If you need to illustrate a lecture, these catalogs are also an excellent source of photographs. Most professionals make it a point to have the latest exhibition catalogs in their personal libraries. Other than magazines, they provide the most current information on the state of the field.

Lastly, I also appreciated the clear voice James used in this text. This book is not a retrospective. James discusses what influenced his work from a design, art, historical, and

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## BOOK REVIEWS (cont.)

environmental standpoint as well as his training and what his thoughts are about the iconographies series in the context of his previous work. He is concrete and factual. He stays away from fluffy artist's statements, such as "I had a dream and this quilt was the result," or "This quilt illustrates my wish for world peace." You can learn from the professional way James discusses his work.

Have I convinced you? Build a library. Just like eating spinach, it will be good for you.

*This catalog is available from Michael James Studio Quilts, 258 Old Colony Avenue, Somerset Village, MA 02726-5930; e-mail: mfjames@meganet.net; Telephone: 508-672-1370; FAX: 508-676-8601.*

### **Creating a Life Worth Living**

Carol Lloyd, Harper Collins, NY, 1997, \$14.00

The following is an excerpt from the introduction to *Creating a Life Worth Living – A Practical Course in Career Design for Aspiring Writers, Artists, Filmmakers, Musicians, and Others Who Want to Make a Living from Their Creative Work*.

*When I dare to be powerful, to use my strength in the service of my vision, then it becomes less and less important whether I am afraid.*

– Audre Lorde

"You are actively searching for two things – the creative life you want to lead and the way to create and maintain that life so that you are as sane and as happy and as financially solvent as you want to be . . ."

I began writing the first words of this book ten years ago, long before I had ever professed any interest in career counseling. The words, directed at my secret self, were scribbled in the pages of my journal. It was a brilliant Sunday afternoon the summer after my supposed graduation from college. I say supposed because I had two incompletes – one of which was my senior thesis. In those days, I felt that as long as I still had a project owed to some institution greater than myself, my life held purpose. When people asked what I was doing, I could say, "Finishing my degree." Perfectly respectable and vague. I knew that the day I finished school, the geography of my life would transform from a small but fertile ecosystem into a desert stretching out in all directions – full of choices and, at the same time, so damned empty.

That particular Sunday I was visiting my parents and trying desperately to avoid the topic of what I was going to do with my life. My mother, in her gentle, persistent way, managed to insinuate my future into our every conversation.

ME: These peaches are great. Are they organic?

HER: I hear the horticultural program at State is wonderfully innovative. You always did like fresh fruit.

ME: Do you mind if I do a load of laundry?

HER: Jack Miller's son just started a rock 'n' roll laundromat. Have you ever thought something like that would be fun?

I was there to eke out the last drops of childhood oblivion, but she kept interrupting with her cheerful inquiries. Finally she asked me directly, "Have you thought about what you really want? Not just the job, the *life*."

Although I was tempted to respond with the adolescent mantra, "Mo-om, gimme a break," I knew I shouldn't let the opportunity slip by. I was well aware that many people were not so lucky as to have someone ask them what they really wanted to do. My mother didn't really care what career I chose as long as I didn't short-sheet my own desires. She knew what it was like to sleep in a mismade bed. Like many women of her generation, she had delayed her real ambitions to conform to an ideal of the suburban housewife. While I had not been subjected to the same socio-political forces, I think she intuited that my tendency might be to choose something I wasn't really excited about just because it seemed "safer."

I decided to take advantage of my mother's interest in my future. Besides, if I could prove that I was really grappling with these questions, then at least she'd leave me alone for the rest of the weekend and I could revert to my natural vegetable state.

I outlined what I saw to be my three main options: academia, social work, and art. Although all the choices were rather murky, each represented a distinct facet of my identity. I wrote a narrative describing my sense of what each of these lives would look like – one, five, ten, and twenty years down the road. I listed the pros and cons of each life. I tried to imagine how I would feel on my deathbed with each particular choice.

I showed the papers to my mother. Trying my best to impress her with my diligence and maturity, I informed her that I was vacillating between social work and academia. One was "socially responsible," I explained, the other "intellectually challenging."

HER: "But what do you really want to do?" my mother asked, raising one sharpened eyebrow at the pages marked ART.

ME: "I don't think that's really the point," I said peevishly.

HER: "Heck it isn't!"

My mother encouraged me to pick the realm I felt most passionately about, *not* the one I felt I should or even could do – thereby setting me loose on the path of an artist and entrepreneur. For an eager-to-please gal like me, the notion of not answering to an overriding institution or organization was pretty disorienting. No corporate ladders to climb, no ivory towers to scale, no bureaucratic jungles to bushwhack? There was no clear path to success but, it seemed, so many ways to fail. At the same time, I was also exhilarated. From the fanatical age of six I had been telling people that I wanted to be a writer, but by the time I reached college, I had decided that the dream was little more than a self-indulgent cliché that I simply needed to outgrow. Writing down the three primary avenues of my future was the first step in a process that would allow me to choose what I

continued on page 17



## FIBER ART SYMPOSIUM III

In collaboration with the Philadelphia Museum of Art, Friends of Fiber Art International will present *Discovered Collections: Fiber Art in Museums* during an all-day symposium in the museum auditorium on April 8, 2000.

This third in a series of public symposia serves to make the art world aware of the "collectibility" of unique, contemporary works created out of flexible materials, or constructed with textile techniques. After a notable premier in Chicago in collaboration with The Art Institute of Chicago, a second event was scheduled for October 2, 1999, in San Francisco in cooperation with M. H. de Young Memorial Museum. In April 2000, the scene will move to Philadelphia where it will conclude with another seminar in cooperation with the Philadelphia Museum of Art.

Each symposium features prestigious curators from museums across the United States who will present their collections through entertaining and educational lectures illustrated with slides. Participants at the April 2000 meeting in Philadelphia will include Dilys Blum, Philadelphia Museum of Art; John Vanco, Erie Art Museum, Erie, Pennsylvania; David Revere McFadden, American Craft Museum, New York, New York; and Jeremy Adamson, Renwick Gallery, Smithsonian Institution, Washington, DC. The foursome will introduce their respective fiber collections and initiate a round of conversations, questions, and discussions during an interactive wrap-up session.

