

## STUDIO ART QUILT ASSOCIATES

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### FINDING YOUR ARTISTIC VOICE

*Rick Gottas*

As I write this we begin a new year, the perfect opportunity to reassess, refine and redefine our artistic goals. As an art dealer who has showcased art quilts over the last twelve years, I would like to see art quilters make a concerted effort to develop more original ideas. From my vantage point there are far too many derivative designs and sensibilities borrowed from recognized quilters in this medium. In my opinion if the art quilt hopes to share the spotlight with crafts that are bridging the gap between the worlds of craft and fine art, serious art quilters will need to expand their artistic sensibilities in the coming years.

Undeniably, the art quilt has made significant strides since I first showcased and introduced them to my clients in 1989. In that first contemporary quilt exhibit there was only one artist in twenty that had the inspiration and initiative to hand dye and hand paint her fabric. Over the last ten years the ratio of artists that hand paint, hand dye, block print and stencil materials has shifted to the point where those artists working exclusively with commercial fabrics are a distinct minority in my exhibitions. This statement is not meant to criticize those artists using commercial fabric - many of those who do, create outstanding work. Rather it is intended to illustrate how much our expectations about art quilts and the individuals who make them have changed over the years. Hurrah! Hurrah!

The art quilt needs more individual artists willing to make the leap into the uncertain world of art making. I acknowledge that plunging freely into this world means risking failure, privately and publicly. It means reinventing yourself, expanding your range of ideas and developing new techniques. Embarking on this journey usually means much of your time will be marked by hours or days or weeks or even months of frustration in an effort to explore new ideas. Those willful and courageous enough to stubbornly maintain their efforts in even the darkest hours (and they will be dark) will eventually be rewarded with the prize no one else can claim - an artistic voice of their own.

I believe if art quilts hope to enjoy the stature that paintings and sculpture do, they will need to share more venues with those media in the future. Those venues are in art galleries and

### CLONING

"Be careful that you do not write or paint anything that is not your own, that you don't know in your own soul. You will have to experiment and try things out for yourself and you will not be sure of what you are doing. That's all right, you are feeling your way into the thing. But don't take what someone else has made sure of and pretend that it's you yourself that have made it, till it's yours absolutely by conviction. It's stealing to take it and hypocrisy and you'll fall in a hole . . . If you're going to lick the icing off somebody else's cake you won't be nourished and it won't do you any good, or you might find the cake had caraway seeds and you hate them. But if you make your own cake and know the recipe and stir the thing with your own hand, it's your own cake. You can ice it or not as you like. Such lots of folks are licking the icing off the other fellow's cake!"

—Doris Shadbolt, in the Introduction to  
*The Complete Writings of Emily Carr*

## CLASSES OUTSIDE YOUR MEDIUM

Katie Pasquini-Masopust

Throughout my life I have taken classes. I believe it is important to continue to take creative classes outside of your medium. They can help you gain a different look at what you know.

I started drawing and painting at an early age. In high school I took every elective available from the art department, from jewelry making to calligraphy, painting to drama. The most influential teacher I had was my art teacher, Jim Sullivan. He was very encouraging. He made art fun. I went back every year after graduation to see Mr. Sullivan until I moved from California. I gave him a call several months ago, nervous that someone who was so important in my life would not remember me. After all it had been 20 years since my last visit. Thankfully he did remember me and we spent a long time catching up. In November, I went back to my hometown and visited with him. It was wonderful. We went to the local art center where I had my first one-person quilt show. That was 24 years ago, when I had just begun to do art quilts. The center had moved to the old library which was refurbished and now is a beautiful gallery. I am now working on a proposal to do another one-person show there. I have come full circle.

Six years ago, I wanted to improve my photography skills. With all of the traveling and teaching I do it was difficult to find a class that would work for me. So I asked my photographer, Don Gregg of Hawthorne Studio, if he could teach me. He agreed and gave me an assignment. When I completed it, he critiqued my photographs and gave me another assignment. I completed each assignment on my own time schedule. This greatly improved my ability to compose and take clear photographs. I use these photographs as inspirations for my quilts. I highly recommend taking a photography class as it helps you to see within a window and help create strong compositions. It is a quick and inexpensive way to learn composition. It is easier to take lots of photographs in order to find a good composition than it is to make one time-consuming quilt that might not have a good composition.

Several months ago I was feeling a little stagnant with my teaching. I needed some new ideas and new teaching techniques. I didn't know where to turn. While skimming the newspaper one day, I found an ad for adult art class. I originally signed up so I could gain some teaching inspiration, but I

ended up learning so much more by doing the assignments. First I realized that I can still draw after all of these years of making quilts. I am learning about composition and about how to talk about what my intentions were when I made my quilts. I did adapt one assignment for a new class on value for the quilt artist.

I also enjoy working in chalk pastels and one of my drawings lit a spark that helped me to create designs for a new line of fabric. Several of the lessons in class are becoming quilts. One is a colored pencil drawing of an old adobe trading post I then translated to cloth and sold upon completion! The best thing I have gotten from this collaboration is my teacher, Bret Barker. We are working on a book on design for the inspiring art quilter. I am signing up for the next session, so excited about the doors of creativity that are opening for me.

Taking classes outside of your medium forces you to step outside of your comfort zone. This causes you to think differently and to discover new ways of seeing. How exciting it is when new ideas come to you through ways you hadn't thought of.



## FINDING YOUR ARTISTIC VOICE

*continued from page 1*

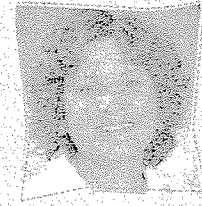
museums, not churches, community centers, craft fairs and exhibits created to showcase quilts for other art quilters. They need to be seen by collectors of fine art. These collectors are easily found in fine art galleries.

If each and every one of you make the effort to find your own artistic voice, you will collectively discharge the art "quilt" of the folksy associations that stifle interest in the medium. Until that time comes, the art quilt will find it difficult to be accepted by a huge network of art dealers who could otherwise be showcasing the medium for their audience of collectors. Fine art galleries need more varied forms of expression from art quilters to entice them to show art quilts for the first time. Give them something to think about.

*Rick Gottas, is the director of The American Art Company, Tacoma, Washington. You can reach him at [amart\\_tac@msn.com](mailto:amart_tac@msn.com) and at his website, [www.americanartco.com](http://www.americanartco.com).*

## THOUGHTS FROM

## The President



Katie Pasquini-Masopust

*The new year is underway. New year's resolutions are hopefully being followed and I know you are in your studio creating masterpieces. The future is bright for SAQA. We recently had a board meeting and feel that SAQA is growing stronger and we hope we are serving our members well.*

*In January, at our regional meeting in New Mexico, I was asked, "Why become a Professional Artist Member (PAM)?" My first response was that if you are a professional artist you should support your group as a professional. I also pointed out that as a PAM you are considered for inclusion in different activities. For example, we are choosing the next twelve artists for the "Art Gallery in a Box" fundraiser from the list of PAMs. The portfolio rotation is open only to PAM's and because the portfolio is being sent to different galleries and arts organization, we have had many great opportunities happen. For example, in the past year, three galleries selected works for their exhibits from the portfolio. The American Craft Museum used a portfolio in their search for quilts for their collection. Many were acquired. The Mahattanville College - Brownson Gallery, in Purchase, NY, selected PAM's for a ten-person show. (See first item in Members News.) So the portfolio does lead to great things for those in it.*

*We will also have a juried exhibit of the PAM's work at the 2004 conference in Little Rock. So evaluate your position in the art quilt world and make sure that you are represented by your organization as you should be.*

*SAQA members would like to thank Jody DeCoursin for serving as the interim executive director in assisting the organization during our transitional period. Her assistance was heartfelt and indeed appreciated. Thanks, Jody.*

## The Director's REPORT



Jody L. DeCoursin

Happy New Year to All!  
Year 2002 will be a great year for SAQA! With our continued membership growth, enhanced website, newsletter and a great Board of Directors, SAQA strives to increase our value to you. In this newsletter and on the website, is a membership survey. Your voice is important, please respond!

As Executive Director, I accepted the position on an interim basis to assist the organization during a transitional period. That time has passed and the position is now being turned over for the long term to a talented and experienced member of the organization, Sharon Heidingsfelder. She began serving as newsletter editor in the summer of 1995 and has been on Board of Directors since 1998. She has the day-to-day experience, knowledge and time to fill the requirements of the Executive Director's responsibilities.

I will continue to serve SAQA by accepting a position on the Board of Directors as Director of Corporate Funding, and assist in the long-term direction and visionary needs of SAQA. This brings new challenges for me, and a positive transition for our membership.

Heidingsfelder is honored to take this position. She says, "I firmly believe in the goals and objectives of the organization. I have been a member of SAQA since its inception and I praise the work of others that went before me." She states since she took an early retirement, she will have the time to devote to the organization. But she hopes she will have time to spend in her studio as well. Heidingsfelder says, "I thank the Board of Directors for having faith in my long-term commitment to SAQA and hope I will serve you all well."

