



NEWSLETTER

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PRESIDENT'S LETTER

Yvonne Porcella

By the time you receive this newsletter we will be preparing for our conference in Santa Fe, New Mexico, November 1 - 5, 2000. The pieces for the exhibition, *Exit/Entrance*, have been selected by juror, Elizabeth Ann Coleman, the David and Roberta Logie Curator of Textiles and Costumes at the Museum of Fine Arts in Boston. Coleman selected twenty-three quilts, which will be on display at the New Mexico State Capitol Building, November 3 through December 3, 2000. The opening reception will be held on Friday evening, November 4, from 4:00-6:00 p.m. Opening receptions will also be held on Friday at the Thirteen Moons Gallery and Running Ridge Gallery on Canyon Drive. Both of these galleries have selected work from the SAQA professional artist members. The *Full Deck* exhibition, the collection of Nancy and Warren Brakensiek, will also be on display in Santa Fe with the opening reception being held at 6:00 p.m. on Thursday, November 2, 2000.

As part of the SAQA goals to promote documentation of the art quilt and quality exhibitions, we have produced a catalogue to accompany the *Exit/Entrance* exhibition. Catalogues will be available for purchase at the opening reception and during the conference activities. Check our website to order catalogues by mail. Sally Sellers is the coordinator for this show. She took care of the many details of putting the show together, from sending the slides to the juror to doing a fabulous job of data entry so that the judging and results could be accessed easily to handling the communication to the artists.

Katie Pasquini-Masopust has generously agreed to accept all of the shipped entries for the four SAQA-organized exhibitions in Santa Fe. She will deliver these to each gallery. Obviously we had to have a plan for identifying each entry to make Katie's job easier. The need for artists to be consistent and follow directions are imperative to make all of this work. Thank you, Katie. Many, many thanks to the other members of the Board of Directors of SAQA who have worked to make our conference a great success. We all hope you will join us in Santa Fe.

The general meeting will be held on Sunday, November 5. During the meeting, Katie Pasquini-Masopust will be installed as the new president of SAQA. We welcome Katie to this position. I want to thank all of our members who have been so supportive of SAQA during the eleven years I have served as president. We have a great history of accomplishments. In the next newsletter we will print a brief history of the organization along with a report of the Santa Fe Conference.

SAQA AUCTION 2000

Sue Benner and Barbara Oliver Hartman

Studio Art Quilt Associates' conference, "Searching the Past for Paths to the Future," is just around the corner. Our important fund-raising auction will be held this year in conjunction with this conference. The auction will take place on Saturday, November 4, at 7:00 p.m., in combination with the SAQA banquet.

Studio Art Quilt Associates' goal is to serve artists working in a quilt medium as well as to support dealers, teachers, curators, and collectors who recognize the importance of the emerging art quilt. The funds raised will be used to support SAQA's special programs such as the archive, educational projects, and further development of the website to enhance our ability to reach a wider audience.

The last SAQA auction occurred in October 1998 and was a resounding success raising \$5,000 through the efforts of our many talented members, friends, and supporters. This year we would like to double that amount!

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CATHY RASMUSSEN, 1952-2000

Sharon Heidingsfelder

SAQA's friend and first executive director, Cathy Rasmussen, lost her battle with cancer on June 12, 2000. She was 48 years old. Although not a quilter, she befriended quilters, held them in esteem. She said, "The appreciation of such work has always been my role rather than that of an actual creator." She came to know quilters quite by accident. She worked in the business affairs department at Paramount Pictures in New York City and then moved to RCA Records when something happened that changed the direction of her life. As head of the department she was told half of her department would have to go. She made all the necessary cuts except for one. When her superiors asked who was going to be the last to go, she told them she was saving that spot for herself.

She enrolled full-time in the folk art studies program at the Museum of American Folk Art. Because of her interests in quilts and her business background, she was asked by the director of the Museum to be the director of the second Great American Quilt Festival. After the fourth festival in 1993, when the museum decided against sponsoring another, she found herself again without a job. But soon she met Yvonne Porcella who wanted her to help SAQA with their first juried exhibition and conference to be held at Arrowmont in 1995.

Cathy spent the next five years helping SAQA become the organization that it is today. Along the way she befriended many. Anyone who came in contact with her couldn't help but be impressed with her efficiency, kindheartedness, and her zeal for life.

In the midst of her battle with cancer, which started in 1992, she offered the following advise which we published in the Winter, 1999 newsletter. I think it bears repeating not only because it is good advice but it also shows what a wise person Cathy was.

- *Be flexible.* Remove rigidity from your thinking and your schedule as it is much easier to bend than to break. Nobody knows what life has in store for them so a certain sense of

adaptability can be extremely helpful and much easier on the nervous system.

- *Take joy in the ordinary.* Be happy for uneventful times and enjoy the natural routines of your life. Treasure each day for the possibilities it holds as life is made up of a series of smaller moments rather than larger ones. You get the idea so insert whichever cliché you prefer here.

- *Keep a sense of humor.* It makes life's annoying travails much easier to deal with and it's good for the immune system. In my case, the worse things get the more I see the humor in them which at times can have an extremely macabre slant but, hey, whatever works!

- *Tell the people you care about how you feel about them.* Don't leave things unsaid or just assume that your friends and family know you love them, everyone still needs to hear it. If someone has made a difference in your life you need to tell him/her before the opportunity is lost. Use discretion here – you could get annoying.

- *Kindness is contagious.* We all need to connect with one another far more than we realize. That conversation with someone in the supermarket or that note you sent a friend going through a rough patch in her marriage can be a life-altering experience for the person on the receiving end but might have only taken a minute of your time. Sometimes it's hard to work that extra minute into a day, but it can mean so much to someone who is feeling alone.

- *Make art.* Express yourself with joy and passion. Take risks and welcome the challenges that they bring.

The Board of Directors of Studio Art Quilt Associates has established the Cathy Rasmussen Memorial Fund to honor her memory. To contribute to this fund, please send donations in any amount to the Cathy Rasmussen Memorial Fund, in care of SAQA, P. O. Box 287, Dexter, OR 97431.

ARCHIVE PROJECT

Terri Seltz

The purpose of our archive project is to preserve for research and education, the historically valuable materials, which document the origins, development, activities, and achievements of SAQA and the art quilt movement as a whole.

To accomplish this goal the archives will do the following.

- Collect, process, preserve, and make available the history of the organization.
- Collect, maintain, and make available for review the portfolios of SAQA Professional Artist Members (PAMs).
- Collect and maintain exhibition catalogues, artist books, trade journals, popular press articles, and human interest newspaper articles that document the evolution of the art quilt movement during the last quarter of the 20th Century and into the future.

We are currently looking for a permanent site for the archives so these documents can be available for public review and study. SAQA is committed to putting these documents in order to meet the standards for archival preservation. If you are interested in working on this project, please contact Terri Seltz, Executive Director, at 734-741-0024 or saqadirector@aol.com.

SAQA AUCTION 2000 (cont.)

The excitement has already begun with the following inspired items and services.

- Yvonne Porcella is compiling a collection of twelve miniature art quilts created by some of our esteemed members called, *Art Gallery in a Box*. This treasure will include works by Joan Schulze, Michael James, Susan Shie and James Accord, Debra Lunn and Michael Myrowka, Fran Skiles, Gabrielle Swain, Wendy Huhn, Nancy Erickson, Jane Burch Cochran, Chris Wolf Edmonds, Katie Pasquini-Masopust, and Natasha Kempers-Cullen.

- Marcia Johnson is creating a unique collection of wise words, designing doodles, and snappy signatures of "Fabulous Fifty Famous" quilt artists in an autograph book.

- Katie Pasquini-Masopust has generously donated tuition for one at her famous Alegre Retreats.

You will be receiving information in the near future about how preliminary bidding on these unique donations will be carried out.

If you are a donor, please note that donated items or certificates representing services should be sent to arrive between October 1 and 27, 2000, to Barbara Hartman, 223 North Guadalupe, Box #426, Santa Fe, New Mexico 87501.

If you are attending the conference, you may bring your donation with you. Please inquire at the registration desk where it should be delivered.

We are looking forward to a great evening of fun, food, and wild door prizes. You never know what will turn up. Wendy Huhn will be our awesome auctioneer again, keeping the night lively and full of surprises.

Thank you so much for your contribution and participation. Please come and enjoy the whole evening. If you cannot attend, but would like to bid on an item, please send a message through the SAQA website. You can also send in a sealed bid for an item or ask someone present to place a bid in your name if you have given them permission and a final offer amount.

Speaking of the auction, where in the world is Marcia Johnson's book? Last year Marcia mailed her self-jurying autograph book for the SAQA auction. She hasn't heard lately how it is doing and is clueless where it currently resides. Whoever has the book now, could you please contact her at 610-649-7282 or marhewjohn@home.com? Thanks.

AFRICAN-AMERICAN BIBLIOGRAPHY

Storyteller Kyra E. Hicks was recently awarded a grant from National Quilting Association, Inc., to complete a bibliography of African-American quilting references. African-American quilting groups or individuals can add to the reference. Contact Kyra at AAQuilt@yahoo.com. The National Quilting Association, was founded in 1970, to promote educational and philanthropic endeavors through quilts. Contact NQA, Inc., P. O. Box 393, Ellicott City, MD, 21041, 410-461-5733, or www.nqaquilts.org.

