

STUDIO ART QUILT ASSOCIATES

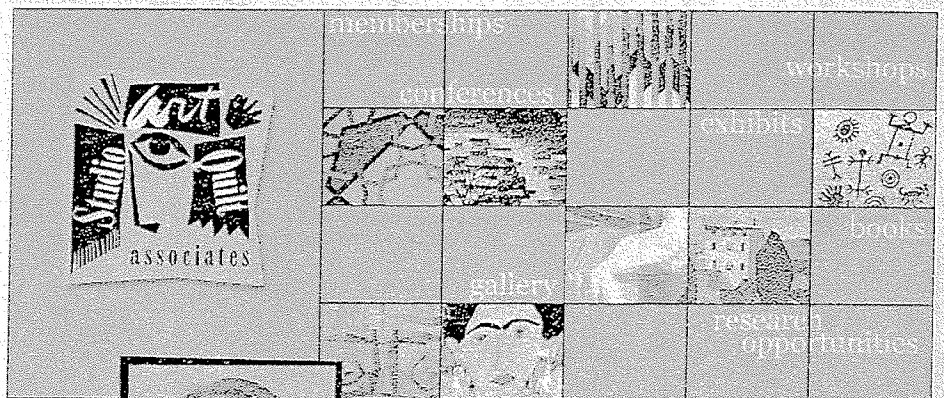
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**MEET GROUPDIXON,  
SAQA'S NEW WEBSITE DESIGNER**



*Mark Dixon*

then after college, he segued into multimedia production, working for a small film production company where he learned graphic design. Later, he became a production manager and helped create an off-shoot business called Scanners, a computer service bureau. In 1994 he started his own business.

Now that he is producing web sites, his experience in multimedia is being put to good use. His company also produces training programs on CD-ROM, as well as presentations using programs, such as Flash, which is also used extensively in web site design. Database programming has also become a big part of his business, especially where web sites are concerned.

Mark looks forward to working individually with artists on their Gallery Page. Contact him at Groupdixon, PO Box 70365, Eugene, OR 97401, mark@groupdixon.com, www.groupdixon.com, 541-517-9447.

**WHAT'S NEW AND IMPROVED ON THE SAQA WEB SITE**

There is a new, user-friendly look to SAQA's website. Included are:

- a members-only section accessible only by password;
- an interactive bulletin board for members to post information;
- gallery pages with more options;
- research links;
- public art registry;
- teachers registry;
- conference information;
- SAQA events/exhibitions; and
- bibliography

In the future there will be an on-line members-only newsletter, museum collections, and more. Read more about the Gallery Page changes in the 2001 - 2002 Resource Directory, Section V, Pages 5 - 6.

## FREQUENTLY ASKED QUESTIONS: TWO COLLECTORS RESPOND

Warren and Nancy Brakensiek

*For the past thirteen years we have been collecting contemporary art quilts. Our collection includes 120 pieces with two core focuses. The first group are quilts by Pacific Northwest artists. The second, the "Full Deck Art Quilts" collection.*

*During our travels to shows and exhibitions, we are often asked questions about our collection. The questions tend to fall into the "who, what, when, where, why, and how" categories. Below are some questions we are frequently asked along with our answers. Remember, we are just two collectors and may not represent the thoughts of all collectors. Even the two of us may have different answers!*

### **How did you get started?**

Thirteen years ago we were in Washington and saw an advertisement for American Art Company in Tacoma. At that time we had a collection of Harold Altman lithographs and the ad indicated that the gallery dealt in Altman's. After contacting Rick Gotta at the gallery, we received his notice for an invitational contemporary art quilt exhibition at the gallery. We had never seen a contemporary art quilt. We were blown away by the quilt on the front of the card, Erika Carter's "Intertidal Wilderness," and decided we had to see more. Nancy flew up for the show, purchased Erika's piece and two others. And the rest is history.

### **What do you look for when contemplating an addition to your collection?**

We don't look "for" anything; it's what speaks to us. And what speaks to us is fluid. In the early years, we focused on color, design, and technique. As we became more knowledgeable, different characteristics began to speak to us, such as, creativity and innovation in technique, fearlessness of the artist. We are drawn to narrative pieces. No matter how much a piece speaks to us, we do have a budget to consider. Size is also a consideration. Given our limited exhibition and storage space, smaller is better for us right now.

### **When did you become collectors?**

That is a very interesting question. At the beginning, we were purchasers as opposed to collectors. At some point, perhaps when there was some critical mass to the pieces we owned and we had a deeper understanding of, and passion for, the medium, we

became collectors. And that distinction changes things. As collectors we feel responsible for protecting the condition of our pieces, for protecting the artists' rights, and for promoting the medium and artists. It is impossible to say exactly when that change from purchaser to collector occurred.

### **Why is your collection predominantly by artists from the Pacific Northwest?**

There are several reasons. Our first exposure to the medium was the exhibition at American Art Company that included only Pacific Northwest artists. Rick Gotta did his job by educating us, keeping us informed, introducing us to artists, and making it easy for us to see top-notch work. Also, we decided that if we were to continue purchasing contemporary art quilts we needed a focus. There are many talented artists all over the United States but that seemed too broad. We decided the focus should be artists from the Pacific Northwest as the work was very interesting and provocative. This geographic focus would also allow us to meet many artists in our collection which is important to us. Finally, the purchase of the "Full Deck" collection allowed us to add works by many of the finest artists in the country outside of the Pacific Northwest.

### **Who are you looking to add to your collection?**

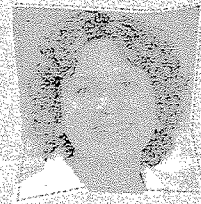
We don't make our purchases based on "who" or trying to fill out our collection. Every piece we have purchased has spoken to us in some way regardless of the artist. That remains our criteria.