## WILD BY DESIGN

Beverly Teche

The International Quilt Study Center, University of Nebraska - Lincoln, announces its Inaugural Symposium 2003, *Wild by Design*, to be held Feb 27 - Mar 1, 2003. The focus of this symposium is the innovative, creative and unique elements of quilts, both historic and contemporary. Participants will explore what motivates creative energies within individuals and enables them to produce compelling and unusual works of art and design. Also explored will be cultural, technical, aesthetic and sociological forces that contribute to design innovation in quilting.

Invited speakers for the symposium include Miriam Schapiro and Ellen Dissanayake. Miriam Schapiro, influenced by the feminist movement, embraces the use of textiles as symbolic of feminine labor. She is credited with establishing the movement called Pattern and Decoration. This art movement challenged traditional Western European art by foregrounding decorative patterns and textiles from other cultures such as Chinese, Indian, Islamic and Mexican. Schapiro coined the term, "femmage," which stands for the female laborer's hand-sewn work, such as embroidery, quilting, etc., that rivals and precedes the "high-art" collage.

Ellen Dissanayake is an independent scholar, writer and lecturer, whose approach to the arts synthesizes many disciplines, but is underpinned by the viewpoint of evolu-

tionary biology. She is the author of three books, *What Is Art For?* (1988); *Homo Aestheticus: Where Art Comes From and Why* (1992) and *Art and Intimacy: How the Arts Began* (2000), all published by the University of Washington Press. Other speakers include Michael James, Janet Berlo and Radka Donnell.

The *Wild by Design* symposium will bring together artists and art historians, cultural anthropologists, historians and women's studies scholars, as well as textile artists, textile historians and collectors. It will provide a unique forum for dialogue among a broad spectrum of individuals interested in quilt design, the social and cultural history of quilting traditions and related textile traditions worldwide.

A "Call for Papers" is forthcoming.

The Center, established in 1997, is dedicated to fostering a deeper appreciation for the importance of quilting traditions by combining academic scholarship with the collection, conservation and exhibition of quilts. For more information about the Center, visit: <http://quiltstudy.unl.edu>. For more information about the symposium, contact Beverly Teche, IQSC Symposium Coordinator, International Quilt Study Center, University of Nebraska, Lincoln, NE 68583-0838, 402-472-7232 or [bteche2@unl.edu](mailto:bteche2@unl.edu).

## SEPTEMBER 11 QUILTS

Drunell Levinson

The *September 11 Quilt Project*, founded by Drunell Levinson, is a quilt memorial intended to provide people all over the world with a way to mourn the tragedies.

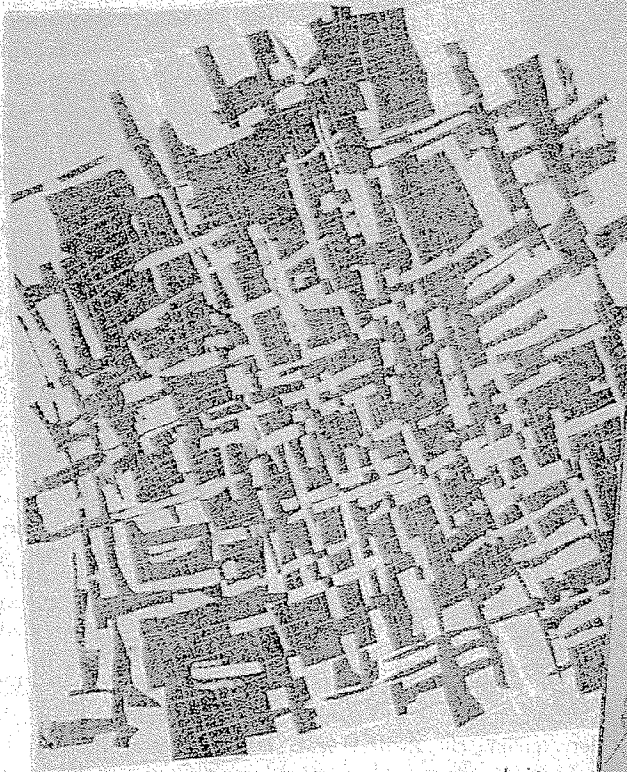
With the idea of using public art as a form of grieving, Levinson has modeled the *September 11 Quilts* project after the AIDS Memorial Quilt project. The quilts will be displayed and viewed in a public setting. Scheduled exhibitions include *The Quilt & Sewing Fest* at Myrtle Beach, SC, April 25 - 27, 2002, produced by Mancuso Show Management as well as *Quiltweek Yokohama*, Yokohama, Japan, November 12 - 15, 2002, co-curated by Drunell Levinson and Naomi Ichiwa of *Patchwork Quilt Tsushin Magazine*. Exhibitions in lower Manhattan are in the planning stages.

To be included in the first two shows, your completed quilts must arrive by April 1 for the Myrtle Beach exhibit and by May 1 for the Japan exhibition. The project is ongoing and deadlines vary. It is important that participants

register their quilts. A record of your participation is needed so an accurate account of the number of quilts being made is available as well as your name and address so you can be contacted regarding your participation. Please e-mail, [september11quilts@yahoo.com](mailto:september11quilts@yahoo.com), for more information.

If you would like to make a quilt to express your grief, a quilt panel exactly 3' x 6' (90cm x 180cm) or 3' x 3' (90cm x 90cm) in size can be submitted. The standard size is essential to the display of the quilt. The quilt can reflect the families who are left behind or the individuals or groups of individuals who died. These individuals may be known by the quilter or they may be strangers. Panels can reflect memories of the World Trade Center, the firemen or policemen, the EMT workers, the office workers in the World Trade Center or Pentagon, the airplanes, the fires, the devastation during and after the attack, or any other memory related to this tragedy.

## CURRENT EXHIBITIONS



"Organic Grid II", 36" x 40", 2000, Valerie S. Goodwin  
Included in Art Quilts at the Sedgwick exhibit.



Karen Berkenfeld's last quilt, entitled, "Dancing on Winged Feet" will be exhibited in Dancing Between the Semicolons: In and Of the Cloth.

### Art Quilts at the Sedgwick

Apr 5 – May 5, 2002

Sedgwick Cultural Center, Philadelphia, PA

The fourth annual *Art Quilts at the Sedgwick (AQ@S)* exhibition of forty-eight juried quilts opens on April 5 at the Sedgwick Cultural Center in Philadelphia. "The Karen Berkenfeld Juror's Choice Award" will be presented by the three-juror panel at the opening reception on April 6. This award was created because Karen had exhibited quilts in the three previous AQ@S exhibitions, and before her untimely passing, was to be a 2002 juror. The Hearstring Quilt Guild has graciously underwritten this memorial tribute. The opening weekend will also feature a slide lecture by Jennifer Gilbert, the curator of the New England Quilt Museum, on April 7, at the Artist's Brunch.

The jurors for this show represent various art world perspectives. Bruce Hoffman is the Director of Snyderman/Works Gallery of

Philadelphia; Paula Nadelstern is quilt artist, author and fabric designer, from New York City; and Dr. Dilys Winegrad is the Director of the Arthur Ross Gallery at University of Pennsylvania.

For those of you who like stats, here are a few. Forty-eight quilts were selected from 440 entries; the artists come from twenty-eight states and Canada; forty-five of the forty-eight artists are online; ten artists exhibited last year; fifteen were in *Quilt National '01*; two are male; but the most exciting piece of information is that thirty-four are first-time exhibitors in our show!

Thirty-four SAQA members are included in the exhibit. They are Virginia Abrams, Liz Axford, Elizabeth Barton, Kimberly Becker, Mary Allen Chaisson, Sharon M. Commins, Debra M. Danko, Patsy Eckman, Claire Fenton, Marilyn Gillis, Valerie S. Goodwin, Michele Hardy, Sharon Heidingsfelder, Pat Kroth, Janet Kurjan, Linda Levin, Verena Levine, Denise Linet, Vita Marie

Lovett, Debra Lunn/Michael Mrowka, Linda MacDonald, Eleanor McCain, Cynthia Myerberg, Jean Neblett, Constance Norton, Jacquelyn R. Nouveau, Phyllis Conley Salter, Barbara Schneider, Janet Schultz, Sandra Sider, Carol Taylor, Nelda Warkentin, Barbara W. Watler and Sandra L. H. Wock.

For tickets for the Artist's Brunch, call 215-248-9229. This year's CD-ROM exhibition catalog boasts a database of more than 800 national and international galleries and museums that have exhibited art quilts—a must have for SAQA members who are serious about pursuing solo exhibit space. It is available online at [ArtQuiltsAtTheSedgwick.com](http://ArtQuiltsAtTheSedgwick.com).