SAQA WEBSITE UPDATE

Terri Seltz

The third, and final, phase of the reconstruction of the SAQA website has been completed. This phase has included the submission of the SAQA site to a variety of search engines and the initiation of our bibliography and links pages which will feature ten resources on a quarterly basis that will be helpful in understanding the breadth and depth of the art quilt movement. Also included in this phase is an Art in Public Places page that discusses the importance of the SAQA Art in Public Places Registry and has a downloadable form that you can print out and mail to us when one of your pieces has been acquired by a public entity.

Similar to the Art in Public Places page, there is a page dedicated to Museum Collections that also has a downloadable form that can be printed and mailed to us when one of your pieces has been acquired specifically by a museum. The final page that has been added to the SAQA site is the Teacher's Registry page. This page provides general information about the registry, how to get a copy of it, and where to send your information for inclusion on the list.

The reconstruction of the website has been an enormous undertaking in a relatively short period of time. Already it is proving to be an invaluable resource to our members, our organization, dealers, collectors, museums, galleries, and to those wanting to learn more about art quilts and the artists who make them. Several people have become new members through the website while others have benefitted from the on-line conference registration form. The gallery section has proven to be immensely popular and a wonderful showcase and marketing tool for members who have chosen to take advantage of it.

When work began on the reconstruction of the website it was getting little, if any, use. For the months of June, July, and August, the reconstructed site has received more than 7,300 visits. The average number of visits in a week is 610. This is only the beginning. Once people become more aware of the site and the search engines kick in, our numbers are expected to only increase. If you haven't visited the site since July, I encourage you to go back for another look and spread the word. Hopefully you will take advantage of the site because, more than anything, this site is for you!

REGIONAL REPRESENTATIVE PROGRAM

Regional representatives have a very important role in SAQA and serve as an added resource to those wanting to learn more about the organization, art quilts, and the movement as a whole. Currently, we have six representatives representing seven states/areas.

Arizona – Meiny Vermaas-van der Heide, Tempe, Arizona

Michigan – Sue Holdaway-Heys, Ann Arbor, Michigan

Northern California – Louise Thompson, Sacramento, California

Upstate New York – Barbara Conte Gaugel, North Syracuse, New York

Washington – Sally Sellers, Vancouver, Washington

Wisconsin/Illinois – Leslee Nelson, Madison, Wisconsin

We welcome the new representatives, Sue Holdaway-Heys and Leslee Nelson, and thank the continuing ones for their commitment to SAQA. We hope the program will continue to grow and expand into every state/area in the country.

With the renewed vitality of these representatives, we hope to revamp the regional representative program. Regional representatives will now have a term of service of one year which can be renewed every year, and will have specific responsibilities and expectations, not only for their particular region but also for SAQA as a whole. The representatives will also serve as liaisons between the SAQA board, the SAQA executive director, and their regions, and we anticipate they will help coordinate national, regional, and state SAQA activities.

We anticipate that regional representatives will also do the following:

- Write quarterly regional reports for the SAQA newsletter and send to the executive director by the specified deadlines.
- Promote, coordinate, and initiate SAQA membership meetings in their region.

ANNOUNCING AD SPACE

SAQA is happy to announce we will accept display ads in our newsletter starting with the winter newsletter. The newsletter is published quarterly. The goal of the newsletter is to address the professional needs of the working quilt artist and provide a forum for the exchange of views, opinions, and information among artists, dealers, collectors, and museum professionals. SAQA members are the primary audience for the SAQA newsletter. Our 600 members live in the United States as well as many foreign countries, and the majority are working studio artists.

Terms and conditions of placing the display ads follow:

- Positioning of all advertisements is at the discretion of SAQA.
- All ads must be camera-ready (for black and white printing only) and fit the size requirements.
- Payment must be received with the camera-ready copy.
- All ads must be received no later than December 1, March 1, June 1, and September 1.
- Cancellations will result in the forfeiture of payment.
- All rates and conditions are subject to change without notice.

- Distribute publicity of SAQA activities and programs in coordination with the SAQA executive director and the public relations chair.

- Respond to inquiries from regional membership.

- Maintain regional files and information in an organized fashion such that they can easily be transferred and understood by the succeeding regional representative.

- Write a regional report for the annual board meeting, summarizing past, present, and projected activities in your region and how SAQA has benefitted by these activities.

- Organize at least three meetings a year with SAQA members in their region for the purposes of dialogue and information sharing as well as two activities a year that involve quilt artists, gallery owners, collectors, museum representatives, and/or others who want to learn about and could become interested in art quilts.

- Assist the SAQA board and executive director in fund-raising efforts.

- Identify regional venues for exhibitions of art quilts created by SAQA members in your region.

SAQA will support all of the representatives in their endeavors and provide them with newsletters, membership brochures, membership lists, press releases, articles, slides, and the rotating portfolio whenever necessary so long as adequate advanced notice is provided.

If you are interested in becoming a representative, or know of someone who might be interested, please contact Terri Seltz at 734-741-0024 or saqadirector@aol.com. If your area is already represented, please be sure to introduce yourself to your representative.

- SAQA reserves the right to reject any advertisement that is not camera-ready, does not fit the size requirements, or that SAQA deems unsuitable.

SAQA Newsletter Schedule for Submission

Issue	Materials Due	Member Rate	Non-Member Rate
Spring	March 1		
Summer	June 1		
Fall	September 1		
Winter	December 1		
Full page		\$65	\$75
2/3 page		\$60	\$70
1/2 page		\$55	\$65
1/3 page		\$45	\$55
1/4 page		\$35	\$45
1/16 page		\$25	\$35
1/12 page		\$15	\$25

Please direct all advertising inquiries, materials, and payments to Terri Seltz, Executive Director, 3413 Ashburnam Road, Ann Arbor, MI 48105, 734-741-0024, saqadirector@aol.com.

ART QUILTS AT THE SEDGWICK 2000

Deborah Schwartzman

Art Quilts at the Sedgwick 2000 has come and gone, comet-like, for another year. The impact of this show, which began just one year ago as the vision of a few local Philadelphia art quilters, has surpassed all expectations. Creating an East Coast venue designed specifically to display and sell art quilts has been no small task. The first year, April 1999, the show featured the work of nineteen invited artists and was the visual centerpiece of The Pieceworks Festival, a celebration of the fabric of community, and premiered at the Sedgwick Cultural Center. Black fabric-draped walls unified the exhibition space and created a magic atmosphere where the quilts seemed to float in serene pools of carefully directed halogen light. Press reviews, healthy attendance figures, sales, and the interest of other fiber artists all demonstrated the success of this first year.

The second annual art quilt show held April 6 - 30, 2000, featured the invited work of twenty-six artists and featured thirty-two quilts. It expanded into a second gallery space. A heavy flow of visitors and the sale of nine quilts confirmed our hypothesis – if you hold a show they will come, make it bigger and more will come. It was a lucky bonus for the Sedgwick that a milestone fiber event for the Philadelphia region was held in April. Many of the area museums, galleries, and exhibitions focused on contemporary fiber art to coincide with, and support, the Friends of Fiber Symposium at the Philadelphia Museum of Art. We were delighted when many of the Friends of Fiber visitors, who had seen the exhibition in a private tour in the morning, returned to the Sedgwick later in the evening to share in the buzz and excitement of the official opening.

The list of artists included many SAQA members, ArtQuilt/NY members, and regional artists from Pennsylvania, New York, and New Jersey. As part of the Pieceworks Festival program, workshops were scheduled on quilting for adults and children and there was a guest lecture on art quilts by Sue Pierce. We are in the process of building a web page to publish the 2000 show on-line. The core committee consisted of SAQA members Deborah Schwartzman working as project coordinator; Lonni Rossi, graphic artist; and Cindy Friedman, exhibition designer. Leslie Pontz and Jill Gates Smith worked with promotion and PR. All these people share a vision for the third show, which is now clearly defined in a mission statement. Our goal for *Art Quilts at the Sedgwick 2001*, to be held March 30 through April 29, 2001, is to make this an annual, juried East Coast venue for art quilts. Toward that end we have advertised and solicited submissions nationwide and contracted Judi Warren Blaydon as the juror/curator. We hope to expand the number of quilts to approximately fifty and to be able to produce a catalog for the show as well as have the images available to view on-line. Make plans now to be in Philadelphia to see *Art Quilts at the Sedgwick 2001*.

For more information, contact Betty Ann Fellner, Sedgwick Cultural Center, 7137 Germantown Avenue, Philadelphia, PA 19119, 215-248-9229, FAX 215-248-0150, or sedgcenter@aol.com. For a prospectus, send a SASE to Deborah Schwartzman, 646 Westview Street, Philadelphia, PA 19119, or call 215-438-5109.

EDUCATIONAL OPPORTUNITIES

• Coupeville Arts Center's 2000 catalogue lists fiber classes by Lix Axford, Jane Dunnewold, Dottie Moore, and Heather Tewell for the fall 2000. For more information and to receive a workshop catalogue, contact the Coupeville Arts Center, P. O. Box 171, Coupeville, WA 98239; cac@whidbey.net; 360-678-3396; or visit the website at www.coupevillearts.org.

• Nancy Crow, celebrated quilt artist, goes to Puyallup, Washington, in October. She will lecture at the Puyallup High School Auditorium on Tuesday, October 17, from 7:00 - 9:00 p.m. The lecture will benefit Puyallup Valley and Washington State Public Schools' textile arts education. Tickets are \$10 and are available by mail or at several area quilt shops. To purchase tickets by mail, send a check for \$10 along with a SASE to Puyallup Valley Quilters, P. O. Box 1421, Puyallup, WA 98371. Nancy Crow teaches and exhibits her work internationally. She designs two fabric collections each year and currently has over 200 cotton fabrics on the market. Additionally, she arranges international tours twice a year and examines artist traditions in countries such as Africa and Mexico. You can see her work on exhibit at Puyallup's Karshner Museum by appointment during October, or October 13 - 21, 2000, 10:00 a.m. - 6:00 p.m., in conjunction with the Puyallup Main Street Association's Quilt Walk. Contact Steven Crowder at 253-841-8748.

