



# SAQA

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## PRESIDENT'S LETTER

*Katie Pasquini-Masopust*

I am honored to be the new president of Studio Art Quilt Associates. I hope that everyone will help this organization to grow. Our membership is going up! Please encourage other art quilters to join us, our power is in our numbers. I am seeing the effects of the art quilt movement around Santa Fe. More and more galleries are showing our work and the attendance at openings is so high, the galleries are surprised at the support for fiber arts.

Our November meeting in Santa Fe made an impression on the locals, too. It was a great conference and I am looking forward to the next meeting, in conjunction with Quilt National in May. I hope that anyone who can, will attend this one-day conference. We will have two knowledgeable panels to help everyone with the business of making our art. Sue Benner will be our keynote speaker; she has done it all and still has a smile on her face.

In addition, we are working on a mentoring program to help new artists merge with the group. Look for that information on the registration form in this newsletter and sign up to be mentored or to be a mentor.

Also, I encourage all of you to join a regional group. The New Mexico chapter met in February and it was very encouraging to meet with a like-minded group of artists to help each other in our art making. We spent time sharing opportunities and critiquing our works. The support and enthusiasm was very warming. We will meet every two months and I look forward to the next one. As artists,

our work is done in solitary, so having a group like this keeps us connected. If you have any questions or ideas please don't hesitate to e-mail me and I will see what we can do.

Until we meet in May, create!

## DIRECTOR'S REPORT

*Terri Seltz*

In this issue of the newsletter you will find all of the information on SAQA's professional development conference in Athens, Ohio in May, as well as a registration form (everything, including the registration form, can also be found on the SAQA Web site). We are very excited about the conference and hope to address many of the issues that you indicated you wanted more information about on the post-Santa Fe conference survey form.

For the first time, we are pleased to offer a mentoring session at the conference. It will pair a seasoned professional artist with those less seasoned in an intimate setting for an hour and a half where you can all really get to know each other and discover what works/ what doesn't. As Darcy Falk notes in an article about mentoring that she wrote for issue #7 (1996-97) of *Art Quilt Magazine*, "a mentoring relationship can be a transformative one." We hope that you will all attend the conference and take advantage of this unique opportunity.

Aside from channeling our energies into the conference, we are also gearing up to make some changes to the SAQA Web site. We will be reworking some of the sections while adding new features

to the site that I think you will find extremely helpful and informative.

On a different note, Gayl Gallagher has graciously agreed to volunteer to work on our bibliographical archives and put everything into a computerized database, which will make it more readily available and accessible.

We are also grateful to have Maline Werness as a volunteer. Maline has been working not only on getting our general archives into shape, but she is also working with Yvonne Porcella on the oral history of the organization. We can't thank Gayl and Maline enough for their efforts.

SAQA is continuing its search for an institution to take all of its archives so that the history of the organization and the art quilt movement can be professionally preserved and the information more readily available to the general public. If you know of an institution that might be interested, please contact me or Yvonne Porcella. As always, I thank all of you for your support of SAQA.

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## BOOK REVIEWS

### *Diane Phalen Quilts: 10 Projects to Celebrate the Seasons*

By Diane Beginnes-Phalen. Published by C & T Publishing, Inc. 2000. 112 pages (illustrated) \$25.95, paperback. This book is available at quilt, fabric and book stores or by calling C & T Publishing at 1-800-234-1114 or by visiting <http://www.ctpub.com>.

Reviewed by Eileen F. Doughty

Diane Beginnes-Phalen candidly admits that she has never sewn a quilt. Instead, she explains, she quilts with her paintbrush. Growing up in the solitude of rural Pennsylvania led her to a love of sketching and ultimately painting. Seeing Amish quilts hanging outside houses and stores was an obvious influence in her choice of subject matter. She created a line of cards and gift items called the "American Quilt Series" sold in many quilt and gift stores. This book is a logical follow-on to that series.

The book is organized into seasonal chapters, plus a chapter for Christmas and another for general guidelines. It includes many page-size renditions of her paintings plus photos of the countryside where she finds inspiration. Each chapter includes a short personal essay on topics like the Amish, the Sisters (Oregon) quilt show, Oregon beaches, and her family's Christmas traditions.

The ten projects are based on traditional patterns such as the Maple Leaf and Log Cabin. They would probably appeal mostly to beginning quilters, as none require advanced skills. Project sizes range from pillows and table runners to wall hangings and bed quilts. The instructions appear to be thorough, and include the quilting designs. Each project is included in one of her paintings.

She uses some pretty color combinations in the paintings and quilts. The Spring Hearts Wreath Quilt looks lovely in pastel fabrics, and her Snowflake is very elegant in blue and white. The Log Cabin Star is an unusual combination of green, pink and yellow framed in black. I found her photography enticing. It is intriguing to read how another artist finds inspiration for her work.

This book may not be of interest to all SAQA members as her painting style may not appeal to everyone, and the projects are very traditional. However, it could be useful if you need a pattern resource for some quick projects, or a gift book. You can never have too much fabric – or too many quilt books!

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### *The New Color Wheel Fabric Dyeing*

By Katy Jane Widger. 2000. 50 pp., paperback. \$21.95 plus \$2 postage (PO Box 2757, Edgewood, NM 87015-2757; <http://www.katyjanewidger.com>)

Reviewed by Lauren Camp

I'm surrounded by 25 fat quarters, all shades of complex blues, browns, and rusts. The palette is rich, deep, and unusual – one of the many Katy Widger sequenced overdyes I have completed in the years since I got my hands on the original version of this book.

Katy is well known as a dyer of fabric, which she offers for sale at [www.katyjanewidger.com](http://www.katyjanewidger.com). A quilter for more than 20 years, she has been creating all the fabrics for her work since 1981. Her recipes are consistently good, and her dye combinations reflect the stunning colors of her New Mexican desert surroundings. Her book, which details the steps in her process, is not for the faint-hearted. Katy is exceptionally good at explaining how and why things work, but she approaches it from a higher level of understanding than most beginners can grasp. I needed to experiment with other dye books, and understand the equipment and supplies before I could fully take advantage of her information.

Her new book details the basics, from color theory to setting up a dye studio. Katy works with metrics in her system of measuring, a system I was hesitant to adopt at first but, once tried, converted to with enthusiasm. In fact, there are a few suggestions in these pages that you won't often find in the other books, the most vociferous being her adamant use of salt in any dyeing procedure. Her Web site shows the difference between using and omitting salt from the recipe. Within the book you'll find a full – and very persuasive – explanation of its chemical necessity.

The book follows a logical progression from a basic 12-step color wheel to gradation formulas for color and value. She gives variations for alternative dye combinations and recipes for solid, versus mottled, dyeing. For the new "millennium edition," she also delves into silk dyeing and sueded cottons. And her troubleshooting pages are clear, concise, and intelligent.

Having worked with this and her previous version rather extensively, I am now hooked on the sequenced overdyer system. This comes at the back of the book, after you've worked your way through the basics. The process is time-intensive and requires organization, but the results each time are fabulous and the dye formulas endlessly variable. Each palette I've dyed is a work of art in itself. And to recreate any of the fabrics, Katy has worked up a mathematical formula that allows you to determine the amount and proportion of dye you'll need for the yardage you're dyeing.

I am exceptionally impressed with the experience and intelligence she brings to the process. *The New Color Wheel Fabric Dyeing* is the primer to

have if you want to understand the hows and whys of dyeing. As with cooking, you need a thorough grounding in the basics before you can venture out and experiment. Katy Jane Widger has put together a fine, well-constructed book that teaches those basics and provides some wonderful variations. In the end, you'll find yourself with the understanding you need to make your very own fabrics.