### **How can artists improve their chances of having their work seen and purchased by collectors?**

Typically, a collector's first exposure to a piece is through a slide or photograph not the actual piece itself. Therefore, it is imperative that a professional-quality slide be created for each piece. These days many pieces come to our attention through gallery owners whom we know and trust. Building a relationship with a gallery who understands and promotes the medium can be extremely helpful in many ways. Generally, unsolicited slides we receive from artists not known to us are rarely considered. If you do send slides to a collector, it is imperative that you

*continued on page 3*

## THOUGHTS FROM The President



**Katie Pasquini-Masopust**

*God Bless America! I am writing this the week after the attack on America. I have gone through a gamut of emotions, as I am sure we all have. First there was disbelief, then horror, sadness, anger, and then pride in the way our nation is coming together in support of everyone.*

*I have always admired firemen, they are the bravest people I know. My sister's husband is a fireman. I hope they know how much we depend on them and how much we appreciate their bravery. The images on the television are very moving. We, the SAQA board, would like to send our love to every member, especially those members who were directly involved, or who lost a loved one in this disaster.*

*I have been working on a commission quilt with the deadline looming in the near future. I had counted how many days it would take to complete, at a slow comfortable pace. But from September 11 through the 15, I did nothing. Monday when I went back into my studio and worked, really worked, it made me feel so much better. We do our art for many reasons, but I am adding one to my list — to make me feel productive in a time of crisis, to make me feel better.*

*As the nation pulls together, everyone is putting out their flags. I found I didn't have a flag in my home and there are none to be found in my city. So as soon as I finish this commission, I am going to make my own flag quilt, an art flag quilt. And I will hang it proudly in my home. I would like to challenge anyone to make an art flag quilt to show the world.*

*For medical reasons, I am not able to give blood, not able to clear out rubble, but I can give to the relief fund. So many people are working hard to help. Americans appreciate this and want all of the rescue and recovery workers to know they will not be forgotten. Americans are all praying for their safety and will help in any way possible. There are several articles in the newsletter about ways that we can all help. Let us know what you are doing to make our country proud of art quilters. Make your art, keep your family safe, and love your neighbor.*

## The Director's REPORT



Jody L. DeCoursin

*This newsletter comes with mixed feelings of sadness for all of our lost loved ones as well as hope for a national resurgence of patriotism, independence, and cohesiveness. As a country of many cultures and nationalities, we should also reflect about what America stands for. Along with our own lives, families, and friends, I think of what has attracted me into the quilters' backyard is the love of art quilters, art, fiber, creativeness, learning from one another, and building a strong relationship with all people who touch our lives. The depth of this meaning is very precious and hard for me to express in words. Let us continue with our day-to-day lives and truly cherish the moments we have with one another.*

*In July, the Board of Directors met and had a very productive meeting which focused on two goals – how to best serve our membership and continually improve Studio Art Quilt Associates. At the meeting we reviewed everything from the “ground-up,” from by-laws to upcoming conferences. We have redesigned the newsletter and are making great strides to enhance our website, as you can see from the front-page article. But, the final word comes from you, our members. Please watch for a “SAQA Membership Survey” to be included in the winter newsletter. We want your voice for improvements as well as accolades!*

*With our continued growth, the regional representative position has been replaced by the new addition of four zone representatives. We will continue to have the state representatives who will report to the zone reps. The zone reps areas are identical to the time zones. (If you aren't familiar with the time zones, they can be found in the front of your telephone book.) The zone reps will be the communication link between the board and members. They will also attend and assist with conferences, coordinate articles from the state reps for our newsletter, and keep in touch with each state rep in their zone for streamlining communication.*

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## FREQUENTLY ASKED QUESTIONS

continued from page 2

include a postage-paid mailer for returning the slides unless you don't want them back. Belonging to a recognizable, high-quality organization such as SAQA, or CQA, enhances any artist's credibility.

As to the work itself, collectors like a good story about the piece. Not just about the technique, but the inspiration, background, message, importance to the artist, etc.

Follow-up after a purchase is very important. If not already provided, a complete curriculum vita is a must. Keep the collector apprised of upcoming shows, new work, awards, etc. Also, collectors generally love to show their collection and the artist can be the eyes and ears for possible opportunities. It is also a way to stay in touch with your collector. Keep in mind that collectors can change directions. The more solid your relationship with the collector, the more likely your work will continue to be of interest even after a change of direction.

### What will eventually happen to your collection?

We have made plans for the collection to remain intact. As to its final destination, that remains to be seen. We would hope to place the collection with an appropriate museum. It will definitely not be sold at a yard sale.

*A note to our members: Warren Brakensiek is the newest member to the Board of Directors for SAQA. See page 7 for an introduction.*

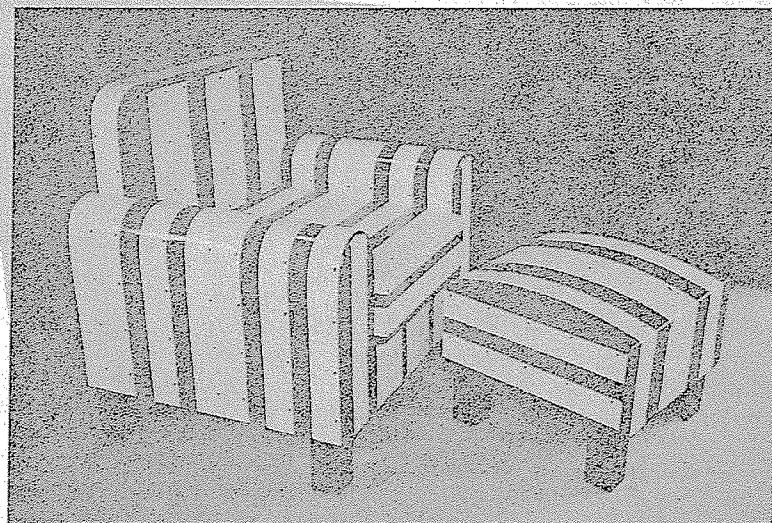
## SUITE HOME CHICAGO

Wendy Huhn

This summer, “Suite Home Chicago” showcased the work of hundreds of artists from Chicago's diverse creative community. The display of life-size painted and sculpted cast fiberglass furniture pieces was meant to celebrate the strength and diversity of Chicago's artistic, architectural, and design communities. It also highlighted Chicago's long history of continuous involvement in the furniture trade and its development. As furniture started to appear on the streets of Chicago on June 1 and continued to appear throughout the summer, it brought much gaiety to the city.

