

Comments on the Wall Street Journal Article

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the fact that the quilts are made mostly by machine, not by hand like Grandma did. At least a piece as widely circulated as the *WSJ* will get people talking and perhaps interested in quilting . . . and that's a plus, isn't it?

These very productive suggestions were made by our SAQA members. Give them some thought and let the board know what you think.

Written by Kathleen Loomis, Louisville, KY. Used with permission.

Many of you have probably heard about the recent article in the *Wall Street Journal* regarding quilt exhibits in museums. The article, which ran in the regular "Arts and Money" column, sarcastically referred to quilts as "beaux-arts blankies," made other disparaging comments comparing quilts to bedding, and suggested that curators hang quilt shows simply because they're cheaper than paintings.

Karey Bresenhan of Quilts Inc. posted the text and asked quilters to write letters to the editor. On the Quiltart email list, to which I belong, there was much comparing of everybody's nasty letters, and discussion about mass reprisals of various sorts.

As a former journalist, I was not at all happy with the direction this protest was taking, and made some alternate suggestions. Others on the list who are SAQA members thought I should send my ideas to you for consideration.

I believe it does little to get agitated at specific instances of negative media coverage. Instead, if we want the news media and the art world to treat us with more respect, we might more productively look at ways to educate them and change their preconceptions. I thought of three separate arenas in which the quilt art community, and SAQA in particular, might take action.

1. Educating art critics and art reporters

Reporters learn their subject matter in three ways: they learned it in school or a prior life; they pick it up by osmosis by covering the subject over time; or they invest time in concentrated study to develop new expertise.

It's unlikely that art critics learned about fiber art before they became critics, and there's not that much around to allow them to learn by osmosis. It's also unlikely that any newspaper editor is going to pull the art critic off line for a week to learn about fiber art. But SAQA could set up a fellowship in which an art critic would be subsidized to visit *Quilt National* or *Visions*, attend a meeting of the ten best fiber artists, have lunch with Robert Shaw, etc. etc. etc.

Many publications, of course, have ethical rules precluding reporters from accepting subsidies from groups whose activities they would subsequently cover. But it might be possible to work out an arrangement that would be satisfactory to all parties. It probably would not be possible to get the *New York Times* or *Wall Street Journal* to participate, but critics at smaller newspapers or art publications might be interested.

2. Changing the perception of fiber art in art schools

People in the art world generally learn their religious beliefs in art school. If fiber art were presented as a "serious" medium in more art schools, then artists, museum curators, critics, dealers and other influencers would probably take it more seriously. SAQA could endow fellowships where selected art school professors could attend the same routine described in #1, or give awards to art schools where fiber art was most creatively included in the overall curriculum, or endow Visiting Artist Programs in art schools so fiber artists could have a presence among the painters.

3. Changing the perception of fiber art in museums

As we know, ultimately more of the art world and the general public will accept fiber art if it is seen in museums. For that reason, museum curators are an important audience to educate and influence. SAQA could identify the trade associations of curators, then hold a cocktail party at that convention, or set up a booth, or sponsor a luncheon, or manage to get a panel discussion on the agenda, in which fiber art would be showcased and discussed.

Obviously these ideas are very preliminary - they would require much work before they could become concrete proposals. All of them would

require financial resources, but I understand that SAQA has funds that might be applied in this direction.

Written by Yvonne Porcella, noted art quilter and founder of SAQA, Modesta, CA. Used with permission.

I was at a board meeting of The Alliance for American Quilts in Chicago the day the article was printed. We agreed to form a committee to respond to public issues such as this. Several members of the Board have already written and I also wrote to the author. Apparently he writes this type of article, bashing something/anything is part of his "style." He won't change. I appreciate that the *WSJ* in the past has written many positive articles on art quilts. The Whitney show of quilts from Gee's Bend will also generate lots of press later in the year! These are utility quilt made by a group of African American women in rural Alabama.

Written by Annie Copeland, fiber art appraiser and consultant, Lomita, CA. Used and edited with permission.

Although it IS indeed insulting, I have come to look at it from another angle. This man is actually making an admission that art quilts are actually making strong inroad into territory previously head exclusively by other art media. And he is letting the world know that he feels threatened by it.