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### *Civil War Women: Their Quilts, Their Roles, Activities for Reenactors*

By Barbara Brackman. C&T Publishing, 2000. 128 pages. \$25.95 paperback.

Reviewed by Susan Willen

*Civil War Women* by Barbara Brackman is an unusual combination of a quilting how-to manual and a book of American history. Each of the nine chapters begins with the biography of a Civil War woman, followed by a suggested activity for Civil War reenactors, such as making a tobacco bag for a soldier or putting on a quilting party. Finally there are instructions for making a quilt which, in Brackman's view, is thematically tied to the woman who is the subject of the chapter.

The biographies of the women are fascinating and, to me, the most interesting part of the book. Brackman includes both slaves and free women, Northerners and Southerners. Among her subjects are nurses, abolitionists, and spies. Each showed remarkable and inspiring strength and courage during a time in history when conditions were harsh and women did not have many rights. Brackman includes quotations from letters and diaries of other women of the period, as well as contemporary photographs and drawings, giving the reader a well-rounded appreciation of the historical era.

Throughout the book there are photographs of quilts from the Civil War period and of contemporary quilts copied or adapted from Civil War patterns. The quilt projects at the end of each chapter are both appliqued and pieced, with specific fabric requirements listed, full-size patterns given, and step-by-step instructions. At the end of the book is an appendix with information on techniques for different types of applique, piecing and finishing.

The quilt-related sections of this book will appeal primarily to those who enjoy making quilts from patterns and are interested in a specific historical look. The biographical and historical sections will interest anyone who wants to learn about the strong, determined women who were active in American history, but often do not have a place in traditional history books.

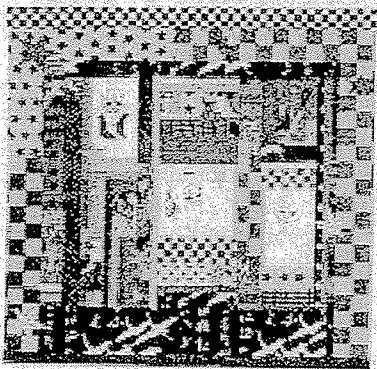
## MEMBER NEWS

Several SAQA members have quilts in the *Roots of Racism: Ignorance & Fear* traveling exhibit now on display at the Knoxville Museum of Art. Participants include: Alice Beasley, Lauren Camp, Deanna Davis, Judith Dierkes, Deborah Fell, Rosemary Claus Gray, Virginia McClure, Pat Owoc, Kim Ritter, Phyllis Salter, Meena Schaldenbrand, and Jill Werner. Photos are posted at <http://sites.netscape.net/rootsfracism/index.html>.

Sandra Snider's article about the SAQA Conference in Sante Fe, New Mexico appeared in the Mar/April 2001 issue of *Fiberarts* magazine. Photos of "Black and White Town" by Katie Pasquini Masopust, "Earth Quilt #96" by Meiny Ver-mass-van der Heide, and "Salsa, 1999" by Pat Kroth were included with the article.

J. Bruce Wilcox participated in several shows during 2000, including the Northern Colorado Weaver's Guild annual show; Quilt Colorado 2000; *Concerto* at the Morph Gallery in Denver; *Back to Back* at the Dos Chapell Bath House in Denver, CO; and *Crossing Boundaries*, a traveling show which was exhibited at the International Quilt Market in Houston. A full-color catalog of this show is available by calling 800-590-3465.

Charlotte Bird, Susanne Flowers, Tricia Klem and Jill Le Croisette will exhibit their work at Pacific Quilt Artists' 6th Annual Showcase of Fine Art Quilts, April 9-May 29, 2001 at the Carmel Valley Branch, San Diego Public Library, 3919 Townsgate Drive, San Diego 92130. Information: Susanne Flowers, 858-792-2655. E-mail: [sflower1@san.rr.com](mailto:sflower1@san.rr.com).



Yvonne Porcella's quilt, *This Is a Long Distance Call*, was donated to the Mint Museum in Charlotte, North Carolina. The back view was shown in the SAQA Winter newsletter; the front view is shown above.

Elizabeth Busch participated in the *Stanley Marcus Holiday Collection*, which can be viewed at <http://www.GUILD.com/marcus>.

Carol Taylor invites you to visit her new Web site: [www.caroltaylor.F2s.com/](http://www.caroltaylor.F2s.com/).

Bonnie Peterson was featured in the *Chicago Tribune* Woman News section. Her exhibits include:

- *Remembering: Fiber Art Salutes the Past*, Feb 16-March 31, 2001, at the University of St. Thomas, Art Space Gallery, Minneapolis Campus, 1000 LaSalle Ave, Minneapolis, MN.
- *Yosemite Renaissance XVI*, Yosemite Museum, Yosemite National Park, CA, 2/24/01-5/6/01, and at other California venues after May.
- River Oaks Square Art Center, Alexandria LA, June 5 - July 14, 2001 - juror: Arturo Alonzo Sandoval.
- Crater Lake National Park Artist residency, March-April 2001.

Constance Norton was juried into *Piece-works: Art Quilts at the Sedgwick*, Philadelphia, PA, March 29 - April 29, 2001.

Judith Trager's installation at The Children's Hospital in Denver was featured in the *Commissions* section of *American Craft* magazine. The same issue features a photo of new SAQA President Katie Pasquini-Masopust and outgoing President Yvonne Porcella in the *People News* section.

Marina Salume's exhibits:

- *Red Beret* traveling exhibit, which was shown at both venues of the World Quilt and Textile Show 2000, and can be seen at [www.keva.com/gmarston/redberet](http://www.keva.com/gmarston/redberet).
- *Child Abuse* traveling exhibit, which can be viewed at <http://mbgoodman.tripod.com/caq/caq1.html>.
- *Auction Preview Show*, San Jose Museum of Quilts, CA, Nov. 2000.

Dominié Nash and Catherine Kleeman received 2001 Individual Artist Awards from the Maryland State Arts Council.

Hilary Fletcher says that full sets of slides of Quilt National 2001 will be available in the Gallery Shop in early June or in October for \$95. They can also be ordered by writing to: Dairy Barn Arts Center, PO Box 747, Athens, OH 45701. For information, e-mail [hilary@dairybarn.org](mailto:hilary@dairybarn.org).

Doria A. Goocher's "Ah, Ojai!" captured a first place blue ribbon for the Innovative Division at the Ojai Valley Quilt Show, January 25-27, 2001. The 43 x 63 art quilt, was commissioned by a resident of Ojai, CA and is a pictorial landscape of the area. This is Doria's second blue ribbon for the piece, the first being in the *Road To California* show last year.

Violet Cavazos "Eyes of the Storm," and Constance Norton's "Red at Night" and "Blueberries and Sugar Maples," were juried into *The Ebb and Flow of Nature*, the Creative Crafts Council exhibition at Strathmore Hall Arts Center in Bethesda, MD from Feb. 22 to April 7, 2001.

Virginia A. Spiegel had work shown at *Fiber Celebration 2001* at Tointon Gallery in Greenley, CO from March 1 - April 1. She also had a one-person show at the Morton-James Library in Nebraska City, NE during January. She will be the featured artist at Wildwood Historic House and Art Gallery in Nebraska City from May 25 - June 28, 2001.

Louise Silk created *Pieces of Memory*, an exhibition of her fiber art, to honor the lives of her parents, Sadye and Howard Shapiro. ARC Gallery, 734 North Milwaukee, Chicago, IL, Jan 1-27, 2001. Louise's Web site is: [www.silkquilt.com](http://www.silkquilt.com).

Wendy Huhn had a one-woman show, *Extraordinary Vision: Mixed Media Textiles* by Wendy Huhn, at the Springfield Museum in Springfield, OR, from Jan 31-March 3, 2001.