### Survey Fiber 2002

Apr 4 – May 30, 2002

Snyderman-Works Galleries, Philadelphia, PA

The Snyderman-Works Galleries will host a fiber art biennial invitational. To quote director Bruce Hoffman, "Survey Fiber 2002 represents

the entire spectrum of what textile can be, from tradition to non-traditional method materials; from small, sublime works to large, installation art; from American Craft Council Fellowship Recipients to recent art school grads."

Bruce Hoffman is currently in production of a 49-page full-color catalog of this exceptional biennial exhibit. Please contact him directly for availability and price, 215-238-9576 or [www.snyderman-works.com](http://www.snyderman-works.com).

*Survey Fiber 2002* art quilters include B.J. Adams, Hollis Chatelain, Nancy Crow, Nancy Herman, Michael James, Judith Larzelere, Patricia Malarcher, Amy Orr, Leslie Pontz and Warner Seelig.

### **Dancing Between the Semicolons: In and Of the Cloth**

Apr 17 - May 31, 2002

Nesbitt Hall, Drexel University,

Philadelphia, PA

215-895-2548, [galler@drexel.edu](mailto:galler@drexel.edu)

Drexel is opening its brand new Leonard Pearlstein Gallery with Lonni Rossi's *Dancing Between the Semicolons: In and Of the Cloth*. This collection of 26 quilts by national quilt artists along with ten evening gowns by Drexel fashion design students, all feature fabrics that are one-of-a-kind, hand-painted cotton and silk designed by surface-designer Lonni Rossi.

As a professional graphic communicator and designer for over thirty years, Rossi is known for her work in corporate identity, logo design, packaging design and state-of-the-art typography. For the past ten years, her primary focus has been her one-of-a-kind hand-painted fabrics and the fiber artwork she creates from them. These pieces of "complex cloth" flow from her design background and love of type, color and visual communication.

The artists in the show are Susan Adler, Karen Berkenfeld (her last quilt), Sally Dutko, Sylvia Einstein, Claire Fenton, Cindy Freidman, Ravna Gillman, Rosemary Hoffenberg, John Lefelhocz, Libby Lehman, Linda Levin, Joan Loewenberg, Barb McKie, Patricia Mink, Dominic Nash, Jean Neblett, Miriam Nathan Roberts, Carol Sara Schepps, Robin Schwalb, Deborah Schwartzman, Sandra Sider, Judy Smith-Kressley, Gabrielle Swain, Carol Taylor and Brad Tyler.

Rossi is currently creating a CD-ROM exhibition catalog and a series of hand-painted silk scarves and shawls in the semicolon's motif. E-mail her at [longina1@aol.com](mailto:longina1@aol.com) for pricing and availability.

### **Art Quilts 2002**

*Playing with a Full Deck Art Quilts*

Feb 3 - Mar 12, 2002

Glenview Mansion Art Gallery,  
Rockville, MD

*The Sum of the Parts*

Feb 3 - Mar 9, 2002

Rockville Arts Place, Rockville, MD

*Quilts from the Collection of the  
Montgomery County Historical Society*

Feb 3 - May 5, 2002

Montgomery County Historical Society,  
Rockville, MD

Art Quilts 2002 will be presented by the City of Rockville's Mayor and Council and the Cultural Arts Commissions — Art in Public Places Program, from February - March, 2002, in Rockville, MD.

Exhibited at the Glenview Mansion Art Gallery will be *Playing with a Full Deck Art Quilts* and *Personal Vision Art Quilts - Part One*. Warren and Nancy Brakensiek presented a collector's talk; Fleur Bresler spoke on a "Story of a Quilt Collector"; Michael Monroe moderated a panel discussion that included some of the artists of the *Full Deck*; and workshops by Jeanne Benson and Diane Herbort were held. Call 301-309-3354 for more information.

Exhibited at the Rockville Arts Place will be *The Sum of the Parts*, a solo exhibit by Sue Pierce and *Personal Vision Art Quilts - Part One and Two*. *Personal Vision Art Quilts - Part One and Two* feature recent art quilts by *Full Deck* artists residing in the MD/DC/VA region. They include B.J. Adams, Patricia Autenrieth, Jeanne Benson, Katharine Brainard, Sara Brown, Ardyth Davis, Diane Herbort, Dorothy Holden, Dominic Nash, Michele Vernon and Sue Pierce. Call 301-309-6900 for more information.

Exhibited at the Montgomery County Historical Society will be *Quilts from the Collection of the Montgomery County Historical Society*. Call 301-762-1492 for more information.

### **Fine Focus 2002**

Feb 15 - May 31, 2002

Mansfield/Richland County Public Library,  
Mansfield, OH

Jul 3 - Sep 14, 2003

The Cornell Museum Old School Square,  
Delray Beach, FL

Oct 1 - Nov 30, 2003

Primedia Gallery, Golden, CO

The following SAQA members were juried into *Fine Focus 2002*, a traveling exhibit of 54 small-scale art quilts: Christine Adams, Maureen Bardusk, Liz Berg, Marilyn Mckenize Chaffee, Linda Colsh, Kristin Dukay, Jane Einhorn, Susan Ennis, Maxine Parkas, Corni Forster, Marilyn Gillis, Valerie S. Goodwin, Michele Hardy, Donna Leigh Jackins, Lydia Johnston, Phil Jones, Cathy Kleeman, Liz Kuny, Judy Langille, Jill Le Croisette, Barbara Barrick McKie, Pat Owoc, Shirley Jo Rimkus-Falconer, Joanie San Chirico, Susan Shie/James Acord, Virginia A. Spiegel, Andrea Stern, Julie Upshaw, Sylvia Weir, Rosanna Lynne Welter, Terry White and Sarah Williams.

There is an accompanying juror's exhibit, entitled, *4x4*, with the works of Judy Dales, Laura Cater-Woods and Kim Ritter with Sandra Sider, who is the founder.

Judy Dales, Laura Cater-Woods, Kim Ritter and Sandra Sider served as jurors. Images of the entire collection of quilts will be shown on [www.quiltart.com](http://www.quiltart.com) this winter and for the duration of the tour. For booking information contact Laura Cater-Woods, 406-248-1379, [lauracw@myavista.com](mailto:lauracw@myavista.com).

### **USE OF SAQA'S NAME**

Studio Art Quilt Associates does not endorse any outside events or projects without the express, written consent of the executive director of the organization. Members are not authorized to use the Studio Art Quilt Associates' name and/or logo without this consent.

However, (an) exhibit(s) of works by Studio Art Quilt Associates members may be designated as such by including the phrase, "An exhibit of works by (a) member(s) of the Studio Art Quilt Associates."

## STEPPING INTO AN UNCERTAIN WORLD

Maxine Farkas

Shoes have always been cultural symbols – symbols of status, of wealth, of occupation. But on September 11, shoes became a symbol of survival as women in New York City kicked off their shoes so that they could escape, survive.

In the wake of September 11, Lowell Women's Week Public Art will focus on something more concrete, close to home, a part of everyday life. And, in the doing so, perhaps we can share experiences we hold in common, to honor those women who ran and in memory of those were unable to run.

This year, Lowell Women's Week Public Art is using shoes to explore women's lives. We invite you to draw a picture of a shoe, draw on a shoe, write about a shoe, make a photocopy of your favorite shoe, glue sayings to a shoe or use shoes to tell a story. Your contribution to Women's Week Public Art can be humorous, serious, nostalgic, frivolous, emotional, indeed whatever you want or need it to be. You don't have to be an "artist" or a "writer" to do this, but you just have to have had some experience with shoes.

Here are some examples:

Journey – A journey walking toward and away, they can tell the story of the immi-

grant experience, they can speak about understanding, in whose footsteps would you like to walk?

Fashion – If someone says that fashion ends at the knees, what does that mean? When is it more important to be comfortable than stylish? Do the people who design women's shoes wear them?

Rites Of Passage – These shoes I remember — baby shoes, back-to-school shoes, learning-to-tie shoes, the shoes my grandmother wore, there was an old woman who lived in a shoe.

Future – Shoes as equipment for the future. What do you have to do to make it through, to do what you need to do.

Solidarity – If you were in my shoes, walking together into an uncertain world, walk with me, before you criticize, walk a mile in their shoes, if the shoe fits wear it.

There are lots of things that you can do.

- You can cut a piece of paper the size of a shoe box and draw a picture of your favorite shoes and tell why they are, or were, your favorites.
- You can go through magazines and cut out pictures of shoes and make a collage.

- If you have access to a copy machine you can place a shoe top-down on the glass, cover it with a large piece of paper and make a copy of the shoe. You can color it or you can tell us something about yourself. If you decide to tell us about yourself, you don't need to tell us your name.
- You can simply write a note about a memory, about a pair of shoes you just had to have, about what proud parents used to do with their babies' shoes. You can tell us about the politics of shoes, you can tell us about the history of shoes, you can tell us about why you hate wearing shoes.
- Or if you want, you can make something with a real shoe. You can paint it, glue things to it, write on it.