Contributions collected by the lecture and other fund-raising activities will be used to aid teachers and students by providing funds for the maintenance of sewing machines and for teaching kits that will be made available to district teachers for use in their classrooms. The contemporary Quilt Art Association has joined with Puyallup Valley Quilters to sponsor and promote the textile arts in the Puyallup Valley and other Washington State Schools. To make a donation to this fund, make check payable to "Harvest of Quilts," and send to Puyallup Valley Quilters, P. O. Box 1421, Puyallup, WA 98371. For more information regarding these events, please contact: Phebe Musselwhite, 253-848-8809. You may also visit the website at puyallupvalleyquilt.tripod.com, or e-mail questions to PVQ32@hotmail.com.

SOME THOUGHTS ON ART QUILTS

Robert Shaw

We are pleased to announce a series of articles by Robert Shaw in this and future newsletters.

SAQA has asked me to contribute some thoughts about collecting, pricing, and finding a market, and to explore some of the thorny questions every artist confronts in the marketplace: how does one price work for sale and insurance, how do collectors evaluate work, etc. I'd like to open a dialogue on these and other related subjects, and I welcome input from any and all.

First, let me offer a little background on myself and my perspective. I'm best known in the art quilt world for my book, *The Art Quilt*, and my work as curator of Quilts Inc., the producer of International Quilt Festival in Houston and Quilt Expo in Europe. I have lectured about the art quilt's history and future at the Museum of American Folk Art, the American Craft Museum, and a number of other venues. I was a juror of the 1998 Visions show, and have curated many exhibits for Quilts Inc., including *The 100 Best American Quilts of the 20th Century*, shown at the 1999 International Quilt Festival, and *Art Quilts: America at the Millennium*, which was shown at Quilt Expo in Strasbourg, France, in April 2000.

My interest in quilts began during my years as curator at the Shelburne Museum in Vermont, where I still live. Although the quilts were actually not part of my curatorial responsibilities during my tenure at Shelburne, I worked primarily with the bird decoys and folk sculpture, I was fascinated by quilts and spent many hours learning about the history of quilting and quilt collecting. I also had the opportunity to meet and become friends with many quilt historians, collectors, dealers, and artists, including Joyce Gross, Julie Silber, Kate Adams (who makes the best miniature quilts I know of), Shelly Zegart, and Ardis and Robert James.

Electra Havemeyer Webb, who founded the Shelburne Museum, was one of the first prominent quilt collectors and certainly the first person to view and exhibit quilts as wall hangings rather than bed coverings. She hung quilts on walls in her homes since the 1930s, and so when she opened her quilt exhibit in 1957, she had her quilts mounted on racks that turned like the pages of a gigantic book. Mrs. Webb was a visionary who began collecting handmade American objects – tobaccoconist figures, weathervanes, hooked rugs, hatboxes, quilts, and other things we now call "folk art" – just after World War I and continued unfettered until her death in 1960. She believed these objects were worthy of serious attention at a time when most people thought they were curiosities at best. When she brought home her first cigar store Indian, her mother, who was a close friend of Mary Cassette and collected Monets, Manets, Degases, and El Grecos, nearly fainted. "What have you done?" she exclaimed to her wayward teenaged daughter. "I've bought a work of art," Electra replied firmly, at which point her mother must have fairly swooned. So from the first, I looked at quilts as art, too, and perhaps because I come from a family that is sewing-impaired and I can barely sew a button on a shirt, I have always

viewed quilts first as visual and historical objects; no differently than I do paintings or sculpture really. While I certainly appreciate fine craftsmanship, it is not what I see first. I am far less interested in how a piece was made or how many stitches, or brush strokes, it has per inch than I am in whether it speaks to me or not, whether I find it beautiful, whether it is original and expressive of the mind and heart that created it.

Which leads me to the question: how does one place monetary value on something as intangible and ultimately undefinable as art? John Russell, the great art critic, once said, "No amount of money is worth a great work of art," and he is, of course, correct in suggesting that great art is priceless precisely because its central meanings and accomplishments have nothing to do with money and the things it can measure.

However, art is a commodity, and it can and is valued in the marketplace every day, like any other commodity. How? Basically, by finding agreement. Value has to be mutually agreed upon or it has no meaning. Paradoxically, money, the measure by which we value art, work, and most other things, is the ultimate example of this truth. Money is a human abstraction, and only has the value that we as a society agree upon. Similarly, the standard definition used by appraisers for fair market value is the price that could be reasonably expected in the current marketplace between a willing seller and a willing buyer. This is what an artist should be seeking when setting a price on her/his work.

Why? For three important reasons. One, because you want your work to sell at a price that is mutually acceptable to you and the buyer. You want to feel like you've received adequate compensation, and the buyer wants to feel confident that he has made a good investment. Two, because if, God forbid, you should need to make an insurance claim on one of your quilts, you will need to be able to justify the amount at which you have insured your work. And three, because if, heavens be praised, you or some other beneficent soul wish to donate one of your pieces to a museum, the donor will probably be asked to make their case to the IRS, which just doesn't like inflated values.

Context is probably the most important consideration in assigning value to an art object. Professional appraisal values are always based on comparisons to the performance of similar objects in the marketplace. These comparisons should be specific. Simply because you can show that another quilt sold for a large sum of money doesn't mean that yours is worth the same amount. You need to make a host of comparisons. Compare yourself with other artists. Look at training, experience, exhibition records, prizes, appearances in publications, etc., all of which can build the confidence of potential collectors and add value and credibility to one's work.

I also think that quilt artists need to look beyond the all-too-often insular world of art quilts. Every quilt maker, whether drawn to traditional or contemporary styles, should be aware of the rich and complex history of quilt making and, even more important, of the history of studio crafts, fiber arts, and folk and fine arts. If quilts are to be perceived as art, they need to show an awareness of the larger world of art, both in their pricing and the quality of their design. I would encourage everyone to spend as much time as possible going to museums and galleries, looking at art books and exhibition catalogs, taking art history and design classes, studying anything and everything about art from cave paintings to Keith Haring and beyond. These activities serve two purposes – first, they broaden your scope and the range of potential ideas and influences, and second, they help

you to place your work within a larger world, one that encompasses quilts but is not limited to or by them. Penny Morris has advised, "Stop looking at quilts." I couldn't agree more. Look at everything else and then go back to quilts with what you've learned. Nothing could help you and art quilts more.

There is much more to say but I'll stop here for now. Next time out, I'll get into more specifics about collectors, pricing, and the marketplace. Thanks very much for reading and for any thoughts you'd like to send my way.

Contact Bob Shaw, 435 Longmeadow Drive, Shelburne, VT 05482, reshawjr@earthlink.net, Telephone/FAX: 802-985-0178.

CONTROVERSY ERUPTS OVER QUILT PHOTOS

Karey Patterson Bresenhan, Director, IQF

The following article appeared on page 5 of the spring issue of the *Journal of the International Quilt Association* and is reprinted here with permission.

The advent of the Internet has been a boon to the creativity and communication between quilters. Now, quilters separated by a few dozen, or a few thousand, miles can meet in cyberspace to exchange information, trade patterns, and forge friendships. The dozens of quilt-related message boards and chat rooms have also brought people together – and many of them meet face-to-face for the first time during Festival! And finally, photo reproduction on the net allows a quilter to see works of art that they would never have gotten the chance to see otherwise.

However, unrestricted freedom in this area can also cause problems when the fine line is crossed between sharing art and copyright infringement. This problem faced IQA's Board of Directors immediately following the 1999 Festival, when hundreds of quilt photos taken – both of finalists in the IQA judged show as well as other sponsored special exhibits – appeared on a large, national photography website (and, since it's on the net, that really makes it international). The fact that these quilts were put up without either a title or credit to the artist was unfortunate and, we hope, a temporary oversight. The fact that the site was also allowing web surfers to order a T-shirt, cap, mouse pad, or other commercial products with any image they chose (again, with no portion of the proceeds going to the quilters, who were unaware that their work was even on a site) was abominable. As soon as IQA found out about this abuse, the site web master was contacted and all quilt images were taken off – but not before our office was able to order its own T-shirt anonymously as a test!

As a convention that opens its exhibits to the public, International Quilt Festival does not ban cameras from the premises. In fact, attendees are welcome to take pictures of any special exhibit quilts with the exception of those few which specifically prohibit it (as with the "100 Best" exhibit, where continual exposure to camera flashes would damage many already-fragile quilts). In fact, attendees are welcome to take as

many pictures as they like for their own personal scrapbooks, memories, or to show to friends, family, or fellow guild members who could not attend the show. This only spreads the love of quilts. But when that freedom is abused – however innocent it may seem at the time – and quilters' works are being appropriated for the financial gain of others with no control over their presentation, it causes only problems.

The IQA Board members will be discussing options to combat this problem for the 2000 judged show, to strike a balance between allowing the photographic privileges enjoyed in the past and avoiding potential abuses in the future. We encourage the membership to write and express their thoughts on the matter.

The following information appears in the class catalog for the International Quilt Festival, to be held in Houston November 1 - 6, 2000.