Judy B. Dales' and Kim Ritter's work was shown at the Arts Alliance at Clear Lake in Nassau Bay, TX, from Feb 1-22, 2001.

Natasha Kempers-Cullen sends this:

- "Joie de Vivre," an art quilt, was purchased by the Renwick Gallery of the Smithsonian Institution in 2000.
- Two quilts were published in *One Quilt, One Moment*, by Primedia.
- Coming up: Solo exhibit at Bradigins Arts and Crafts Gallery in Hillsborough, NC from July 9-Aug 4, 2001; and a group show at the Turtle Gallery on Deer Isle, ME, July 22-Aug 4, 2001.

In addition, Natasha will teach this year at the Empty Spools seminar, Asilomar Conference Center, Pacific Grove, CA; Arrowmont School of Arts and Crafts, Gatlinburg, TN; Maine College of Art, Portland, ME; Pro Chemical and Dye, Somerset, MA.

Barbara Schulman's work was recently exhibited in *Sculpture Objects Functional Art (SOFA)* in Chicago, IL by Snyderman Gallery of Philadelphia, PA. She was honored at a reception at Kutztown University on Dec 1, 2000, for her promotion to professor and the publication of *Fray*, a collaborative poetry and embroidery booklet. *Fray* can be purchased for \$10 by writing to Barbara at: 149 Sunday Rd, Kutztown, PA 19530.

Linda Gass participated in *Winter Whimsies*, a group show at the Main Gallery in Redwood City, CA from Jan 3-28, 2001.

**Murray Johnston** co-curated and showed her work in the *First Ever Alabama Art Quilt* exhibition at the Birmingham, AL public library, Jan 6-Feb 20, 2001. The show traveled to the Alabama State Council of the Arts gallery in Montgomery, AL through March, 2001.

**Phil Jones'** quilt, "Ballad," was in *All Media III*, an international juried exhibit, Period Gallery, Omaha, NE, February 2001. His "Matrix 3," was in *The Art Quilt VII*, an invitational exhibit at Alegre Retreat, Santa Fe, NM, in March 2001. And "FMI," is in *Fiber Directions 2001*, a national juried exhibit, at the Wichita Center for the Arts, Wichita, KS, through April 2001.

**Kim Ritter's** solo show *Face Value: Contemporary Quilts by Kim H. Ritter* is on display at the Wheelwright Museum in Santa Fe, NM until April 2, 2001. Kim also took part in a three-person show in February (with Ginny Eckley and Judy Dales) at the Arts Alliance Center Clear Lake in Houston, TX.

**Carol Taylor's** "Sound Waves" was awarded the juror's award at *Decorative Mathematics: The Geometry of Quilting* at the Clayton St. Gallery in Athens, Ga from Jan 8-Feb 9, 2001. In addition:

- Carol participated in *Pushing the Surface Invitational* at the Johnson Humrickhouse Museum in Coshoc-ton, Ohio from May 5 thru Aug 19, 2000, and *Art Quilts/ Narrative Form* at the Page/Walker Museum, May 3-30, 2000 in Cary, NC. *Quilter's Heritage Celebration* in Lancaster, PA March 15 -18, 2001 ("Fontasia" and "Cyber Connection"). The *Mid Atlantic Quilt Festival* gave "Fontasia" a Judge's Choice award and also showed "Proliferation" in February, 2001.
- Her work will be at the *Art Quilt* exhibition at River Oaks Square Arts Center, Alexandria LA, June 5 - July 14, 2001, juried by Arturo Alonzo Sandoval. "Too Tall For The Shelf" will be on the cover and chapter openers of *Language Arts* by Gail Pearson, to be published by Prentice Hall, July 2001.
- Carol's new Web site is [www.caroltaylor.F2s.com/](http://www.caroltaylor.F2s.com/).

**Joanie San Chirico's** work was shown in the *Winter Art Quilt Show* at the Gallery of South Orange, NJ and *Quilts for Arts' Sake*, Gallery 214, Montclair, NJ. Her quilt, "Fish #2: Purple," will be exhibited in *2001 Fantastic Fibers*, Yeiser Art Center, Paducah, KY. Her work will also be included in *Art Quilts 2001*, River Oaks Square Arts Center, Alexandria, LA, curated by Arturo Alonzo Sandoval.

**Kerry Nagel** participated in *Amidst the Gray...A Celebration of Color*, a show by

the Glacier Art Quilt Group of Northwest Montana, in Jan-Feb, 2001.

**Marcia Stein** of San Francisco reports that her quilt, "Does Not Compute," was juried into *In Stitches: Quilts with a Sense of Humor*, which will run from June 7 to August 19, 2001 at the New-England Quilt Museum in Lowell, Massachusetts. Also, *Quilter's Newsletter Magazine* will run a "Meetin' Place" feature about Marcia in the June, 2001 issue.

**Carol Ann Sinnreich's** quilt, "Indian Blankets," received a third place award in the *Sew Near to My Heart* competition/fundraising event for the American Cancer Society and Breast Cancer research in Cincinnati, Ohio. It was also shown in the Dallas Quilt Guild show, March 23 in Dallas, Texas. In addition:

- Carol's quilt "Prairie Thunder" was juried into the Mid Atlantic Quilt Festival in Williamsburg, VA this year and received two awards, Honorable Mention and Judge's Choice. "Greasy Grass" was in Bloomington, Indiana for the Indiana Heritage Quilt Show 2001. These quilts were also featured in the Designer Gallery section of an Oxmoor Housebook, *Great American Quilts 2001*, published last fall.
- The Museum of the Great Plains in Lawton, Oklahoma will be featuring 25 to 30 pieces of Carol's work in an exhibition from July 7 through October 14, 2001. The display, *Quilts: Antique Beauties & Contemporary Designs* is in conjunction with the city of Lawton's centennial celebration, and will include seven quilts from the museum's collection. The museum is located at 601 NW Ferris Avenue, Lawton OK. For information, e-mail Carol at [quiltwks@sirinet.net](mailto:quiltwks@sirinet.net).

#### UPCOMING SHOWS & EVENTS

**Redwork, History Revisited**, March 30-May 20, San Jose Museum of Quilts and Textiles, 110 Paseo de San Antonio, San Jose, CA. 10 a.m. - 4 p.m., Tuesday through Sunday. Call 408-971-0323.

**Fine Line/Fine Surface**, an exhibit of surface design on fabric, September 22 - October 20, 2001. Opening Reception September 22, 2001 3-5 p.m., at the Fine Line Creative Arts Center, 6N 158 Crane Road, St. Charles, IL. Hours 9-5 Monday - Saturday. Phone: 630-584-9443.

**High Fiber Diet** and the **Japanese Garden Society of Oregon** present *Dreams and Meditations*, an exhibit of quilts and fiber art inspired by the Japanese

aesthetic. July 14-Aug 5, 2001. Japanese Garden, Washington Park, Portland, OR. Send SASE to: Kathi Pieretti, Events Coordinator, P.O. Box 3847, Portland, OR 97208 or call 503-223-9233.

**The sixth annual NYQuilts! show** at Russell Sage College, Troy, NY, May 19-20, 2001. Contact Mary Beth Goodman at 518-766-6279 or e-mail [mgoodman@nyquilts.org](mailto:mgoodman@nyquilts.org).