In addition to *Fiber Art From the Permanent Collection* on view at the Philadelphia Museum, noteworthy auxiliary fiber art shows and exhibitions will be on display in many galleries in the area. They serve to emphasize the variety, beauty, and importance of contemporary textile art while furthering Friends of Fiber Art International's objective to educate the public on this subject.

Information regarding advance admission tickets is available from Friends of Fiber Art International at 708-246-9466.

## A TOURING EXHIBITION OF FIBER ART IN SMALL FORMAT

*Fine Focus* originated with a call for entries in the QuiltArt online network in the fall of 1998, then rapidly expanded through word-of-mouth publicity to a national juried competition. SAQA member Sandra Sider, juror and curator, conceived this exhibition for the purpose of exploring the concept of small-format art quilts and fiber art in general. Several of the artists created a new work specifically for this competition. *Fine Focus* consists of fifty works, ranging from seven to thirteen inches on the longest side. Each piece is stitched to canvas, stretched over museum board on 16-inch-square wooden mounts. The collection will tour throughout the United States until May of 2001.

Selected works from *Fine Focus* are featured in the Quilt Art website each month, as the site rotates through the entire collection. Look for it at <http://www.quiltart.com>. All fifty works will be presented there in the spring of 2001 after the touring exhibition closes. The small format of this art medium is particularly appropriate for Internet viewing, with many of the pieces seen at one-half their original size. Details of stitching and embellishment can be closely studied in the enlarged view of each work.

The exhibition includes international-known quilt artists as well as fiber artists fairly new to quiltmaking and emerging members of the art quilt community. They represent several art quilt groups across the United States, including Art Quilt Network/New York and Studio Art Quilt Associates.

The Crest Theatre Gallery in Delray Beach, Florida, premieres the exhibition from November 4, 1999, through January 9, 2000.

SAQA members included in the show are Heather Allen, Patricia Autenrieth, Mary Beth Bellah, Karen Felicity Berkenfeld, Laura Cater-Woods, Jeannette Clark, Linda Colsh, Maxine Farkas, Marjorie Hoeltzel, Wendy C. Huhn, Donna Leigh Jackins, John Lefelhocz, Geri Kinnear, Jill Le Croisette, Lisa Leutenegger, Dominic Nash, Meena Schaldenbrand, Susan Shie and James Acord, Sandra Sider, Marcia Stein, Laura Wasilowski, Rosanna Lynne Welter, and Jeanne Williamson.

## A TOURING EXHIBITION OF FIBER

The second annual Piece Works Festival will present *Art Quilts at the Sedgwick*, April 6 - 30, 2000. There will be an artist reception April 7, 6:00 - 9:00 p.m. For more information, please contact Art Quilts at the Sedgwick, 7137 Germantown Avenue, Philadelphia, PA 19119, 215-248-9229.

## CALL FOR ENTRIES

• The New England Quilt Museum is seeking quilts and quilted garments which feature the color indigo for a juried exhibition planned for the Spring/Summer 2000. Please send a SASE to Jennifer Gilbert, Curator, New England Quilt Museum, 18 Shattuck Street, Lowell, MA 01852, for an exhibition prospectus.

• The Brush Gallery in Lowell, Massachusetts, is seeking American quilt artists for its exhibition, *Quilt 21: American Art Quilts for the 21<sup>st</sup> Century* which will be exhibited from August 13 through October 1, 2000. The opening has been scheduled to coincide with the Lowell Quilt Festival, sponsored by the New England Quilt Museum Auxiliary which will take place August 17 - 20, 2000. To request an entry form, send a SASE to *Quilt 21*, The Brush Gallery, 256 Market Street, Lowell, MA 01852.

• The San Jose Museum of Quilts and Textiles will sponsor, *Out of Time*, an international juried exhibition of quilts and textiles for the millennium. The exhibition is open to all textile artists. *Out of Time* will open at the Museum on November 17, 2000, and run through January 21, 2001. Original and creative interpretation of the theme is encouraged. The jurors will be Penny Nii, Judi Warren, and Jim Garahan. For a prospectus, send a SASE to the San Jose Museum of Quilts and Textiles, 110 Paseo de San Antonio, San Jose, CA 95112.

• Penny Nii was a computer scientist for thirty years specializing in artificial intelligence. She is a collector and former owner of both real and virtual art galleries representing numerous quilt artists. Currently, she is focusing on writing artists books.

• Judi Warren earned her Masters of Fine Arts degree in printmaking and textiles. She is an internationally-known contemporary quilt artist, teacher, lecturer, and author. Her work has appeared in Quilt National seven times, and is included in numerous private and public collections in the United States, Australia, and Japan.

• Jim Garahan has taught mathematics at the elementary school level as well as the University of California, Berkeley, and Mills College. He has lectured extensively on the relationship between art and mathematics at various colleges, galleries, conferences, and museums.

• The Thirteen Moons Gallery in Santa Fe, New Mexico, invites artists to submit slides for their special juried exhibits in the year 2000. The art quilt theme works will occupy one room of their four-room gallery. Because of space limitations the number of works selected and the size of the works (no larger than 40" wide) are also limited. If you have any questions, please contact KC Willis at 505-820-3596 or e-mail her at kc@kcwillis.com. Slides should be submitted to Thirteen Moons Gallery, Attn: KC Willis, 652 Canyon Road, Santa Fe, NM 87501.

<b>"Cowgirl" Theme</b>	May 26-June 22, 2000
Slides Due	March 15, 2000
Acceptances Sent	April 15, 2000
Quilts Due	May 15, 2000

<b>"O'Keeffe" Theme</b>	June 23-July 20, 2000
Slides Due	April 15, 2000
Acceptances Sent	May 15, 2000
Quilts Due	June 15, 2000

<b>"Frida" Theme</b>	August 18-September 21, 2000
Slides Due	June 10, 2000
Acceptances Sent	July 10, 2000
Quilts Due	August 10, 2000

<b>"Dia de los Muertos" Theme</b>	September 22-November 2, 2000
Slides Due	July 15, 2000
Acceptances Sent	August 15, 2000
Quilts Due	September 15, 2000

<b>"Guadalupe" Theme</b>	December 1-January 4, 2001
Slides Due	September 20, 2000
Acceptances Sent	October 20, 2000
Quilts Due	November 20, 2000

## VISIONS - QUILT SAN DIEGO

Due to the loss of their museum venue and the inability to find another suitable venue in keeping with their mission statement, the Board of Directors of Vision - Quilt San Diego has voted to postpone the exhibit until 2002.

