

CURRENT *exhibitions* Continued

This exhibition is composed of the works of the Quilt/Surface Design Symposium participants. SAQA members include Bob Adams, Katherine Kerr Allen, Debra Danko, Karen Eckmeier, Valerie Goodwin, Wendy Huhn, Denise Linet, Vita Marie Lovett, Debra Lunn, Eleanor McCain, Janet McIntyre, Michael Mrowka, Ree Nancarrow, Jean Neblett, Joy Saville, Janet Steadman, Carol Soderlund, Judith Trager, Caol Vasenko, Sharon Walton, and Katy Widger.

Hive Project

Jun 11 - Jul 13, 2002

Maryland Art Place, Baltimore, MD

The Hive Project, a collaboration of 12 artists of the New Image Group working in the quilt discipline was conceived by Patricia Autenrieth. They exhibited an 8' x 98' variable collaborative installation, called the Hive Project. The project provided some very complicated design problems that made it challenging and rewarding. First there was the problem of how to combine with and complement a larger whole; second, the artists had to

maintain their own style and integrity; and third, how the artist had to deal with its massive size. It travels to the McLean Project for the Arts, McLean, VA, from Dec 12, 2002 - Feb 22, 2003. It will be closed Dec 20 - Jan 2. SAQA members involved in this project were Patricia Autenrieth, Cathy Kleeman, Dominic Nash, Sue Pierce, and Michele Vernon.

small works

May 25 - Jun 29, 2002

The Gallery at Studio B, Lancaster, OH

SAQA members included are Sue Benner, Elizabeth Busch, Wendy Huhn, Ann Johnston, Emily Richardson, and Susan Shie/James Accord.

Art Quilts: Encrustations

May 3 - 29, 2002

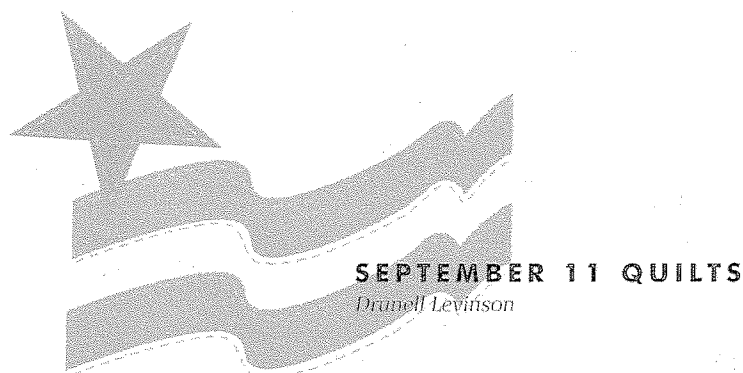
Page-Walker Arts & History Center, Cary, NC

Work by fifty-two artists were represented in Art Quilts: Encrustations. The artists included 12 NC artists, 20 from other US states, two from Canadian provinces and one from Belgium. Amy Stewart Winsor

curated it. Bob Shaw is selecting pieces from this exhibit for a special exhibit in Houston this fall.

Embellishment is defined as "a dimensional object requiring attachment to the quilt by sewing, gluing, etc." The art quilts and crazy quilts in this exhibit each contain significant amounts of embellishment. These include beads, sequins, buttons, embroidery, and crocheted cords, plus other more unusual embellishments such as found objects, paper, glass, rocks, shells, wood, and plastic bags. The quilts for the Encrustations exhibit were chosen for their successful coupling of artistry and three-dimensional elements. The word "encrustations" is a pun on the word "encrusted."

SAQA members included were Kimberly Baxter-Packwood, Laura Cater-Woods, Linda Colsh, Nancy Cook, Jane Damico, Patty Gamburg, Janet Ghio, Janelle Girod, Vickie Hallmark, Deana Hartman, Phil Jones, Pat Kroth, Pat Owoc, Mary Ann Scarborough, Sally Sellers, Susan Shie/James Accord, Jill Rumoshosky Werner, and Amy Stewart Winsor.



Just wanted to update SAQA members on the progress of the September 11 Quilts memorial.

I am very pleased to announce that September 11 Quilts is a fiscal sponsorship project of the Lower Manhattan Cultural Council, with funding provided in part by the American Craft Council, and the Manhattan Community Arts Fund/New York City Department of Cultural Affairs, administered by the Lower Manhattan Cultural Council.

Following is a report on the progress of the memorial. One-hundred fifteen (115) people have participated; 52 quilts have been received to date; and 32 quilts were received by the Apr 1 deadline and exhibited at the Myrtle Beach, SC, exhibition. That exhibition was held Apr 25 - 27, 2002.

The next exhibition will take place Jul 28 - Sep 1, at the Montgomery Arts Center, Skillman, NJ. Future exhibitions also include the Pennsylvania National Quilt Extravaganza in Fort Washington, PA, Sep 12 - 17, 2002; the Pacific International Quilt Festival, Santa Clara, CA, Oct 17 - 20, 2002; and Quiltweek, Yokohama, Yokohama, Japan, Nov 14-16. I am still working on Manhattan exhibitions and should have news in this regard shortly.

There has been some confusion because there is now another memorial with a similar name: "September 11 Quilt Project." Although the word project has previously been associated with this memorial, it is not a part of the website address. "September 11 Quilts" memorial requests 3' x 6' or 3' x 3' completed quilts

that memorialize the individuals who died, or some other aspect of the September 11th tragedies. This is an ongoing memorial and your participation is still welcome.

If you are interested in viewing images of the quilts that have been received, and reading the art statements, please visit our website: www.september11quilts.org. An education page will be added to the site shortly.

Drunell Levinson is an artist/designer and educator whose vision is to meld her love of quilts with her knowledge of mourning art traditions to commemorate the tragic events that occurred in New York, Washington and Pennsylvania on September 11, 2001. She has an M.A. in folk art studies and a Ph.D. in Art Education, both from New York University.

USING PROFESSIONALS FOR DEVELOPING SELF-PROMOTION MATERIAL

Mark Dixon

"Good, Fast, or Cheap – you get to pick any two – but only two."

Maybe you've heard this old adage when buying one type of service or another. I don't know where it originated, but I first heard in school 17 years ago when I asked a professor how I should charge for some independent work I was beginning to do. Over the last eight years that I have been managing my own business, this adage has become indispensable as an aid to help clients understand how to produce material for marketing and promotion – usually self-promotion.

Just Pick Two Items

Of course there are those who insist on having all three. Invariably, those who do, hire a brother-in-law or distant cousin who recently got his or her own new computer or camera. They qualify this by saying, "How difficult can it be anyway." The usual outcome of this decision would end up with a "cheap" product; missing out on one of the other two ingredients necessary for a professional production.

A professional presentation is what it boils down to. Ask yourself, "Is my art work of professional quality?" If the answer is an unqualified, "Yes," then ask yourself if the way you present yourself to the public reflects the time and effort you put into creating your art. This article will touch on three of the most common media used for self-promotion: photography, web sites, and print. All three overlap to a degree, that is, what is done in one medium will effect how you look in another.

It All Starts With The Photograph

Are the photographs of your art work done by a professional photographer in a studio with controlled lighting, or is it obvious someone propped your quilt in front of a window and snapped a picture? Usually, what comes with a professional, and the prices they charge, are years of experience covering all aspects of the medium they work in. A professional photographer is going to understand how proper lighting is going to create the photograph. The photograph is where it starts. You don't ship off a copy of your quilt after struggling to get the entire piece on the copy machine – you send slides.

Do your photographs highlight the quilt. Good photography is invisible. This means you are not distracted by uneven lighting or harsh shadows. Your work is displayed against a white background because

it does not compete with the art piece. Not even a black background is completely innocent when it comes to competition for the viewers attention. Imagine being in a hot sunny climate. Would you heat up quicker wearing white or black? Black, of course. Black absorbs heat faster than white. It is the same in photography – black backgrounds absorb more of the image than a white background.

What about texture? Art quilts are a three-dimensional medium. Do your photographs show this? When you project your slides can you see the stitching? How about any appliques or other objects attached to the quilt? If not, what else is being lost in the translation from the actual viewing experience to the photograph. At the risk of sounding simplistic, you only have one chance to make a good first impression. Forgetting this can be costly.