#### COMPETITIONS

**Feel Free** is an international competition for machine-made quilts and embroideries, sponsored by the Swedish company Husqvarna Viking. Works will be exhibited first at Quilt Expo VIII in Barcelona, Spain in April, 2002. The exhibition will then travel to the U.S., Canada, Japan, Australia, and Europe. An international jury will select the five top winners, who will receive Husqvarna Viking sewing machines. Entries must be made entirely on a sewing machine, and any material may be used if it has "flexible qualities." A full color catalog will be published. For complete information and entry form, send your postal address to: Concours Husqvarna Viking "Feel Free" - Jacqueline Govin - 3, rue du Rosey - 27120 FONTAINE-SOUS-JOUY - FRANCE. E-mail: [jacqueline.govin@wanadoo.fr](mailto:jacqueline.govin@wanadoo.fr)

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**The Knitting and Stitching Show** is the premier public event of its kind in the United Kingdom, attracting 100,000 people every year. SAQA members are invited to enter *Quilt 2001*, the art quilt portion of the event, which is organized by Creative Exhibitions Ltd, sponsored by Coats Crafts UK Ltd and Fiskars UK Ltd, and supported by The Quilters' Guild of the British Isles and The Irish Patchwork Society. The grand prize is £5,000 and a one-woman show at a location to be determined outside the UK.

The deadline for slide entries is August 24, 2001, but you must declare your "intention to participate" by June 29, 2001. See [www.twistedthread.com](http://www.twistedthread.com) for full information and entry forms.

For more information, contact Creative Exhibitions Ltd, 34 Lewisham Park,

London SE13 6QZ England. Tel: 00 44 (0) 20 8690 8888. Fax: 00 44 (0) 20 8690 1200. E-mail: [andrew@eventorg.demon.co.uk](mailto:andrew@eventorg.demon.co.uk).

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**Call for Slides** A new book on surface design by Eloise Piper is underway. This will be a survey of outstanding surface design artists, their techniques, creative processes, and inspirations. Media will include various methods of weaving, quilting, dyeing, painting, printing, stitching, added embellishments (beading, metallic leaf, etc.) and other works of aesthetic excellence. Artists are invited to submit slides or 4"x5" transparencies of 1-3 works. Please send 2-3 detail shots and a brief statement (400 words or less) about each piece submitted. Include a self-addressed, stamped return envelope. Deadline is June 30, 2001. For further information and a publisher's release form please contact Eloise Piper, 1168 23rd Street, San Diego, CA 92102 USA. Phone 619 235-8441; e-mail [piperink@aol.com](mailto:piperink@aol.com)

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**Art Quilts at the Sedgwick 2002** For a prospectus please send a self-addressed stamped envelope to Deborah Schwartzman 646 Westview Street, Philadelphia, PA 19119. Juror will be announced by June 2001.

#### WORKSHOPS & OPPORTUNITIES

**The International Quilt Study Center** at the University of Nebraska-Lincoln is offering three courses in 2001: *Wearable Art Through Quilting*, a workshop with Vincent Quevedo, May 29-June 8; *Visual Dynamics: Studies in Line, Space, Texture, Pattern*, a workshop with Michael James, June 11-June 13; and *History of Quilts*, a distance delivery course with Dr. Patricia Crews, June 11-July 13. For information please see <http://www.ianr.unl.edu/quiltstudy/Education/Courses>

Workshops.html. To register, call 800-755-7765 or 404-472-2023.

**September 2001 will be A Month for CERF**, the Craft Emergency Relief Fund. Galleries throughout the U.S. are invited to help raise funds and visibility for CERF, which is a national organization that helps professional craftspeople who suffer career-threatening emergencies. For more information, contact Cornelia Carey or Dave Lovald at 802-229-2306, or e-mail: [dave@craftemergency.org](mailto:dave@craftemergency.org).

**This summer, Horizons to Go** will lead excursions for artists around the world, including Tuscany, Italy; the American Southwest; and Ireland. Information: P.O. Box 2206, Amherst, MA 01004, call 413-253-1300, e-mail: [horizons@horizons-art.org](mailto:horizons@horizons-art.org).

**SAQA members are invited** to submit fiber art exhibition announcements to the *Friends of Fiber Art Newsletter* calendar. Write to: Box 468, Western Springs, IL 69558.

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**American Quilt Study Group** The AQSG 22nd national conference on quilt research, hosted by the Colonial Piece-makers, is an outstanding educational opportunity for people who love quilts. The weekend gathering, to be held October 12-14, 2001 in Williamsburg, Virginia offers participants a unique forum through which to view quilts from new perspectives, learn from scholars as they present their latest research, and enjoy networking and meeting with professionals in the field.

The keynote speaker will be Kimberly Smith Ivey, Associate Curator of Textiles, of the Colonial Williamsburg Foundation. Smith's lecture, *A Room in Itself: Textiles for the Bed, 1750-1850* will provide a general understanding of the multifabric layers of the bed.

**Call for Papers:** For presentation at its 23rd annual seminar, October 4-6, 2002, in Rockford, IL and for publication in AQSG's twenty-third annual volume of quilt research, *Uncoverings 2002*, original, unpublished research pertaining to

the history of quilts, quiltmakers, textiles, and related subjects is sought.

Since 1980, *Uncoverings* has been the foremost authority in quilt research. This interdisciplinary volume represents AQSG's mission to build an accurate, well-respected body of quilt-related research. *Uncoverings* is the foundation of most quilt research being published today.

Papers should be 4,500-9,000 words in length. If your paper is selected, you will be invited to make a presentation of your research at the 2002 AQSG Seminar. This is a unique opportunity to share your work with others who are passionate about quilts and to participate in a weekend conference devoted to the study of quilt history which includes study centers, workshops, keynote and research presentations, and preconference offerings.

For complete submission and manuscript guidelines, contact Judy Brott Buss, American Quilt Study Group, 35th and Holdrege, East Campus Loop, P.O. Box 4737, Lincoln, NE 68504-0737. Phone (402) 472-5361, fax (402) 472-5428, e-mail [aqsg2@unl.edu](mailto:aqsg2@unl.edu). Please include your mailing address in your request. Deadline for submissions is December 1, 2001.

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**Bag O'Stuff** Several Northern California SAQA members participated in the first phase of the *Bag O'Stuff* project and the results were hung in the Folsom Quilt Show in February, 2001. Inspired and directed by Louise Thompson-Schiele, SAQA Regional Rep, members were encouraged to bring a bag of stuff from their studios to their quarterly meeting. The bags were placed in the middle of the worktable and each participant selected a new bag of stuff, took it back to her studio, and used the contents to create a contemporary wall hanging for the owner of the original bag. Besides the fact that each of us were challenged to stretch and grow with this experience, Louise admits this was also a way to learn something about someone we didn't know very well, and that in itself was the best thing about the project.

Now the project is into its second phase, expanding the population of the project to include all Northern California SAQA members, not just those who attend the quarterly meetings near Sacramento, California. Louise put the word out to over 50 members and is confident a large amount of them will participate, with the final plan to be an exhibit to raise awareness about SAQA and contemporary art quilters in the group. Another good thing about this project is that you get back a work of art from another contemporary quilt maker made specifically for you.

If any other SAQA members would like to participate in a third phase of *Bag O' Stuff Worldwide*, where we'll share bags with other SAQA members throughout our organization, send your bag to: Louise Thompson-Schiele, c/o FEDEX, 8950 Cal Center Drive, Suite #370, Bldg #1, Sacramento, Ca 95826. Collect items from your studio (fabric, scraps, yarn, threads, ribbon, plastic, foil, beads, shells, buttons, anything you'd like to put in the bag), mark the bag with your name and the word "worldwide" and it will be exchanged with another bag with instructions, and we're off creating another wonderful display of creative contemporary art quilts and exhibit of SAQA member works. If you're in the Northern California group and also want to participate in the worldwide exchange, send two bags.