Maureen Bardusk, SAQA member, was one of the artists, and perhaps the only fiber artist, who received a commission. In order to participate you had to submit your design proposals, complete with elevations from all angles of each furniture piece in January 2001. She was contacted in August because Circuit City, a major sponsor, decided to commission fifteen pieces for their various suburban locations. Her chair and ottoman, “Black & White & Read All Over,” celebrating the joy of reading in this City of Big Readers, resides in the Circuit City headquarters in Schaumburg, Illinois. It will be auctioned for charity, as were the Cows of '99. All artists received payment plus a stipend for materials, and the furniture is owned by the sponsors. Artists retained the copyright to the work.

The event was presented by the Public Art Program of the Chicago Department of Cultural Affairs as part of the City of Chicago's annual summer public art event. More information and images are available at [www.chicagourbanart.org](http://www.chicagourbanart.org).



Black & White & Read All Over, by Maureen Bardusk

## MORE THOUGHTS ABOUT ART QUILTS

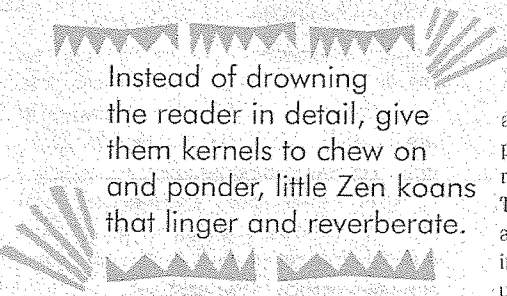
Bob Shaw

To further my discussion about artist's statements, I wanted to share some words of wisdom from one of my mentors, a man named A. Hyatt Mayor. Mayor was the curator of prints at the Metropolitan Museum of Art in New York for many years. In a 1964 essay called, "How to Bake an Exhibition," Mayor has this to say about label copy:

The show can be explained in the foreword to a catalogue, but most visitors will get more out of very brief notes, in the style of telegrams, scattered here and there like a paper chase.

In such diminutive essays, each word must act like a fish-hook to catch the visitor as he drifts along. One hook ill baited, or a paragraph that looks too long, and the visitor is on his way elsewhere. The writer must imagine his reader as an intelligent person whose frame of reference can be counted on to include the upper average of knowledge, but who may sometimes turn out to know more than the writer. This means that the captions must never talk down, must present new or heterodox ideas unpretentiously and that each caption should tease the reader by taking a different tone or opening on a fresh note.

All of this applies to a statement. If you want people to read what you write (and why else should you bother to make the effort), you have to find ways to make the experience pleasant, informative, and relatively painless. Brevity is the best method. Instead of drowning the reader in detail, give them kernels to chew on and ponder, little Zen koans that linger and reverberate. I really like Mayor's concept of the label as telegram. It's a great model to emulate. It also makes me think of Harry Smith, the film-maker, anthropologist, and culture shaker who put together the seminal *Anthology of American Folk Music* in 1952. (If you aren't familiar with Smith's *Anthology* and have the slightest interest or curiosity about traditional American music, I highly recommend it.) Smith is a whole 'nother story, but one of the many amazing things he did was to boil down the gist of the lyrics and meaning of each song in just the way Mayor suggests. The ballad of the Titanic, "When That Great Ship Went Down," is encapsulated into this headline – "Manufacturer's proud dream destroyed at shipwreck, segregated poor die first." Bam! How many hours did it take James Cameron's movie to say less? Try doing the same with any song or story you know. Then try it with a statement.



Instead of drowning  
the reader in detail, give  
them kernels to chew on  
and ponder, little Zen koans  
that linger and reverberate.

Here's another tip from Mayor, this time about really looking at a work of art, from a marvelous essay called, "A Truth or Two About Art History." (This and other Mayor essays can be found in a little book, *A. Hyatt Mayor: Selected Writings and a Bibliography*, published by the Metropolitan Museum in 1983 and undoubtedly long out of print. It's worth searching for.)

Mayor says, "If you want to get inside some painting, get a photograph and study it upside down until it you understand how it is organized. Then plant yourself in front of the original and start looking. You can keep your eye exploring if you draw it, no matter how awkwardly, or if you describe it detail by detail on a pad of paper. After about half an hour, a fog will lift, like breath leaving a windowpane, and you will enter. You will never forget the thrill!"

Amen. Try it the next time you go to your favorite museum. Instead of wandering from gallery to gallery, choose one work of art to study ahead of time, go deliberately through the galleries to see it, and leave after you have completed the exercise. There is no better way to visit a museum, especially if you have the luxury of being near enough for frequent, targeted visits.

The same approach works just as well for quilts and also serves to remind us what matters in any work of art – the organic integrity and strength of the composition, which should be clear no matter how it is viewed or oriented. Try hanging your quilt upside down or sideways and see if it "works," or turn the latest *Quilt National* catalog this way and that before you read the statements. Or take a photo of your quilt and play with that. This can be a great compositional tool – a way to stand back from a piece as it develops and make sure you are on the right track.

I also wanted to share parts of a note Joan Lintault recently sent me that reinforces many of the issues I have tried to address in this and previous essays. Joan had this to say about explaining her art:

My work is first and foremost about vision or rather the visual and formal – line, shape, color, negative and positive space,

and how these function on the picture plane I've created. I think that these elements are what make my work powerful. The fact that I choose to use a [particular] arrangement of images is secondary. The images are just the subject matter but are useless unless my elements are visually arranged.