Photography Policy

Photographs taken at Festival are for your personal enjoyment and for sharing with family, friends, and fellow guild members who could not attend. Photographs are not to be used for any commercial purpose. They are not to be posted on a website which permits images to be used on items that may be purchased, such as T-shirts, mugs, note cards, etc. If you post your photographs to your personal website, you must include appropriate credit for each quilt artist.

Booth Photography

Never photograph an exhibitor's booth without permission, since items may be proprietary. With permission, many exhibitors are happy for you to photograph their booth displays, if you are ordering the featured products and plan to use the photographs to help merchandise those products in your store. As at any trade show, photography at Market is allowed as a courtesy. It is not a right or entitlement. Photography may be restricted if the above guidelines are not followed.

CALL FOR ENTRIES

• *Fine Line/Fine Surface, An Exhibit of Surface Design on Fabric*, September 22 through October 20, 2001, at the Fine Line Creative Arts Center, Saint Charles, Illinois. Deadline for entries is August 15, 2001. Entry Fee. Cash Awards. SASE for prospectus to Laura Wasilowski, 324 Vincent Place, Elgin, IL 60123, 847-931-7684.

• The 23rd *Vahki* exhibit, a multi-media contemporary crafts exhibit, will be held from January 23 through February 24, 2001, in Galeria Mesa, Mesa, Arizona. Postmark deadline for United States artists is October 3, 2000. The juror is Kenneth R. Trapp, the curator-in-charge at the Smithsonian's Renwick Gallery of the National Museum of American Art. A color brochure will be produced to accompany this exhibition. For more information, contact www.mesaarts.com or patty_haberman@ci.mesa.az.us. Or write them at Galeria Mesa, 155 North Center, Mesa, Arizona 85211.

• The *Sacred Threads 2001* quilt exhibition will explore the subject themes of spirituality, inspiration, healing, and grief. The objective is to create an exhibit of artwork that touches all those who view it on both spiritual and personal levels, and to share the experiences of quilters whose stories may be a source of healing and strength to others. All quilters are invited to enter. The biennial show will feature between 200 - 300 quilts from across the United States and Canada. Seminars and lectures regarding healing and the arts will be held on weekends during the exhibit. *Sacred Threads 2001* will be held from July 14 - 29, 2001, in Reynoldsburg (Columbus), Ohio. If you would like a quilt entry form, please send a business SASE to Sacred Threads 2001, P. O. Box 1004, Reynoldsburg, OH 43068. For more information on the show, seminars, and lectures, please check our website at: <http://home.att.net/~sacredthreads/sacredthreads.htm>. or write to vikkip@juno.com.

• The Museum of American Folk Art announces a new juried quilt contest, *Quilted Constructions: The Spirit of Design*, to celebrate the opening of the Museum's new building on West 53rd Street in New York City. Entry date for slides is May 31, 2001. For an entry form contact Suzannah Schatt at 212-977-7170 or e-mail her at sschatt@folkartmuseum.org.

• The New England Quilt Museum is planning a juried exhibition in 2001, which examines the lighter side of quilting. Humorous, absurd, whimsical, witty, comical, sarcastic, or sardonic . . . we want to see it. To receive a prospectus, please send SASE to Jennifer Gilbert, Curator, The New England Quilt Museum, 18 Shattuck Street, Lowell, Massachusetts 01852.

• *Fiberart International*, an international biennial exhibition of contemporary fiberart presented by the Fiberarts Guild of Pittsburgh, will take place September 7 through October 27, 2001. Slide entry deadline is February 25, 2001. For more information, contact Risë Nagin, 1232 North Sheridan Avenue, Pittsburgh, PA 15206-1758, or e-mail rnagin@andrew.cmu.edu.

• *Hanging by a Thread (HBAT)* is a biennial exhibit of art quilts sponsored by the Old Main Art Gallery at Northern Arizona University in Flagstaff, Arizona. Dates are June 7 through August 21, 2001; juror is Nancy Erickson; awards are purchase award for best of show up to \$3,500; deadline, entry must be post-marked by March 16, 2001; fee, \$30, covers three entries AND includes a CD-Rom of the exhibit which will feature participating artists and their work. You can download a prospectus on line at www.nau.edu/artgallery by clicking on "Upcoming Exhibits" and then HBAT 2001. Or send a SASE to NAU Art Gallery, Attn: HBAT, P. O. Box 6021, Flagstaff, AZ 86011. For further information please e-mail hbat@nau.edu.

VALUE OF SLIDES AND TRANSPARENCIES

As quilt artists we strive for professionalism as we present our work to the public. SAQA in the past has presented seminars and educational programs on the theme of developing artists portfolios and how to market your art. It is a constant battle to keep up on the business end of managing an art career and doing the creative work. To keep good records requires a personal commitment as well as a financial one. Good photography of art work is paramount and can be costly when using the services of a professional photographer.

As we prepare to produce the catalogue for the *Exit/Entrance* exhibition, it seems appropriate to remind our members of the value of taking good slides of all of your art work, and if possible, to have 4" x 5" transparencies taken of each quilt. The larger format transparency is the best choice for reproduction of art work in magazines and catalogues. Also, slides can be made from a good transparency.

The image of art in a slide format is quite small. When this is enlarged for reproduction, there is a limitation to how clear the image will be. If you look at the size of slide film and imagine it reproduced on an 8 1/2" x 11" page, the slide film is 100% of its size. Now try to blow that up, to say, 2 1/2 times bigger, the maximum enlargement of a slide. When using a 4" x 5"

transparency, the enlargement can easily be a full page and even go up to a larger format and still maintain clarity. A full bleed is the term used when the image runs to the very edge of the page without margins. This requires at least a 4" x 5" transparency since the image has to extend beyond the trim line of the printed page.

As a consumer you should use a small film "loop," magnifying glass, and look at the clarity before paying the photographer. If the slide or 4" x 5" transparency is over or under exposed or slightly out of focus, any reproduction will be poor quality. Even with new technology, miracles don't happen as the scanner only reproduces reality.

Another issue is the choice of photographing your art work on a black or white background. A good rule to follow is that for reproduction work, most printers, when making postcards, magazines, books, catalogues, etc., prefer to have a white background.

Some artists routinely have 4" x 5" transparency taken as it is great to have in the event the art work becomes famous, is sold, or in the future there is a need to reproduce the image in print. Slides can be used, but you may want to consider the value of having a larger transparency available.

NEWS/EVENTS FROM THE STATES

Arizona

- September 16 will be Open Studio Day in Tucson, Arizona, and Linda Moran, from the Quiltart List, maker of hand-marbled fine art fabrics, will join in the fun with hands-on demonstrations. For more information, contact marble@azstarnet.com or <http://www.marbledfab.com>.

- Flagstaff Open Studios 2000 will be September 23 and 24, from 11:00 a.m. to 6:00 p.m. Everyone is welcome to take the free self-guided tour of Flagstaff's artists' studios including the studio of SAQA board member, Darcy Falk. Contact her at www.darcyfalk.com. During the same weekend, Carol Shinn will present a workshop entitled, "Design into Stitch," in Tucson, with a free lecture on Friday, September 22, at 7:00 p.m. This workshop is sponsored by Arizona Designer Craftsmen in conjunction with Tucson Parks and Recreation. More information can be obtained from Tucson Parks and Recreation at 520-791-4063.

- Sometime this fall Barb Jakucki will show her art quilts in the Gammage Auditorium on the campus of Arizona State University. For more information, contact Barb Jakucki at QuiltedHorizons@juno.com or <http://bjquiltedhorizons.hypermart.net>.

Illinois

- The first Wisconsin and Illinois Regional SAQA Meeting will take place on Saturday, November 18, at the Lowell Center in Madison, Wisconsin. For further information, contact Leslee Nelson, SAQA Regional Representative at 608-263-7814, ljnelson@facstaff.wisc.edu, or FAX 608-244-0431.

- The Women's Caucus for Art announces a panel discussion on textile art entitled, "Reclaiming or Subverting Women's Work," that will take place in Chicago in February 2001. Please note that to participate on the panel you must be a member of WCA.

- The *Quilt National '99* and *Windy City Blues* exhibitions were shown July 5 through August 13, 2000, at The Bloomingdale Park District Museum in Bloomingdale, Illinois.

Massachusetts

- *Branching Out: Quilts as Art* showcases forty recent quilts by artists whose nonrepresentational approaches are inspired by the natural forms of trees, plants, and cells. SAQA members included in this exhibit are Mary Gattis, Sarah Gindel, Rosemary Hoffenberg, Ann Schroeder, and Fran Skiles. The exhibit, curated by Sarah Gindel and Ann Schroeder, is on view in the Main Gallery of the New Art Center in Newton, Massachusetts, September 15 through October 27, 2000.

- The First Lowell Quilt Festival, a city-wide quilt festival in five exhibition sites, was held August 17 - 20, 2000.

- *Quilt 21: American Art Quilts for the 21st Century* will be on exhibit in the Brush Art Gallery until October 22, 2000.

- New England Quilt Museum announces *Hands All Around XV: International Quilts*, a prestigious international showcase of quilts that celebrates the imaginative design skills and remarkable craftsmanship of quilt artists from many different countries. It will be on display October 19, 2000, through January 6, 2001. New England Quilt Museum, Lowell, Massachusetts. Contact Jennifer Gilbert at 978-452-4207 or at www.nequiltmuseum.org.