#### SAQA PORTFOLIO

Dominie Nash

Thanks to all who sent suggestions for portfolio recipients; it makes my job much easier and personal recommendations are so much more effective than shots in the dark. Keep the ideas coming, please! Also, a few suggestions regarding your visuals:

- Make sure that your name and contact information are on the front of the sheet or postcard so recipients can see who you are right away (a clear address label will work in most situations)
- Try to use either an 8-1/2x11 sheet or a standard 4x6 postcard. Anything

other than that will not fit in the page protectors and has to be stuck in a pocket in the back of the notebook and folded if it is too large; this doesn't show your work off to advantage.

- I've received some visuals which were bent or otherwise damaged. The Postal Service does not care about our precious materials, so put them in a plastic bag inside a sturdy envelope with heavy cardboard, or a cardboard priority mail envelope (free at the post office).
- Make sure yours is the only work featured on your visual; we can't include invitations, articles, etc. that feature artists who are not SAQA PAMs.

The SAQA Portfolio was sent to:

- Novanni Group Inc, Turnersville, NJ
- Scott Canty, Art Consultant, Palos Verdes Art Center, Rancho Palos Verdes, CA
- Mary Burnett, Public Art Agent, City of Colorado Springs
- Widney Moore Gallery, Portland, OR
- Eileen Broido, William E. Gahlberg Gallery, Glen Ellyn, IL
- Katie Gingrass Gallery, Milwaukee, WI
- Fogle Fine Art, Jacksonville, FL
- Zanders Interiors, Madison, WI
- Bloomingdale Park District Museum, Bloomingdale, IL 60108
- Ed Krantz, Elgin Community College, Elgin, IL
- Hinsdale Center for the Arts, Sherry DeVries, Hinsdale, IL
- Corporate Art Curator, Amalgamated Bank of Chicago, Chicago, IL
- Charles Helsell, Curator, 3M Corp, St. Paul, MN
- Corporate Art Curator, American Republic Insurance, Des Moines, IA
- Deborah Taw, Curator, AMOCO Corp, Chicago, IL
- Corporate Art Collection Curator, ARA Services, Philadelphia, PA
- Corporate Art Curator, Architect's Design Group, Winter Park, FL
- Tim Heaberlin, Curator, Ashland Oil, Russell, KY

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#### ABOUT THE NEWSLETTER

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. Deadlines for news and articles to be received by the editor are March 1 (Spring Issue); June 1 (Summer), September 1 (Fall), and December 1 (Winter).

Please send items for the newsletter to: Marina Salume, SAQA Newsletter Editor, 419 Correas Street, Half Moon Bay, CA 94019. Phone 650-726-7125. Fax 650-726-1774. e-mail: quiltnut1@home.com.

To find out more about SAQA, write to PO. Box 287, Dexter, OR 97431; send e-mail to info@saqa.com; or visit our Web site at <http://www.saqa.com>. Basic membership is \$35 a year; professional artist members pay \$100 a year.

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## REGIONAL REPRESENTATIVES

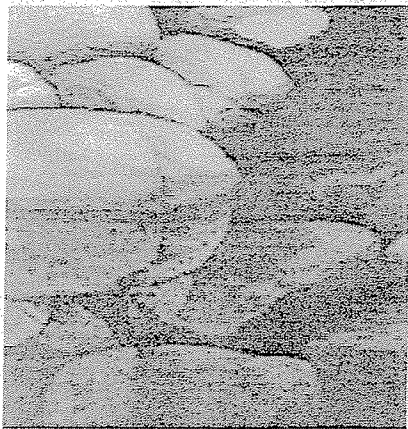
Please welcome Cynthia Myerberg, of Morgantown, WV, e-mail myerberg@worldnet.att.net. She is the new rep for West Virginia, Pennsylvania, Maryland, and Washington, DC. On a different note, Rose Hughes from the Southern California region has had to resign, so if anyone is interested in picking up where Rose left off, please contact Terri Seltz. Otherwise, if you are interested in being a representative for a region not represented, or know of someone who might be interested, please contact Terri Seltz by e-mail saqadirector@aol.com, or call (773) 281-9149. If your area is already represented, please be sure to introduce yourself and send news to your representative.

### West Virginia

Report submitted by Cynthia Myerberg, 237 Lebanon St. Morgantown, WV 26501, Phone 304 291-5050, Fax 304 2916060, myerberg@worldnet.att.net.

If you live in WV, MD, PA, and Washington DC, Cynthia will correspond with you soon and arrange a meeting with those who will be attending the SAQA Conference in Athens, Ohio. She is planning a meeting for July or August, 2001 in Deep Creek Lake, MD. We will select a date soon and start making plans. Please send news for the newsletter.

- Cynthia Myerberg's (Morgantown, WV) piece, "Can This Marriage Be Saved?" from her feminist apron series, "Kitschen Help," was shown in *Remembering: Fiber Art Salutes the Past* from Feb. 16-Mar. 31, 2001, at the University of St. Thomas, Art Space Gallery, Terrence Murphy Hall, Minneapolis, MN.
- Cathy Kleeman's (Ruxton, MD) quilt is in *Art Quilts at the Sedgewick*, March 30 through April 29, 2001 in Philadelphia, PA.
- B.J. Adams (Washington, DC) will have a piece in *Fantastic Fibers* at the Yeiser in Paducah, KY. Other pieces will be in a still life exhibition in Atlanta, GA, and in the Creative Crafts Council Show at Strathmore Hall, MD. She also had a quilt at the Alegre Retreat in Santa FE, NM, in March, 2001. B.J. will teach four workshops and give two lectures in Australia over a five week period, beginning in late September, 2001.



"Tahoe" by Louise Schiele

### California

Report submitted by Louise Schiele (formerly Thompson), 2845 Rascommon Way, Sacramento, CA 95827, Phone 916-361-8958, wezewear2@aol.com.

The Northern California SAQA Member Show will be held June 9 - 30, 2001 at the Doiron Gallery, 1635 Del Paso Blvd in Sacramento. Thirty active members, in a region stretching from San Francisco to Placerville, plan to participate with works depicting their own original styles and mediums. For more information, call Patt Hull at 916/456-2138.

- Merle Axelrad Serlin is currently working on a three-piece commission (each 50" x 50") for a Bay Area developer that will be installed in the lobby of an office building in Emeryville, California. Each fabric collage depicts a different view of our Sierra Rivers.
- Therese May's "Therese Quilt," of the *100 Best American Quilts of the 20th Century*, was sold recently for "only" \$25,000.
- Judith Content's piece, "Tempest" is in Quilt National 2001 show in Athens, Ohio. It is arashi shibori dyed and discharged, pieced, and quilted. Judith will also be on a panel sponsored by SAQA as part of the opening events, discussing "Practical Concerns of the Business of Exhibiting Arts". She is also participating in the *Silicon Valley Open Studios 2001* in Palo Alto, California, on April 28-29. For more info, call Judith at (650) 857-0289. She gave a lecture, *Color of Creativity*, to the Peninsula Stitchery Guild in Los Altos, CA; Black Sheep hand weavers, Palo Alto, CA; Redwood Empire hand weavers, Santa Rosa, CA; the docents at the San Jose Museum of Art, San Jose, CA, and will lecture

to the Santa Cruz hand weavers guild in April.

- Linda Gass participated in The *Winter Whimsies* group show with her quilt, "Beneath the Chair Lift" at The Main Gallery in Redwood City, January 2001. Linda is also the new Southwestern Regional Rep for Surface Design Associates. Linda's work can be viewed at [www.lindagass.com](http://www.lindagass.com)
- Barbara Blessington will be showing her contemporary quilt, "The Child is Father of the Man" in *Intimate Perceptions* at the Contemporary Gallery, 1220 K St. Sacramento, April 10-26, 2001.

### Michigan

Report submitted by Sue Holdaway-Heys, 2605 Powell, Ann Arbor, MI 48104. Phone 734-971-4980, shhart@aol.com.