I don't like to write about my work in terms of feelings or inspirational stories. I think that people (especially quilt makers) want to be spiritually uplifted by the story, to be engaged by the subject. The formalist aspects seem [to come] second or not at all. I am always asked to write the inspiration behind my work. I usually am at loss for words. What drove me to choose the particular images I use is not one uplifting moment, but a lifetime of looking, reading, and being passionate about the power of the visual image.

If you are not familiar with Joan's work, it is well worth knowing. She has been making remarkable quilts since the mid-1960s and, as I have said elsewhere, is one of the most original and consistent of all artists working with the quilt medium, precisely because of what she articulates above.

Two of Joan Lintault's quilts are included in a special exhibition, *Contemporary Art Quilts: The John M. Walsh III Collection*, which is on view at the University of Kentucky Art Museum in Lexington, from September 16 to December 17, 2001. Jack Walsh has been one of the most prominent collectors and supporters of art quilts for nearly a decade. Assisted by the clear eye of curator Penny McMorris, he has built a connoisseur's collection of quilts, including important works by Michael James, Nancy Crow, Terrie Hancock, Therese May, Pamela Studstill, Lenore Davis, Terese Agnew, Anna Williams, Wendy Huhn, and Katie Pasquini-Masopust. In addition to his purchases of existing works, Jack has also commissioned pieces from Pauline Burbidge, Joan Schulze, Duncan Slade and Gayle Fraas, and Tim Harding. He is a model patron who has given free reign to the artists he has commissioned, asking only that the quilt they make take water as its theme. The exhibition is accompanied by an illustrated catalog with an essay by yours truly. For more information about the show or the book, go to the museum website at [www.uky.edu/ArtMuseum](http://www.uky.edu/ArtMuseum).

As always, I welcome feedback or suggestions of any kind at [reshawjr@earthlink.net](mailto:reshawjr@earthlink.net).

## IN MEMORY OF

## A SAQA MEMBER ~ MARY ANHALTZER

September 14, 1930 - July 20, 2001

Cathy Shanahan

I had a note on my desk to write Mary back, something I'd put off for no good reason when Cathy Shanahan called me with the news that Mary had died in her sleep in Santa Fe, New Mexico.

Today as I'm writing this, Cathy Shanahan is working on a quilt that "emerged as a Mary quilt." You know how they will. It's two women, full-body silhouettes shedding tears adorned with beads. Mary would have loved it.

Cathy and I attended the Alegre Retreat years ago. In fact Cathy's been to all of them and I, all but one. Before the second retreat, Cathy had moved from her Pasadena, California, home of many years to Portola Valley, California. Mary, who lived in Portola Valley, was in our class and that was the beginning of a story based on friendship, artistic journeys, love, and support.

Though Mary was born in Oshkosh, Wisconsin, her spirit recognized the southwest as home to her heart and soul. She'd been coming to Santa Fe for years before opening Thirteen Moons in 1999 with the idea of promoting the work of contemporary art quilt artists and pouring profits into Katalysis Partnership to help Mayan women. (If you would like to make a donation to this charity, the address is Katalysis Partnership, 1331 N. Commerce St., Stockton, CA 95202.)

Mary's vision was unique and powerful. She was a source of unending strength and magic. She had more than enough to share with fellow travelers. Mary was an original and her work reflects that. "Wild Thing," which was on display at Stanford University in 1999, reveals, as do all her quilts, her eye for composition, color, and emotion as well as her reverence, empathy, and joy for life. You can visit the following website to view her work and read her statement.  
<http://w3.one.net/~davidxix/Pages/WorkshopGallery03.html>

And, more of her work can be viewed at:  
<http://www.thirteenmoonsgallery.com/>

Mary was a busy, productive woman. She was a wonderful wife and mother. For many years she had a retail home decorating business. She had good old Oshkosh gumption. Mary was also one to smile. She was not a whiner. She knew when to go ahead and when enough was enough, as she would shake her head and say, "Oh, well."

She loved good food, perhaps sushi best as well as reading mysteries. At her death, she had a collection of 300 - 700 TBR's (to be reads).

She had the most amazing folk art collection. Mary introduced me, and I suspect more than a few others, to Our Lady of Guadalupe who appeared to an Indian peasant in Mexico City in 1531, assuring him she was his "Compassionate Mother" and that she had come to him out of her willingness to love and protect "all folk of every kind." Mary called her "Quad" and it is no wonder that she felt so close to her.

Mary died in her sleep at the ranch she and Herb had only recently bought. A ranch that had been a barbershop, with a bomb shelter and a chapel. It was a ranch she fell in love with on sight. She was beginning a new adventure, one that would again help artists.

A week before she died she visited her Portola Valley quilting group who was meeting in Half Moon Bay and they all remember Mary fondly, especially her smile.

Her husband, children, grandchildren, and her family of fellow quilt artists will dearly miss Mary. I hope Mary and her daughter, who died of cancer several years ago, are reunited.

In closing, I would like to borrow from David Walker's website that honors Mary. It states:

"I who have died am alive again today. And this is the sun's birthday; this is the birthday of life and love and wings and of the gay great happening illimitably earth."

- e e Cummins

It is with great sorrow that we announce the death of Karen Berkenfeld from cancer. Karen was an accomplished quilt artist and served as a SAQA board member. She will be greatly missed by many. More will be included about her life in the next newsletter.

THE source for what's new in today's quilts...

# ART/QUILT Magazine

the magazine devoted to the art quilt.

the quilts, the artists, the shows,  
the reviews, the symposia, the issues...  
the Art of the Quilt.

4 quarterly issues for \$30. (\$40us overseas)  
Sample copy \$8 (\$12us overseas)

★★ ART/QUILT Book Service ★★  
Great Books for Great Inspiration and Gifts  
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e-mail: ArtQuiltMg@aol.com (MC/V/Disc/AMX accepted)

## AMERICA'S TRAGEDY

Pat Dolan asked that we share these letters with our membership.