Nebraska

- The University of Nebraska announces 156 African-American quilts were added to their International Quilt Study Center from the collection of Robert and Helen Cargo. Robert Cargo, professor emeritus of the University of Alabama and owner of the Folk Art Gallery in Tuscaloosa, began building his collection of Alabama quilts in the 1950's. A selection from the Cargo Collection will be exhibited at the University of Nebraska's Sheldon Memorial Art Gallery from February through April 2001. Contact 402-472-6549.

New Jersey

- The opening reception for *Artistic Creations* will be held on November 3, 2000, from 7:00 - 10:00 p.m. at The Clay Place in Sicklerville, New Jersey. Featured artists for this month-long exhibit are potter Jan Cebular of Mount Holly; potter Trudi Clark of Sicklerville; painter Barbara Hinchey of Atco; and art quilter Carolyn Lee Vehslage of Erial.

- *Quilts for Art Sake: Art for Quilt Sake*, an exhibition of Contemporary Quilts juried by Ulysses Grant Dietz, curator of decorative arts at The Newark Museum, will be held October 4 - 24, 2000, at the Makeready Press Gallery at Gallery 214, Montclair, New Jersey.

Pennsylvania

- Moore College of Art and Design announces the permanent installation of an alumnae wall quilt entitled, "Transformation, Reflection, Connection." The 10' x 30' quilt was created in 1996 by 1998 Moore graduates. The inspiration for the alumnae wall quilt project originated with alumna Judy Smith-Kressley, class of 1982. Judy notes, "All of us have been transformed in some way by our art education at Moore. Quilting offers a unique visual way to tell stories, express emotions, to peek into the future or recount the past by piecing together colors and textures." The quilt will be on public display in Wilson Hall celebrating the opening of the new building. Moore College of Art and Design is the first and only woman's college for the visual arts in the nation.

Wisconsin

- The first Wisconsin and Illinois Regional SAQA Meeting will take place on Saturday, November 18, at the Lowell Center in Madison, Wisconsin. For further information, contact Leslee Nelson, SAQA Regional Representative, at 608-263-7814, ljnelson@facstaff.wisc.edu, or FAX 608-244-0431.

MEMBERS' NEWS

• Alicia Merrett, SAQA member from London, England, has had work juried into the *1st European Quilt Triennial*, organized by the Textile Museum Max Berk in Heidelberg, Germany. It will be touring to other European venues throughout 2000. Her quilt, "Flight of the Hummingbird," was juried into *Third Horizon*, which toured England and Scotland in 1999. In the same show, her challenge piece, "Colours Underfoot," received a second place award and was shown again, as well as two new pieces, at the National Patchwork Championships, Ascot, England, July 6 - 9, 2000. Her quilt, "Spheres of Influence," was accepted for inclusion in the Husqvarna Viking-sponsored exhibit at *Quilt Expo VII* in Strasbourg, France, April 2000, which is also touring to other venues over the next year. Her latest piece, "The Alchemist's Journey," was juried into *Contemporary Art Quilts 2000*, July 29 through August 13, 2000, in Uffington, Oxfordshire, England. She is having her first two-person exhibition, *Fabulous Fabrications*, with fellow quilt artist Kate Cox, at the Mill Lane Gallery, London, England, September 12 - 23, 2000.

• "Celtic Star," a quilt by Diane Chatterson, was commissioned by Meg Tahyar and installed at her office, Davis, Polk and Wardwell in London, England.

• Audrey Sargeant of Madison, Wisconsin, has been juried into three shows this year. They include *The Winter Juried Show 2000* at the Anderson Arts Center in Kenosha, Wisconsin; *Materials: Hard and Soft 2000* in Denton, Texas; and *Convergence Collaborations 2000* in Cincinnati, Ohio. The last show is in collaboration with her daughter Beth Novak's embellishments.

Audrey states, "I guess I'm considered an emerging art quiltmaker since I haven't been doing it for very long. That really cracks me up, however, since I'm 68!" Her "Metal Series: Brass Reflections," a fiber piece with dyes, alkyd paint, and aluminum, has recently been selected for exhibition in the international juried exhibition, *Small Works, Top Priority*, at The Stage Gallery in Merrick, New York. The exhibition was selected from a competition to which many hundreds of artists worldwide submitted well over a thousand entries in all media, but Sargeant was one of only thirty-eight artists finally chosen. The exhibition will run from September 8 through October 15, 2000.

• Lauren Camp has two pieces traveling with the *Roots of Racism* exhibit, which originates in Memphis, Tennessee. One of these pieces can be seen on the back cover of *World Watch Magazine*, July/August 2000. Her quilt, "Electrifying the Edges," will be on the road with *Quilt 21* for two years. In addition, she will be showing work at several venues in Santa Fe this fall, including the Santa Fe Capitol Building, Thirteen Moons Gallery, El Museo Cultural de Santa Fe, and Saint John's College.

• Wendy Huhn had two exhibits over the summer. In July, she exhibited at Thirteen Moons Gallery in Santa Fe, New Mexico, and in August she exhibited in *7 On The Spin Cycle* at the Jacobs Gallery, Hult Center, Eugene, Oregon. This was the

second exhibition for both Wendy and a clay artist who exhibited seven years ago in the same gallery. Wendy will also be teaching at the "Design with Heart" fiber conference 2001 sponsored by the Santa Fe Weaving Gallery, June 2 - 6, 2001, at the Town and Country Resort Hotel, San Diego, California. For more information, contact www.fiberdesign.com, 505-982-1737, or rusee@aol.com.

• Sarah J. Williams showed textile art in a three-person exhibit with a ceramic and wood artist at the Horace Williams House, Chapel Hill, North Carolina, in July.

• Debra Kam participated in the New Hampshire Council for the Arts' sponsored open studio tour in Exter, New Hampshire.

• Beatrice Grayson is showing her quilt, "Packaged Candidate," along with six antique and twenty contemporary works that examine women's stories through their quilts. The show was curated by Jennifer Gilbert and Lynne Bassett at the Brattleboro Museum and Art Center, Brattleboro, Vermont, 802-257-0124. The show runs through November 5, 2000.

• *A Journey From Australia to Zimbabwe: Textile Art by Adrienne Yorinks* was shown at the Sidney Mishkin Gallery, Baruch College, New York, New York, in June. Adrienne also donated three quilt illustrations/studies for Marian Wright Edelman's *Stand for Children*, to benefit the Texas Library Disaster Relief Fund during the Texas Library Association's special auction.

• Denyse Schmidt participated in the *International Contemporary Furniture Fair* in New York showing her modern quilts, which are made to order.

• Natasha Kempers-Cullen announces that her quilt, "Joie De Vivre," has been purchased by a participant at the Haystack School for the purpose of donating to the Renwick Gallery of the Smithsonian Institution. Natasha also had a busy summer teaching at Haystack; Peters Valley, New Jersey; Maine College of Art; and Quilt-by-the-Lake, New York. "Syncopated Harmonies" will be included in Middlebury College's Alumni exhibit in fall of 2000, Middlebury, Vermont.

• *New Art Quilts*, an exhibit by Elizabeth Brewster, was presented in September 2000, at SOHO20 Gallery, New York, New York.

• *Cyanotype Art Quilts, Last Quarter Century*, an exhibit by Tafi Brown, was featured last May at the Library Arts Center, Newport, New Hampshire.

• "Ah Ojai," by Doria A. Goocher, was awarded a first-place blue ribbon in the division, innovated pieced, other, of the juried *Road to California Show*, held in January in Ontario, California.

• Holley Junker will be opening her solo show, *Les Oeuvres Nouvelles - Paysage en Quilt*, at Atelier de la Main d'or, Paris, France, October 28. Holley recently hung a large quilt

commissioned by the Government Service Administration in the new Federal Courthouse in Sacramento, California, and she is completing a body of work commissioned by the University of California Medical Center, also in Sacramento.

- Jill LeCroisette had a solo exhibit, *Progressions: The Quilt as Art*, June 3 - 29, 2000, at the New Pieces Gallery, Berkeley, California. She also exhibited her work at *Looking Forward, Looking Back*, a ten-artist show at the Carmel Valley Branch of the San Diego Public Library, May 8 through June 24, 2000, and at the Carlsbad City Library, March through May 2000. *Checkmate*, a theme exhibition of art quilts by Pacific Quilt Artists, will be at the Framemaker Gallery, 3102 Reynard Way, San Diego, California, from November 14 through December 15, 2000. Artists include SAQA members Charlotte Bird, Susanne Flowers, and Jill Le Croisette. For more information call Susanne at 858-792-2655 or sflower1@san.rr.com.

- Nancy Erickson was one of the artists featured during the month of June at the San Francisco Museum of Modern Art Rental Gallery, Fort Mason Center, San Francisco, California. *The Pattee Canyon Ladies Salon*, a four-day exhibit including Nancy's works, was on display at The Brunswick Building Gallery, Missoula, Montana, in August.

- Charlotte Bird's art quilt, "Dancing with the Big Boys," was recently purchased by the San Diego law firm of Luce, Forward, Hamilton, and Scripps for their permanent art collection. This is the first fiber piece to enter the collection. Charlotte will participate in the Santa Fe Weaving Gallery's *4th Annual Language of Dolls Show*, December 8 - 21, 2000, in Santa Fe, New Mexico.

- Pat Kroth's piece, "Salsa," will be part of SAQA's *Exit/Entrance* exhibit, which opens in November in Santa Fe, New Mexico. She will have a one-person show entitled, *Nature's Touch*, at the Olbrich Botanical Gardens in Madison, Wisconsin, December 5, 2000, through February 4, 2001. The gallery is open on Sunday afternoons; however, it's best to call for other times. The exhibit features cyanotype and other botanically-themed art quilts. She will also have a one-person exhibit at the Jewelers' Workshop on State Street in Madison, Wisconsin in November/December 2000. This exhibit will feature fiber fragment collages and art quilts.