- Mary Andrews has six pieces at the Bell Fine Arts Gallery in Lansing at an ongoing exhibit, as well as 12 quilts at the Community Foundation in Flint, which is part of the Greater Flint Arts Council's Outreach Exhibits. The Council places art in 10 different locations around the city. Mary also had a quilt juried into the Birmingham Bloomfield Art Center's all-media show.
- Debra Danco's quilt "Sunflower" was juried into *Decorative Mathematics: The Geometry of Quilting* at the Clayton Street Gallery in Athens, GA, Jan. 8 - Feb. 9. "Space Odyssey" was juried into the *National Woman's Exhibition, Spring 2001* exhibit, Impact Artists Gallery, Buffalo, NY, March 6-30.
- Barbara Bushey of Ann Arbor showed her work in October at the Eastern Michigan University Alumni juried show in Ypsilanti, as well as the Ann Arbor Art Center's (AAAC) invitational show at the Power Center in Ann Arbor.
- Sue Holdaway-Heys held a solo show of her work at a private residence in December in Ann Arbor, as well as a piece in the AAAC show. Last fall, she completed a large commission for the Washtenaw County Library.

### New Mexico

Report submitted by Renee Brainard Gentz, 1605 Los Luceros Rd. NW, Albuquerque, NM 87104. Phone 505-242-5703, [rbgentz@lobo.net](mailto:rbgentz@lobo.net)

The New Mexico SAQA group met for the first time February 17, 2001. Almost half the members attended, which is

amazing considering the size of our area. We will meet every other month, and rotate the location. Some of our brainstorming ideas include: a place to provide support and critiques, group shows, Web site workshop, and a group portfolio.

- **Katy Jane Widger** recently sold three pieces through Thirteen Moons Gallery in Santa Fe, and will have a show at Johnson's Gallery in Madrid, NM during the month of May, 2001.
- The Sherwin Miller Museum of Jewish Art in Tulsa, Oklahoma purchased "Close Your Eyes and Look Inward," the first piece in **Lauren Camp's** Holocaust Series. This piece has been traveling with *Expressions of Freedom* for three years. Camp's article about the Holocaust Series, "Looking Inward and Beyond," was published in the Spring 2001 issue of *American Quilter*. One of her pieces was in *Fiberarts* (Jan/Feb 2001), and another in *American Craft* (Feb/Mar 2001).
- **Rosemary Pedigo Ponte** will teach a workshop, *Creative Design in Quilt-making*, at the Appalachian Center for Crafts in Smithville, TN, July 30 - August 3. The Center is an arm of the Tennessee Tech University Art Department.
- **Ann Ferkovich** has been accepted as one of 30 women to participate in *Piecing the Quilt of Life: Contemporary Quilts by Senior Women* to be held at the South Carolina State Museum in February, 2002.
- **Marilyn Dillard** had work accepted into *Fiber Directions 2001* at the Wichita Center for the Arts, Kansas, March 16-April 22, 2001. She is presenting a program in May, 2001 for the Front Range Contemporary Quilters' in Colorado, an organization she cofounded in 1989.
- **Katy Korkos** had a solo show in the Portal Gallery of the Fuller Lodge Art Center, Los Alamos, NM in January 2001. She will be featured at Thirteen Moons Gallery in Santa Fe, May 25-June 21, 2001. Katy was asked by the *Arts in Embassies* program to provide a quilt for the American Embassy in Zagreb, Croatia.
- **Linda Olson** had six quilts in the *Pieces from the Heart II*, Jan. 5 - Feb. 10, 2001 at the Art Center at Fuller Lodge, and sold three.
- **Renee Brainard Gentz** has her work in two Albuquerque galleries, Mariposa-Nob Hill and Silk River Artisans.

She will show at Johnston Gallery in Madrid NM in July, 2001.

#### Arizona

Report submitted by **Meiny Vermaas-van der Heide**, 1219 East La Jolla Drive, Tempe, AZ 85282-5574. Phone 480-838-5262, e-mail meiny@aol.com.

- **Barbara Jakucki, Denise Currier, Margaret Wood, Marla Hattabaugh, and Meiny Vermaas-van der Heide** will show their work in the 2001 Arizona Designer Craftsmen exhibit, *Crossroads of the Desert: Intersections of Time and Place*, March 29 - May 20, 2001, at Tohono Chul Park, 7366 N. Paseo de Norte, Tucson AZ 85704 ([www.tohonochulpark.org](http://www.tohonochulpark.org)) A reception is scheduled from 5:00 - 7:00 pm on Thursday, March 29th.
- The *Fiber meets Fiction* show of book-inspired quilts by the members of the **Mainstreet Mavericks** will travel to the Mese Dobson branch library from March 18 - April 22, 2001.
- The Vision Gallery, 80 South San Marcus Place, Chandler AZ 85225, and the Arizona Republic will sponsor *Open Door Studio Tours 2001* on April 28th from 10 am - 5 pm.

#### Washington

Report submitted by **Sally Sellers**, 3919 Wauna Vista, Vancouver, Washington 98661-6031. Phone 360-693-4160, [selsub@home.com](mailto:selsub@home.com).

At the November 2000 conference in Santa Fe, SAQA members Sally Sellers and Heather Waldron Tewell talked about, then put into action, a plan to have a regional meeting of SAQA members in the Pacific Northwest. Their thought was to invite SAQA members living in the Pacific Northwest to attend the public lecture that the Contemporary QuiltArt Association (CQA) in Seattle holds every spring sponsored by Warren and Nancy Brakensiek, and follow the lecture with a lunch for SAQA members and interested people. Sally mailed invitations to SAQA members within driving distance of Seattle, and Heather placed an invitation in the CQA newsletter.

Sue Benner, SAQA member, gave the Brakensiek lecture on March 10, 2001 to a capacity audience. Her presentation was outstanding in both easy manner of delivery and depth of content. Sue mentioned SAQA appropriately. Heather made available SAQA membership brochures and newsletters sent to her by Wendy Huhn.

Eight people attended the lunch, which was held at a nearby restaurant and facilitated by Heather. Virginia

Report submitted by **Lori Bittner**, 171 Little John Place, Newport News, Virginia 23602-6551. Phone 757-872-0538, [labdesigns@verizonmail.com](mailto:labdesigns@verizonmail.com). The first meeting has been postponed so we'll be rescheduling it soon. Any Virginia members with news for the newsletter, be sure to contact me so we can all share in your good news.

These regional representatives invite you to contact them with your news:

**Leslee Nelson**, 723 Lowell Center, 610 Langdon Street, Madison, Wisconsin 53703. Phone 608-263-7814 or 608-244-2237, [ljnelson@facstaff.wisc.edu](mailto:ljnelson@facstaff.wisc.edu)

**Barbara Conte-Gaugel**, 216 Single Drive, No. Syracuse, New York 13212. Phone 315-458-9604, [gaugs1@aol.com](mailto:gaugs1@aol.com)

#### GALLERY PAGE INCREASES

Due to increasing costs we will be nominally raising the prices to create, update, and maintain the gallery pages on the SAQA Web site. These increases will go into effect on June 30, 2001 and will be published in the Summer newsletter. If you have any questions, please contact Terri Seltz by e-mail: [saqadirector@aol.com](mailto:saqadirector@aol.com), or phone (773) 281-9149.