Recently, I ran across the book, *The Art Quilt*, by Robert Shaw. If you have seen this book maybe you have also flipped to the back just before the index and noticed the photography credits listed. It sure looks like the majority of those listed are professionals. The quality of the book reflects this.

Does It Bleed? – The Printing Quagmire

Professionally printed material is very valuable in every sense. A good looking brochure or postcard may get you the recognition you have been working for. It is also a very expensive medium. How much did you spend on those 1,000 copies of your brochure? If your work looks good in black and white or two-color printing than you should have little problem printing your self-promotion pieces. But most of the art quilts look best when printed using full color. This means a professional, high-quality printer, and a designer that knows how to talk to them. Making a mistake on 3,000 copies of a brochure you are having made will cost thousands of dollars to fix. Finding that typo, or noticing the color shift on your favorite art quilt, will make your heart sink when you have to think about the cost of having it fixed.

The reason your "best foot forward" starts with photography is because those same photographs will be digitized and included in your printed promotional material. A good photograph will, most likely, look good in the final product. If you don't

have quality photographs you shouldn't expect they can be "fixed" in the computer. If you do, then you can check off "fast" and "cheap" from your choices. Fixing other people's mistakes is costly and time-consuming. How much is it worth to you to start out with quality work and maintain it throughout the production process?

Finding a designer who works with printers on a regular basis should give you the confidence that your work is in good hands and there will be no surprises when you get the finished product in your hands. It seems so easy now that computers have made laying out anything so much easier. This is an illusion. A good designer will keep you involved every step of the way, asking for input and advice. Remember – no surprises.

www.confusing

Nowhere is the flexibility of a good photograph more evident than on a web site. As with print and photography, developing a web site involves myriad details. Details obvious to a professional. For example, does your web site look the same to everyone? Can you expect it to be viewed the same way on all computers? The answer to these questions is, "No!" Still, after years of web site development, there are so many variables to consider when building a site. Sad to say, there is no way to control all of them. For example, how many people do you know have a new computer with lots of current software? Now, how many people do you know who own an older computer (4 years or older), and haven't downloaded the latest version of Internet Explorer or Netscape Navigator? Each of these will view the same web site in different ways, if only slightly different. In fact, Explorer and Netscape each displays web sites differently. Now add the computers operating system, Mac, Windows 95, 98, etc. They all have different parameters when it comes to how the internet works on them. Let's not forget the size of the monitor and the resolution it is set at.

The list goes on. To have a successful web site all of these elements needs to be considered beforehand. One benefit of a web site is the bulk of your cost will be up front with the initial design. Regular maintenance will depend on what kind of site you decide on. This decision brings up several key questions. First, who is going to use your site. Believe it or not, you get

to decide this. If you want people who have high speed-broadband Internet connections, with large monitors, stereo speakers, and flash capabilities, you will have more options available to you than if your average viewer only has a 56K modem using an older computer.

Programming types vary widely. The day's long gone when HTML (the most basic type of programming for a web site) was the only programming used on a web site. Many of these decisions can be made once you decide how you want the user to interact with your web site. "Interactive" is one of those new web site words, along with "interface," that mean how the person on the other end is going to use your site. What buttons will they push? What will the buttons do? Will a rollover take you to another page or offer more information? Is your site an on-line version of your brochure or do you want something more?

What about feedback? Do you want to hear from someone interested in buying your art quilt or signing up for a class you offer? If you have nothing to offer now, will you in the future? If so, how will the

prospective client know this? Can you get back in touch with them? How?

These and many other questions can be answered with the help of a professional who understands the nature of an intuitive interface design and how it helps people find information about you. Designing a simple site means good photographs that have been properly scanned, sized, and compressed for display on a site.

Other design elements, such as a logo and text are also important. They help set you apart from everyone else. Just as important as the design elements is the way these are broken up throughout the site. Have you even been to a site where the first page scrolled forever. Imagine a continuous sheet of paper and how easy they are to handle. Text, so often relegated to secondary importance, can be instrumental in how appealing a site is. So often you will see text made larger and larger. It is as if the larger the text is made the more likely you will remember something. The truth is the viewer will ignore anything they think interferes with the overall viewing experience. Can you afford to be ignored?

The web is a visual medium much like the art quilts you want to display on them. With quality photographs you can make your quilts the primary focus of your site. With intuitive, professional design, you can ensure people will be able to focus on your quilt art and not be distracted by other elements - elements that are usually just something going wrong.

When it comes to decide how you want to look in your self-promotion material think about how much time you have to spend on learning the software necessary to get on-line or lay out that brochure. Then find a professional and ask him/her how much time they have spent in their field. Since working in graphic and web design I have come to the conclusion that most people want to be able to do "it" themselves. This is human nature and a desire to control how each of us is viewed by the professional world. The first question everyone should ask when faced with the opportunity to take their photographs, layout their own brochure, or build their own site, is how much time can you really spend learning a new profession?

From the QuiltArt Listserve . . .

I've spent much time at the SAQA site looking at everyone's work. It's one of the things that pushed me to start expanding my boundaries and trying new things. Thanks again!

—Karla Thomas Solomon

REVIEW OF SAQA WEBSITE

Mark Dixon

Guess what? I did some basic searches for "art quilts" using most of the search engines out there and SAQA comes in near the top, first and second, most of the time. On "GoTo," one of those places that charge for premium space, SAQA comes in #10.

This is good news: I will have to keep track of this in case these sites start to drop. The QSE (Quilt Search Engine) is still a viable tool for members to use. This is different than your typical search engine and can help keep the SAQA site near the top.

On Jun 16, 2002, I visited the statistics page and found them very interesting. The report covers the period of Jun 9 - Jun 15, 2002.

Some of the highlights are:

- 437 hits on the home page;
- the average number of hits on the entire

site per day is 6,772;

- number of unique viewers is 759;

- number of return visitors 242;

- the 10 most visited pages:

- home page

- main gallery page

- members gallery page

- announcements page

- PAM page

- membership page

- Bardusk's page received 61 hits

- Baumgarten's page received 55 hits

- Teacher's Registry Page

- Cusack's page received 46 hits

Overall the gallery pages get the most hits.

I suspect this section is really getting used as a portfolio source. Of particular interest to me is the average time spent on certain pages. Generally speaking most people

spend less than a minute on each page. Members gallery pages, the PAM page, and the conference photographs exceed one minute. Some notable exceptions:

- The Zone Reps - 18+ minutes

- Kleppe's page - 9+ minutes

- Bibliography - 4+ minutes

Other items of note:

- Most people come directly to the site, but the top referring sites are Google.com, Yahoo, and MSN. They are the three most used search engines. AOL comes in at 11. However, the top search engines are Yahoo, Lycos, and Alta Vista.

- Most people used browsers. Explorer gets 39,860 hits and Netscape gets 5,231 hits. This isn't really surprising but the numbers and the versions are interesting.

CURIOUS BY NATURE

Wendy C. Huhn

I have always been curious by nature, sometimes down right nosy. Given the opportunity to ask other artists a question about, well anything, I jumped at the chance. So I posed a question to several SAQA members and here is what they came up with.

Question: Do you have a special tool in your studio that you can't live without? I'm referring to the word "tool" in the broadest sense.

"An 8' metal ruler and a carpenter's square."
- Sue Benner, Dallas, TX

"The most important 'tool' is, of course, the design wall. Aside from that, I often use a Polaroid camera to take pictures of the work in progress. This allows me to back up a step if I push things too far and want to recapture an old idea, but can't remember exactly what I was doing. It is also a good tool for forcing me to look at the piece through foreign eyes. The colors rendered in the print may not be totally accurate, but the values contrasts and the 'big story' of the design will come through."

- Sally Sellers, Vancouver, WA

"I have lots of tools that are special in the sense that my style of work is dependent upon them. Examples are my rotary cutter, industrial sewing machine, and liquid acrylic paint. My thimble is special because I've used it for 30+ years. My quilts are machine stitched and quilted. But, I hand stitch fabric to the back. Thus, I'm still using the thimble. In the broadest sense, the tool I can't live without is the tool in my head that has me see the world in terms of pattern, line, shape, etc."