In the interim, they are planning special events and activities that will continue to promote quilts as collectable art. Fund-raising activities will be geared toward raising money for the publication of the next exhibition catalog. Board members are very excited about the planned activities and are looking forward to producing a fabulous *Visions: 2002*.

If you have any comment or questions, please contact QSD at 1205 J Street, Suite K, San Diego, CA 92101; Telephone/FAX: 619-702-2020; e-mail: visions1@gateway.net.

# THE AMERICAN 20TH CENTURY SHOW

Sally Sellers

The exquisite Connell Gallery in Atlanta, Georgia, is the setting for another national invitational exhibition of studio art quilts. Yvonne Porcella organized "Comments on the American 20th Century," choosing fourteen artists to submit work on this theme. Ten years ago, Yvonne also curated "Americana Enshrined" with different artists at the same gallery. The decade which has passed since has clearly left its mark. As Yvonne notes in the forward to the catalog, the works in 1989 were mostly upbeat, reflecting a tolerance and even a fondness for the curious things revered in American culture. The 1999 exhibit is much more somber, being more concerned with social issues and personal struggles. Of course, given the nature of the topic, this slant is somewhat inevitable. To make a pertinent statement about the past 100 years is not a task one undertakes lightly.

As a participating artist, I thought long and hard about the legacy of the 20th century. In the end, I couldn't ignore the impact of technology on our ways of relating. There has been a tremendous increase in the ease and amount of information we encounter, both personal and public. This same concern was echoed by Patricia Autenrieth. Both her piece, "Rant," and my own, "What Do You Know?" were a response to the amount of data assaulting the average American. Both of us noted that information can be both worthwhile and worthless, and the challenge lies in deciding how to process it and what to assimilate. The point that we must make choices about our input is further driven home in the "Urban Kente" piece, "Home, Too Alone" by Wini Akisi McQueen. It depicts a day in the life of a young child watching television. The sixteen different pictures emanating from the screen are an example of the images we send to our most easily influenced citizens – our children. Also touching on the subject of media coercion, Joyce Marquess Carey documents the messages given to females of all ages in this society. Her piece "American Beauty – the Game," uses embellished photo transfers to drive home a truth we are uncomfortably all-too-familiar with – women are still judged by how close they come to attaining a physical ideal.

Jane Burch Cochran also comments on the status of women, choosing as her approach the changes they have experienced during this century. In "Winged Victory (Circa 1900-2000)," the central figure wears text relating to women's events stamped across her body and also sports wings made from Jane's trademark gloves. Also noting the changes women have experienced, Carolyn L. Mazloomi asserts in the statement accompanying her "Re-Creation" piece that "women are slowly transforming the world in which we live, making it a better place."

This idea of a new consciousness emerging at the century's turn is also presented in Kathleen Sharp's "Fishing In the Sky," where the elements, seasons, and cosmos are presented as beautifully balanced and joyful. Therese May agrees with this viewpoint. She firmly states that "real peace can happen in the 21st century – we have already started the process." Her heavily embellished piece, "In the Spirit of the Dream," is vintage May,

bursting with buttons, braids, paint, and energy. Terry Hancock is not as optimistic. Also a master of combining patterns, textures, and colors, she appropriately titles her fireworks quilt, "Explosion of a Century." This refers not only to the joyful celebratory display which marks the occasion, but also to the possibility of blowing ourselves up in the end. Nancy Erickson shares this concern, presenting a poignant image of missiles intruding into a peaceful haven in "Too Many Missiles." She notes that although her materials have changed over the last 35 years, her theme, the right of diverse communities to prosper, has remained the same.

The changes we have experienced this century are astounding. Yet, from some angles, we still look much the same. Holley Junker has portrayed the North American Continent from space in "Not To Scale," observing how most events, no matter how important to us, are invisible from this distance. Taking an opposite perspective, Wendy Huhn documents how an almost-invisible disorder, hemochromatosis, has greatly impacted her life. Using heat transfer images of irons, leeches, a clock, and a sputtering bomb, her intent in "Silent Killer" is to educate the public about a little-known and frequently misdiagnosed condition. Hanging across the room from Junker's "Not To Scale," was a piece which could have shared the title, but for a different reason. Yvonne Porcella's "America's Hit Parade" featured a four-and-a-half-foot hamburger flanked by ice cream cones with six scoops. The unmistakable message is that in America, bigger means better.

Karen Felicity Berkenfeld's piece, "Generation," was more universal in its take on the century. She notes that the word functions as both a noun and a verb. Invention and production are one type of generation. Chronological groups with similar tastes are another. Berkenfeld speaks of the repetitive nature of history and the commonality of human experience throughout time. With shapes suggesting pages slipping from a calendar, she uses the words from John F. Kennedy's inaugural address, speaking of the effect of "a new generation of Americans, born in this century."

All of these artists were born in this century. All of them took an old art form and pushed it into a new sensibility. Although the "generation" who contributed work for this exhibit has birth dates which span a mere 20 years, the diversity of approach is evident. From intensely colorful in-your-face messages to text which could only be read from inches away, from images heavy with embellishment to those with flat, soft color, these "Comments on the American 20th Century" effectively document some of the issues occupying our minds as the Time-O-Meter gets three zeros. How appropriate it is that the Connells have chosen this uniquely American medium with which to mark the century's end.

The color catalog for "Comments on the American 20th Century" is available for \$23, which includes shipping and handling, from Connell Gallery, 333 Buckhead Avenue, Atlanta, GA 30306.

# THE AMISTAD FRIENDSHIP QUILT PROJECT

Amistad America, Inc., is a nonprofit educational organization dedicated to preserving the legacy of the Amistad Incident of 1839. The mission of Amistad America is to teach the history, leadership, and cooperation inherent in the story of the Amistad Incident through the ownership, educational programming, and operation of the recreated "freedom schooner," Amistad, currently under construction at Mystic Seaport in Mystic, Connecticut.

The Amistad Case, tried by the Supreme Court of the United States in 1841, involved the legal status of 53 Black men who had been sold into slavery in Africa, taken to Cuba, and put on the Spanish vessel, Amistad, in 1839 to be transported abroad. The defendants seized control of the ship off the coast of Cuba, killing two crew members, and ordered the remaining crew to take the ship to Africa. Subsequently, the Amistad was seized by a U.S. warship, and the slaves were held as pirates. Martin Van Buren, President of the United States, wished to surrender the men to Cuba, but the Supreme Court held that they were free on the basis of international law prohibiting the slave trade. Donations from abolitionists and other sympathizers paid for the defense of the men and for their passage back to Africa.