**To: Friends**  
**From: Susan Koblin Schear**  
**Date: September 19, 2001**

We mourn all who have lost their lives because of this horrific tragedy. We are deeply grateful to the rescue workers and to all who have volunteered and donated to the numerous organizations and charities.

I have offered to work with Alan Lynes, Deputy Director of Programming at the Jamaica Center for Arts & Learning, Inc. (JCAL) and Board President, Association of Teaching Artists (ATA). He has established ArtistsCare, an initiative for healing through art therapy workshops.

I have attached Alan's letter. Your interest, recommendations, referrals, and donations would be most appreciated. Alan has included his contact information in his letter. You may also email [susan.schear@artisin.com](mailto:susan.schear@artisin.com) or call 201-599-9180. For referrals and recommendations regarding art therapists, please contact Karen Fitzgerald at [fishart@msn.com](mailto:fishart@msn.com) or 718-274-9755.

Kindly, please forward to others who may be interested. On behalf of Alan and Karen, much appreciation for your interest, time, focus, and energy. Thank you so much. With warm and spirited regards.

**To: The New York City Arts  
Community**  
**From: Alan Lynes**  
**Date: September 19, 2001**

In light of the tragedy we are now facing, I am mobilizing artists to offer workshops in their respective disciplines (dance, drama, poetry, visual arts, photography, quilting, etc.) to victims families, relief workers, and, especially, children. This effort ArtistsCare will reach out to help people express their thoughts and begin to heal the pain. This effort needs artists, art therapists, psychologists, and crisis intervention specialists. All artists will be given training before conducting any workshop.

This training will be conducted by crisis intervention specialists in order to help prepare artists to deal with the raw emotions of this event. This will be a long-term effort. I feel it is crucial that artists be involved in helping people cope and move through this dark time in our lives. Information is unfolding rapidly; please e-mail any information about services (workshops, donations of space, donations of art supplies, referrals of therapists and crisis specialists) to [alynes99@yahoo.com](mailto:alynes99@yahoo.com) or call 718-658-7400, ext. 11. If you, or someone you know, would like to make a donation to defray expenses or to compensate artists for their work, please mail those contributions to the Association of Teaching Artists, c/o Alan Lynes, Board President of ATA, Jamaica Center for Arts & Learning, 161-04 Jamaica Avenue, Jamaica, NY 11432.

Workshops will take place across the city, in community centers, arts centers, theatres, meeting rooms and in schools. Please do what you can to help New York heal.

## WAGE PEACE

Judyth Hill

Wage peace with your breath.

Breathe in firemen and rubble,  
breathe out whole buildings and  
flocks of red wing blackbirds.

Breathe in terrorists  
and breathe out sleeping children  
and freshly mown fields.

Breathe in confusion and breathe out  
maple trees.

Breathe in the fallen and breathe out  
lifelong friendships intact.

Wage peace with your listening:  
hearing sirens, pray loud.

Remember your tools: flower seeds,  
clothes pins, clean rivers.

Make soup.

Play music, memorize the words for  
thank you in three languages.

Learn to knit, and make a hat.

Think of chaos as dancing raspberries,  
imagine grief as the out breath of  
beauty or the gesture of fish.

Swim for the other side.

Wage peace.

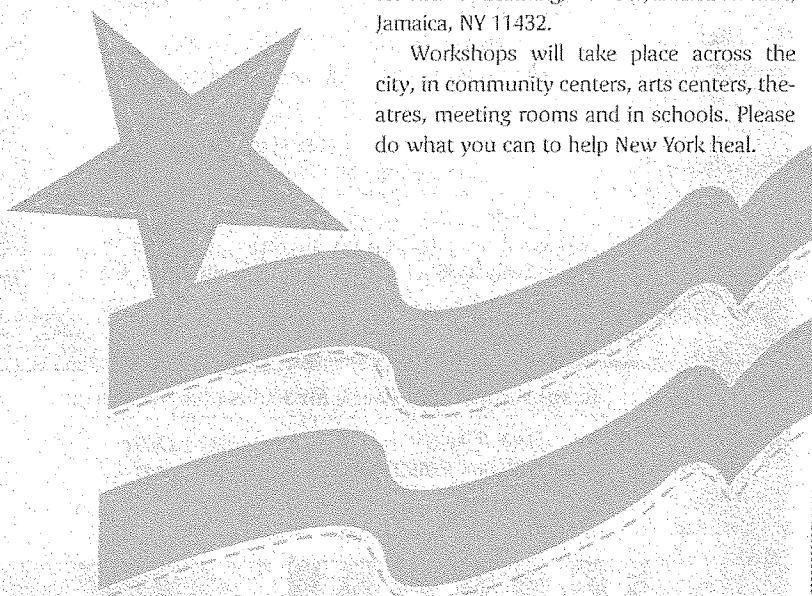
Never has the world seemed so fresh  
and precious:

Have a cup of tea and rejoice.

Act as if armistice has already  
arrived.

Celebrate today.

Written: September 11, 2001



## PUTTING A PRICE ON FIBER ART

Louise Thompson-Schiele

Diversity...being different, but the same! During a planned discussion on pricing at our quarterly SAQA meeting held in Sacramento, California, an intense realization came over the group. As we listened to five randomly-selected members talk about how they priced their work, we learned that the only common thread was that they all worked with fiber. After that, they were as different as night is to day.

Five members were selected to be on the panel and two questions were thrown out to the panel. How do you set your price on your work? And who is your customer? And much to our surprise, each one had totally different answers, totally different customers, and totally different ways of approaching the sale of their fiber arts.

To start our discussion, "Member #1" answered by saying she mainly sold her work on a commission basis, setting one price to be sold either wholesale or retail. She mainly works with art consultants, public arts commissions, commercial developers, and individuals for homes and office buildings. She keeps track of the hours she works and uses that figure along with her square footage in calculating her price. Her general rule of thumb is to charge whatever the market will bear and she has been very successful with this strategy.