- Nelda Warkentin, Anchorage, AK

"The place I hang out, my 'home base' is my studio, where I do all my sketches and paint all the details on my fabric. This all happens at my drafting table. It's an older model, wooden and stable, with an adjustable tilt top. There are two lamps attached, and it is in the center of a U-shape made by placing two smaller supply tables, which are on wheels, on each side of the it. I have it all located near a wall but facing out into the room with my pin wall directly in front so I can paint and sketch and look at my work in progress. I can fantasize and say it is my command

center, or my console to outer space travel, but that is a little silly. It always feels just right to sit there."

- Linda McDonald, Willits, CA

"My favorite tool in life is my needle nose pliers with a serrated point and cutter. I should carry them in my purse and have them at all times, it is like my McGiver tool. I used them when I had my earring business but now I use them mostly to pull the needle through a heavy part of the quilt."

- Jane Burch Cochran, Rabbit Hash, KY

"I have several tools that are very special and make my life a lot easier. One is my used Thermofax, which enables me to make 'silk screens' easily, quickly, and economically. Another is my Europro Steam Press, which is also efficient and does such a super job with devore, discharge, and foiling. It is much better and faster than an iron. A third is my wringer washer, which I use to rinse and ring cloth after dyeing and before putting it in my regular washer with Synthrapol and hot water. It saves a lot of wear and tear on my hands. And, a fourth is the apparatus my contractor made for me to store my silk screens. It's two pieces of plywood separated by dowels spaced 3 inches apart. It's on rollers and fits underneath my print table. One is for large screens and the other is a double decker that holds the smaller screens. It is a great storage solution."

- Beth Kennedy, Austin, TX

"I cannot live without my sewing machine to the point I don't want to take it in for service. I have to wait until I am going on a trip to be without it at all. Doesn't everyone feel the same way? I also use my copier almost every day and would not like to be without one. I have a great old black and white one and a newer color copier."

- B. J. Adams, Washington DC

"My first inclination was to try to think of something really weird that I use, but, not surprising, I guess my tools are pretty straight forward. I then thought I'd say my sewing machine is my special tool, but I often hand stitch, so being without a machine wouldn't necessarily stop me cold. I then thought, yeah, my design wall. Can't work without that! Well, if I had to, I could use the floor, though I

wouldn't like it a bit. No, my best answer to your question is, now don't hold your breath, my iron. I can't sew without it. I can't design without it. The other day my iron went out of commission and, clearly and quickly as that, so was I!"

- Erika Carter, Bellevue, WA

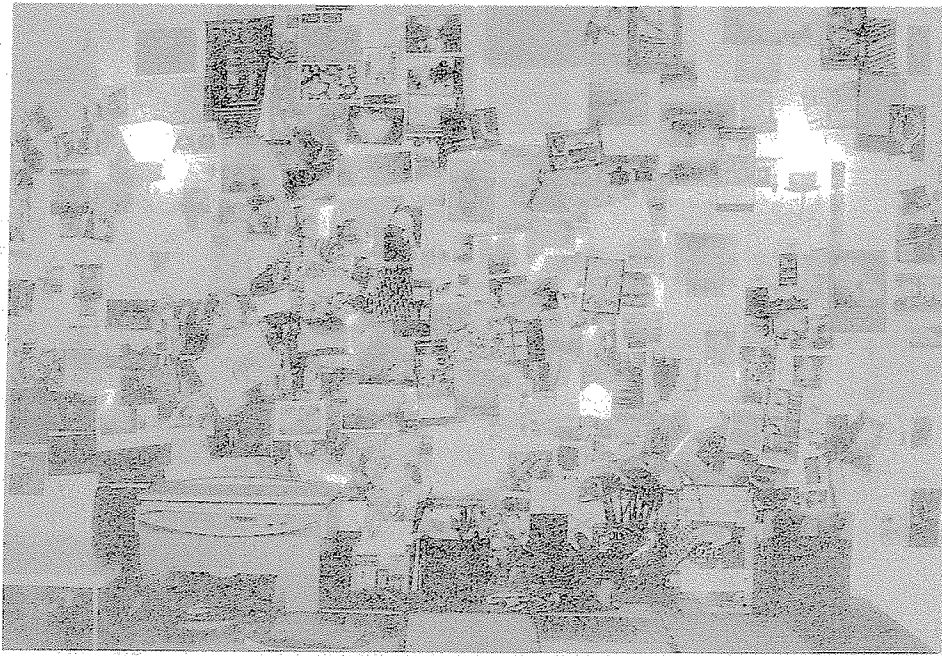
"What a difficult question, because there are so many 'tools' I couldn't live without, but if I were to choose only one, it'd be the reducing glass! I have a small studio and a small design wall, so I cannot see my work from more than 6 feet away (unless I'd be willing to jump out the window!). So the reducing glass is my solution. With it, I constantly check many design aspects, such as balance, movement, harmony (it detects an eye sore in a cinch), that the color scheme is working, and if the design in general is working out or should I be doing something else. Other can't-live-without tools would be rotary cutter, the cutting mat that covers my entire working surface, a larger-than-usual padded ironing surface, fine silk pins with glass heads, the ripper, and a big wastebasket."

- Priscilla Bianchi, Guatemala City, Guatemala

"The very first tool of mine that jumped to mind that I could not live without was of course my sewing machine. I inherited it from my grandmother about twenty-five years ago when it was already well seasoned. My grandmother sewed anything and everything on this machine, from silk stockings to dungarees, so it suits my various needs as a quilter perfectly. It's a Singer slant, circa 1950 or so, and whenever I take it in to get it tuned up the repair man always says if I ever want to sell it, sell it to him. Never!"

"Next comes my hack saw and drill. I use them ALL the time, you'd be surprised. I'm a carpenter in disguise."

"However, my most important tool, stretching the definition, is my inspiration wall. About three years ago we removed an extinct space heater from a big wall in my studio. This left a big wall with a big hole. To cover the hole I used a roll of cork stuff, but being rather unsightly, I decided to cover it up as quickly as possible with whatever came immediately to hand. A pile of exhibition postcards from shows of



Judith Content's Inspiration Wall.

friends of mine that had been gathering in a basket on my work table was the perfect thing for it. They looked great on the wall, but there was still a lot of cork to cover so I decided to branch out. Today the entire wall is a diary of my year. Beginning in Jan, with an almost empty wall, I slowly cover it with a collage of everything wonderful that comes my way. It's a three dimensional address book of business cards, postcards, and post-its. It's a scrap book of magazine and newspaper articles. It's a photograph album of my travels as well as anyone else's who sends me some pictures. It holds inspirations for wall pieces

yet to be. (I have a whole section devoted to marshes.) From the clear plastic push pins I use to hold the photographs, dangle fabric samples, colorful threads, dried leaves, whatever. The wall is a testament to time. It reminds me of what I've been doing and where I've been. It reminds me of all my wonderful, talented friends and family. I never have to reluctantly toss, or file, an interesting piece of mail and I always have something to look at when I am on hold on the phone. One of my favorite wall items was sent to me late last Dec. It was sent by an artist who makes clothing out of candy wrappers. It was a

card quilted and stitched of bright, shiny green Andes mint wrappers, and the artist hoped that she had got it to me soon enough to be the very first thing on my new inspiration wall. (Its fame is spreading!) Charlotte Kruk n' Kempken's card (Miss Kruk married Mr. Kempken) was first, and I think it will be the one thing I will leave to tie it all together."

- Judith Content, Palo Alto, CA

If you have a question that longs to be asked, or a particular artist that you would like to hear their answer, send it to me at wendy@wendyhuhn.com. I'll ask!

SAQA EDUCATION FUND

Phil Jones

SAQA's Education Fund, created with generous donations from family and friends in memory of Karen Berkenfeld, is being developed into a new benefit for members. The Board of Directors encourages the membership to donate and help build this fund for SAQA's future. You will see a special area for donations to the Education Fund when you receive your membership renewal. All donations to the Education Fund are fully tax-deductible.