We have to step back from this article and look at how we can take a proactive, rather than reactive approach. This type of person thrives on such negative responses. He is like that bully trying to light a fire underneath all of us, and he is succeeding only to the degree we allow him.

Artists in all media have at one time or another received bad press. I comes with being in the public eye. But we have to come to weather the storms as they come and face it with dignity and solidarity. We need to continue to write articles about the success of the art quilt world. Articles showing how the values of these works have consistently gone up and other positive and educational information that the general public will begin to read.

So I hope that the artists out there will do the following things:

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1. Don't let this throw you off from the work you love.
2. Continue to exhibit and show your quilts and start entering more mixed media shows.
3. Help get some publicity going that presents a lot of good press that will help all artists.
4. Formulate a plan to "growing" the art quilt world and make sure it gets done.
5. Stop worrying about the collectors or potential collectors. I don't really know of any artist whose career have been ruined by critics or bad press.
6. Don't empower someone who doesn't deserve to be empowered. Ignoring people like this is the worst thing you can do to him.
7. All artist hold your head high and know that inside is what you do IS art, and it is GREAT ART, as great as any other art form being created today.

How to Evaluate Your Quilts Through Critique

Brett Barker

As an instructor of art workshops for everyone from quilters to oil painters, I often find the most valuable information surfaces during the critique. An effective critique benefits the artists showing their work, for they often receive insightful feedback. A good critique also benefits the "audience," the other artists participating in the process. A critique offers the audience a chance to hone their visual and verbal skills concerning art. Additionally, participants get ideas for their own work through evaluating others.

As a quilter, there are several ways in which you can explore your work through a critique. Getting together with like-minded artists and creative people can give you a perspective on your quilts that you may have never before considered. Self-critique is also possible, and, I believe, necessary. It gives you a chance to both evaluate your current work and decide upon your future artistic direction.

The first step in a good critique is to recognize yourself as an artist. Yes, an artist! Not a "hobbyist," "craftsperson," or "artist-in-training." In saying this to yourself and to others, you are taking the single most important step towards the self-realization and self-confidence necessary in allowing your creativity to flourish.

When looking at any quilt, everyone gets an intuitive "hit" of like or dislike. While this important to acknowledge, the second step in an effective critique is to put this feeling aside and begin to evaluate the work on a formal basis. Questions you can ask yourself and others include:

1. How effective is the use of color in this quilt?
2. Is the value range big enough? Lack of appropriate value range can be a deterrent to the creation of a great quilt.
3. If you have made a quilt of your own design, ask "How is my composition?" Is it harmonious or discordant? Do the eyes move throughout the quilt or do they get "stuck" in one place?
4. Are the shape relationships effective? Do any shapes get "lost?"
5. How do the patterns of the fabric pieces used relate to each other? Do they support each other or are they in conflict?
6. How is the craft? Does the quality of the craft agree with the inspiration for the quilt?

By asking these and other questions based on formal elements of art, you can begin to move towards a more objective evaluation of your work. I often ask my students to take notes during a critique. When self-critiquing, write down the above questions and your answers in a journal. By journaling about your work, you are giving yourself a place to create an ongoing dialog about your art.

The last step in effectively critiquing your quilts is to ask, "How well did I carry out my intention?" We all know the thrill of "happy accidents" in our work - that moment when an uncon-

scious, intuitive move leads to beauty. When creating my own work, I usually start out with an intention and then the work itself takes over - the piece seems to acquire a life of its own. I believe this is a hallmark of the creative process, however, when evaluating my work, I always come back to the question, "What was my intention when I first began the piece?"

If my intention is not apparent, I may try again, attempting to carry the idea through with more integrity, paying attention to my goal as I work. Sometimes, I recognize that while the work is completely different than my original thought, I am pleased with the result. This realization often leads me to develop a new direction with subsequent pieces.

When conducting a workshop critique, I find that the question of intention leads to a lively discussion among participants. As you *clarify* your initial intention and recognize to what degree you successfully *carried out* this intention, you will begin to consciously understand your work, your "style," and the possibilities for future pieces. As I combine the question of intention with other critique elements, I find that many participants acquire a deeper understanding of their work, their process, and themselves as artists.