"Member #2" has a totally different approach to pricing her work and establishing her customer. She developed a business plan along with her fine artist/painter mentor and has established a business where she sells her work through high-end art festivals/shows. She rents a booth, displays her work, and sells her framed fiber art, as other fine arts painters will do in the same show. She intends to price her work as other fine artists do, pricing by the square foot and intends to sell fiber pieces ranging from \$100 - \$500. Another aspect to selling her work would be to connect with art cards and calendar vendors who purchase your fiber art image to publish as greeting cards sets and/or calendars.

"Member #3" is a well-known, accomplished fiber artist who has published many fiber arts books, patterns, and teaches worldwide. She explained how she really didn't sell much of her work until she dis-

played her work along with other SAQA locals at a gallery show and a well-known jeans company approached her to purchase her entry. She is now selling her work from \$3,000 - \$4,000, and shows in competitions and galleries (i.e., Thirteen Moons Gallery). She says she generally doesn't have a formula, has established a selling price and works from that figure on up.

"Member #4" comes to fiber art after being a successful ceramic artist in Sacramento. Having an established name in the art community doesn't hurt; it actually gets her in the door of any gallery in town much easier than the rest of us. When she's ready to affix a price to a fiber art piece, she takes it to her art gallery owner/mentor and he helps her set the price based on his knowledge of what the market will bear at that time. And her prices are based on gallery sales, which means half of the sale will go to the gallery owner, half to her.

"Member #5" creates both quilts and wearables, displaying her work in traveling fiber art shows, trunk shows, exhibits, and competitions. She says she has literally sold the jacket right off her back on many occasions. Her garments range in price from \$250 - \$1,000 for full ensembles. Her art quilts sell from \$500 - \$4,000. She sets her price by her gut feeling and what she thinks the buyer can handle. She sees herself as her own customer and has always had great success in attracting inquiries for purchasing her work. She has taught quilt making for years and has a great following of students who respect her work, style, and techniques.

As you can see, all five participants come from a different place and a different focus but all have the same drive and enthusiasm ... their love of fiber art. And their answers to pricing are varied from gut feeling to well-organized, planned formulas. Whatever your decision is on how you price your work, keep in mind that you do what you do because you have to create and selling/pricing your work comes second to your love of working in fiber art. Be smart in how you price your work; your price reflects how you see yourself as an artist and how you want others to see you.



Warren N. Brakensiek, of Los Angeles, California, is the newest member of SAQA's Board of Directors. In his article, he states that he and his spouse, Nancy, have been collecting contemporary art quilts for about thirteen years. They live in a high-rise condominium surrounded by quilts and other types of art in the heart of downtown L.A. They have both essentially retired, Nancy is trained as a CPA and Warren practiced law for the Carnation Company and Nestle USA. As Warren states, "Other than a love for this art form and hopefully a good eye for it, I have absolutely no artistic talent. I need a manual to thread a needle and even my stick drawings are unidentifiable. Oh well."

That's fine with us, Warren! Your business acumen will help us achieve our goals. Welcome aboard.

### THE DIRECTOR'S REPORT

continued from page 3

The new zone representatives are Nelda Warkentin, Alaska - Pacific Zone; Renee Brainard Gentz, New Mexico - Mountain Zone; Kim Ritter, Texas - Central Zone; and Barbara Conte-Gaugel, New York - Eastern Zone. Let's thank them for taking on this job and offer your support to them.

Each state rep organizes and attends SAQA meetings within their state, represents the organization at local conferences/shows, and assists with membership marketing. Please refer to the state reps listed in your new directory. If your state isn't represented, and you have an interest in becoming a state rep for SAQA, please contact me at [saqadirector@aol.com](mailto:saqadirector@aol.com).

Until then, creative dreaming.

MEET A  
Member.

From History Major  
TO ART QUILTER:

CATHY SHANAHAN



by Marina Salame

As she walked up to the podium to collect her degree in history from Stanford University in the early 1960's, Cathy Shanahan didn't dream that one day, she would be an art quilter. But in 1993, she made the decision to move to northern California partly so she could be closer to the fledgling Contemporary Quilt and Fiber Artists (COFA) group, which was founded by Diana Leone.

Her determination to move started in southern California, when Cathy signed up for Judy Mount's class in traditional quilting. She knew right away that traditional patterns with repeating blocks and staid color schemes weren't for her. However, Cathy was also taking art classes at a Pasadena community college, and soon realized it was possible to combine her love for art with quilting.

She quickly got to work, accumulating the necessary fabric stash to create scrap quilts. Today, her unique pieces are repre-

sented by Thirteen Moons Gallery in Santa Fe, New Mexico. Although Cathy has not yet been accepted by a major show like Visions or Quilt National (which she has visited for the past two years), she is hopeful that her work will make it someday soon. Still an enthusiastic member of COFA, Cathy says, "I hope to encourage all our members to enter the big competitions, because I believe their work is just as good as what I have seen at Quilt National."

Cathy also exhibits her work at many shows, including the Alegre Retreat VII Invitational in Santa Fe, the Pacific International Quilt Festival, and New Quilts of Northern California. When asked who has influenced her work, she replies, "Over the years, I have taken classes from many well-known teachers, including Nancy Crow, Michael James, Katie Pasquini Masopust, Therese May, Rosemay Eichorn, David Walker, Jane Dunneward, and Ann Johnston. They have all inspired me to experiment and find my own way in the art quilt world."



**Gallery opening**

Friday March 22, 5PM to 7PM. 60 of the most fantastic Art Quilts imaginable, plus the participants quilt show. A total of over 100 quilts to see. Two Luncheon lectures and a closing banquet, available for part-time participants. St. Theresa Textile Trove, our one stop shopping spot, will be filled with unique fabrics and supplies.