There are minimal restrictions on what you can do – your entry should be no larger than a shoe box nor have any glitter. We will be unable to return your contributions.

All projects must be delivered to the Brush Art Gallery no later than February 22. Public Art will be displayed at the Boott Gallery during the month of March. The Brush Art Gallery and Studios, 256 Market Street, Lowell, MA 01852, is open Wed through Sun from 12:00 - 4:00 p.m. The telephone number is 978-459-7819, ask for Maxine Farkas.

## CREATING A NATIONALLY RESPECTED EXHIBITION

Carolyn Lee Vehslage

*Art Quilts at the Sedgwick (AQ@S)* began as a double-dare by Betty Ann Fellner to her friend, Deborah Schwartzman. As executive director of the Sedgwick, Betty Ann challenged herself to create a series of art events to unite the Mt. Airy neighborhood of Philadelphia. Her vision for the PieceWorks Festival was "a celebration of fiber art and the fabric of community." As the centerpiece for the annual programs she asked Debbie to hang a quilt show.

For the initial 1999 exhibit, Debbie turned to local quilt artists Leslie Pontz, Cindy Friedman and Lonni Rossi to help her with the enormous task of converting an aging 1920's art deco movie theater lobby into an elegant exhibition space. It required a large amount of begging, borrowing and bartering of necessary items to prepare the lofty room for an invitational show of sixteen local quilt artists. The eleven-day exhibit was "kicked-off" by a runway auction of wearable fiber art. Everyone was thrilled when one of the art quilts sold.

In the second year, the event was increased to twenty-six quilters, twenty-five days and became a scheduled stop on the prestigious 2000 Friends of Fiber Art International Tour. Collectors purchased nine quilts and renowned quilter, Sue Pierce, lectured on "The Many Faces of Contemporary Art Quilts."

In 2001, a series of important steps happened to move AQ@S forward. It all started with a prospectus and a national call for entries. Juror Judi Warren Blaydon of Milford, MN, reviewed 350 quilts submitted by 156 applicants and had the daunting task of whittling them down to forty-six quilts. She gave a highly-praised lecture, "The Quilt Maker's Art: Alive & Flourishing," at the artists' brunch.

One of the many highlights of AQ@S 2001 was the innovative CD-ROM catalog of all juried quilts plus quilts by the committee members. This CD has received rave reviews from artists and collectors. Along with six

quilts, a few hundred copies of the CD were sold during the 32-day exhibition.

*Philadelphia Inquirer's* art critic Edward J. Sozanski wrote, "Art quilts have evolved to the point where it no longer seems appropriate to call them by that name, which subtly denies them the status of fine art. This insight comes courtesy of the third art quilt exhibition at the Sedgwick Cultural Center in Mount Airy. 'Quilt' implies both function and a traditional way of making that imparts a regular, and limiting, structure. But the 'quilts' in this exhibition, by forty-six artists from all over the country, regularly ignore those boundaries."

AQ@S mission statement continues to be to create an annual east coast venue for art quilts that will promote the contemporary quilt as an art form. It is their intent to present contemporary quilts that reflect or embrace original, unique and innovative methods incorporating impressive craftsmanship and technical prowess.

## THE IMPORTANCE OF PROFESSIONAL PHOTOGRAPHY

Geoffrey Gorman

The art world is a visual world. Whether you are looking at images in your local newspaper's weekend supplement or a painting advertised in *Art In America* or viewing a sheet of slides in an artist's portfolio, the quality of the reproduction of the image, i.e. the photography of the artwork, is critical.

The photography of your artwork can make or break your presentation. Gallery dealers, museum curators and art media people tell me over and over that the single most important factor in forming their impression of an artist's work is the presentation of the artwork. And this, of course, means in large part the quality of your reproductions.

First, think about some of the different uses the photographs will be put to. Most important, perhaps, they will serve as a permanent documentation of each piece that is created. I find now that most galleries and museums are interested in seeing slides of works along with color photocopies.

Every artist should make a priority of having all artwork photographed by a professional photographer. Better yet, artists should first inform themselves not only about the different photographic and duplicating techniques available but also about the local photographers and duplicating outfits that they might use. Budget, of course, is always a consideration, and my advice to you is to invest in the best quality photographs and reproductions that you can afford. If you have to skimp, don't cut corners in this area.

Photographers, like all artists, have different areas of expertise. First of all, you can rule out the photographers who specialize in studio portraits or wedding pictures. Chances are they simply will not have the experience and eye to do the job you want. So don't ask Jimmy or Susie to do the job just because he or she happens to be your husband's cousin and needs the work.

Within the specialty of photographers of artwork, there are some who specialize in flat work and others in sculptural. Take the time to see their work and make your own assessment. If you don't know of any, consult a gallery. Galleries usually have a number of photographers for various types of work and will be happy to pass along their names. If you take this approach, you may gain the benefit of beginning to forge a working relationship with the gallery.

For artists compiling that first presentation portfolio, I recommend having slides made. They can be used to make color copies, for photographs, for invitations and

advertising. Once the slides have been taken, study them carefully with the photographer. Make sure the color match is good and that the picture is in perfect focus. Any reputable photographer will work with you until you are happy with the image. Keep your original slides in a safe place, in a notebook or file. Your slides should be carefully labeled and you should keep a master list in your notebook. When you send out visuals, send out only duplicates. I can't stress enough the importance of this.

The next step up from slides is the 4 x 5 format negative, which is a bit more expensive but has the advantage of giving more detail in the image. Reproductions from 4 x 5 negatives will be clearer and that is why they are used for catalogs and large-scale advertising.

Once you have your slides, you will need to take them to a professional duplicating business that has an excellent color photo copying machine. Again, you may have to shop around. You will need to find people who are sensitive to your needs as an artist and who have the time and are willing to work closely with you. When you have your image reproduced, make sure to do a professional job of labeling each image. Use a computer to do the layout and typesetting for this part of the job. If done properly, you can self-produce a mini-catalog. Consider using details from your work and different sizes of images. Be creative when you are assembling your visuals.

Keep in mind that galleries and curators may look at your material only once, so you want to leave them with a strong impression of your work. The investment of time and effort in finding the right photographer and right duplicating company will be well worth it. Time and money spent at the beginning of the process of going out into the art world will pay off in many ways down the line.

You never know when a slide of your work will be needed, whether it is for the media, a presentation of your work or eventually the catalog that will be published.

*Gorman owns CG+A, an artist career development firm that works with artists individually and through workshops. He offers hourly consulting, career coaching, the Artist's Career Training program along with a free Internet newsletter and monthly classes on the business of art. To register for his newsletter or class, go to his web site at <http://www.artistcareertraining.com> or contact him at Geoffrey Gorman + Associates, 2013 Kiva Road, Santa Fe, NM 87505, 505-989-4186, [geoffrey@artistcareertraining.com](mailto:geoffrey@artistcareertraining.com)*



## SAQA BOARD MEETING HIGHLIGHTS

On December 7, 2001, President Katie Pasquini Masopust, Executive Director Jody DeCoursin and your entire SAQA Board of Directors commenced an intensive 11/2-day meeting in Phoenix, Arizona. The following issues were discussed and actions taken:

1. To better serve the membership, a focused member survey will be undertaken which will solicit membership input on a variety of issues with results to be published in the newsletter. Subjects will include the newsletter, web site, conferences, membership levels, member input, ideas and other matters.
2. The Newsletter was discussed at length. To promote both content and cost efficiency, it was decided to increase its size to at least sixteen pages and publish it three times per year in March, July and November. Decisions regarding newsletter content, focus and guidelines were also reached.
3. The benefits of, and need for, greater member volunteer involvement in SAQA was discussed.
4. The creation of a fund to honor living and/or deceased SAQA members was discussed. The board will further determine the optimal manner to establish and maintain such a fund.
5. Fundamental long term issues including identifying and better serving SAQA's target audience, the respective roles of the Board of Directors, Executive Director, Zone Representatives and others were reviewed and revisited.
6. Other subjects discussed included potential by-law revisions, corporate sponsorships, affiliate groups, SAQA endorsement policy, future conferences, web site, PAM portfolio, the budget and related financial matters, advertising, zone representatives, publications, personnel and organization structure as well as a number of other matters.

It was a very full meeting but we all came away with a renewed sense of the energy and talent which exists in this organization.

MEET A

Member...

MEET A PROFESSIONAL ARTIST MEMBER . . . BARB MCKIE

Marina Salume



What does a biology education graduate from Purdue University, with a minor in English and an interest in design and clothing, do with her life? She becomes an art quilter, of course! When I spoke to Barb McKie recently, she had just returned from the opening of her joint show with Carol Taylor at the Living Traditions Gallery in Avon, CT, which will run through Feb 23, 2002, and she was getting ready to set up another show at the Essex Savings Bank in Connecticut. It's clear that Barb has put years into developing and promoting her quilt art, and her professionalism shows.