Amistad America is dedicated to working in partnership with school systems throughout the country to explain the history and significance of the Amistad Incident, to foster meaningful conversations around the issues of race and diversity, and to inspire students to apply the lessons of history to contemporary issues. This project is committed to engaging people of all ages,

and cultures in an exploration of our collective history as a tool for understanding our individual identities.

The Amistad Friendship Quilt Project is a community effort to provide imaginative quilts for the bunks of the schooner, Amistad. Quilt blocks will be created and contributed by individuals from around the world, then assembled and donated to the ship, to provide warmth to students and crew during overnight educational programs. Each quilt block will be documented, and the finished quilts will be on public display prior to their use as bedcovers. This effort, promoted by Montgomery College, the largest community college in the state of Maryland, Amistad America, Inc., and Mystic Seaport, will reflect a primary goal of the Amistad Project, to unite people of diverse cultural background in the achievement of a common goal.

Quilt blocks may be created in any technique or combination of techniques (patchwork, appliqué, reverse appliqué, trapunto, embroidery, etc.) as long as they meet the specifications of size and materials. They may be hand quilted, machine quilted, or knotted, but must be constructed to withstand use and laundering. Any design, colors, or subject matter may be used, although themes related to ethnic heritage and cultural diversity, issues of human rights, the Amistad Incident, or maritime history are encouraged. Completed quilt squares must be mailed by February 15, 2000.

For more information, please contact Mary Staley, Project Coordinator, Art Department, Montgomery College, 301-650-1374, e-mail: mstaley@mc.cc.md.us.

## SAQA MEMBER RECEIVES QUILT SCHOLARSHIP

The Museum of the American Quilter's Society in Paducah, Kentucky, has announced that Ann Harwell of Wendell, North Carolina, is a recipient of a Shannon-Ross Endowment Fund Scholarship for the study of quilting at the Museum of the American Quilter's Society.

The Shannon-Ross Scholarship Program was established by a generous initial donation from Jonathan Shannon and Jeffrey Ross of Phoenix, Arizona. Jonathan donated his \$15,000 Best of Show award from the 1993 AQS Quilt Show and Contest to the establishment of this endowment. This money was matched by MAQS co-founders, Bill and Meredith Schroeder, and contributed to by other individuals. As interest is earned, it is used to fund as many \$400 scholarships as possible for quilting students participating in in-depth workshops at MAQS.

Applications for scholarships were accepted from around the country and reviewed by three professionals in the field – Marty Bowen of Mercer Island, Washington; Katy Christopherson of Louisville, Kentucky; and Caryl Bryer Fallert of Oswego, Illinois. Applicants were reviewed on the basis of their current work and activity, their eagerness to explore quilting to develop technical and aesthetic skills, and their financial need.

Ann Harwell has enjoyed quilting as a hobby since 1987, and as a career since 1997. Her work has been juried into fourteen quilt and art shows/contests. Earlier this year, she was a finalist in the MAQS *New Quilts From an Old Favorite* contest, where the theme was kaleidoscopes. She feels that participating in the workshop will aid her in both construction and design.

Applications for Shannon-Ross Scholarships are reviewed twice each year. Applications are due January 15 and July 15. The application process involves the submission of a one- to two-page letter of application and five to ten photographs/slides of your work. For a flyer detailing the application process and a brochure describing the three- and four-day in-depth MAQS workshops currently scheduled, send a SASE to MAQS, P. O. Box 1540, Paducah, KY 42002-1540.

# TEXTILE ACADEMICS

An invitational exhibit of 35 quilts inspired by a range of school subjects premiered at the Museum of the American Quilter's Society in Paducah, Kentucky, September 11, 1999. The show will be there until January 8, 2000, after which it will travel to other museums. For this exhibit, curators Jeannette T. Muir and Patricia J. Morris invited accomplished quiltmakers from around the country to choose a school subject for the inspiration of a 24" x 32" quilt.

The curators commented that the exhibit "runs the gamut, from finger painting and nap-time to graduate school." And, as quiltmakers explore their chosen school subjects, they relate memories of their various educational experiences. SAQA member Libby Lehman of Houston, Texas, selected languages as her subject and used fusing, machine quilting, and piecing to create a quilt entitled, "Native Tongues." She comments, "I love languages and was a Spanish major at Rice University. The center panel of my quilt has world languages listed in order by the number of people who speak them as their native tongue."

"Afterglow" by SAQA member Dianne Hire of Belfast, Maine, is this quilter's consideration of the school subject of finger painting. She explains that everything fell into place when she "grasped that the assignment was not necessarily to depict the action of little fingers on paint." She could "use finger-painted fabrics to implement the design." The quilt's title, she explains, "comes from the fact that when you look away after staring at the quilt, its black and white spirals emit an after-image, a lingering impression, that follows you on to a black wall."

Other SAQA artists in the exhibit are Judy Dales/astronomy, Marilyn Henrion/poetry, Nancy Elliot MacDonald/archeology, and Mary Mashuta/driver's education.

## 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 will focus 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 will be Rebecca Stevens, Consulting Curator, Contemporary Textiles, the Textile Museum, Washington, DC, who will speak on "Quilts and the Museum"; Cathy Rasmussen, Executive Director, Studio Art Quilt Associates, a non-profit organization devoted to promoting the art quilt, on "The Road Not Taken: From Fine Artist to Art Quilter"; and Stacy C. Hollander, Senior Curator and Director of Exhibitions, the Museum of American Folk Art, New York, on "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, AQN/NY 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, curated by Trudi Van Dyke, gallery director. This exhibition will reflect the individuality and innovation for which the artists of AQN/NY are known.

Another art quilt treat will be *Yardworks*, the touring exhibition from Manhattan Quilters Guild. This collection will be shown at the Rockville Arts Place, a short metro ride from downtown Washington. This exhibition features the work of nineteen artist members of the MQG and each work measures approximately 36 inches square and represents the diversity of individual interpretation of the "yard" within which the creativity of each artist is expressed. Interpretations may be literal or metaphysical, and may even refer to reality or fantasy, or physical or spiritual yards.