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**Margaret Cusack's** stitched artwork, "We Give Thanks," which was made into a United States postage stamp for Thanksgiving will be inaugurated at Thanksgiving Square in Dallas, Texas, on October 19, 2001. This will be a "first day of issue." Also, on October 23, 2001, there will be a "We Give Thanks," celebration event at Brooklyn's Borough Hall, which will include an exhibition of her stitched artwork. This will be a "second day of issue."

Congratulations to **Paula Nadelstern** for receiving a \$7,000 Fellowship Award from the New York Foundation for the Arts (NYFA) in the category of crafts for her work in quilt-making. NYFA is the largest grant provider to individual artists from every discipline and is proud to award over \$1 million to recipients of the 2001 NYFA Fellowship. The NYFA Fellowship has been awarded to 161 artists chosen from 3200 artists.

Three of **Brenetta Ward's** quilts were juried into Sacred Threads 2001 Quilt Exhibition in Reynoldsburg, Ohio. The exhibition ran from July 14 - 29, 2001. One of Ward's quilts will be part of a special exhibit curated by Robert Shaw on display at the International Quilt Festival in Houston, Texas.

Two of **Marcia Stein's** quilts were juried into Tactile Architecture 2001, which runs from October 27 - November 4, 2001, at the International Quilt Festival in Houston, Texas, and travels through 2002.

**Joan Schulze's** quilts will be included in Quilted Constructions: The Spirit of Design at the American Museum of Folk Art, New York, New York, from September 12, 2001 - January 13, 2002. She will be part of a panel discussion on September 25 at the museum concerning quilt contests, artistic process, and inspiration. Schulze will also show quilts at the Thirteen Moons Gallery, Santa Fe, New Mexico, from October 12 - November 9, 2001. She will present a talk for collectors entitled, "The Elusive Fragment," on October 15, at the gallery.

**Suzann Thompson** and her knitted quilts were profiled in the April 2001, issue of Machine Knitters Source Magazine and in the spring issue of the Museum of American Folk Art's Quilt Connections Newsletter. Three of her quilts were exhibited in the juried show, Finders Keepers, at

the Pearoom Centre for Contemporary Crafts, Heckington, Lincolnshire, England.

**Phil Jones** had a solo show entitled, Icons & Parables, at The Collective Art Gallery, Topeka, Kansas, September 7 - October 3, 2001. He also has quilts in Modern Threads, national juried show, Chandler, Arizona; Fine Fiber, Art for the 21st Century, Chicago, Illinois; Kansas River Valley Arts Festival, Topeka, Kansas; Fiber Focus 2001, St. Louis, Missouri; Fabric 2001, Columbus, Ohio; Renaissance Men, Golden, Colorado; 7th Annual Quilt Exhibit, Philadelphia, Pennsylvania; and 32nd Smoky Hill, Hays, Kansas.

Congratulations to **Katy Jane Widger** for her Best of Show Award at Fiber Celebrated 2001, Utah State University Art Museum, May - August, 2001.

**Violet Cavazos** and **Constance Norton** were both juried into the ACCSE Spotlight Exhibition to be held at Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, October 18 - December 15, 2001.

**Eileen Doughty** had seven pieces in a corporate show at EDS in Herndon, Virginia. She co-exhibited with a landscape painter.

There is a meeting area set up on Yahoo Groups for **Virginia members**. Contact Lori Bittner at labdesigns@verizonmail.com, for more information.

**Marilyn League** showed six of her quilts at the Phillip Parker Studio on July 27, 2001, as part of the South Main Art Tour in Memphis, Tennessee. In addition to Marilyn's quilts, drawings and photographs were also on display. Plans are in the works for another show on September 28, 2001.

**Material Images: Contemporary Mid-western Quilts** will be held November 3, 2001 - January 6, 2002, at the Lakeview Museum of Arts and Sciences, Peoria, Illinois. Contact Kristan H. McKinsey, 309-686-7000, ext.134, [www.lakeview-museum.org](http://www.lakeview-museum.org). There will be a one-day symposium on November 10, 2001. Registration will include admission to the exhibit.

**Signature Art Quilters** will exhibit quilts from their Saffron challenge, as well as individual works at Stanford University in Palo Alto, California, from October 5 - November 29, 2001. For further information, visit the <http://cis.stanford.edu/> or email [marigros@cis.stanford.edu](mailto:marigros@cis.stanford.edu) or call 650-725-3622.

Members of the group include Linda Abrams, Teri Austin, Gilda Hecht, Barbara Held, Eileen Lauterborn, Paula Lederkramer, Laurie Mannix, Glorianne Merkent, Susan Rienzo, Lita Star, Ina Stentiford, June Thompson and Mimi Wohlberg.

**Compare and Contrast: Contemporary Quilts by Michele Scott and Carolyn Lee Vensiage** will be held February 6 - March 9, 2002. An artists reception will be held the evening of February 16, at the Markeim Art Center, Haddonfield, New Jersey, 856-429-8585. Visit Carolyn's site at [www.cdvquilts.com](http://www.cdvquilts.com) or Michele's site at [www.pieefulquilter.com](http://www.pieefulquilter.com).

**Quilt 21/2000 American Art Quilts for the 21st Century** recently ended a very successful showing at the Cornell Museum, Delray Beach, Florida. The next stop on the tour is the Houston International Quilt Festival from October 27 - November 4, 2001. Viking will sponsor the exhibit at Houston. From Houston the exhibition will go to the Bayou Terrebone Museum, Houma, Louisiana from November 14 - December 12, 2001. Then to the Venice Art Center, Venice, Florida from February 6 - 26, 2002 and the Mulvane Art Museum, Topeka, Kansas, from June 1 - July 28, 2002. Quilt 21/2002 will open at the Brush Art Gallery in Lowell, Massachusetts, in August 2002 and will tour until 2004.