- Leslee Nelson will be teaching a seminar on ART/Textiles at the University of Wisconsin-Madison and is looking for slides of artwork to show. The slides will be returned ASAP. For more information, please contact Leslee at 608-263-7814, ljnelson@facstaff.wisc.edu, or FAX 608-244-0431. On a different note, Leslee was awarded the Wisconsin Arts Board's Artist Fellowship, Visual Arts 2000, for her quilts. You can view Leslee's quilts by going to her website www.dcs.wisc.edu/art/nelson.htm.

- Barbara Kennedy exhibited her work with two sculptors and two painters at 101 Artist's Colony in Encinitas, California, during the month of August. For further information you can contact Barbara at barbara@fiberarts.net.

- Barbara Randall exhibited art quilts at several venues this past year including *Layered Lives: Contemporary Quilts Invitational*, January 14 through March 24, 2000, at the Davis Art Gallery, Stephens College in Columbia, Missouri. Five of her art quilts were exhibited in this group show. She was also invited to exhibit art quilts from her "Subdivision Series" and other ongoing series at the opening of the new Bernina Gallery. The exhibit, *Selected Works by Barbara Randall*, took place February through March 2000, in Independence, Missouri. She also participated in the *Cultures without Borders* traveling art exhibition held March through May 1999 and 2000 in Kansas City, Missouri. Two works were exhibited in this juried exhibition. Additionally, Barbara's art quilts have been included in the *O'Keeffe Theme Show* and the *Frida Kahlo Theme Show* at Thirteen Moons Gallery in Santa Fe, New Mexico. This fall Barbara will be participating in *Open Studios - 2000*, a KC 150 Event on October 14 - 15, 2000, in Overland Park, Kansas. One of her art quilts will be shown at the Kansas City Artists Coalition, September through October 2000, Kansas City, Missouri. An image of her art quilt, "Imagining Pompeii," was included in the new volume, *Show and Tell: Open Studios - 2000: A Celebration of Art*, published by Potpourri Press. In April of 2001, Barbara has scheduled a solo exhibition of mixed-media art quilts entitled, *Founding Mothers: Quilted Portraits from Kansas City History*, at the Fine Arts Gallery West Wyandotte Branch of Kansas City, Kansas Public Library. Contact Barbara S. Randall at 816-246-4988, Brandall@sprintmail.com or cajunbluesstudios@yahoo.com or www.cajunbluesstudios.com.

- Gowig, a Houston-based group of artists working in fiber including Jane Damico, Judy Dales, Susan Ennis, Kim Ritter, Darcy Young, and Sabrina Zarco, announces that the exhibit entitled, *Progressions*, was shown at Primedia Gallery, Golden, Colorado, May 2 through June 2, 2000.

- Jeannette DeNicolis Meyer and Sabrina Zarco had works exhibited May 26 through June 20, 2000, and Elizabeth A. Busch and Charlotte Patera had works exhibited June 23 through July 18, 2000, at Thirteen Moons Gallery, Santa Fe, New Mexico. Contact 505-995-8513 or see the virtual gallery at www.thirteenmoonsgallery.com.

- The exhibit, *Fiberworks*, by Gerry Fogarty and Donna Lee Sullivan, ran in conjunction with the Convergence 2000 Conference, June 12 through July 7, 2000, at the Clermont College Art Gallery in Batavia, Ohio.

- Linda Filby-Fisher was one of two featured artists for May and June 2000, at the Greater Kansas City Chamber of Commerce office in Kansas City, Missouri.

- Judith Trager, Boulder, Colorado, announces "Lifelines, Bosnia," a special commission for the United States Embassy in Sarajevo, Bosnia. Judith used hands of all ages and colors reaching toward a center spiral to make a strong statement about the hope for peace in a war-torn land. Judith also has work in embassies in Lima, Peru, and Kuala Lumpur, Malaysia. "Lifelines" is also the theme of a five-piece installation Judith

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MEMBERS' NEWS (cont.)

created this year for The Children's Hospital in Denver, Colorado. She is also exhibiting in *the Chautauqua National Exhibition of American Art* where her quilt, "Red Center," won a juror's award. As well as the *Fiber Celebration* exhibition in Estes Park, Colorado, where her quilt, "Billie's Blues," also won a juror's award. She will be part of a two-person exhibit with Faye Anderson at Bayeux Gallery, Denver, Colorado, in December 2000. Contact her at trager@spot.colorado.edu, <http://www.artscomm.org/tragertex>, or 303-443-5976.

- Yvonne Porcella, president and founder of SAQA, will speak on Sunday, November 5, 2000, at 3:00 p.m., at the Museum of International Folk Art in Santa Fe, New Mexico. The title of her lecture is "Trends in the Development of Studio Art Quilts: 1969 - 2000." Porcella will provide a very personal and professional view of the important trends in this category of contemporary fiber, distilling her observations into a number of key success factors in the field. For additional information, contact Jill Heppenheimer at 505-982-1737 or turtle@cybermesa.com.

- Bonnie Peterson has work included in *Quilts 21* in Lowell, Massachusetts. She had a solo exhibit entitled, *Personal Imagery*, at Lincoln Center in Fort Collins, Colorado, in July. Some of her landscape works, along with the work of Donna Katz, Fran Skiles, and Suzanne Neusner, were included in *Quilted Landscapes*, the *First Quilt Invitational Exhibition* at the Arts Center of Saint Petersburg, Florida, from July 14 through August 23. *Narrative Portraits*, an exhibit by members of the fiber critique group, FACET (which includes Bonnie and other SAQA members), will be at the MAQS beginning September 25 for six months. After that, the exhibit will travel to unspecified venues. Also showing at MAQS is FACET's exhibit entitled, *Windy City Blues*, which is an exhibit of eighteen 30" x 30" pieces. Bonnie was an artist-in-residence for *Yosemite Renaissance XV*, a juried exhibit of Sierra art that is at the Yosemite Museum gallery in the spring of every year, and then travels to other venues in California for a year. In 2002, Bonnie, along with another artist, will have an exhibit at the Elmhurst Art Museum in Elmhurst, Illinois.

- Thelma Smith of Green Valley, Arizona, was juried into the national art quilt exhibition, *Roots of Racism: Ignorance and Fear*. Smith's work entitled, "Left Turn Lane #4, Capoeirista," is a whole cloth, fibre reactive dye painted hanging. Shirley Jo Falconer of Hillsboro, Oregon, has her piece, "Peace Over Hate," in this exhibit as well. For further information contact Susan Lumsden at rebelquilter@andrsn.com. You may wish to request entry into the e-group, *Roots of Racism*, for additional insight.

- Sylvia Einstein had her quilt, "Harlequin's Somersault," in *Quilt Art: Europe at the Millennium* in Strasbourg, France, April 2000. The show was curated by Robert Shaw. Sylvia explains that although she lives in the United States, she is a European and her quilt was in the European section. She will exhibit, "Coffee Cantata II," in *Tradition und Moderne Vin* in Germany. This show

will travel in Germany until the end of 2001. The show opens in Hameln on the September 29, 2000. A catalogue will be available. Her quilt, "Baghdad Burning," is exhibited in the Brattleboro Museum and Art Center in Vermont as part of *HerstoryQuilts*, curated by Jennifer Gilbert, until November 5, 2000.

- Meiny Vermaas-van der Heide writes that due to her recent sabbatical in Germany her work has not been exhibited lately. But she did manage to show work in Europe, most notably in *Quilt Art: Europe at the Millennium*, during Quilt Expo in Strasbourg which did justice to her European design heritage. While visiting the Pavillon Josephine, she was interviewed for French television and had the chance to speak about the differences between American and European quilts.

Other exhibits in 2000 include *Hands All Around XVI*, International Quilt Festival, Houston, Texas; *The 19th Annual Invitational Fabric of Legacies* at Lincoln Center, Fort Collins, Colorado; *Quilt Art: Europe at the Millennium*, Quilt Expo VII, Pavillon Josephine, Strasbourg, France; *The European Quilter 2000*, Quilt Expo VII, Palais de la Musique et des Congres, Strasbourg, France; and *Quilttentoonstelling*, Saint Catherijnekerk, Brielle, The Netherlands.

- Margit Morawietz has been awarded the "Shannon-Ross Scholarship" by the Museum of the American Quilter's Society. The applications for this scholarship were reviewed by a panel of three nationally-recognized professionals in the field. Margit will participate in a fabric painting workshop taught by Elizabeth Busch, taking place in Paducah, Kentucky, next spring. Margit's quilt, "Concerto of the Frogkings," will be shown on the CD-ROM by *Quilter's Newsletter Magazine*. This project will feature a compilation of articles and quilts showcased in the last 30 years of publications.

- Colleen Francis' art quilt, "45 Easy Pieces," was featured in *Art/Quilt Magazine*, Issue #11. "Pieces" was inspired by a dare from another quilter who gave her forty-five fabric samples and a written challenge, "Before your 46th birthday, take these forty-five pieces and make them into one quilt." Her challenge resulted in Francis' geometric stained glass quilt.

- Ken and Deborah Brothers will have a body of their work exhibited at the New Pieces Gallery and Studio in Berkeley, California, from December 2, 2000, through January 2, 2001. The show is entitled, *Worth 1000 Words*. They also had a piece accepted at Thirteen Moons Gallery, Santa Fe, New Mexico, for the *O'Keeffe Theme Show*, June 23 through July 20, 2000. Other venues include Bayeux Gallery, Denver, Colorado; La Jolla Fiber Arts, La Jolla, California; and The Art Quilt Forum, Saint Louis, Missouri.