#### NEW MEMBERS

SAQA welcomes the following new members who joined us during the months of December, January, and February: **Melaine Deaderick**, Clinton, TN; **Robert Shaw**, Shelburne, VT; **Beth Rubenstein**, Reno, NV; **Sue Beevers**, Deansboro, NY; **Donna Hamilton**, Wixom, MI; **Arlene Blackburn**, Millington, TN; **Mary Jo Bowers**, Chicago, IL; **Carole Crabtree**, Lexington, KY; **Linda Ciccone**, Ames, IA; **Catherine O'Brion**, Linden, CA; **Patricia Guessegen**, Ingle side, MD; **Carol Larson**, Petaluma, CA; **Kim Quick**, Mansfield, OH; **Jana Murs**, Middleton, WI; **Joan Schueman Palmer**, Albuquerque, NM; **Susan Leslie Lumsden**, Thayer, MO; **Polly Beach**, Swartmore, PA; **Julie Hirota**, Roseville, CA; **J. Bruce Wilcox**, Denver, CO; **Mary Louise Smith**, Brooklyn, NY; **Kate Cox**, London, England; **Teresa Connell**, Albuquerque, NM; **Marilyn League**, Memphis, TN; **Gene P.H. Ives**, Alexandria, VA; **Debra Danko**, Grand Blanc, MI; **Sandra L.H. Woock**, Broomfield, CO; **Ricki Moffat**, Edmonton, Alberta, Canada



## MORE THOUGHTS ABOUT ART QUILTS

by Robert Shaw

Since I have spent the past twenty years working as a museum and freelance curator, I thought I could offer some suggestions about presenting work or exhibition proposals to museums and, by extension, to gallery owners.

Be aware that quilts are unfamiliar territory for many people in the art business, and that you may have to do some educating, both about the art and its audience. On the other hand, quilts are familiar, non-threatening objects, and they are wildly popular. Have you ever met anyone who said, "I don't like quilts?" Or how about "I just don't understand quilts?" I haven't. All of these facts can work to your advantage.

One of the best tools you have at your disposal in pitching an exhibition is demographics. Quilting in America, a survey commissioned last year by *Quilter's Newsletter Magazine* and International Quilt Festival and Market in Houston, revealed some eye-opening statistics. The survey showed that there are nearly 20 million quiltmakers in the U.S. and that they spend \$1.8 billion a year on quilting supplies—fabric, sewing machines, thread, tools, books, etc. The average dedicated quiltmaker, defined as someone who spends more than \$500 a year on quilt-related products, is 55 years old, college educated and has a household income of \$75,000. Believe me, those sorts of numbers will help you get the attention of any museum director. And remember that those numbers are just quiltmakers; they don't include people who love and enjoy quilts but don't actually make them.

What's the best way to approach a museum? If it's a small place, send a note to the director and ask to come and see him or her. If it's larger, see if there is a textile or costumes curator and get to know her.

When you've got your foot in the door, be sure your presentation is clear and well-organized. If you are pitching an exhibition, you will need to be specific about the number and size of the quilts you'd like to have in the show. Think about how many "running feet" of wall space it will take to hang all the quilts. This is a fairly easy calculation—just add the widths of the pieces together

and then add at least two feet on either side of each quilt for labels and visual breathing room. Also be prepared for questions about methods and costs for mounting the quilts and shipping them to and from owners.

Have some first-rate photographs to show. I can't emphasize the importance of good photography enough. It's far better to have a handful of professional 4" x 5" transparencies to present than any number of mediocre slides or snapshots. Respect your work enough to present it in the best possible light; hire a professional. If you don't know a good studio photographer, many larger galleries and museums have photographers on staff who also do freelance work. There are also several photographers who specialize in quilts and do superb quality work, including Karen Bell in New York, Ken Burris here in Vermont, and Sharon Risedorph in San Francisco. Their experience is worth the price of admission. If your work has been hung in a gallery or museum setting, some good installation shots can be helpful as well, especially if the person you are talking with has not worked with quilts before.

Offer support, especially if you are dealing with a smaller institution. Museums are chronically understaffed, and many depend on volunteer support to get things done. Offer the help of friends, your crit group, or local guild in mounting and publicizing the show. Make it as easy as possible for the museum, which is, after all, considering allocating precious resources of time, exhibition space, and money to your idea.

Help raise money. If you go to a museum with even a few hundred dollars promised by a guild or local quilt shop for instance, you will be taken more seriously. At the least, be ready to present ideas about how to fund your exhibition.

So what does an ideal presentation look like? Here's a draft letter I'd like to receive:

*Dear Director,*

*I would like to propose an exhibition of studio art quilts by Jane Doe, Sally Sewn, and Polly Pocket.*

*As you may know, art quilts are intended as gallery pieces. They are made by academically trained artists who combine traditional quilting with concepts and techniques drawn*

*from their training in the fine arts and crafts.*

*Quilting is one of this country's best loved and most widely practiced crafts. People everywhere love quilts, and I believe there is a large and eager audience for exhibitions of quality work like the one we are proposing. An independent 1999 survey revealed there are 19.8 million quilters in America, and that they spend over \$1.8 billion on their work each year. International Quilt Festival, the largest annual quilt show in the world, brings over 55,000 people to Houston each fall for their four-day event.*

*I am a member of the Fair City Quilters Guild, which has over 500 active members. The Guild has already raised \$2500 to make the exhibition possible. If you are interested, our members would be able to assist your museum in fundraising, as well as in mounting and publicizing the show.*

*I have enclosed five color transparencies of quilts that would be included in the show along with information about the artists and the exhibition we have in mind. I would be happy to meet with you to discuss this at your convenience and look forward to hearing from you. Thank you for your consideration.*

### **A Quiet Talk about Artists' Statements**

As a curator and a writer, artists' statements are one of my pet peeves. In a word, I hate them. Why? Because far too many do not add anything to my understanding or appreciation of the work I am viewing, and those are the only reasons for writing or reading them.

I also find that artists' statements often reflect the problems I see in the work before me. Too many read like personal journal confessions, rather than as guides or keys to the work itself. For these reasons, and because statements are required by so many shows and contests, I thought it would be worthwhile to take a closer look at the purpose of statements and what this curator is looking for when he reads them.

Let me start with a few thoughts about the relationship between art and words:

- First of all, your work shouldn't require an explanation. If it doesn't work visually, the pen of Shakespeare isn't going to help it.

- Second, art doesn't have to be "about" anything. Art is by definition mysterious; it comes from and reaches places that can't be explained.
- And third, artists are often not the best judges of what their art means. Bruce Springsteen says, "Trust the art, not the artist," and he is speaking for himself as well as to fans who focus on his persona rather than his work.

#### **Some do's and don'ts.**

1. A good statement will clarify the work in some way or add some information that expands the viewer's understanding. It should help and encourage the viewer to look harder at the quilt, make them want to look longer and deeper.
2. You don't have to be a great writer to craft a good statement. Good writing is clear thinking. Take your time. Think carefully about what you want to say and then express your thoughts in the simplest and clearest way you can. The point of writing is communication. Read what you've written and ask yourself if it makes sense to you. Think about how others will read your statement. Try it out on some friends and see if they "get it."
3. Be concise. The longer the statement, the less chance there is it will be read. Less is more.
4. Don't limit the meaning of your work with your statement. Don't force a specific meaning on the viewer, who might find something you never imagined in your art. Leave room for viewers to explore the work for themselves.
5. Talk about the work, not about yourself. Unless they have direct bearing on the subject matter, biographical details are irrelevant. Avoid the word "I" whenever you can.
6. Engage and intrigue the reader. Tell a story or part of a story. Draw them in. Pretend you're standing beside them and letting them in on a secret.
7. Don't try to explain everything. A good statement offers hints and keys to the viewer's search for treasure, not a fully fleshed-out map.
8. Read the best book about clear writing ever, a pithy 85-page classic by William Strunk Jr. and E.B. White (Yes, the guy who wrote *Charlotte's Web*) called *The*

*Elements of Style*. Another book I recommend highly is *On Writing Well* by William Zinsser.