One of **Bonnie Peterson's** quilts was recently acquired for the collection of the American Craft Museum, New York. She also has quilts in the following exhibits: Chicago Art Open, October 19 - 27, 2001, Chicago, Illinois; Lakeview Museum of Arts and Sciences, November 2 - January 6, 2002, Peoria, Illinois; solo exhibit at Wellness Center, October 1 - December 3, 2001, Arlington Heights, Illinois; Southern Illinois Art Gallery, February 15 - May 15, 2002, Whittington, Illinois.

**PETERSON TO COORDINATE NEW MUSEUM COLLECTIONS ROSTER**

Bonnie Peterson will be the new coordinator of the Museum Collection Roster. For further information about how to register artworks in museum collections, please refer to Section V, Page 3 of the SAQA Resource Guide.

# welcome

May-October '01

NEW MEMBERS

shows

Competitions AND

WORKSHOPS

## Call for Entries

Gross McCleaf Gallery's 8th Annual Contemporary Quilt Exhibition, will be held January 4 - 25, 2002. Open to all fabric artists living in the U.S. Submit 3 - 8 slides of available work, labeled with artist's name, title, medium and size. Please also include an artist's statement and/or résumé. All work included in the exhibition must be for sale. Work can be of any size. Include retail prices, taking into consideration that the gallery will receive a 50% commission. Submissions must include a SASE for the return of slides. There is no entry fee. One to three works per selected artist will be included in the show. Work will be held by the gallery for one full month following the exhibition. Artist is responsible for shipping selected work to the gallery, gallery will be responsible for return of work to artist. Deadline for entries November 17, 2001. Accepted artists will be notified by phone by November 26th. Accepted work must be shipped or delivered to the gallery by December 29, 2001. Mail entries to Gross McCleaf Gallery, 127 S 16th St, Philadelphia, PA 19102, 215-665-8138, [www.grossmccleaf.com](http://www.grossmccleaf.com).

Art Quilts at the Sedgwick 2002. The 2002 exhibition of approximately 50 juried quilts will be held April 5 - May 5, 2002 at the Sedgwick Cultural Center, Philadelphia, Pennsylvania. Opening reception is April 6, 2002. For further information, call 215-248-9229. The prospectus and online submission is available at <http://www.ArtQuiltsAtTheSedgwick.com> or by sending a SASE to Deborah Schwartzman, 646 Westview St, Philadelphia, PA 19119. Deadline for entries is November 10, 2001.

Beth Aten, Lewisburg, PA  
Kimberly Becker, Bath, ME  
Sally Bertlesman, San Anselmo, CA  
Gayle M. BonDurant, Davis, CA  
Sandy Bosley, Bothell, WA  
Karen Boutte, Benicia, CA  
Marcy Brower, Citrus Heights, CA  
Bobbi Chukran, Leander, TX  
Rachel Beers Cochran, Montclair, NJ  
Candace Coleman, Portland, OR  
Nancy Cook, Charlotte, NC  
Lenore Crawford, Midland, MI  
Robyn Daniel, Stow, MA  
Sandra DeLaney, Rockville, MD  
Susan Dillon, Taos, NM  
Kristin Dukay, Seattle, WA  
Sherrri Young Dunbar, Wyncote, PA  
Michele Eakins, Omaha, NE  
Lorraine Edmond, Seattle, WA  
Jane Einhorn, Albuquerque, NM  
Jackie Evans, Albuquerque, NM  
Lydia Foerster, Brooklyn, NY  
Susan Friar, Los Alamos, NM  
Judy Giblin, Albuquerque, NM  
Marcia Gagg, Windsor, Ontario, Canada  
Debi Harney, Puyallup, WA  
Carole Harris, Detroit, MI  
Patricia "Trish" Haskey, Mesa, AZ  
Mary Heyer, Franksville, WI  
Phyllis Holland, Los Alamos, NM  
Kay Holmes, Shingle Springs, CA  
Cathleen Hutchison, Cedar Crest, NM  
Debbie Jones, Albuquerque, NM  
Brenda Kopmeyer-Kaspar, Linwood, KS  
Patricia Link, Nashville, TN  
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Glenys Mann, NSW 2340,  
Christa Manning, Los Alamos, NM  
Anita McSorley, Albuquerque, NM  
Shirley Metcalf, Norfolk, CT  
Sue Ritter Milling, Indianola, WA  
Mary Montanye, Bellvue, CO  
Peggy Montesand, West Palm Beach, FL  
LaVeda Myers, Odessa, FL

Connie Maria Plieger,  
Prince George, BC, Canada  
Karen Polastri, Folsom, CA  
Angela Purviance, Modesto, CA  
Carla Pyle, Livingston, MT  
Jo Rice, Gambier, OH  
Vera R. P. Rogers, Days Creek, OR  
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Georgia Springer, Raleigh, NC  
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Terry White, Rockport, IN  
Amy Stewart Winsor, Cary, NC  
Sue Wyard, Santa Fe, NM  
Annemarie Zwack, Ithaca, NY

MARK YOUR  
calendars

## Upcoming SAQA Events

November, 2002 - Oceanside, California  
Conference in conjunction with  
"Quilt Visions."  
(Please note change in location.)

May, 2003 - Athens, Ohio  
Conference in conjunction with  
"Quilt National '03."

September, 2004 - Little Rock, Arkansas  
Multi-day in-depth conference  
(Please note change in year.)

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about...

**Studio Art Quilt Associates**

To find out more about SAQA, write to P.O. 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.

**This 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 are March 1 (Spring Issue); June 1 (Summer), September 1 (Fall), and December 1 (Winter).

All newsletter articles and reviews should be sent to Jody DeCoursin, P.O. Box 4583, Santa Fe, New Mexico 87502; e-mail saqadirector@aol.com. Electronic format is preferred.

All member news should be sent to your state representative. If you don't know your state rep, please contact Jody Decoursin at the address above.

To change your mailing address, write Sharon Heidingsfelder, 8010 Dan Thomas Road, Little Rock, AR 72206-4148; or e-mail sheidingsfel@aristotle.net.

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