Barb explains, "I got started quilting in 1971 and was a professional art quilter in the 70s before it was called that. My work appeared in *Time-Life's Family Creative Workshop*, *McCall's Contemporary Quilting* and other books. In the late 1970s, I decided quilting was not growing (boy, was I wrong!), and decided to make bridal gowns instead. But making multiple dresses from the same design really wiped out my enthusiasm, so I went into computer consulting, which eventually influenced my quilts."

"By 1991, I found myself with time and energy to make quilts again. The new sewing

machines made quilting easier, and other new techniques had opened up many design possibilities. However, I really didn't get back into art quilting until 1995, when I went to the Quilt/Surface Design Symposium and Quilting by the Lake. My interest in genealogy research led me to investigate imaging solutions, and eventually to the way I do polyester imaging today. The technology – which requires a dedicated, expensive printer and a heat press – has driven a lot of my work. I love the combination of experiment, discovery and accident."

Today, Barb is seeing even more interest in her quilts. Most recently, the American Folk Art Museum in New York City chose two of her quilts from an international competition for an exhibit of only 15 quilts, which is now traveling. Her work will soon be featured in the *AQS Calendar*, *Quilting Arts Magazine*, Eloise Piper's surface design book and a book by Cindy Walter and Jennifer Priestly. Later this year, she and

Carol Taylor are having another joint show at the Appalachian Center for Crafts in Smithville, Tennessee.

Asked how she would sum up her method of work, she said, "I have always been a student and learner. As a computer consultant, this was required just to keep up with changes in the field. In art quilting, I have taken more than 30 workshops with all the best teachers, always trying to combine what I learn from one class with what I learn in another, to express myself uniquely, unlike any of the teacher's work."

Barb has achieved a lot, but she still has ambitions: "I would like to become one of the regularly juried artists at Quilt National and other art quilt venues, be recognized for a unique style, contribute something unique to the field of surface design or art quilts, and sell more of my work. But as long as I am excited by my own work, I'll be happy." Asked for her advice to other art quilters, Barb simply said, "Follow your passion."



"A Fortune for Dessert"

39" x 33", 2000, Barb McKie



## IN MEMORY OF

## KAREN FELICITY BERKENFELD (1943-2001)

Robin Schwalb

Karen Berkenfeld had remembered Barb Mortenson in these pages, two and a half years ago. She said, "The art quilt movement was close to Barb's heart, of course, and she gave much of her tremendous energy to advancing it." This was equally true of Karen. Tonight, nearly the eve of the annual Art Quilt Network/New York conference, I can't believe that Karen won't be lending her grace, sweet level-headedness, creativity as well as her outstanding cooking skills to this group she helped found.

I've had the pleasure of knowing Karen since early 1986, when I was invited to join the Manhattan Quilters' Guild. She was one of the founding members of the Guild, as well one of one of its frequent hostesses, and it was a joy to take advantage of her hospitality.

Although Karen was the quintessential New Yorker-by-choice, her roots in the countryside ran deep, providing both pleasure and imagery for her quilts. She greatly enjoyed fly-fishing, and kept several hives of bees at her country home, treating her grateful friends to gifts of honey and beeswax. One of my happiest memories is of the First Annual Bee Goddess Retreat, when Karen invited members of the Manhattan Quilters' Guild for several leisurely days of eating, fabric printing, sewing and conversation.



*Karen in full Bee Goddess regalia, summer 1990, from the First Annual Bee Goddess Retreat.*

Karen began quilting in 1977, attracted by the abstract imagery of its tradition, and by the freedom and possibilities of its techniques. By the time we met, she'd begun to move away from traditional quilt designs. For a while, Karen worked with woolen fabrics, pleased with their added weight and texture. Her frustrations with the limitations of commercial fabrics led her, in 1989, to study printmaking, exploring relief and intaglio techniques as well as collagraphy. While she initially printed on paper, this medium we all

love inexorably called to her, and so she circled back to quilting, only now with fabrics largely of her own design. A 1993 grant from the Empire State Crafts Alliance allowed her to study nontoxic methods of printing on textiles. These studies led her to change both her inks and her palette from the deeply saturated colors of, say, "The Black and Blinded Birds of Night" (recently acquired by the American Craft Museum) to the much more muted ones of her weather patterns series.

I never had the pleasure of studying with Karen at any of the venues where she taught—Quilt/Surface Design Symposium, Quilting-by-the-Lake, Arrowmont, etc.—but many of you reading these remarks undoubtedly did and can savor the sweetness of those memories.

Those who knew Karen casually would have had no idea about her health problems, severe at times. A very private person, she considered it unseemly, or rude, to dwell on such matters. Towards the end of her life, Karen's husband asked me to title what turned out to be her last finished quilt. That she had to forgo this most integral part of the creative process finally drove home how desperate her condition was. I named it, "Dancing on Winged Feet," for Lonni Rossi's *Dancing Between the Semicolons* exhibit.

Karen Berkenfeld's graciousness and generosity will be sorely missed by all who were lucky enough to know her.

### PEACE BY PIECE

*Piecing a Quilt of Life* celebrates the richness of the creative spirit. Five years ago quilt artist Dottie Moore began seeking women who had a creative wisdom to share. In cooperation with Moore, the South Carolina State Museum will present this exhibition of more than 70 quilts by women from across the nation. In concert with this exhibition, the museum will offer "Peace by Piece," a conference celebrating women and creativity. Sessions range from hands-on ceramics and quilting to dream analysis, creative writing, movement and discussions of the nurturing spirit that women offer during these difficult times.

The conference begins at 3:00 p.m. on March 7, with a preconference tour of the museum and quilt exhibit; the opening ceremony is at 7:00 p.m. On March 8 and 9, there is a full day of concurrent sessions along with a keynote address by Ed Johnetta Miller of Hartford, CT. For more information, contact Peace by Piece, South Carolina Museum Foundation, PO Box 11442, Columbia, SC 29211-1442.

### DUES INCREASE

Have you noticed in the latest 2001 - 2002 Resource Guide that dues increased by \$5? The dues have been the same amount since the inception of this organization 12 years ago. One of the reasons for the small increase was for you to receive the newsletter faster. In the past, some members didn't receive their newsletter for three to four weeks. We hope this small increase allows you to get your newsletter faster.

### MUSEUM ACQUISITIONS

Bonnie Peterson

The SAQA website has a section for quilts in the permanent collections of museums. The website shows photographs of the acquisitions, along with the museum link. Take a look!

If you have a quilt in a museum collection and want to be included, send me images of your quilts. You can send a hard copy, a slide for scanning or an electronic image, along with the information in Section V, Page 7, of the SAQA Resource Guide. Mail the information to Bonnie Peterson, 343 Ridge Ave, Elmhurst, IL 60126-4313, writebon@ameritech.net.

*10 Art Quilts*, an exhibit presented by The Brownson Gallery of Manhattanville College in Purchase, NY, was on display from Jan 23 - Feb 21, 2002. The artists were selected from a portfolio of SAQA's professional artist members. Artists include **Teresa Barkley, Nancy Beckerman, Margaret Cusack, Wendy Huhn, Verena Levine, M. Jona Lintault, Dominic Nash, Judith Plotner, Audrey Sargeant** and **Robin Schwalb**.

Gross McCleaf Gallery, Philadelphia, PA, presented its *8th Annual Contemporary Quilt Exhibition*, Jan 4 - 25, 2002. This gallery is known for its early American paintings. This yearly show of art quilts is their largest draw. SAQA members in the exhibit included **Elizabeth Barton, Sue Benner, Nancy Erickson, Wendy Huhn, Linda MacDonald, Eleanor McCain, Jean Neblett, Emily Richardson** and **Janet Steadman**.

**Barbara Schneider** has a quilt accepted as a finalist in the Museum of the American Quilt Society's *New Quilts from Old Favorites* exhibit and contest. The exhibit opens Mar 2, 2002 and travels through Dec, 2003. She also has several pieces at The Chicago Atheneum, Schaumburg, IL, from Jan 6 - Mar 10, 2002.

A quilt of **Ree Nancarrow** was accepted into *Artist as Quiltmaker X*, a juried show to be presented by FAVA, Oberlin, OH, May 12 - Jul 28, 2002.

**Nelda Warkentin** has a quilt featured in a new book, *Spirit Maps* by Joanna Arettam.

**Audrey Sargeant** has work in *Craft Forms 2001*, in Wayne, PA, Nov, 2001 - Jan, 2002.

**Professional Art Quilt Alliance - South**, a networking opportunity for art quilters from the Southeast interested in professional development will have a meeting, May 10 - 11, 2002, in Cary, NC. For information, contact Lyric Kinard, lyric@pobox.com.

**Phil Jones** had 15 pieces in *Color and Light*, a solo show in Garden City, KS, Nov, 2001; works were included in *Changing Perceptions*, a group show, Wichita, KS, Nov - Dec, 2001 and *Small Works National All-Media Invitational*, Omaha, NE, Oct, 2001; a quilt was purchased for Multnomah County Children's Receiving Center, Portland, OR and another quilt was purchased by the City of Overland Park, KS.