I'd like to open a dialogue on these and other subjects, and I welcome input from any and all. Let me know if there are specific questions or topics you'd like me to address in future issues. Thanks very much for reading and for any thoughts you'd like to send my way:

Bob Shaw, 435 Longmeadow Drive, Shelburne, VT 05482. Tel/fax (802) 985-0178. reshawjr@earthlink.net

#### **SAQA ARTIST PROFESSIONAL DEVELOPMENT CONFERENCE MAY 2001**

It's time to register for SAQA's one-day *Artist Professional Development Conference* in Athens, Ohio, on Friday, May 25 from 9:00 AM until 5:00 PM. All SAQA members are invited to attend.

Registration is 4-6 PM on Thursday, May 24, followed by an artists' reception that evening from 7-10 PM. All SAQA events on Thursday and Friday will take place at the Ohio University Inn in Athens. All Quilt National events will take place at the Dairy Barn Cultural Arts Center, just up the road from the Inn. Athens is located 75 miles southeast of Columbus, Ohio and 160 miles east of Cincinnati.

SAQA conference registrants are invited to participate in the Quilt National Opening Reception on Friday, May 25 at 6 PM. At the reception, SAQA will continue its participation and commitment to honoring an artist as a first-time exhibitor in Quilt National by awarding the *Cathy Rasmussen Memorial Emerging Artists Award* during the awards ceremony.

SAQA conference participants may also attend the dinner honoring the exhibiting artists following the ceremony by paying an added dinner fee directly to Quilt National. Please note that the reception and ceremony will be held at The Dairy Barn, while the dinner will be held at the Ohio University Inn.

On Saturday morning, May 26, the Quilt National 2001 exhibition is open to accepted artists and SAQA conference registrants for a special viewing. SAQA again will sponsor the morning refreshments at this informal event. Also on Saturday, several galleries as well as art-

ist studios are open in Lancaster, OH, a short drive north of Athens.

On Saturday evening, SAQA conference registrants are invited to join Quilt National Project Director, Hilary Fletcher and her husband Marvin, at their home for the now famous pizza and cheese-cake party.

For SAQA conference questions, please phone (541) 937-8061 or e-mail conferenceinfo@saqa.com. To register online, go to [www.saqa.com](http://www.saqa.com) and click on Conference.

#### **HOTEL**

A block of rooms has been reserved at the Ohio University Inn for SAQA, and conference participants are urged to make reservations as soon as possible and ask for the Quilt National/SAQA special rate which is \$95 for any type of room. The Inn is located at 331 Richland Avenue, Athens, Ohio 45701 and can be contacted by calling (740) 593-6661. The Inn is a full-service hotel with a restaurant, fitness center, business center, tavern and outdoor pool. All rooms are equipped with hairdryers, coffee makers and data ports.

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#### **TRANSPORTATION**

The closest major airport is Columbus, Ohio. There is a shuttle service available to take you to and from the airport, however, reservations must be made at least two weeks in advance and no later than May 18. It is a prearranged shuttle service, which means that they do not have a booth/office at the airport nor are they at the airport at all times. However, SAQA and Quilt National have arranged for the shuttle to be at the airport on Thursday, May 24 and leave at the following scheduled times: 1:00 PM, 3:30 PM, and 7 PM. On Friday, May 25 the shuttle will be departing the airport at 10:00 AM, 1:30 PM, and 4 PM. Passengers should meet the shuttle driver near the information desk on the baggage claim level of the airport. For your return back to the airport, the shuttle will depart the Ohio University Inn on Sunday, May 27 at 10:00 AM, 1:30 PM, and 4:00 PM. Please keep in mind that, when going from the hotel back to the airport, the service needs to pick you up three hours in advance of your flight so if these scheduled times/days do not fit

your flight time, please arrange a separate time/day with the service. Whether you pick up the shuttle at these specially arranged times or not, you must reserve your seat. The fare is \$35 one way, \$70 round trip. They take only cash or traveler's checks - no credit cards or personal checks. To make arrangements or if you have any questions, please call Jim Goslin, Allpoint Transportation at (740) 927-9778.

#### CONFERENCE SCHEDULE

##### Thursday, May 24, 2001

4:00 - 6:00 PM Conference Registration

7:00 - 10:00 PM Welcome Reception for Conference Registrants

Registrants are invited to show a few slides of their work and share their art with other artists at the reception. If you would like to show slides, please indicate this on the conference registration form. If a picture of yourself is the first slide, people can identify you with your work.

##### Friday, May 25, 2001

9:00 - 10:30 AM. Opening Session, "Managing an Artist's Life: How to Do it All," by Sue Benner

10:30 - 10:45 AM Break

10:45 AM- NOON. Panel Discussion: "Practical Concerns of the Business of an Exhibit Artist"

Panel Moderator: Wendy C. Huhn  
Panelists: Pat Malacher, Jane Burch Cochran, Marilyn Henrion, and Judith Content

12:00 - 1:30 PM Lunch

1:45 - 3:15 PM

Panel Discussion: "Judges Reflect on the Process and Problems"

Panel Moderator: Libby Lehman  
Panelists: Jane Sassaman, Katie Pasquini Masopust, Linda McDonald, and Hilary Fletcher

3:15 - 3:30 PM Break

3:30 - 5:00 PM Mentoring Session

6:00 PM Opening Reception for Quilt National

All SAQA registrants are invited to attend this reception. There is an additional fee for the dinner, which must be paid in advance to Quilt National (not SAQA). For more information about the show or to make a dinner reservation, visit <http://www.quiltnational.com>; e-mail [hilary@dairybarn.org](mailto:hilary@dairybarn.org), or write to: Dairy Barn Arts Center, PO Box 747, Athens, OH 45701.

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#### REGISTRATION FORM

May 24 - 25, 2001, Athens, Ohio

Please type or print

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_ Country \_\_\_\_\_

Home Phone \_\_\_\_\_

Work Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Signature \_\_\_\_\_

We must have your signature to process your registration form.

#### CONFERENCE FEE: CHECK ONE

Member Conference Fee: \$100.00

Non-Member Conference Fee (U.S.)

Includes one-year SAQA membership:

\$135.00

Non-Member Conference Fee (International)

Includes one-year SAQA membership:

\$145.00

All registration fees include the Thursday night reception, Friday lunch, and two breaks.

#### CHOICES: CHECK ALL THAT APPLY

At the Thursday evening reception, would you like to show slides?

yes

no

For the Friday lunch, please check:

vegetarian

non-vegetarian

For the Friday afternoon Mentoring Session\*, would you like to be a:

mentor

mentee

(\*If you are a current PAM in SAQA, you are eligible to be a mentor. Any registered participant may be a mentee.)

#### PAYMENT: TOTAL AMOUNT INCLUDED

Please send check or money order payable to Studio Art Quilt Associates. If using a credit card, provide the following information:

Visa

MasterCard

American Express

Card No. \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

We must have your signature to charge your credit card.

Please send this registration form to Studio Art Quilt Associates, PO Box 287, Dexter, OR 97431. You may also fax it to 541-937-8061.

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#### Refunds/Cancellations/Disclaimer

Requests for refunds must be made in writing and are subject to a \$15 processing fee for the conference and/or special events. Full refunds, less the above amount, will be made if the request is postmarked by April 5, 2001. No refunds after that date. You may transfer your reservation to another participant if you notify SAQA of this transaction.

Studio Art Quilt Associates cannot be held liable for any program changes, damage, or personal injury incurred in relation to, or during, the conference. Registration form signatures, or credit card registrations which have been mailed, faxed, or telephoned, grant SAQA permission to use photographs taken at the conference for educational and/or promotional purposes. Your signature also confirms understanding and agreement to the material in the prospectus.

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Dexter, OR 97431