The funds, which will be available for members only, may help support educational efforts like conference and workshop registration fees, tuition scholarships, and other educational activities that will further the cause for art quilts and art quilters. At present, Carol Schepps, has been named to administer the fund and will be developing guidelines for applying and dispersing the funds. If you have ideas you would like to submit, or are willing to volunteer to help with this process, please contact Sharon Heidingsfelder at director@saqa.com.



Seams/Naden

By Jette Clover and Herman Coenen

A limited edition of 1,000 copies published in 2001 by Trobador, Tilburg, Netherlands, 55 pages, 21 color images, paperback, stitched, \$29.95 + \$4.95 s/h, order from clover2@mac.com

Reviewed by Elizabeth Barton

This is an elegant floppy book with full-page photographs of Jette Clover's quilts on the left side of each page and short one-page text pieces by Herman Coenen, in Dutch and English, on the right. There were 60 pieces, of which 21 are used in the book, in the entire series of quilt-collages, each about 7" x 9", entitled, "Mementoes." They consist of many layers stitched together by hand with a backing, but not batting; they are not finished for Clover wishes to emphasize their spontaneous, fragmentary quality. The series was displayed in The Netherlands and France last year but no more shows are planned.

Jette Clover is a quilt artist and Herman Coenen is a writer. They lived in Tilburg, a textile city in The Netherlands, for many years. They were fascinated by their differing approaches to narrative work for, in her quilts and his writing, they were each telling their stories. Neither illustrates the other; each work stands alone as an exploration of a similar theme. The stories are about the fragments of daily life, memories, observations, reminiscences about people and places, with an emphasis on time and the passing of time, especially the traces left behind.

Coenen writes about the fleeting moments of life, "transient as the bird's song." One has but a temporary connection "tacked together with loose stitches". . . a brief existence which dissolves into both nothing and everything. In his writing he is "fishing in the opaque water of immense mystery," seeking an awareness of self as energy, "an immaterial force, . . . transcending connection and dissolution," endlessly radiating." He describes the creative journey, striving to express life and memory, focusing on the inner vision. He sees himself as a troubadour - searching,

looking, experiencing, and expressing. "In beauty, in order to enchant, to awake, to comfort and to remind." His pieces are simple, lucid, and highly evocative.

In her introduction, Clover writes about the beauty she sees in decay and disintegration, the "poetry of the ordinary." She compares the movement of the needle creating stitches to that of the pen writing words . . . however there are many words as well as stitches in her quilt-collages, dense compositions of fragments of text, fabric scraps, and old photographs, excerpts of tables of numbers or stamps. Clover wrote an essay in The Art of Joan Schulze and there are parallels for Schulze' themes that also addresses time and the marks left behind, and memory as recorded by words, but overall the work is very different. Clover's work is smaller, more intimate, more reminiscent of specific memories, rather than larger themes. The pieces are more collage, less quilt and handwritten text is used as a design element to a greater extent. Clover compresses scraps of clothing and handwriting, transferred onto fabric, to tell her personal stories. The colors are muted, the scraps lovingly arranged as the memorial fragments of former existence.

Apart from the lovely intimate little quilt collages and the lucid memory evoking text, it's fun to read the Dutch words, as Coenen writes: "warme moederlijke klanken" (warm, motherly sounds).



The Fabric STAMPING Handbook

By Jean Ray Laury

Published by C & T Publishing, 2002, 95 pages, Paperback, \$24.95

Reviewed by Gail B. Cunningham

Jean Ray Laury has done it again! Her books are always a welcome addition as a resource to any quilter interested in art quilts and in exploring new techniques. This book is no exception. It is divided carefully into sections and of first importance are those on Stamps, The Stamping Process, Stamped Letters, All-Over Patterns

and Other Things You Can Do With Stamps. The book has wonderful examples from many different artists who are using stamps in their work and that is a special strength in this book. It is always helpful to see more than one interpretation.

The Stamping Process section is very comprehensive and provides a very specific chart on paints and dyes by brand names with information on what the product can do, how to use it, what affects it, i.e., heat, washing, etc., personal comments and a source list. What more could you possibly want? The use of different fabrics is discussed with notes on expected outcomes when stamping and the care, use, and storage of stamps is included. Jean has left nothing untouched so that a novice can feel confident to pursue this technique! There is extensive information on things that can be used to make stamps as well as using resists, foils, computer processes, thermofaxing and other processes. An informative chart is provided on products that can be used to make stamps with ratings on ease of use and other information the stamper needs to know to proceed.

Jean also has a section on Clothing, Quilts and Wallhangings and one entitled, Around the House. The clothing section provides examples from simple T-shirts to very complex stamping including stamping to create jewelry. There is a "how-to" section provided for six projects. The projects are as follows: Spiral Pillows; Flying Geese Placemat; Envelopes; Child's Quilt; Cherries Quilt; and Stamped Drunkards Path Quilt. Throughout the book are sidebars providing "Tips and Tricks" from the author. Additionally, and something I always look for are comprehensive lists of references/publications; sources; stamping resources; and a definition of sewing basics. There are wonderful color examples of many, many processes and step-by-step color visuals that immediately provide the understanding of the process being discussed. This book provides and presents the stamping process for the individual who is into whimsy and casual fun, as well as those who wish to use the process as another art media or artform.

Would I buy this book? Absolutely! Did I buy this book? Yes! I am really anticipating trying some of the techniques!

3-in-1 Color Tool

By Joen Wolfrom

Published by C & T Publishing, 2002, \$16.95.

Reviewed by Susan Willen

The 3-in-1 Color Tool is a portable color wheel for the quilter. It consists of 2-1/2" x 8" pages of cardstock thickness which are attached only at the bottom right hand corner, so they can easily be fanned out. The preliminary pages explain the various types of color schemes, such as monochromatic, complementary, analogous. Each of the next 24 pages represents a specific color on the color wheel. Each color is broken down into tints, shades, and tones. The pages resemble paint chips you might find at the hardware store. On the back of each page are color wheels which show monochromatic, complementary, analogous, split-complementary, and triadic color schemes based on that particular color. Finally, there is a value finder tool, and a page with shaped cutouts for auditioning sections of fabric.

All of the information in the 3-in-1 Color Tool is available in greater depth in Joen Wolfrom's 2000 book, *Colorplay*, also published by C & T Publishing. The main advantage of the Color Tool over the book is its portability. In the studio it is easy to hold the color pages next to different fabrics to see which one matches or complements the desired color. The Color Tool is especially valuable, I think, for fabric shopping. It is always difficult to visualize what color you are shopping for, when surrounded by hundreds of bolts. Identifying the color ahead of time on one of the color pages and then having that page to refer to at the fabric store would make the task much easier. The Color Tool will also be useful to fabric dyers, providing a convenient graphic reference of the various shades of a given color.

There are many artists who have an innate sense of color. Unfortunately, I am not one of them. Finding the right color to add sparkle to my composition is always difficult. For this reason, I find the 3-in-1 Color Tool a useful addition to the tools in my studio.

Pieced Vegetables

By Ruth B. McDowell

Published by C&T Publishing, 2002, 128 pages, \$27.95, paperback

Reviewed by Eileen F. Doughty

The incomparable Ruth McDowell has done it again. Her previous explorations of nature played with shapes such as trees, flowers, and leaves. In her newest book she has taken the mundane vegetable and created spicy quilt block designs.

Twenty vegetables are crisply presented, using her well-known style of pieced backgrounds, vivid colors and non-subtle print fabric. The same blocks in less playful fabrics may not have the same zip. The vegetable designs are somewhat abstracted; edges are purposely misaligned to create more visual interest. They are whimsical without being cartoon-like; the reader could almost take a bite out of some, they look so luscious. However, McDowell's discussion of fabric selection is only five paragraphs long - two paragraphs on vegetable fabrics and three on background fabrics. The reader will have to study the photographs to learn more.

The blocks use three methods of piecing—straight seams (with freezer paper templates, not paper piecing), curved seams, and inset corner seams (only in the pumpkin block). Vegetables are presented in alphabetical order. Some, such as the beet and the carrot, have more than one pattern provided, giving the quilter a choice of straight or curved seams. There are very specific directions for each block, right down to pressing direction for each seam.