**Michele Hardy** recently showed in *Craft Forms 2001*, Wayne, PA, Nov, 2001 - Jan, 2002; *Quilts=Art=Quilts*, Schweinfurth Art Center, Auburn, NY, Nov, 2001 - Jan, 2002, awarded third place; *IOA Juried Show*, Houston, TX, awarded third place; *St.*

*Tammany Artists' Annual Juried Show*, Sep, 2001, awarded first place. Michele Hardy's fiberart has been selected for *Fantastic Fibers 2002*, Paducah, KY, Mar 23 - May 18, 2002. Her art quilts will also be featured in a special exhibit *Michele Hardy: A Celebration of Color*, Myrtle Beach, SC, Apr 25 - 27, 2002. Michele was recently awarded a 2001-2002 Artist Mini-Grant from the Louisiana Division of the Arts. IOA is doing a feature article on her in the winter issue of their journal.

**Judy Dales** on an honorable mention at the IOA show, art small category and will be featured on one of the spring shows of *Simply Quilts*.

**Julie Upshaw's** work was shown at IOA in Houston and at the Dallas Center for Contemporary Art.

**Jane Damico** has a quilt in the touring portion of *America: From the Heart*.

A quilt by **Karen Smith** won first place in the *Quilters Guild of Dallas Show* and was recently purchased by the City of Fort Smith.

**Vickie Hallmark** had works in *Pacific International Quilt Festival*, Santa Clara, CA, Oct, 2001, awarded third place; *Craft Forms 2001*, Wayne, PA, Nov, 2001 - Jan, 2002; IOA, Houston, TX, Nov, 2001; *Materials: Hard & Soft*, Denton, TX, Jan - Mar, 2002; *Fantastic Fibers 2002*, Paducah, KY, Mar - May, 2002; *Artist as Quiltmaker X*, Oberlin, OH, May - Jul, 2002, awarded Innovation Award.

During IOA in Houston, TX, **Kim Ritter** coordinated and exhibited a quilt in *America: From the Heart*; exhibited two quilts in the judged show; and exhibited in *Roots of Racism*. Her quilts are in the new Houston Center for Contemporary Crafts in the show, *Piecemeal: Putting it All Together*; the Longview Museum of Art in *Quilts: A Journey Through History*; the *Lord of the Rings* exhibit in Santa Fe; and in *Artist As Quilt Maker* at FAVA. Her work has appeared the summer edition of *American Craft*, fall edition of *Quintessential Quilt*, winter edition of *Fiberarts Magazine*, *Quilting Arts Magazine*, *NOA Quarterly* and upcoming spring issue of *Quilter's Newsletter Magazine*.

**Sylvia Weir's** work was in Tri-State Exhibition. The piece, entitled "Yes!", features Brandy Chastain shooting the winning goal for women's soccer team on the backs of her team along with a list of famous and not so famous women. The quilt was also shown in the *Sacred Threads* exhibit and on the Sacred Threads website.

A quilt of **Claire Fenton** will be traveling in the *America: From the Heart* exhibit.

**Darcy Young** has been selected for a second time as a Bernina Fashion Designer. Her quilt traveling with the *Roots of Racism* was recently published in the NOA newsletter.

Two of **Connie Hester's** quilts were in IOA; she was invited to exhibit in *Small Works National All-Media Invitational 2001* in Omaha, NE, Oct, 2001; was featured in an article in *B-CS Eagle* newspaper, Oct, 2001; archived an interview by Alliance for American Quilts, which should be appearing soon on [www.quiltcenter.org/qsos](http://www.quiltcenter.org/qsos)

**Joanie San Chirico** had a solo exhibit at the Educational Testing Service Corporate Headquarters, Princeton, NJ, Jan 3 - Feb 4, 2002.

**Carol Soderlund** won the award for Best Innovative Quilt in *Quilts=Art=Quilts*. She will be teaching a class called, Color Mixing for Dyers, at Pro-Chemical and Dye in Mar and at Nancy Crow's barn in Oct.

**Robyn Daniel** had two pieces in the *Brush Art Gallery Members Juried Exhibition*, Lowell, MA, Jan 9 - Feb 3, 2002.

**Maxine Farkas** is co-curator with Gay Tracy, a painter, of *Stepping Into An Uncertain World* at the Boott Gallery in Lowell, MA, during the month of Mar.

**ProfANE** was started as a regional SAQA group, which meets quarterly at the Brush Art Gallery & Studios in Lowell, MA. Meetings are divided into two sections, an hour of professional development and then a critique session. This year ProfANE joins with the Whistler House Museum of Art to offer an international juried art quilt exhibit during the Lowell Quilt Festival.

**Quilt 21/2002: American Art Quilts for the 21st Century** received a \$3500 Lowell Cultural Council Grant for 2002. *Quilt 21/2000* is on tour, will be at the Venice Art Center in Venice, FL, and the Mulvane Art Museum in Topeka, KS. Catalogues for *Quilt 21/2000* are still available. Contact Quilt 21, the Brush Gallery, 256 Market Street, Lowell, MA 01852.

**Carol Taylor** has pieces included in the *24th Annual Contemporary Crafts Juried Exhibition*, Mesa, AZ, Jan 22 - Mar 9. (Included in the mixed media show are forty-four works selected from 853 pieces. Mark Leach, Director of the Mint Museum of Craft and Design, Charlotte, NC, was the juror); *La Petit*, a juried exhibition of small works at the Alder Gallery, Coburg, OR, Nov 20, 2001 - Jan 27, 2002; and *The Signature Shop and Gallery*, Atlanta, GA, Dec 1, 2001 - Feb 15, 2002.

Barb McKie and Carol Taylor will have two two-persons gallery exhibitions in 2002 - *Twenty First Century Quilt Makers*, Living Traditions Gallery, Avon, CT, Feb 1 - 28 and Appalachian Center for Craft Gallery, Smithville, TN, Aug 18 - Sep 22, 2002. The Jasper Arts Center, Jasper, IN, accepted Carol Taylor's proposal for a show combining Barb McKie's and her work. They market themselves as "Plus Two," because their work is different yet together it works well. McKie's work is realistic and Taylor's abstract. Their proposal was one of 45 submitted with twelve selected for each month of 2003. The exhibit includes an honorarium as well as presenting a workshop and lecture.

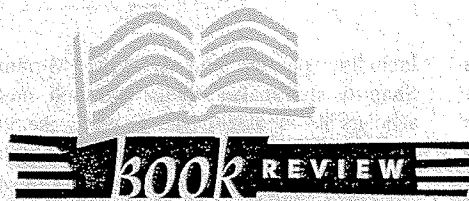
Museum of American Folk Art's exhibit, *Quilted Constructions: The Spirit of Design*, has announced that fifteen quilts will tour Nagoya, Japan, in Apr, 2002, as a part of a celebration of American cultural activities in the wake of the events of Sep 11. Carol Taylor's quilt is included in this exhibit. The exhibit will then travel to the Butler Institute of American Art in Youngstown, OH; the Fort Wayne Museum of Art in Indiana; and the Nickel Arts Museum in Calgary, Alberta, Canada.

Jill Le Croisette had an article entitled, "Making Art Quilts," in *American Quilter*, Spring 2002.

Pacific Quilt Artists will present the 7th Annual Showcase of Fine Art Quilts at Carmel Valley Branch, San Diego Public Library, 3919 Townsgate Dr, San Diego, CA, May 7 - Jun 29, 2002. Members of POA include Charlotte Bird, Tricia Klem, Susanne Flowers and Jill Le Croisette. Contact Tricia at 858-756-3755, rldem1@san.rr.com, for more information.

Barbara W. Watler has work in the *Constructed Surfaces Exhibition* at the Textile Center of Minnesota from Jan 18 - Mar 2, 2002. Another of Walter's quilts will be included in the *Fantastic Fibers 2002* exhibition at the Yeiser Art Center in Paducah, KY, Mar 22 - May 18. She also has 15 of her "One of a Kind Fingerprint Series" quilts at the San Jose Museum of Quilts & Textiles in an exhibition entitled, *Continuing Concepts . . . Works in Series*, from Jan 26 - Mar 17. At the Museum's request and expense, Barbara along with Kathy Weaver, Heather Waldron Tewell and Jennifer Gonzales will present a panel discussion on Feb 10 addressing the processes and cultural politics of working in series.

Carolyn Lee Vehslage will have a show entitled, *Contemporary Quilts by Carolyn Lee Vehslage*, Feb 6 - March 9, 2002, Markeim Art Center, Haddonfield, NJ.