- Hollis Chatelain announces that The Digg's Gallery at the Winston-Salem State University in Winston-Salem, North Carolina, had an exhibition of her work from June 16 through September 9, 2000. Thirty-five to forty pieces were exhibited

from her early work in textiles, 1990, to the present. The show was called, *Unraveling the Myths about Africa Through Quilts: A Hollis Chatelain Retrospective*. The Digg's Gallery is at 601 Martin Luther King Drive in Winston-Salem. For more information contact them at 336-750-2458 or tateb@wssu.wssu.edu. The exhibition was on display at the same time and in the same city as the World Quilt and Textile Show. There was also an exhibit of African commemorative cloths at the Digg's and an exhibit of African American quilts at another gallery in town. To contact Hollis, e-mail her at hollisart@mindspring.com.

• Phil Jones has had work in a number of exhibits over the past several months. His quilt, "Red Sky," won a merit award at the *31st Smoky Hill Competition*, a statewide juried all-media show at the Hays Arts Center in Hays, Kansas, April through May 2000. His quilts, "Staccato," "To a Tee," and "Where Does It End?" were exhibited at *Sculpture and Fine Crafts*, a juried craft exhibit at the Saint Louis Artist's Guild in Saint Louis, Missouri, April through June, 2000. He won a cash award for excellence in 2-D at that show. His quilts "Matrix 2" and "Matrix 3" were exhibited at *Paper/Fiber 22*, an international juried exhibit sponsored by Arts Iowa City in Iowa City, Iowa, April through May 2000. Phil had fourteen pieces in *Rhythm and Hues*, a solo exhibit sponsored by the Winfield Arts and Humanities Commission in Winfield, Kansas, June 2000. His quilt, "Hearts," was exhibited at *Small Expressions 2000*, a national juried fiber show sponsored by the Handweaver's Guild of America and shown at the Carnegie Visual and Performing Arts Center in Covington, Kentucky, June through July 2000. Additionally, *American Craft Magazine* will print an image of Phil's quilt, which was selected for the PAM gallery exhibit in Santa Fe, in an upcoming issue of the magazine. His quilt, "5/4," is included in *Quilt 21: American Arts Quilts for the 21st Century*, a national juried quilt show now at The Brush Art Gallery in Lowell, Massachusetts, August through October 2000. The exhibit will then travel through April 2002. His "God's Eyes" and "Mindfulness," which received a juror's recognition award, were in *Fiber Arts 2000*, a national juried fiber show at Gallery 510 in Decatur, Illinois, during August 2000. Phil had eleven pieces in *When Earth Meets Sky*, a solo show at The Collective Art Gallery in Topeka, Kansas in July 2000. He also had twelve pieces in *Fabric 2000*, a juried show in which he received honorable mention, held at the Quilt/Surface Design Symposium in Athens, Ohio, June 2000. Contact him at philjay@aol.com or visit the following websites: <http://members.aol.com/philjay> (quilts) or <http://members.aol.com/clothwork> (fabrics).

• Congratulations to Dominie Nash on the acquisition of her 1993 piece, "Peculiar Poetry 4," by the Renwick Gallery, National Museum of American Art, Smithsonian Institution. It was a gift of Mr. and Mrs. S. F. Shortino given in December 1998. This quilt is on display at the Renwick Gallery, Washington, D.C., through December 2000.

• Louise Silk and Leslie A. Golomb are exhibiting at the *90th Annual Exhibition of Associated Artists of Pittsburgh*, Carnegie Museum of Art, Pittsburgh, Pennsylvania, August 25 through September 17, 2000.

• Louise Silk is showing her work, "Pieces of Memory," to honor the lives of Sadye and Howard Shapiro, September 1 through October 31, 2000, at The American Jewish Museum in the Fine/Perlow and Weis Gallery and Berger Gallery, in the Jewish Community Center of Greater Pittsburgh, and presenting two programs, "Quilt Forum" on September 24 and "Moving Through Loss: A Wise Woman Ritual," on October 2, 2000.

• *Art Quilt 2000* is showing at the ONDA Studio and Gallery, Portland, Oregon, August 31 through September 26, 2000. The show includes the works of SAQA members Ann Johnston, Wendy Huhn, Nancy Erickson, Sally Sellers, Giselle Blythe, Erika Carter, Quinn Zander Corum, Jeannett Meyer, June Underwood, and Chris Vietmeier.

• Linda Gass is included in a group exhibit at The Main Gallery in Redwood City, Virginia. The grand opening celebration is in September. Contact them at 650-701-1018 or www.themaingallery.org.

• *Contemporary Art Quilt 2000*, a group exhibit that includes the work of Eleanor McCain and Wendy Richardson, is showing August 28 through October 1, 2000, at The Phipps Center for the Arts, Hudson, Wisconsin, 715-386-2305.

• *Patterns of Thought: Quilted Constructions by Michael James* will be on display at the Robert Hillestad Gallery at the University of Nebraska, October 13 through November 20, 2000. *Art and Antiques Magazine*, March 2000 issue, listed Michael as one of the top 100 treasures of the century. Ulysses Dietz, curator of decorative art at the Newark Museum in New Jersey explains, "[James is] . . . the single most important figure in the transformation of the quilt from a folk art to a fine art in the late 20th century."

• *Short Stories* quilts by Heather Urquhart will be on view from September 8 through October 16, 2000, at the YWCA in San Jose, California.

• *Intersections: A Meeting of Line, Color and Motion* features selected works from contemporary quilt artists Pamela Studstill and Judith Larzelere, and 3-D contemporary textile art from Priscilla Sage. The exhibit will be at the San Jose Museum of Quilts and Textiles, September 8 through October 29, 2000. Contact them at 408-971-0323 or www.sjqmusem.org.

• Michele Hardy was recently awarded the top honor, "Best of World," at the *World Quilt and Textiles Show* in Lansing, Michigan, and Winston-Salem, North Carolina, for her art quilt, "November Games." Her quilt, "Tracking Center," was shown in *Artist as Quiltmaker IX* at the Firelands Association for the Visual Arts in Oberlin, Ohio, presented April through July 2000. She was recently featured in a successful two-person exhibit at Thirteen Moons Gallery in Santa Fe, New Mexico, along with Wendy Huhn. She is also the featured artist at Stringbeans, Covington, Louisiana. Upcoming shows include Pennsylvania National Quilt Extravaganza, September 2000, Fort Washington, Pennsylvania; the International Quilt Association's annual juried

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MEMBERS' NEWS (cont.)

show, *Quilts: A World of Beauty*, October 2000 in Houston, Texas; and *Fantastic Fibers 2001* at the Yeiser Art Center in Paducah, Kentucky.

- Melody Crust was named a finalist in the International Quilt Association's annual judged show, *Quilts: A World of Beauty*, to be held in November in Houston. She will compete for \$69,500 in cash prizes in categories ranging from traditional to art quilts. The Everett Public Library is pleased to include Melody's works, "Spotlight" and "Garden Party," in their invitational *Autumn Art Show*. The show, held in Everett, Washington, runs through September. Contact Joan Blacker at 425-257-8010 for more information. Also, Melody's piece, "Ping An," is included in the *20th Annual Northwest Art Competition* at the Whatcom Museum of History and Art. The show, in Bellingham, Washington, runs from July 8 through September 27, 2000. For more information contact Nancy Deasy at 360-676-6981.

- Marilyn Henrion announces the following schedule of upcoming exhibitions: Primedia Corporate Gallery, Denver, Colorado, September 1 through October 25, 2000; Bradiggins Gallery, Hillsborough, North Carolina, September 14 through November 15, 2000; Gallery 214, Montclair, New Jersey, September 12 through October 7, 2000/October 10 through November 4, 2000; Bard College Graduate Center Gallery, New York, New York, November 13, 2000 through February 25, 2001; The Governor's Art Gallery, New Mexico State Capitol Building, Santa Fe, New Mexico, October 31 through December 8, 2000; Oceanside Museum of Art, Oceanside, California, November 18, 2000, through January 21, 2001; Janice Charach Epstein

Gallery, West Bloomfield, Michigan, November 30, 2000, through January 31, 2001; The Museum of The Cayman Islands, Grand Cayman Island, West Indies, February through March, 2001; Thirteen Moons Gallery, Santa Fe, New Mexico, March 30 through April 25, 2001. For more information, contact Marilyn at 212-982-8949, 570-775-6471, or oetzi@coolink.net.

- SAQA's juried exhibit entitled, *Exit/Entrance*, opens with a reception on Friday, November 3, 2000, at 4:00 p.m., at the New Mexico State Capitol Building's Rotunda Gallery in Santa Fe, New Mexico. Congratulations to the artists selected by juror, Elizabeth Ann Coleman. Included are the works of Heather Allen, Jill Ault, Sharon Commins, Sylvia Einstein, Deborah Fell, Michele Hardy, Marilyn Henrion, Cathi Howell, Path Kroth, Linda Levin, Eleanor McCain, Dottie Moore, Dominie Nash, Jean Neblett, Cynthia Nixon, Katie Pasquini-Masopust, Bonnie Peterson, Thelma Smith, Carol Taylor, Kathleen Van Meter, Meiny Vermass-van der Heide, Nelda Warkentin, and Katy Widger. The exhibit closes December 3, 2000. Catalogues will be available for purchase on SAQA's website, www.saq.com, or by contacting SAQA at P. O. Box 287, Dexter, OR 97431, 541-937-8061.