The artwork is excellent - a veritable cornucopia of photographs, diagrams, and drawings are all in color. Along with each piecing diagram is a layout showing how to combine blocks into a small wall hanging. Many of these small quilts look rather like kaleidoscopes or even more abstract designs. A layout for one sampler quilt using all the vegetables is included. Quilting diagrams are not provided, but McDowell's quilting stitches are evident in color photographs.

General directions are clear and the tips McDowell provides should pre-empt many questions. There are precise directions regarding making templates and enlarging patterns. Nice tips for fussy-cutting enhance the look of many vegetables.

McDowell's style is not big on embellishments or three-dimensional effects. One exception is the corn block, which may be sewn with a 'flap' for part of the husk. However, she did not go so far as to make embellished corn silk; instead there is a pattern piece intended for finely-stripped fabric. Another special effect is for the potato; her striking, and somewhat unsettling, example uses fabric with printed eyes fussy-cut for the potato 'eyes'. As an alternative she gives instructions on tying heavy cotton thread for eyes.

This book will inspire any quilter to cook up some tantalizing pieced blocks, and perhaps experiment with creating others to her own taste. As the author says, "delicious quilting!"

Magical Four-Patch and Nine-Patch Quilts

By Yvonne Porcella

Reviewed by © Jane Bannerman,

Modesto Bee Staff Writer (Reprinted with permission.)

"I don't make traditional quilts," says Yvonne Porcella. That's an understatement coming from the renowned fabric artist, whose works are included in the Smithsonian Institution and other public and private collections across the nation and around the world. But Porcella, who shares her time between Modesto and her studio in Arnold, takes up ages-old quilt patterns with an artist's eye in her latest book.

Magical Four-Patch and Nine-Patch Quilts, her ninth book, uses the same patterns that your grandmother's grandmother followed to piece together tiny fabric squares to create blocks three across and three down for nine-patch and two-by-two for four-patch. But instead of using two colors for the nine-piece blocks, she uses three. And, instead of repeating these three colors, Porcella uses 11 colors. "I don't stay interested by making the same block over and over," she says. "The resulting quilts blur the boundaries of the traditional nine- and four-patch quilt to make something pleasing to my eye."

The colors are vibrant, tending to reds, and this day Porcella is dressed in red from shirt to socks. But one quilt, "Sun and Sky," which is among the projects in



Yvonne Porcella with her magical quilts. Photograph by Debbie Noda, Chief Photographer for the Modesto Bee.

her new book, is in yellows and blues, and black and white. A piece of blue-and-white print was purchased on a trip to the south of France, she writes. A large-scale black-and-white print came from her private fabric stash. Yellow pieces with blue polka dots are her own fabric designs.

"Sun and Sky" uses 11 colors for the nine- and four-patch blocks and the sashing, the strips of fabric between the blocks. It's all very methodical when explained using Porcella's "magic numbering" system.

But the end result is a blast of colors displayed in unexpected combinations. The eye moves from segment to segment. Porcella would have you think such quilting is easy. "You have to have a sense of freedom," she explains, "and you must be able to make a straight seam."

Porcella has been working in fabric arts since the early '60s. After "burning out" on weaving, she decided to concentrate on quilting in 1980. Since then, she has accumulated many awards, from a certificate of honor for excellence in visual arts from the Stanislaus Arts Council, to being inducted into the Quilters' Hall of Fame in Marion, IN. She has displayed her work in shows from Modesto to Poland to Tokyo.

She admits to putting in 14-hour days, beginning with answering e-mail. "I'm a task finisher," she says. "I don't have any unfinished projects." She thinks her compulsion to complete projects comes from her 17 years working as an operating-room nurse. "You don't leave anything unfinished," she says about her first career.

IN MEMORIAM

It is with great sadness that we announce **Arlene LewAllen** died suddenly in late June. She was the owner of the successful LewAllen Contemporary Gallery in Santa Fe, NM, and participated in our 2000 conference, speaking on "Buying and Collecting Art in the Past and in the Future." She was a friend to SAQA and championed the emerging artist. Our thoughts are with her family.



Tokyo International Great Quilt Festival

Tokyo Dome, Tokyo, Japan

Reviewed by Robert Shaw

I wanted to let everyone know about the Tokyo International Great Quilt Festival, a remarkable new show which I attended in Jan. The festival was organized by NHK, the Japanese equivalent of the BBC, and was held in the stadium where the Tokyo Giants baseball team plays. The festival ran for seven days, and drew more than 245,000 people, shattering all previous attendance records for a quilt show. The fact that 30 million people live within a half-hour train ride of central Tokyo certainly helped, but it was still amazing to see the people streaming into the stadium every day.

But what impressed me most was that NHK presented the quilts as works of art, and that visitors came to see art. The entire show was hung in well-lit, hard-wall galleries built specifically for the event, and the Japanese audience was almost reverent in their attention to the quilts.

The exhibitions ranged from a selection of classic Lancaster Amish quilts from the Esprit Collection to museum-quality presentations of traditional Japanese and Korean textiles, and also included hundreds of Japanese quilts. Believe it or not, the Amish quilt galleries were centered around a full-sized Amish clapboard farmhouse, complete with picket fence, clothesline, buggy, and windmill.

I was asked to curate an exhibition, called 30 Distinguished Quilt Artists of the World, at the festival. Mary Austin, the editor of *Quilter's Newsletter Magazine*, chose the artists, each of whom was represented by three quilts. The exhibition gave the Japanese a powerful overview of contemporary quilting. Mary chose both traditional masters such as Betty Ekem Suiter, Margaret Docherty, Diane Gaudynski, and Zena Thorpe, and art quilters, including

Katie Paquini-Masopust, Yvonne Porcella, Nancy Crow, Jane Burch Cochran, M. Joan Lintault, Jan Myers-Newberry, Jean Ray Laury, Nancy Halpern, Terrie Hancock Mangat, and Ruth McDowell. (I have a few copies of the exhibition catalog left; if you are interested, you can contact me at reshawjr@earthlink.net.)

NHK will be presenting a second festival in Jan, 2003, and Mary and I are in process of putting a second edition of 30 Distinguished Quilt Artists of the World together. If any of you can consider a trip over, you won't be disappointed, either by the show or by Tokyo, which I found extraordinary. I can't wait to go back.

10 Art Quilts From Studio Art Quilt Associates

Manhattanville College, Brownson Gallery, Purchase, NY

*Reviewed by D. Dominick Lombardi,
Westchester Weekly*

Quilts are comfort food for the eyes. They represent an endearing communal activity that is practical and expressive. What the show at the Brownson Gallery suggested is that these contemporary quilters are far closer to today's painters than they are beholden to traditional quilt making.

They can be social commentators as in Wendy C. Huhn's "Silent Killer" (1999). Here, Huhn depicts with fabric and lace, an almost naked woman wearing a see-through kitchen apron. With her back to the viewer, she is surrounded by paper fairies riding '50's-style electric irons; the metal bars supported by numerous arms that frame the composition on either side of the woman help to emphasize her helplessness.

Verena Levine's "Deep Woods" (no date) depicts nature as harmonious and soothing. "Tea Will Make It Better" (1996) by Teresa Barkley is an homage to all things tea related while M. Joan Lintault's "Alphabet Soup" brings quilt making to a new level of obsessiveness. "Alphabet Soup" is dense with information, a cornucopia of images including stylized letters, a recipe, fancy decorated soup bowls and vegetables so luscious and fresh you can almost taste them.

Editor: The quilts in this show was selected through the efforts of the portfo-

lio rotation. See first item in *Members News* in the Spring 2002 issue for the other members included in the exhibit.

ArtQuilt at the Sedgwick Awards

Carolyn Lee Vehslage

The Sedgwick Cultural Center is please to announce that Karen Soma of Seattle, WA, is the winner of the first annual Surface Design Award presented by The Fabric Workshop and Museum for her art quilt, "The Outer Reach of Inner Space," at ArtQuilts at the Sedgwick 2002.

Soma says her artwork, "always starts with a pattern and a desire to explore it. Elements in repetition built rhythm, suggest direction, form mazes, and speak to an underlying order and structure."

Her process begins by designing silkscreen patterns that she prints in multiple layers with a vast palette of fabric dyes and pigments. "The Outer Reach of Inner Space" reverberates with tension as vibrant oranges push up against ridged borders of deep blue. Karen has augmented this piece with machine embroidery, beads, and metal findings to create a complex composition that offers visual enticement.