Tickets for "Quilts of the Future" are \$20, general admission, \$15 for Museum members, and \$10 for students. For more information or to purchase tickets, please telephone the National Museum of Women in the Arts at 202-783-7370.

For housing in Washington, AQN/NY suggests the St. James Suites at 950 24th Street in the Foggy Bottom section of Washington (located one-and-a-half blocks from the Foggy Bottom Metro station), which is just a few subway stops from the Museum. The room rate is \$135 per night for one or two people for a suite and includes continental breakfast. For reservations contact Judy Ferrell at 202-457-0500, Ext. 1407.

# AMERICAN ART COMPANY

Sally Sellers

Building on the momentum of previous exhibits, the American Art Company once again hosted an art quilt exhibit which was both visually and financially successful. The gallery in Tacoma, Washington, again sold over \$20,000 worth of fiber art during the course of the 5th Northwest Contemporary Quilt Invitational, which ran from October 20 through November 13, 1999.

The success of the show was not by chance. Rick Gottas, the owner, has been a dedicated supporter of art quilts, working for over a decade to build his clientele and educate them about the medium. He also shows superb skill in the hanging and presentation of the work. Each piece is hung away from the wall approximately 3 inches and is individually lit. The slight shadow created isolates the piece, adding impact and contributing to its presence as a valuable object. There are also two glass cases against the wall which effectively showcase smaller pieces, which sometimes can become lost in the company of larger work.

Gottas is deliberate in choosing the pieces he knows will appeal to his customers. Each show has had a slightly different feel, as his selections are fine-tuned each time. He notes that the work presented by the gallery is slanted more toward individual tastes rather than corporate ones. This is evidenced by the range of styles shown. However, not all of the pieces selected are geared towards sales – he has been willing to showcase more inaccessible (read: not saleable) pieces for the sake of

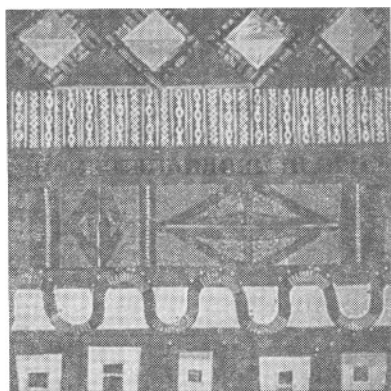
pushing the edge, educating his clients, and triggering conversation about the medium. This dialogue is valuable.

With this particular American Art Company exhibit, the buyers tended to be local clients, although purchases were also made by savvy out-of-town collectors. Gottas is now seeing repeat purchases by those who bought pieces from earlier shows. Gottas states, "Once it's in their house and they live with it, they come back for more." This is good news indeed, for it implies that the public is overcoming its reluctance to hang fiber art in their homes.

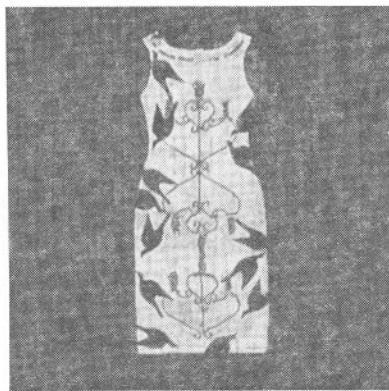
It is also noteworthy, that clients are more willing to pay higher prices for the work. It is rare that American Art sells pieces under \$1,000, unless they are quite small. Larger pieces by well-known artists have commanded upwards of \$4,000, but the most popular range seems to be from \$2,000 - \$3,000. Gottas estimates that, over the years he has promoted art quilts, he has sold over a hundred pieces in excess of \$2,000.

It is hoped that the success of these exhibits could prove an example to other galleries who have been reluctant to commit themselves to showing fiber art. A dedication to understanding the medium and educating the clientele can reap financial rewards. The American Art Company now maintains a website.

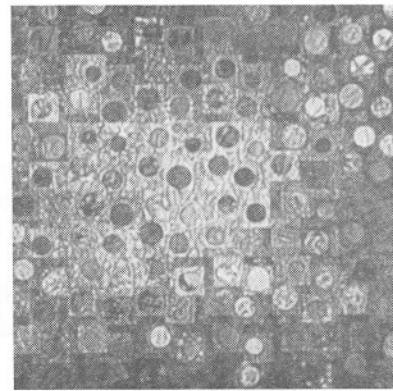
Although the Northwest Invitational Show is over, the pieces in the exhibit and pricing information can still be viewed at [www.americanartco.com](http://www.americanartco.com).



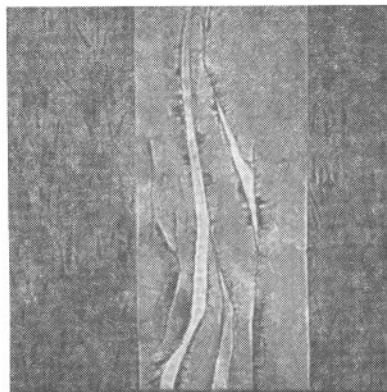
"Wiggle," Karin Carter, 56" x 46"



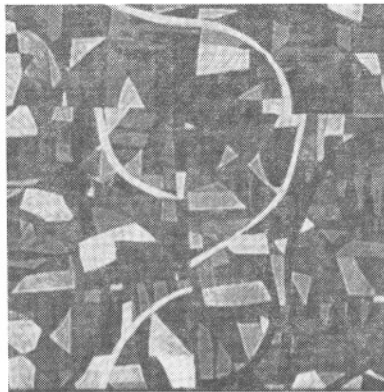
"Marker VIII," Rachel Brumer,  
59" x 60"



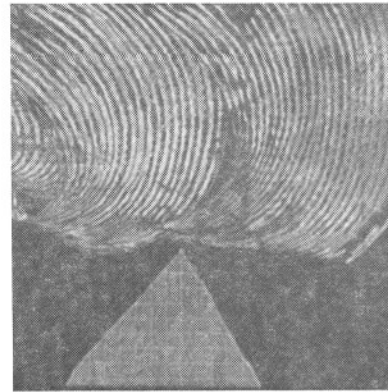
"Prayer Beads," Melody Crust,  
50" x 59"



"Fault VI," Erika Carter, 55" x 45"



"Puzzlement," Janet Steadman,  
55" x 37"



"Balance 10," Ann Johnston,  
37" x 34"

# ARTISTS AT RISK: A HEALTH ALERT

*Monona Rossol*

The Arts, Crafts, and Theater Safety (ACTS) group is concerned about the number of bladder cancer cases they see among artists. This author knows of a university painting/printmaking faculty where there are three cases of the disease. Also, she knows of a TV studio which employs between eight and ten scenic artists. Two of these people have had bladder cancer and two others are being monitored because they have had blood in their urine and abnormal bladder wall cells.