Brett Barker is an artist and owner of Sun Studios Art Workshops, Santa Fe, NM. Brett can be reached at 505-474-7988 or at sunstudios@hotmail.com

REGIONAL *Reports*

Connecticut/New Jersey/Delaware
Martha Sielman

The SAQA show at the Northeast Quilt Festival this weekend had lots of highs. Meeting other SAQA members at a luncheon Saturday and during the show, getting great press coverage for our exhibit, letting around 4,000 people see that there is a different kind of quilt out there, the sponsors being so excited about the quilts that they want to do a special art quilt show next year with vendors, classes, shows, the works. It had some lows too. The quilts were not well displayed, much too crowded and not enough room to step back and see them properly; and the text and labeling disappeared, between the time I spent an entire Sunday putting it all together to when they printed the final brochure. Oh well, learning lessons for next time. Altogether, it was quite a weekend!

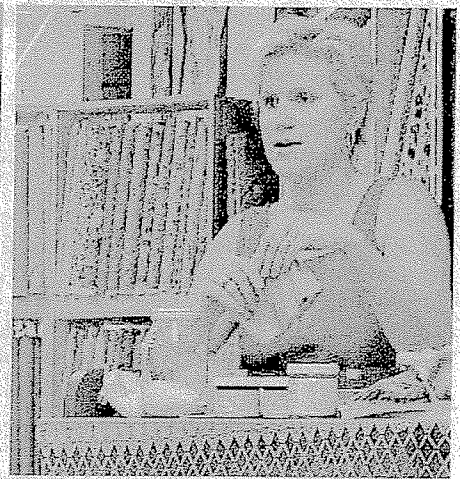
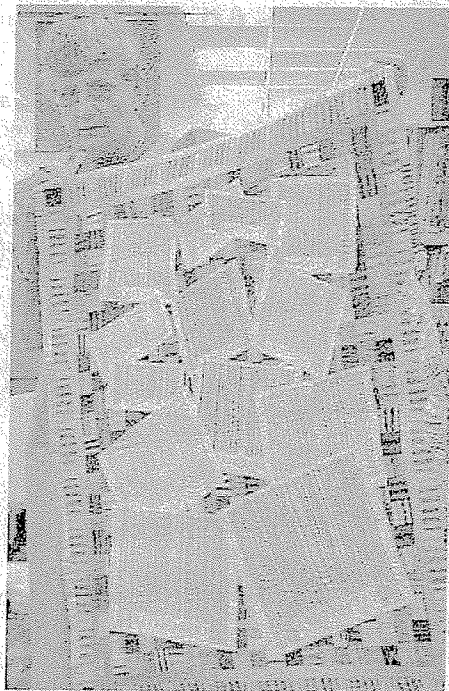
We are organizing about half of the members in our region to do group shows. We've put together a portfolio and slide sets and are about to set out to look for possible venues. We have four sites lined up in 2003 for our group show, and have several more in the works. Right now we're using the Yahoo forum to brainstorm how to organize ourselves.

Northern California/Nevada
Louise Thompson Schiele

The quarterly meeting of the local Northern California SAQA region was held August 7, 2002, in Rocklin, CA, just north of Sacramento. Approximately 30 member attended the daytime event.

Donations of \$155 were raised to help defray costs for the meetings. A portion of the donations will go toward the development of a web-page designated for the local SAQA group to include information, meeting dates, and photographs of the meetings.

The yearly Challenge Quilts were shown. The theme was "Words, Names and Messages," with a maximum size of 180". Fifteen members participated in creating very diverse surface designs. The challenge was a great success. The 2003 challenge theme is being created by Gayl Gallagher and Cynthia Caroff and will be announced at the November meeting.



Northern California/Nevada

Clockwise from top: Charlotte Patera demonstrated using products that are on the market; Julie Hirota demonstrated quick and easy ways to dye fabric; Karen Boutte demonstrated making confetti fabric/surface designs; members in Round robin discussion.



The program at this meeting consisted of three members demonstrating different techniques. Karen Boutte demonstrated making confetti fabric/surface designs; Julie Hirota demonstrated quick and easy ways to dye fabric; Charlotte Patera demonstrated how to get words onto fabric using products on the market that she has used over the years.