The Center also announced Elizabeth Spindler Barton of Athens, GA, is the winner of the Karen Berkenfeld Jurors Choice award for her art quilt, "Castle Loch." The Heartstring Quilt Guild of Bala Cynwyd, PA, graciously funded this memorial tribute for Karen Berkenfeld. She had exhibited quilts in all three previous AQ@S exhibitions, and before her untimely passing, was to be a 2002 juror.

Barton says of her artwork that, "Reflected light, translucent solids and the effects of time are recurring themes in my attempts to translate into fiber the marvelous effects of light and color." The waters of "Castle Loch" shimmer with iridescence. You can see the light dancing across the ripples.

She starts her process by coloring white cotton or synthetic cloth multiple times, using a variety of techniques as immersion dyeing, pole wrapping, resists, direct pigment application, painting and screen-printing, heat transfer and disperse dyes. Then she cuts the fabric and re-assembles it. Finally she quilts the overlaid pieces together to add relevant texture.



PORTFOLIOS—THE MOST IMPORTANT TOOL YOU HAVE IN FRONT OF YOU

Geoffrey Gorman

Your portfolio is the most important tool you have in front of you. Remember that many people will get their first view – and first impression – of your artwork through your portfolio. This means that its presentation must be so good that people will want to continue looking at your art.

Most importantly, a good portfolio is always well organized. Gallery dealers look at hundreds of portfolios a year and they will immediately discard yours if it is disorganized or sloppy. Gallery dealers tell me to stress the importance of having work photographed professionally. They say that at least three-quarters of all portfolios they review contain bad photography.

Here is your first chance to rise above the rest! Invest in a good photographer to document your artwork with slides. Slides are fine for most of your needs, such as making color copies, entering juried shows, and sending visuals to the press.

Next, have all of the material in your portfolio clearly presented and remember to keep plenty of white space on each page. Don't forget that everyone in the art world is highly developed visually, so keep your presentation clean. Pay attention to detail; don't make even the occasional sloppy mistake with any of the material.

Some Do's and Don'ts

The best way to organize your support material is by keeping it on file in your computer. This includes your cover letters, résumé, artist's statement and biography, along with an accurate inventory list. Once you have all of the material in your computer, it is easy to update.

You do not need to buy the most expensive supplies for your portfolio. Consider this – about 15 percent of the portfolios you send out will not be returned to you. Also keep in mind that you will be creating dozens and dozens of them through the years, so unless you are a millionaire, plan to keep your portfolios cost effective. Before assembling them, be sure to have on hand all the supplies you will need for putting together at least five. You never know when that big break may come along in the form of a request to send out your portfolio by overnight mail! You want to be ready for any and every opportunity.

Don't use visuals from many different series or work that spans several years. Gallery dealers tell me they want to see 8 to 12 slides from one recent series. Therefore you need to have a strong body of work to use in your portfolio and believe in it 100%!

How to Use Your Portfolio

A well-organized portfolio can be presented to a variety of people, including your collectors. It is a great sales tool for you; in fact, it becomes literally a sales catalog. Use it to present your work to galleries. If the portfolio is effective in interesting a gallery to handle your art, the next step is for them to look at some original pieces, either in your studio or at the gallery.

Museum directors and curators review artists' portfolios for several reasons; for exhibition opportunities and for purchase and donation of the artwork for their collections. Curators tell me that the résumé and biography are the first things they look at in an artists' notebook. The media and arts writers ask for comprehensive information on artists when they write about them. Your portfolio should have all the information that they need to write a comprehensive story or review about you and your artwork.

You can also show your portfolio to other artists who want to know about your work, or to people interested in commissioning you. The list goes on and on. If it is effectively organized and the artwork is properly presented to the viewer, your portfolio becomes one more tool for you to use to sell your work, to get a variety of exhibition opportunities, and to network with other arts professionals.

Gorman owns GG+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

INDIVIDUAL ARTIST GRANTS

Phil Jones

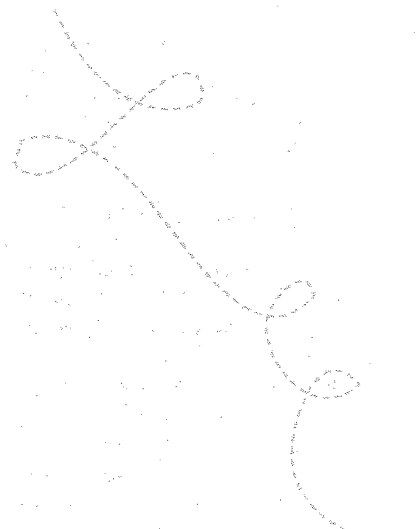
Many of you may not know that there are grants for many of the projects you might have in mind. As a grants officer for the Kansas Arts Commission, I am asked questions concerning grants for individual artists. Let me tell you some of the places you might check to receive a grant.

The first place to check would be with your state arts agency. All the 50 states and 6 territories have them. You can find all the information you want about your own state arts agency on the Internet at www.nasaa.org. This is the national service organization for state arts agencies. They also have some resources for individual artists.

Another very useful place to look is in the Community Foundation Directory for your area. Sometimes these can be found online, other times you will need to make a trip to your local library. A wealth of information about foundations is available in this guide.

Also, Art Calendar magazine is a great source for grants and other opportunities. They publish information monthly and have a website at www.artcalendar.com.

Finally, you can check the website for the agency where I work. We have quite a few national resources listed for individual artists. Our website is <http://arts.state.ks.us>.



PROFESSIONAL QUILT TEACHER

Morna McEver Colletz

Schley Sisson Brandt of West Chicago, IL, has been named 2002 Quilt Teacher of the Year by The Professional Quilter Magazine. The award was announced in the Spring Issue. Brandt was nominated for this award by her students in recognition of the quality of her teaching and the enthusiasm she generates for the world of quilting. She has been teaching for 18 years and loves introducing new quilters to the joy and creativity, as well as the community, of quilting. She specializes in teaching new techniques to beginners. Over the past 25 years, Brandt has moved 18 times so she has belonged to many guilds, helped form quilt groups, and held leadership positions in many.

SAQA member Karen Boutte, Benicia, CA, was among the nominees for the award.

This is the sixteenth year the award has been presented by The Professional Quilter, a quarterly business journal for serious quilters. Teachers, who are nominated by their students or employers, are judged based on the answers to a questionnaire. The criteria include commitment to development of fine workmanship and personal expression of students; involvement in and contributions to the field of quilting; and professionalism, including personal code of ethics and serving as a role model.

The Spring Issue of The Professional Quilter includes profiles of all the nominees. Copies are available from The Professional Quilter, 22412 Rolling Hill Lane, Laytonsville, MD 20882; www.professionalquilter.com. The cost is \$7.25 ppd. (\$7.61 in Maryland).

Nominations for the 2003 Quilt Teacher of the Year award should be sent to Teacher of the Year, 22412 Rolling Hill Lane, Laytonsville, MD 20882 or teacheroftheyear@professionalquilter.com. Include the name, address and phone number of the nominee along with a short statement about why she or he is an outstanding quilt teacher. The deadline for nominations is Dec. 1, 2002.

NEW EDITOR AT THE CRAFTS REPORT

Publishers of The Crafts Report (TCR) have named Mary E. Petzak as the new editor for premiere business magazine for crafts professionals. Petzak is very excited about this new challenge and wants to keep the magazine's standards up to those established by her predecessors and also expand their already extensive coverage of the crafts industry for their readers. Prior to starting at TCR in May, Petzak was an award-winning editor and writer for the Newark Post Community newspaper for more than seven years. Petzak holds a juris doctor degree from Rutgers University School of Law and has previously practiced law in Pennsylvania and New Jersey. She holds a degree in English from St. Joseph's University. For more information regarding the magazine, go to www.craftsreport.com.