## Color by Design: Paint and Print with Dye

By Ann Johnston

Published by Ann Johnston, 2001, 168 pages, \$29.95 hardcover/spiral bound

Reviewed by Eileen F. Doughty

Take a length of plain white fabric. Liberally add ideas and inspirations from Ann Johnston's new book, *Color by Design: Paint and Print with Dye*. Results - a length of fantastic fabric!

The format of this book lets the readers know they are in for substantial information. The hard cover and spiral binding allows the book to be used along side the work surface. Leaf through it and the sensational fabric pictured on nearly every page will pique the dyer's interest. Start reading the text and it won't be long before you are making your own surface designs.

Johnston prefers Procion MX dyes for several reasons - the dyes are fixed at room temperature and are highly color- and light-fast. They may be applied thick or thin, in lines or washes and on dry or wet cloth. They are measured by volume, not weight, which is easier to do and decreases exposure to the powders.

The book is designed to be used by beginners or experienced dyers. Johnston includes practical information on storing the dyes and materials and lots of recipes (one quilter I know said, "They really work!"). Recipes can be prepared ahead and stored. A table of the shelf life of the various recipes is also included. Johnston thoughtfully provides a quick reference to all exercises and a chapter with answers to commonly-asked questions. Dyeing instructions are presented in detail as well as in a step-by-step summary.

The chapter about supplies is very thorough, discussing exactly what is needed and suggesting where to find it. From the over 100 dye colors of Procion MX available, Johnston recommends starting with just seven. She discusses what to consider when choosing fabric. The chapter concludes with a concise list of all the chemicals, tools, utensils and other items needed to do the exercises in the book.

Applications include moisture variations (thick or thin paint on wet or dry fabric), using tools (brushes, rollers, impressions, masks, manipulated fabric, spray), printing (sponges, stamps, blocks, rubbings, mono-prints, silkscreens), resists (pre-made or cook your own) and layering colors. There are four pages devoted just to black dye!

Nearly every photo is captioned with the colors and methods used. A chapter on large-scale applications gives the dimensions of the quilt-sized pieces. I wish she had done the same for the photos of details and small pieces. Study the examples to see how even simple design elements and unpretentious colors can make beautiful fabric. Johnston's range of design and color use shows a mastery of this art.

Consider teaming *Color by Design: Paint and Print with Dye* with Johnston's previous book on dyeing, *Color by Accident*, which discusses applying Procion MX dyes to fabric in containers. *The Quilter's Book of Design* by the same author, shows how she uses her fabrics in her own quilts.

## TO ACHIEVE INNER PEACE

An article cited the way to achieve inner peace is to finish things you have started.

Today I finished two bags of potato chips, a hamburger with fries, a chocolate pie, a can of Coke and a small box of chocolate candy.

I feel better already.

## NEW HORIZONS

Michael James

The invitation to write to SAQA members about my current involvements came at a good time. After over eighteen months in my new home and career, it seemed like an opportune moment to take stock and to consider how these changes have affected my life and work.

Setting out on this new adventure in 2000, I chose "Change is good!" as my mantra. In part it was a matter of reassuring myself that my move from Massachusetts, where my wife and I had lived our entire lives, to Nebraska, was a good one. Those doubts only intensified during my first academic year at the University of Nebraska. Feeling very green and out of my element (after all, I had been away from the university scene for nearly thirty years), I daily reminded myself that, "Change is GOOD!" The emphasis came on the last word, as if I needed to insist on the positive. On many days in that first year I felt neither. Looking back, I understand better the complexity of the process of integrating into a new way of life, and it seems now almost miraculous that I can exclaim, "Change IS good!", with marked emphasis on that second word.

I came to the University of Nebraska at the invitation of the Department of Textiles, Clothing & Design, in which the International Quilt Study Center (IQSC) is located. The IQSC, founded through the generosity and vision of Ardis and Robert James of Chappaqua, NY, includes their original gift of a collection of over 900 quilts as well as additional acquisitions made since the Center's founding. Today it is the largest public collection of historical and contemporary quilts in the world, and includes the Robert Cargo Collection of African-American Quilts as well as the Sarah Miller Collection of Amish Crib Quilts. Through the Center and the department, courses in quilt studies, including quilt history and textile conservation, are offered in degree-granting programs and as distance learning options.

I served as an advisory board member of the IQSC since its inception and had the opportunity to work closely with the Center and its staff. Having that experience made me eager to accept the University's offer. Since arriving I've become a faculty fellow of the IQSC and serve also on its Acquisitions Committee. I am presently involved as co-chair for what will be the inaugural symposium of the IQSC, to take place on Feb 27 - Mar 1, 2003. Titled "Wild By Design," the symposium will bring together artists,

including painter and collagist Miriam Shapiro, quiltmaker Radka Donnell and scholars like ethologist Ellen Dissanayake, in a forum that will explore all aspects of quilt design. It promises to be one of the most important gatherings of its kind in recent quilt history, and SAQA members are encouraged to join us. (See related article entitled, "Wild By Design," in this newsletter.)

My teaching obligations are varied, but one of my focuses is the Visual Literacy Program. The program is the first-year foundation course for all incoming visual arts and design majors. Eight faculty from assorted departments participate in what is one of the most intensive interdisciplinary programs any of these students or faculty experience. (My specific concentration is the color component.) We have nicknamed it "boot camp" for artists and designers. It is a challenging but rewarding program for all involved.

My years of experience teaching part-time in the quilt world working with mature students has been particularly useful in preparing me to work with graduate students. This fall semester I taught a grad-only seminar. A dozen students from the Art and Textile Departments met with me weekly to discuss assigned readings focused on contemporary approaches to drawing practice. My rationale was the perception I'd formed that students in the visual areas didn't engage with drawing practice enough. The seminar meetings were complemented by monthly critiques of ongoing studio work, and culminated in an exhibition, *Where Do You Draw the Line?*, that a local newspaper critic cited as "one of the best local art shows of 2001."

I serve on a number of graduate committees which entail periodic meetings to review student progress. I enjoy this undertaking the most. These meetings are stimulating and often provocative, and offer situations in which I can examine and reflect on my own visual prejudices and perceptions.

My studio practice was necessarily limited during my first year here because I was absorbed with getting launched as a full-time lecturer and fledgling academician. This second academic year I've been able to increase production significantly, both because much of the classroom and lecture preparation I did in my first year has simplified my current teaching work, and because studio assistants funded by university programs have joined me in the hands-on of studio practice.

My graduate assistant is a quiltmaker who is working on her M.A. She works with

me each week helping with the classroom work as well as helping me with my own creative work. I also have two undergraduate students who each put in ten hours a week with me in my studio. They work under my direction on everything from the piecing and quilting of my pieces to the final binding. These students are funded through a grant program called UCARE, underwritten by Pepsi Corp, and are typical of many who get to work closely with faculty in their research. For me it's been a "win-win" situation, as I've been able to increase my output and pass along the knowledge I've acquired over many years.

So, a year and a half into this new adventure, horizons no longer seem to be ahead of me, but seem to have opened up all around me. I have unique opportunities to advance my own work. I am experimenting with digital imaging as well as screen printing. My teaching is undergoing constant revision and assessment as I work to find better ways to connect with students and to share what I've learned over the many years in which I practiced as an independent maker.

Any SAQA members interested in our programs are welcome to contact me directly at either of these e-mail addresses: [mjames2@unl.edu](mailto:mjames2@unl.edu) or [studioquilts@earthlink.net](mailto:studioquilts@earthlink.net). The IQSC has a website at <http://quiltstudy.unl.edu>. And if any of you find yourselves passing through Nebraska, please come visit me and the IQSC collection.

## FROM THE QUILTART LISTSERVE

*Meiny Vermaas-van der Heide*

The individual artists' Flash pages on the SAQA page is a new feature, so you always wonder when you are one of the first to go for it. What I like about the Flash pages is that it gives you the opportunity to show a body of work in a place other than your own website. I have sold thirteen quilts through contacts I initially made through my SAQA gallery page which makes me think that this advertising money is well spend. And the price was very reasonable, too.

## 2002 SAQA MEMBERSHIP SURVEY

Studio Art Quilt Associates wants to provide you with services and programs that will be helpful to your needs. Thank you for spending a few moments to review and complete this survey as it will serve as a focus and direction for the Board. We are very interested in learning more about your interests, challenges, likes and dislikes, and expectations to allow us to better serve you as a member. Each of your responses will be read, compiled, and the overall results will be published in our newsletter and on the website.

**INSTRUCTIONS:** PLEASE complete this survey within **five (5) days** of receipt. If you are responding by mail, please send to SAQA, P. O. Box 2231, Little Rock, AR 72203-2231. You will also be able to complete the questionnaire on our website, [www.saqa.com](http://www.saqa.com).

Please indicate your satisfaction with the services provided by SAQA by using the following scale.