- Sharon Heidingsfelder's quilt, "Friends on the Other Side," won first place in the master's division at *Quilt 2000: Remember - Enjoy - Celebrate*, Little Rock, Arkansas. The prize was a Pfaff 2040 sewing machine. She is also included in the show, *Crossing Boundaries: The Art of Quilting*, held at the Black House Museum, Searcy, Arkansas, September through October, 2000.

SAQA AND E-MAIL

Terri Seltz

Recently, SAQA has received comments about e-mailed messages sent to multiple addresses. The following information may be helpful to you.

When sending e-mail to a long list of e-mail address recipients, and you don't wish to reveal all the e-mail addressees to others, there is a good way to accomplish this. To "cloak" the names of those you are sending the message, insert YOUR e-mail address in the box designated, "To." Put the other e-mail addresses in the box designated, "bcc," this stands for "blind carbon copy." If you don't have a box for "bcc," contact your server for information.

When the recipients receive the message, it will only have your name as the one who received the message. The other e-mail addresses will not be visible although the message will have been received by all.

ANNOUNCEMENTS

- Carolyn Lee Vehslage sent the following announcement about a new website, "You have an unusual art form and one which SpecialtyArts.com would like to support. Also, we'd welcome adding talented quilt artists to our on-line gallery." Cordially, Eve Johnson, President, SpecialtyArts.com, Inc., www.SpecialtyArts.com, 425-820-5553.

- ThreadArt.com sent the following message, "Dear quilting or embroidery enthusiasts, we would like to invite you to visit ThreadArt.com for quilting and embroidery supplies. We feature fabrics, patterns, notions, books, and more at discount prices. Shipping is free for domestic orders more than \$75 and a free gift is included with each order! Visit our site at: <http://www.threadart.com>. For those of you with a quilting related website, we invite you to join our affiliate program at: <http://www.threadart.com/affilform.asp>. Thank you.

- The annual *Art Quilts/Year Five* exhibit will be on display from October 24 through December 1, 2000, in the Chandler Center for the Arts, 250 North Arizona Avenue, Chandler, Arizona. This year's theme for the exhibit is "Picture Perfect." The exhibit is presented by Put It Together/Diane Howell. For more information go to <http://members.aol.com/sdihowell/artquilts.htm>.

BOOK REVIEWS

Art Textiles of the World: Great Britain, Volume 2, edited by Jennifer Harris
Published by Telos Publishing, 1999, 108 pp, softback £25

Art Textiles of the World: Australia, edited by Matthew Koumis
Published by Telos Publishing, 1999, 108 pp, softback £25

(Available from www.telos.net Telos or P. O. Box 125, Winchester, SO23 7UJ, England)

Reviewed by Lauren Camp

This series of books provides a much-needed recognition of an often under-appreciated medium. These two books I have pored over are each an in-depth look at the work of ten technically proficient, imaginative, and courageous artists of the country. Don't expect a "Best of Britain" or "Best of Australia." Such a selection would be impossible. The ten textile artists highlighted are the personal choices of the editor.

To use the Australia volume as an example, the book starts with a thought-provoking introduction and then blasts into a collection of exquisitely photographed work by each artist. The artists are given eight pages to say their peace and show their wares, ending with a resumé of exhibitions, collections, publications, and awards. In those pages, the viewer can see and appreciate the changes in style, the progression and development of the artist. By allowing us to hear their words and their stories, we come to know the artist and what motivates him or her. For landscape artist Ruth Hadlow, the process is everything. As she says, "In the end I guess I just love making things, discovering as I go what I'm making and why. It's such an adventure." Elena Gallegos, a Chilean émigré to Australia, has turned her attention to politics and technology, creating works woven of copper and galvanized wire, silk, and cotton. Many of the artists in this volume are heavily influenced by the inherent beauty and history of Australia, though all have a unique perspective on the visual depiction of this nationalistic view. Aboriginal culture inspires and shapes many of these works.

Telos' publisher, Matthew Koumis, explains the series "as a touring exhibition catalogue in search of a touring exhibition," but the Art Textiles of the World books are much more. They are a beautiful opportunity, and a desperate plea, to open your eyes to the world around you. It is easy, too easy, to confine yourself to the bubble of work being done in your home country. It is far easier still to inure yourself from other ways of working and seeing, ways that often come only from a different way of life and a different culture. These books are one of the few opportunities we have to travel the world in search of fine textile work. Upcoming books will take you to Holland, Scandinavia, Japan, and India. I highly recommend them.

Note: SAQA is looking for a volunteer who would review books for the newsletter. We regularly receive books from publishers and members that need to be reviewed. You would be required to write a brief review and send it to the newsletter editor via e-mail. Please contact Terri Seltz at saqadirector@aol.com if you are interested in being a reviewer.

NEW MEMBERS

SAQA welcomes the following new members who joined us during the months of June, July, and August.

Betty Alexander, Santa Rosa, CA
Jill Ault, Ann Arbor, MI
Lynn Bartley, Rochester, MN
Joan Basore, San Anselmo, CA
Blanche Batey, Royal Palm Beach, FL
Nancy Billings, Miami, FL
Patt Blair, Placentia, CA
Jamie Bolane, Boulder, CO
Eliza Brewster, Honesdale, PA
Jean Bruggenjohann, Columbia, MO
Linda Campbell, Lawrenceville, GA
Betsy Cannon, Aurora, CO
Sandra Charles, Rising Sun, IN
Amy Cohen, Oak Park, IL
Elizabeth Copeland, Bellevue, WA
Kathy/Joe Deforest, Genoa, NY
Patricia C. Dolan, Freehold, NJ
June Drexelis-Hansen, Louisville, CO
Heather Forman, Delray Beach, FL
Linda Rudin Frizzell, Olympia, WA

Diana Galther-Marihart, Colfax, CA
William S. Gordon, Freedom, NH
Cara Gulati, Nicasio, CA
Karin Hannickel, Rocklin, CA
Lynette Gallon Harrell, Seattle, WA
Kyra Heine, Rochester Hills, MI
Cathi L. Howell, Portland, OR
Christine Husak, Ortonville, MI
Erlene Irwin, Lexington, VA
Kanti Jocelyn, Zushi, Kanagawa, Japan
April Potter Keithly, Portland, OR
Pat Kroth, Verona, WI
Beth Latture, Centreville, VA
Lucille Lesiak, Chicago, IL
Rachel Lindstrom, Glendale, AZ
Abigail Livingood, Longwood, FL
Sharon Logan, West Glacier, MT
Janice Maddox, Asheville, NC
Meg Manderson, Melrose, MA
Susan Martens, Champaign, IL

Kay Moore, Edmond, OK
Pamela Morris, Venice, FL
Liz Piatt, Orinda, CA
Suzanne M. Riggio, Wauwatosa, WI
Connie Rohman, Los Angeles, CA
Elizabeth Ryll, Bellevue, WA
Marina Salume, Half Moon Bay, CA
Pamela Gail Schloff, Minneapolis, MN
Margaret Sheehan, Hanover, NH
Karen Smith, Dallas, TX
Mary Will Sussman, Webster, NH
Anna Torma, Hamilton, Ontario, Canada
Kathleen Van Meter, Elyria, OH
Marcia Wallach, Titusville, NJ
Susan Lee Webb, Weddington, NC
P. T. Weeks, Luzerne, MI
Susan Wei, Ashland, NH
Sylvia Weir, Beaumont, TX
Carol Ann Wilbourn, North Little Rock, AR
Valerie Zeman, Huntington, NY

STUDIO ART QUILT ASSOCIATES

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PORTFOLIO ROTATION

Contemporary Crafts Gallery, Portland, OR
Gayle Goldstein, Baltimore, MD
Joan Sapiro, Art Consultants, Littleton, CO
The Galleries of Contemporary Art, Lakewood, CO
Dairy Center for the Arts, Boulder, CO
Boulder Museum of Contemporary Art, Boulder, CO
Ann Kuffler, Director, Ariana Gallery, Royal Oak, MI
Nancy and Warren Brakensiek, Los Angeles, CA
Janice Currier, Curator, The Loveland Museum and Gallery, Loveland, CO
Michael Bzdak, Corporate Art Coordinator, Johnson and Johnson, New Brunswick, NJ

Ulysses G. Dietz, Curator, Decorative Arts, The Newark Museum, Newark, NJ
Wendy Kelley, Artworks Fine Art, Old Greenwich, CT
Elizabeth Tuttle, Curator, School of Human Ecology, University of Wisconsin, Madison, WI
Lauren Whitley, Curator of Textiles, Museum of Fine Arts, Boston, MA
Petie Bogan-Garrett, Art Exhibition Coordinator, Andrews Gallery, College of William and Mary, Williamsburg, VA
Brownson Gallery, Manhattanville College, Purchase, NY
Casey Page, Director, Boyden Gallery, Saint Mary's College of Maryland, Saint Mary's City, MD

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SAQA NEWSLETTER

Fall 2000

Volume 10, Number 4

The SAQA newsletter is a quarterly publication of the Studio Art Quilt Associates, a non-profit organization founded to promote the importance of the studio art quilt.

To submit information to the newsletter, write Yvonne Porcella, 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) 490-4036 (FAX); shaidingsfel@aristotle.net (e-mail).

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

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Rebecca A. T. Stevens – Consulting Curator, Contemporary Textiles, The Textile Museum (Washington, DC)
Sue Pierce – Quilt Artist/Curator (Rockville, MD)