Studies provide evidence that artists are indeed at elevated risk of developing bladder cancer. In the 1970's, hundreds of cases of bladder cancer were studied in Japan among silk kimono painters and dyers. In 1989, a U.S. study called, "Occupational Risks of Bladder Cancer in the United States," showed that professional artists and printmakers are at greater risk of developing bladder cancer than the general population.

The cause among artists is no mystery. Dyes and pigments related to a chemical called, benzidine, can cause bladder cancer. The connection between benzidine dyes and bladder cancer was discovered in 1895 when a Swiss urologist noted a high incidence of bladder tumors among dye workers. Bladder cancer is one of the oldest-known occupational illnesses.

**Benzidine Dyes and Pigments** – The first dyes that were implicated are part of a larger class of chemicals called "aromatic amines." As industrialization progressed, greater use of aromatic amine chemicals contributed to rising incidence of occupational bladder cancer. Particularly at risk were workers in the chemical, rubber, and textile industries.

**Cigarette Smoking** – Smoking caused an increase in bladder cancer incidences and is the single largest cause. There is some evidence that aromatic amines in the smoke may be the cause.

**Other Causes** – Occupational chemical exposures account for an estimated 25% of cases in industrialized countries and some parts of the developing world. The list of chemicals

associated with bladder cancer has grown to include compounds other than aromatic amines. Further complicating the picture are other cause of bladder cancer including some drugs and disease treatments (such as pelvic radiotherapy), infectious agents, consumption of pesticide-contaminated drinking water, and more.

**Regulations** – Germany and some other European countries have banned about 120 dyes that are primarily in the benzidine class for use on textiles such as clothing and bed sheets that have prolonged contact with the skin. The United States, however, has no regulations. Worse, craft dyers, costumers, printmakers, and other artists often are unable to find out if there are benzidine dyes or pigments on the textiles they use, or in the dyes, inks, and paints they buy. No law requires identification of colorants in these products. And benzidine-pigmented products may even be labeled "non-toxic"!

**Precautions** – Since we often can't find out if our products contain benzidine dyes or pigments, we need to take common sense precautions to minimize potential exposure.

- **Do not inhale** any type of colorant. Use ventilation or respiratory protection whenever paints, pigments, dyes, or colored materials are sprayed, airbrushed, sanded, heated, or used in powdered form.
- **Avoid excessive skin contact** with paints, dyes, and other pigmented products. Wash dyed clothing before wearing and do not wear clothes which release visible amounts of dyes in wash water.
- **Get tested.** Screening tests can detect bladder cancer at very early stages. If bladder cancer is detected and treated early, it is almost always cured. The five-year survival rate for early bladder cancer is 90%. Once the cancer spreads (metastacizes) less than one in ten patients will survive five or more years. **Take the test, not the chance.**

## AGENT'S FEE / A QUERY

Joyce Carey wonders if anyone has done a study on the logic (or lack thereof) of agent's fees. She notes that types of agents range from full gallery representation to the casual "art consultant" who has a box of slides in the basement. The percentage of the selling price that these agents ask for ranges from 10% to 50% and beyond. Since we are the suppliers, she thinks we should set a scale for retail percentage due the agent based on the level of representation. She believes that we are viewed as a retail commodity, like T-shirts, rather than as intellectual property, such as music and writing. Therefore, we are subject to a retail markup rather than a more traditional art agent fee.

Do you agree? Comments are appreciated. Contact Joyce at [careyj@itis.com](mailto:careyj@itis.com).

# MICHAEL JAMES TO JOIN UN FACULTY

Michael James will join the department of textiles, clothing, and design at the University of Nebraska - Lincoln as a senior lecturer in the fall of 2000. He will teach introductory and advanced courses in the area of textile design, where his more than twenty-five years of experience as a studio quilt artist will enhance his new role as academic instructor. It will also provide students an extraordinary opportunity to study and work with a highly-renowned fabric artist.

"Having James at Nebraska creates a unique center of learning for those interested in studying the pieced quilt as a medium of expression," said Patricia Crews, professor of textiles, clothing, and design and director of the International Quilt Study Center at UN.

"We are thrilled to have him join us," Crews said. "His presence will provide extraordinary opportunities for students and for UN. Students yearning to explore this century old art form as a medium for contemporary expression will be drawn to UN to study with James."

James is among a group of formally-trained artists who turned from the mainstream media to the tactile and sensual appeal that fabric and quilts offer. James' approach to quilt making has been influenced as much by his training as a painter as by his study of the history and the development of American quilt making. He earned his bachelor of fine arts degree from Dartmouth and his master of fine arts degree from the Rochester (NY) Institute of Technology. Both degrees were in painting and printmaking.

His background and expertise will complement existing faculty strengths in the area of textile and apparel design, said Rita Kean, professor and chair of textiles, clothing, and design. "The addition of an artist and scholar such as Michael James to our department strengthens an already excellent faculty and program."

Karen Craig, dean of the College of Human Resources and Family Sciences, said James brings idealism and pragmatism to the art of quilt making. "As an artist/scholar, James will create new synergism among faculty, students, and the public."

## ASSOCIATION NEWS

- As noted in the President's Letter, Cathy Rasmussen has resigned as Executive Director. Please send any inquiries about this organization to P. O. Box 287, Dexter, OR 97431.
- Sandra Donabed has assumed the duties for handling the Art in Public Places Registry. Please correct Section IV, Page 5, of your Resource Guide. The Registry is open to anyone who has sold an art quilt which will hang in a public space. Feel free to copy the form which is in the Guide, complete it, and mail to Sandra when you have sold a quilt that will hang in a public place.
- Sharon Heidingsfelder, vice president and newsletter editor, has retired. Please change the information in your Guide to include the following – address: 8010 Dan Thomas Road, Little Rock, AR 72206-4148; telephone: 501-490-4043; FAX: 501-490-0436; e-mail address: sheidingsfel@aristotle.net.
- Please add Darcy Falk's name and address to your Guide. The information is as follows – address: 3217 North Dyer Street, Flagstaff, AZ 86004; telephone: 520-526-5440; e-mail address: darcy@darcyfalk.com.
- Katie Pasquini-Masopust has replaced Elizabeth Warren on the Board of Directors.