- |                       |                     |
|-----------------------|---------------------|
| 1 = Excellent         | Y = Yes             |
| 2 = Good              | N = No              |
| 3 = Needs Improvement | M = Sometimes/Maybe |

### NEWSLETTER

Overall Rating	
Format and Readability	
Quality of Articles	
Member News	

Check the preferred method for receiving the newsletter:

Mail	
Electronically	
Doesn't Matter	

Other comments, including areas you would like included or excluded:

--	--

### WEBSITE

Overall Rating	
Do you currently use the website?	

Please rate the following website categories:

About SAQA	
Members & Research	
Gallery	
Contact Us	
Guest Book	

Other comments, including areas you would like included or excluded:

--	--

### MEMBERSHIP SERVICES

How would you rate the membership services you are using?

Teacher & Speakers Referral	
Public Relations Assistance	
Portfolio Rotations (PAM only)	
Museum Collections	
Art in Public Places Registry	
Gallery Page on Website	
Bibliography	
Resource List	

For those you feel need improvement, please explain why.

--	--

What additional services would be helpful?

--	--

### MEMBERSHIP CATEGORY

Please check your membership status:

Active	
Professional Artist Member (PAM)	
Patron, Sponsor or Corporate	
Do you feel PAM's should be juried?	

If you are not currently a PAM, please indicate why:

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CUT HERE AND RETURN

**CONFERENCES**

Please rank these topics according to their importance to you:

Business Topics	
Creativity	
Photography	
Marketing	
Professionalism	

How do you decide which conferences you will attend?

Price	
Location	
Subject Matter	

Other, please explain:

Please list speakers you would like at a conference. Include their contact information, if known.

Other comments concerning conferences including ways you might help:

**EXHIBITIONS**

Are you aware of the TWO major exhibits, <i>Diversity</i> and <i>Exit/Entrance</i> , SAQA sponsored?	
How would you rate them?	
Do you think SAQA sponsors exhibits often enough?	
If no, circle how often?    Yearly    Biennially    Triennially	
Is producing a catalog important?	
Circle the venues SAQA should use for the exhibits: Galleries                      Museums                      Exposition Halls	
Should SAQA exhibits be theme related?	

**TELL US ABOUT YOU**

(To be used to secure grants, corporate sponsorship, etc.) All information about individual members will remain confidential.

Circle any of the following that best describes you:

Artist	Teacher	Student
Author	Gallery Manager/Owner	
Curator	Collector	Other
How many hours/week do you spend in your studio?		

Circle the years you have been making art quilts:

Under 1	2 - 5	5 - 10
11 - 15	16 - 20	21 - 25
26 - 30	31 - 35	Over 36

Annually, how much do you spend on:

Supplies	
Promotion	
Technical Classes	
Business Classes	
Memberships in other Organizations	
Photography	
Books/Magazines	
Studio Assistance	

Please circle one: (OPTIONAL)

White	Black	Hispanic/Latino
Native American	Asian/Pacific Islander	

Please circle any impairments you may have: (OPTIONAL)

Hearing	Visual
Physical	Mental

Please circle your age: (OPTIONAL)

Under 20	20 - 29	30 - 39	40 - 49
50 - 59	60 - 69	70 - 79	80 & up

If interested, please review the activities above and let us know your name and how you can assist SAQA as a volunteer.

If you had three recommendations to make SAQA even more relevant to today's quilt artist and others involved in the medium, what would they be?

FROM

MENT

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## MARK YOUR calendars

### Upcoming SAQA Events

November 1 - 2, 2002  
SAQA's Conference in conjunction with  
Quilt Visions 2002, Oceanside, California.

May 22 - 23, 2003  
SAQA's Conference in conjunction with  
Quilt National '03, Athens, Ohio.

September 9 - 12, 2004  
SAQA's Multi-day Conference,  
Little Rock, Arkansas.

Carol Lloyd, author of *Creating a Life  
Worth Living*, will be the featured speaker.  
Also TWO juried shows - one for all mem-  
bers at the Arkansas Art Center, another at  
the Historic Arkansas Museum for profes-  
sional artist members.

### REGIONAL REPRESENTATIVES

Meiny Vermaas-van der Heide, Arizona  
Leslee Nelson, Illinois/Wisconsin  
Sue Holdaway-Heys, Michigan/Ohio  
Louise Thompson Schiele, Northern CA  
Cynthia Myerberg, Maryland/Pennsylvania/  
Washington, DC/West Virginia  
Lorraine Miller Bittner, Virginia  
Sally Sellers, Washington/Oregon

### CHANGE IN ADDRESS

SAQA has moved its operations to Little  
Rock, Arkansas. Please make note of the new  
address: SAQA, P. O. Box 2231, Little Rock, AR  
72203-2231.

# welcome

## NEW MEMBERS

Nov '01 - Jan '02

Rosalinda Brainerd, Carlotta, CA  
Betsy Brandt-Kreutz, Fresno, CA  
Jette Clover, Cocoa, FL  
Karen Cote, Pittsford, NY  
Marjorie DeQuincey, Sacramento, CA  
Pat Farr, Woodstock, GA  
Babette Grunwald, Prosser, WA  
Lynne Harrill, Jesup, GA  
Patricia Heydt, Albuquerque, NM  
Janet Kempt, Philadelphia, PA  
Susa Kessler, Baltimore, MD  
Kate Kline, Tulsa, OK  
Linda Knapp, Santa Fe, NM  
Denise Labadle, Longmont, CO  
Lorna Morck, Los Alamos, CA  
Patsy Moreland, Portland, OR  
Freddy Morgan, Orinda, CA  
Anne McKenzie Nickolson, Indianapolis, IN  
JoAnn Painter, Los Alamos, NM  
Do Palma, Cheyenne, WY  
Lynn Parker, Los Alamos, NM  
January Parkos, Venice, CA  
Heather Radley, Boulder, CO  
Melody Randol, Loveland, CO  
Glenda Richardson, Fort Washington, MD  
Kay Ring, Manhattan, KS  
Janet Schulz, Flagstaff, AZ  
Marolyn Stanley, Piedmont, CA  
Eda Steinman, Harriman, NY  
Irene Strege, Albuquerque, NM  
Noelle Tamborini-Olsen, Fair Oaks, CA  
Claire Teagan, Highland, MI  
Larkin Van Horn, Freeland, WA  
Virginia Wissusik, Newberg, OR

## shows Competit WORKS

### Call for Entries

The Whistler House Mus-  
The Professional Fiber  
England are calling for ent  
national juried exhibition  
*Quilts at the Whistler*, the  
to the Lowell Quilt Festiv  
Aug 14 - 31, 2002. The dea  
is Apr 8, 2002. For a pr  
send an SASE to Art Quilts  
The Whistler House Mus  
Worthen St, Lowell, MA 01

The Grants Pass Mus  
present, *Threads that Bind  
Fiber*, to be held Oct 26 - N  
show will be a juried exhib  
porary works assembled to  
stimulating show of establi  
ing artists and to educate  
art quilts. All works must m  
definition of an art quilt -  
art work exploring and exp  
thetics common to the wh  
al arts, that retains, throug  
technique, a clear relationst  
quilt from which it descend  
is Sep 10, 2002. Cash prizes  
for best of show, second plac  
quilts. For more informati  
form, contact Grants Pass M  
Kathy Marshbank, 229 SW C  
OR 97526, museum@grants

# about... NOTES

## BOARD OF DIRECTORS

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 Darcy Falk, Flagstaff, AZ  
 Wendy Huhn, Dexter, OR  
 Phil Jones, Topeka, KS  
 Katie Pasquini-Masopust, Santa Fe, NM

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 Sue Pierce, Rockville, MD  
 Yvonne Porcella, Modesto, CA

**ZONE REPRESENTATIVES**  
 Nelda Warkentin, Pacific Zone  
 Renee Brainard Gentz, Mountain Zone  
 Kim Ritter, Central Zone  
 Barbara Conte Gangel, Eastern Zone

*See Regional Representatives List on page 15.*

### Studio Art Quilt Associates

To find out more about SAQA, write to P.O. Box 2231, Little Rock, AR 72203-2231; send e-mail to [info@saqa.com](mailto:info@saqa.com); or visit our website at <http://www.saqa.com>. Basic membership is \$40 a year; professional artist members pay \$105 a year.

### This Newsletter

The SAQA newsletter is published three times a year. Studio Art Quilt Associates is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, and documentation. Deadlines for news and articles are Feb 1, Jun 1, Oct 1.

All newsletter articles, reviews and address changes should be sent to SAQA, P.O. Box 2231, Little Rock, AR 72203-2231 or e-mailed to [sheidingsfel@aristotle.net](mailto:sheidingsfel@aristotle.net). Electronic format is preferred.

All member news should be sent to your regional representative who will then forward them to the zone representative. If you don't have a regional rep, please contact your zone rep. (See list at right.)

Correction: In the Fall issue, the article on page 5, entitled, "In Memory of Mary Anhaltzer," was written by Roberta Gundersen instead of Cathy Shanahan.



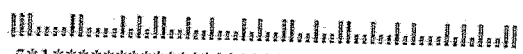
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