AMERICAN CRAFT COUNCIL NAMES NEW DIRECTOR

The Trustees of the American Craft Council (ACC) announced the appointment of Carmine Branagan as executive director of the 30,000-member national organization in March. The Council promotes understanding and appreciation of contemporary American craft. The selection of Branagan promises to usher in a new and exciting period of growth and development of the Council. Branagan brings not only a passionate interest in crafts and the arts, but a successful record of accomplishment with audience development, fund-raising, marketing, and publishing for significant nonprofit art and educational institutions. Branagan earned a bachelor of science degree from the University of Washington, Seattle, WA, and resides in New York City with her husband and two children.

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.

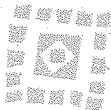
However, (an) exhibit(s) of works by Studio Art Quilt Associates members may be designated as such by including the phrase, "An exhibit of works by (a) member(s) of the Studio Art Quilt Associates."

OF SPECIAL MENTION

One of Nancy Erickson's quilts is on the cover of Jun/Jul '02 issue of *American Craft* as well as a two-page article about her work. The article is written by Bonnie Lee Holland from Bethesda, MD.

Paula Nadelstern was profiled in the summer, 2002, issue of *Fiberarts*. The article entitled, "Paula Nadelstern: A Kaleidoscopic Vision," was written by Candie Frankel.

Congratulations!



CALL FOR ENTRIES

Quilt National '03, thirteenth international juried competition for innovative quiltmakers, on display May 24 - Sep 1, 2003 at the Dairy Barn Southeastern Ohio Cultural Arts Center in Athens, OH. Jurors are internationally recognized artist quiltmakers Lix Axford, Houston, TX and Wendy Huhn, Dexter, OR and author and curator Robert Shaw, Shelburne, VT. The work must (a) possess the most basic structural characteristics of a quilt; (b) be an original design of the entrant; (c) have been completed after Sep, 2000; and (d) measure no more than 108" or 270 cm, in either direction. Jurors will grant nearly \$4,000 in prizes. Entry deadline Sep 6, 2002. Work selected for the exhibition will tour throughout the United States through 2005, and will be published in a full-color catalog produced by Lark Books, Asheville, NC. For entry form, send self-addressed business-size envelope with 2-ounce postage or stamped international postal reply coupons to QN '03 Entry Form, Dairy Barn Arts Center, P. O. Box 747, Athens, OH 45701-0747. Entry form will also be available on the Internet at www.quiltnational.com or www.dairybarn.org.

The 9th Annual Craft Forms 2002 National Juried Exhibition of Fine Contemporary Crafts will be held Dec 6, 2002 - Jan 25, 2003, at the Wayne Art Center, Wayne, PA. Lloyd Herman, Director Emeritus of the National Craft Museum of the US, the Smithsonian Institution's Renwick Gallery, will be the juror. Awards of \$3,000 will be given as well as group or solo exhibitions. Deadline for entries is Sep 15, 2002. All craft media are accepted. \$20 for two entries. For a prospectus, send #10 SASE to Wayne Art Center, 413 Maplewood Ave, Wayne, PA 19087, 610-688-3553, www.wayneart.org.

Arts Quilts VII: Caught in the Act, an annual exhibition of art quilts, on display Sep 28 - Nov 15, 2002, at the Chandler Center for the Arts in Chandler, AZ. This year's theme allows room for the imagination to run wild and get caught in the act of making fantastic fiber art. This exhibition will capture the latest works from quilt artists across the nation. Non-refundable entry fee is \$20. Slides due Aug 15, 2002. For full prospectus, visit this site on the web: <http://members.aol.com/sdihowell/artquilts.htm> or leave a message at 480-821-7907. The artists' reception has not yet been scheduled.

ArtQuilts at the Sedgwick 2003 (AQ@S) in Philadelphia, PA, is an annual, juried exhibit held during the month of Apr in the Sedgwick Cultural Center. AQ@S 2003 will be held Apr 5 - May 4, 2003. Deadline for the slides to be received is Nov 15, 2002. They have pushed the entry date back this year so that it is after Quilt National '03 entrants are notified. To receive a prospectus, mail an SASE to Deborah Schwartzman, 646 Westview St, Philadelphia, PA 19119, or go to the website, www.aqats.com, and print it out to mail in with your entry or apply directly online.

Threads that Bind: The Fine Art of Fiber is a juried exhibition of contemporary works assembled to create a visually stimulating show of established and emerging artists and to educate the public about art quilts to be held at The Grants Pass Museum of Art, Grants Pass, OR. Three prizes will be awarded. Deadline for entries is Sep 10. \$10 entry fee per entry. For a prospectus, contact Grants Pass Museum of Art, c/o Kathy Marshbank, 229 SW G St, Grants Pass, OR 97526, or email museum@grantspass.net.

Twistedthread, the Knitting and Stitching Show and Quilt 2002, is presented by Creative Exhibitions Ltd, London, England. Participation is open to all and is a juried event. Only one piece may be submitted by any entrant. The submitted piece must not have been exhibited within any previous competition prior to its appearance at Quilt 2002. The quilts selected will be displayed in Alexandra Palace, London; the RDS, Dublin, and the International Halls, Harrogate. Quilt 2002 will be seen by 100,000 people. For prospectus, write to Creative Exhibitions Ltd, 8 Greenwich Quay, Clarence Rd, London SE8 3EY England, 00 44 (0) 20 8692 2299; 00 44 (0) 20 8692 6699 (FAX); andrew@twistedthread.com. Deadline is Aug 23, 2002.

New Design/New Dynamics: Quilt Concepts for the 21st Century, a national exhibition of student work to spotlight interest in and experimentation with the time-honored tradition of American quilting and design. Open to any undergraduate or graduate student enrolled full time during the academic year 2002 - 2003 in an accredited degree-granting program of art/design study, including but not limited to textile design, in any of the 50 United States and territories. Deadline for entries must be postmarked by Dec 1, 2002. Send SASE (business size) to New Design/New Dynamics, 221 HE Bldg - East Campus, University of Nebraska - Lincoln, Lincoln, NE 68583-0802.

CALL FOR PAPERS

WILD BY DESIGN

Feb 27 - Mar 1, 2003

We invite scholars and artists to submit proposals for papers and panel presentations that explore cultural, technical, artistic, and sociological factors that contribute to design innovation in quilting. Participants are especially encouraged to explore creative and unique elements of quilt design, as well as what motivates creative energies within individuals and enables them to produce compelling and unusual works of art and design.

Categories of Presentation

- Individual papers are expected to be based on original research and are generally slide-illustrated and 20 minutes in length followed by five minutes for questions.
- Thematic sessions should include three to four presenters, and a moderator with a theme based on geographic area, time period, quilt type or style, or other common element. Speakers' times are flexible; in general, a total time of one and a half hours is recommended. Panel participants must send a copy of their working paper to their session moderator by Dec 1, 2002.
- Panel discussions should involve three to four individuals and a moderator who poses questions to which panelists respond. A total time of one hour is recommended for panels.

Symposium Submission Guidelines

- Interested individuals should submit abstracts of 150-200 words with a cover letter and brief resumé, maximum three pages.
- Moderators of thematic sessions or panel discussions should submit a proposal of 150-200 words, a cover letter and a resumé, plus a brief resumé, maximum 3 pages, for each participant.
- Abstracts/proposals should be faxed or postmarked no later than Aug 15, 2002. (E-mail submissions will not be accepted.)

Publication of Symposium Papers

- Selected papers may be published in an edited volume following the symposium. Guidelines for submission will be sent with paper acceptance.

Submit your abstract/proposal and resumé by Aug 15, 2002, to one of the IQSC Symposium Co-chairs: Michael James, Senior Lecturer, Textiles, Clothing, and Design Department or Mary Ellen Ducey, Assistant Professor and IJNL Archivist, Wild by Design Symposium, International Quilt Study Center, University of Nebraska-Lincoln, P. O. Box 830808, Lincoln, NE 68583-0838, 402-472-0802 (FAX).

UNCOVERINGS 2003

American Quilt Study Group is seeking original, unpublished research pertaining to the history of quilts, quiltmakers, quilting, associated textiles, and related subjects. Papers selected from those submitted will be presented at our 24th seminar in the fall of 2003 and will be published in *Uncoverings 2003*. The deadline for submission is Dec 1, 2002.