## BOOK REVIEWS (cont.)

really wanted to do and to construct a life leading toward that place.

Not that I didn't swerve and veer wildly around trying to discover my place in the artistic and employment universe. In the years just after college, my sense of self catapulted from black hole to rising star to lunar eclipse on a daily basis. I moved to San Francisco, where, with several thousand other art-damaged, interdisciplinary Bohemians, I juggled a handful of part-time jobs ranging from fascinating to annoying – teaching at a home for unwed mothers, running a theater arts camp for children, working as an editorial assistant at an academic publishing house, catering for a cookie store. I also ran myself ragged pursuing a plethora of art forms – acting, writing, dancing, choreographing, directing. I wrote theater criticism, started four businesses, and, of course, returned to graduate school for the all-important MFA degree. I felt like a hawk circling a mouse that kept disappearing into a hole. I was always moving, swooping, searching, but at the end of the day, I was still hungry!

Sometimes I looked on enviously as friends who had chosen more conventional careers earned good livings and always seemed to know what they were supposed to do next. My passion for many things combined with my stubborn unwillingness to go out and "get a real job" created a different set of obstacles than those facing my more career-minded friends. Every day there were a million things I could do. A million things I wanted to do. And, nobody but me to make sure I did any of them. I felt like I was reinventing the wheel every day of my life.

At the same time, the little career counseling session I gave myself provided me with a determination and faith that allowed me to take risks and build a creative life. My long-term commitment to following my passion was the single gift I would fall back on when all the other gifts – luck, discipline, inspiration – seemed to let me down.

This clarity of direction distinguished me from many of the other struggling artists I knew. These smart, talented, independent individuals had begun abandoning the things they had professed they most wanted to do. Shrugging off their madcap creative dreams, they talked in hushed monotones about professional degrees. Shuffling from temp to temp job, they worried about whether to go permanent, loathing the idea while at the same time yearning for stability. Even when their creative careers were on the rise, they admitted that they didn't have an overall plan. I was convinced that if they clarified their desires and created a plan of action in a creative, open-minded context, they wouldn't be so quick to leave their dreams behind.

One hot night in a little hut in Bali, I got the chance to try out my career counseling system. I was traveling and studying dance with a choreographer who had been my friend, business partner, and artistic collaborator for years. We were in one of the most beautiful, creative spots on earth, and she couldn't enjoy it. She was worrying about the future – her mind a hot pot of

imagined dance companies, medical school applications, and MFA programs all stewing in the bitter broth of doubt. I whipped out my pen. "Okay, Samantha," I cried with game-show vigor, "We're going to give . . . A Life Worth Living." That night, as monkeys howled from the nearby forest, we mapped out her options, brainstormed new ideas, and systematically tried to find new solutions. As the sun spilled into the tropical sky and we fell into sleep, Samantha was not the only one who had found a new career direction.

I began applying my brand of creative career counseling to my friends' career problems. With no small grain of salt, I kept calling it "A Life Worth Living." After all, who was I to preach the path to career nirvana? At dinner parties friends would tease me, "Hey, Carol pass me a life worth living." And, I'd willingly oblige. I discovered that creative people were hungry to discuss these issues and that I instinctively knew how to help them clarify what they wanted, navigate the vague terrain between vision and real life, and arrive at practical solutions.

It went on like that for years, this spontaneous thing I did for my friends.

Gradually, this "thing" evolved into a formalized process. I began to work with friends of friends, then strangers. I began seeing patterns among different personalities and different creative forms. Based on the wildly enthusiastic response, I realized that I had tapped into a need for a career process designed specifically for creative people. Some of my students had already gone to traditional career counselors and had been disappointed.

As one young filmmaker put it:

*"They gave me a two-hour multiple choice test with questions like, 'Which would you rather be for Halloween: (a) a fireman, (b) a monster, (c) a famous politician, or (d) a kitten?' Then they asked me about my job history – which amounted to a lot of word processing and office work. Then they told me I was artistic and should think about pursuing a career in arts administration. Then I went home and ate a whole roll of Pillsbury cookie dough."*

Artists and other innovators face substantially different obstacles in creating a career. Old-fashioned career advice is largely irrelevant. People who want to live a creative life must create their lives in entirely their own way. They can't depend on anybody to tell them how. At the urging of friends, I created a workshop that guided artistic people through the process of discovering their own life worth living.

The demand for the workshops surpassed my expectations. I watched people's lives transform in miraculous ways and I watched the pile of handouts and scribbled lecture notes burst the corners of my old Peachy folder.

continued on page 18

## BOOK REVIEWS (cont.)

Then one day I got a call from a woman whose book on creativity I had admired. In a moment of "inspired procrastination" (an important technique I will discuss in detail later), I had written her a letter a few days before telling her about my workshop and my writing.

HER: "Have you written about your workshop?" she asked me.

ME: "Uh, not really."

HER: "You should write a book."

ME: "Excuse me?"

HER: She spoke slowly and gently, as if to a child. "This is a call, telling you, you should write a book."

ME: "Oh." I swallowed. "Sure."

Just as it took an unfamiliar hand to push me gently off the cliff and into the ether of a new project, I hope this book can do the same for you.

### What It Is and What It Ain't

First of all, let me assure you that there are no career tests in this book. This is a process for reinventing your life. You are the inventor, not me. The project of the self-help book has always seemed a paradoxical one. While the author is madly positing abstract principles about life, the book's real purpose lies in creating a space for processing the reader's very personal, individual experience. For this reason I use the image of scaffolding to remind you that my process is only a temporary structure to help you build your own dream house. The scaffolding may be generic, but your house will be unique. My scaffolding may help you to climb high enough to see some spectacular views, but you'll want a custom-designed home to keep you there, safe and strong. When the house is ready for you to live in, you will remove the scaffolding because it's no longer useful.

From the ample techniques, ideas, and opinions scattered throughout these pages, you can build your own creative structure, your own house of dreams. By "structure," I mean everything from your daily habits to your belief system, the particulars of your artistic vision to your relationships with people and places – in other words, all those elements of your life that together propel you to your chosen future.