Since 1980, *Uncoverings*, AOSQ annual volume of quilt research, has been the foremost authority in quilt research. This interdisciplinary volume represents AOSQ's mission to build an accurate, well-respected body of research that affirms women's creative art and the stories from the quilts. *Uncoverings* is the foundation of much quilt research being done today.

This is an opportunity for you to contribute to this highly respected publication. If your paper is selected, you will be invited to present your research at the 2003 seminar and to be part of an intensive weekend conference devoted to the study of quilt history.

Papers should be 4,500 to 9,000 words in length, including notes. Please include photocopies of possible illustrations. If you would like an experienced researcher to provide feedback on your research ideas or works-in-progress, ask AOSQ to put you in touch with a mentor.

To request complete submission and manuscript guidelines, seminar information, or information on previous volumes of *Uncoverings* or to be matched with a mentor, please contact AOSQ at P. O. Box 4737, Lincoln, NE 68504-0737, 402-472-5363, 402-472-5428 (FAX), aqsg2@unl.edu

welcome

NEW MEMBERS

February-June, 2002

Bob Adams, Lafayette, IN
Sylvia Romig Apple, Port Matilda, PA
K. C. Arceneaux, Blacksburg, VA
Teresa Barkley, Maplewood, NJ
Priscilla Bianchi, Guatemala, South America
Patt Blair, Placentia, CA
Judith Warren Blaydon, Milford, MI
Nancy R. Board, Amherst, MA
Tracey Brauer, Las Cruces, NM
Ruth Carden, Fernandina Beach, FL
Patti Christy, Beaverton, OR
Donna Clauer, Bel Air, MD
Jane A. Damico, Houston, TX
JoAnn Davis, Lady Lake, FL
Linda G. Dawson, Saint Petersburg, FL
Shannon Day Richards, Jacksonville, FL
Martha Degen, Staunton, VA
Sheila Dilbert, Hewlett, NY
Cheryl Dineen Ferrin, Mattawan, MI
Jean Ann Fausser, Tulsa, OK
Marilyn Felber, Berkeley, CA
Patti Frinzi, Charlotte, NC
Dawn Gaitis, Polebridge, MT
Gina Gruenberg, Philadelphia, PA
Kathy Harmon, Sedona, AZ
Cindy Harwood, Aurora, IL
Deborah Hauser, Hillsborough, NC
Denise Horton, Charlottesville, VA
Kim Jagger, Pleasanton, CA
Kim Jalette, Laytonsville, MD
Jill Jensen, Forest, VA
Tesi Johnson, Stanwood, WA
Jane Johnston, Bel Air, MD
Celeste Kelly, Newark, DE
Jill Kerttula, Blue Mounds, WI
Nancy Klein, South San Francisco, CA
Drunell Levison, New York, NY
Stephanie Levy, Brunswick, ME
Rachel Lindstrom, Glendale, AZ
Isabella Lode, Los Angeles, CA
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Carol Myers, Indianapolis, IN
Susan Nash, Zanesville, OH
Carol Logan Newbill, Birmingham, AL
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Jean V. K. Pettigrew, Tryon, NC
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Diane Pryor-Holland, Laurelton, NY
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Judith Reilly, Brookfield, CT
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Winter Ross, Charleston, WV
Vel Saddington, Albuquerque, NM
Karen Saunders, Verona, WI
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Lynne Seaman, London, England
Sandra Smith, Silver Springs, MD
Lori Stone, Edgartown, MA
Mary Will Sussman, Webster, NH
Connie Taxiera, Davis, CA
Ivana O. Thomas, Salt Lake City, UT
Dara Tokarz, Sedona, AZ
Sonja Tugend, Chagrin Falls, OH
Joan van der Heide, Niwot, CO
Carol Vasenko, Newark, OH
Jan Clare Viehman, Scotch Plains, NJ
Linda Waddle, Auburn, CA
Karen Wallach, Denver, CO
S. F. Walton, Pineville, LA
Carol D. Westfall, Jersey City, NJ
Susan Wiebusch, Topanga, CA
Wolf, Ben Lomond, CA

MEMBERS NEWS

Sharon Heidingsfelder

I want to thank all of you for sending your news for the newsletter. After compiling it all, there were eight pages! You all are doing great things, but naturally that many pages of news from members would have almost doubled our printing costs, so you will not find Members News in the newsletter anymore. Do you know where we put it . . . on the web site!

Yes, ladies and gentlemen, we made a page on the web site and put all the news there. I feel this is advantageous for several reasons. Number 1, anyone who visits our web site will be able to find out what our members have achieved. There will be no passwords to remember, no hoops to jump through, just click on the members news page in the lower left-hand corner on the front page.

The second reason is that the news will get out to our members, and the public, sooner. Since our newsletter is only printed three times a year, the achievements of our members will be posted quicker on the web site. That way if they have a show in the near future, it can be put on the page and people will have the advantage of being able to attend.

Kathleen Loomis, a member from Louisville, KY, has graciously accepted to handle this task. Kathleen spent 30 years as a professional writer/editor. So when you have any member's news to share, send it to your regional rep or your zone rep. She will forward it to Kathleen. (You may send it to her at any time. You need not wait until the deadline for the newsletter.) The notices will be on the site for a month or two, and we will add others every two weeks or so, depending on whether any notices are received. Of course, the latest news will be posted at the top of the list.

I hope this will improve communications between our members and the public.

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 members at the Arkansas Art Center, another at the Historic Arkansas Museum for professional artist members.

**23RD ANNUAL SEMINAR
FOR THE AMERICAN
QUILT STUDY GROUP**

Oct 4 - 6, 2002
Rockford, IL

Participants can expand their horizons with study centers and special sessions as well as pre-conference tours. Dr. Janet Catherine Berlo, author of the popular book, *Quilting Lessons: Notes from the Scrap Bag of a Writer and Quilter*, will present the keynote address on Friday. On Saturday and Sunday, the researcher papers for the 2002 edition of *Uncoverings* will be presented.

For more information, visit their website www2.h-net.msu.edu/~aqsg/, call 402-472-5361, or email, aqsg2@unl.edu.

**CONFERENCE AT QUILT
SAN DIEGO/QUILT
VISIONS**

Plans are underway for our SAQA Conference in conjunction with Quilt San Diego/Quilt Visions. The conference will be in Oceanside, CA. More information will be sent to you later. Here is a tentative schedule.

Friday, Nov 1

7:00 PM Opening Reception with Slides
of Participants Work

Saturday, Nov 2

9:00 AM Marketing for Artists

10:30 AM Questions and Answers

10:45 AM Break

11:00 AM Keynote Speaker

12:30 PM Lunch

1:30 PM Panel of Collectors/Dealers

3:15 PM Break

3:30 PM Mentoring Groups

**REGIONAL
REPRESENTATIVES**

Louise Thompson Schiele,
Northern California/Nevada

Sally Sellers,
Washington/Oregon/Alaska

Meiny Vermass-van der Heide,
Arizona/New Mexico

Laura Cater-Woods,
Montana/Idaho/Wyoming/Colorado/
Utah

Leslee Nelson,
Minnesota/Iowa/Wisconsin/Illinois

Janet Chio,
Missouri/Kansas/Oklahoma

Karen Cote, New York

Comi Forster, Maine/Vermont/
New Hampshire

Sue Holdaway-Heys,
Michigan/Ohio/Indiana

Cynthia Myerberg,
Pennsylvania/Maryland/
Washington DC/West Virginia

Lorraine Miller Bittner (Need
Replacement), Virginia/North
Carolina/South Carolina

Maxine Farkas, Massachusetts/
Rhode Island

Martha Sielman, Connecticut/
New Jersey/Delaware

Linda G. Dawson
Georgia/Florida

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.

Quick Notes

about...

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; 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. 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.)

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Renee Brainard Gentz, Mountain Zone
Kim Ritter, Central Zone
Barbara Conte Gaugel, Eastern Zone

See Regional Representatives List on page 31.

STUDIO ART QUILT ASSOCIATES

STUDIO ART QUILT ASSOCIATES

P. O. Box 2231
Little Rock, AR 72203-2231

ADDRESS SERVICE REQUESTED

FIRST CLASS MAIL



Membership Expires: 01/2003
Martha Sielman
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Storrs Mansfield CT 06268-2348