Though I have tried to avoid lifestyle prescriptions, I do finally advocate some kind of self-imposed creative structure – outside of the demands of a day job or the biological demands for food and sleep. Without this structure, we too easily fall prey to entropy. Time dances by us. Freedom becomes a kind of prison; we fly in so many directions we can't go anywhere.

There are reams written on the extraordinary powers of the human imagination, the healing forces of creativity, the mysteries of the artistic process. This book draws from such writings but attempts a very different task: *to apply the artistic process to building a career*. It doesn't assume much about your or your beliefs. It doesn't assume you need a dose of rah-rah, go-get-'em positive thinking or, on the other hand, a rigid authoritative diet of tasks and laws. It also doesn't assume you buy into therapeutic definitions or religious doctrines. It is with the utmost respect for my readers that I embark on this book with a solemn vow to avoid psychobabble, prescriptive bromides, and sacrosanct euphemisms. Except when necessary, that is. Sometimes the prophetic voice of sweeping generalizations works wonders, and then I don't hesitate to use it. So now that I've totally reneged on my solemn vow, I hope you can see how untrustworthy I am. Don't take my word for it. Do it, use it, critique it. Experience it yourself.

As in all teaching relationships, both parties participate in the consensual hallucination that the teacher has the answers. In this process, which offers techniques but not solutions, possibilities but not imperatives, it is more important than ever to be clear about the limits of the teacher's understanding. Not because I am a fraud and have nothing to offer but because, for creative people, living by an internal system is the only way.

Borrowed ideas about being creative can inspire and work for a while, but their power won't last unless you adapt them to your particular chemistry, desire, ambition, culture, and values. That said, we can learn a lot from other people; artists are not grown in vacuums but in the fecundity of social influences. So learn, borrow, and steal what you can, but, as you move through this process of finding a new direction, make sure you listen to yourself. To this end, I have included an exercise in most chapters asking you to articulate what you learned and what you still need to explore.

The only thing this book does assume is that you are an artist.

"Hey, wait a minute, I'm not an artist."

Well, maybe not in the limited sense. I define artist in the broadest possible terms – not only the literary, visual, and performing arts, but also all those careers and personalities that demand that you create your own life. Some of my students didn't consider themselves "artists" even within this broader definition. At a certain point, however, they realized that they needed to approach their lives and career problems in a creative way. Even signing up for the class was, on some level, an acknowledgment of the fact that they had an artist inside them waiting to burst forth.

Every life can benefit from the brilliance and thrill of unleashed creativity, but there are some professions that cannot survive without it. Scientific invention, journalism, events planning, teaching, scholarship, electronic media, consulting,

organizational development, bodywork, counseling, and entrepreneurial work are just a few of the careers that require the creative process. While this may seem like a weird collection, all these jobs involve creation, self-reliance, and synthesizing a complexity of elements into a single whole.

Many careers in embryonic fields are both unhampered and unaided by institutional structure. Because of the absence of structure, these careers demand a more inventive and multi-faceted approach than they will a hundred years hence. For example, when Freud was doing "talk therapy," he was also inventing it. The creative demands in his evolving field were far greater than those imposed upon a conventional psychologist today.

If you don't see yourself as an artist, or involved in any pioneering career, but just have lots of competing interests, then the "Live Worth Living" process can help you sort out and synthesize your desires. If you want to shift your life toward creativity but you're not sure how, then this book can help you discover your path and embark on that journey.

For many, the most difficult challenge is discovering what they really want to do. For others the challenge lies in planning the life and committing to it. Others have no trouble dreaming or planning the dream, but giant, tentacled obstacles impede their everyday progress and prevent them from reaching their goals.

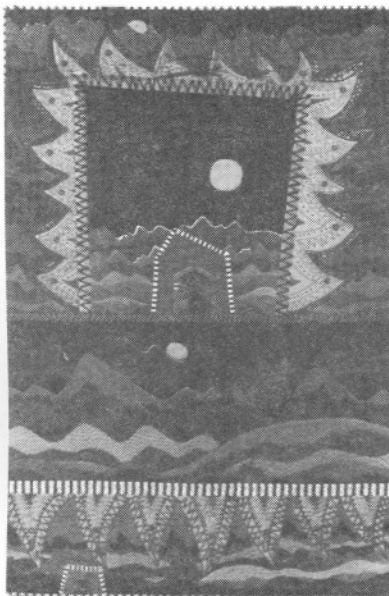
Still others have accomplished a lot in their lives, but their careers no longer fulfill their needs – be that money, creativity, or intellectual challenge.

So if your desired career demands creativity, if your life begs for unification and balance, if your mind craves an as-yet-uninvented path, you are undergoing an artistic process: a mix of alchemy and common sense, magic, and action. This duality of dreaming big and acting small forms the core philosophy from which this process springs.

This book will guide you through a creative planning process with a moment-to-moment attention to your life as you live it *now*. On the one hand, you will be exercising your imagination to build a clearer vision of the future through long-term imagining. I call this "eagle vision" or "stretching the dream muscle." At the other end of the spectrum, you will be creating those daily habits that allow you to work systematically, regardless of the weather, your mood, your successes or failures. This daily effort I call "squirrel work" or "flexing the action muscle." I have found that most people struggling with creating their own careers either have cramped dream muscles or weak action muscles.

**ABOUT CAROL LLOYD** – Carol Lloyd is a writer, editor, performer, and entrepreneur. As the director of The Writing Parlor, a San Francisco literary arts center, she taught writing, creativity, and artistic self-sufficiency to over 2,000 students in the last two years.

This article was reprinted with permission from Carol Lloyd.



*"Spirit of the Moon," Natasha Kempers-Cullen, 42" x 62"*



*"The Whole Damn Orchestra," Lauren Camp, 50 1/2" x 51 1/2"*

## STUDIO ART QUILT ASSOCIATES

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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 Yvonne Porcello, 3619 Shoemaker Avenue, Modesto, CA 95358, 209-524-1134 (telephone and FAX), porcella@cdepot.net (e-mail). (Deadlines for information are December 1, March 1, June 1, and September 1.)

The newsletter editor is Sharon Heidingsfelder, 8010 Dan Thomas Road, Little Rock, AR 72206-4148; (501) 490-4043 (telephone); (501) 490-0436 (FAX); sheidingsfel@aristotle.net (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 professional artist members.)

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## CONGRATULATIONS

Congratulations to artist Nancy Crow who was elected to the American Craft Council College of Fellows on the basis of her accomplished artistic career in the craft field.

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