Our Round Robin discussion included members displaying their quilts and/or discussing quilt related issues/accom-

plishments, etc. The discussion was very diverse.

This is a very active members group and by moving our meeting to the San Francisco Bay area in November, we're hoping to sign up more members and get them interested in what we're doing to promote quilting in Northern California.

Future meetings include the following: Nov 6, 2002, New Pieces, Berkeley, CA; Feb 5, 2003, Cabin Fever, Auburn, CA; May 7, 2003, Material Girls,

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Sacramento, CA; Aug 6, 2003, Seams Like Art, Vallejo, CA; and Nov 5, 2003, Pincushion in Davis, CA.

Minnesota/Iowa/Wisconsin/Illinois

Leslee Nelson

We had a small, but wonderful group of artists at the SAQA meeting on August 11, 2002. The group showed quilt slides and quilts explaining what techniques were used and ideas that inspired them. We also exchanged great postcards of the quilts.

We discussed the possibility of a Regional SAQA exhibit. Some venues possibilities were Zona Gale Gallery, Portage, WI; CitiARTSpace, Madison, WI; Memorial Union, Madison; Promega, Madison, WI; Southern Illinois Museum, Round Lake, IL; Milwaukee Conservatory Botanical Gardens; Concordia College, Milwaukee, WI. The group welcomed your input into any of these locations.

The group thought the exhibit should travel to several sites, if possible, and have a maximum size limitation of 48-inches width and 60-inches in length. There will be no theme. People were asked to chair the committee as well as committee members.

We also shared information on exhibits we had seen. Terese Agnew's exhibit was at the Milwaukee Art Museum is now over, but she did fabulously dense, richly machine embroidered and appliquéd political statements about development and nature. The *Red Thread* also at Milwaukee Art Museum was a small historical view of fiber art with emphasis on 70s weavings. If you've never seen that work before, it'd be worthwhile. There were no quilts. The *Fine Art of Fabric* exhibit will be held at the Botanic Gardens in Highland Park.

Shops recommended are Gayfeathers Fabrics, 1521 Williamson, Madison, WI, 608-294-7436; Florilegium, 802 E Johnson St, Madison, WI, 608-256-7310. The shop has great hand-dyed silk ribbons, embroidery threads, and antique buttons. You can visit it at florilegium.com. Textile Discount Outlet, 2121 21st St, Chicago, IL, 773-847-0572. It is closed on Saturdays.

A workshop you might be interested in is Cay Lang, who wrote *Taking the Leap, Getting your Art Work Out in*

Public, which will be held Mar 27 - 28, 2003, in Madison, WI. Leslee has details at lneson@dcs.wisc.edu.

There are also good speakers at the North Suburban Needle Arts Guild monthly meetings at 9:30 a.m. on Tuesday. They have a website for information or check with Lucy at lesiak@rcnchicago.com.

Leslee has done much to help this group, but now she is stepping down. Kimberly Baxter-Packwood is now the new rep. You can reach her at prairiefibers@hotmail.com.

Michigan/Ohio/Indiana

Sue Holdaway-Heys

The weekend of Sept 23 will be the "first" of our regional members exhibit at Cross Roads Village in Flint, MI. It was a late addition, a two-month turn around, to a multi-faceted exhibition of quilts. But a member, Debra Danko, saw the possibilities and has worked very hard to make it happen. About 100 quilts will be shown from the three states. The Arts Council found sponsors for three nominal cash prizes.

Virginia/North Carolina/South Carolina

Eileen Doughty and Judith McIrvin

Eileen Doughty and Judith McIrvin are the new SAQA regional representatives for VA, NC and SC. In the first few weeks as co-reps they developed and sent out surveys to the region's active members and PAMs to discover the level of interest in several possible activities. The responses were still coming in as this newsletter was written. Eileen and Judy will analyze the responses, report back to the region's members and proceed from there.

Central Zone Report

Kim Ritter

All PAM's in the central time zone are invited to send 12 copies of their PAM page and 12 copies of a bio for a Central Time Zone portfolio to be used to solicit venues. Write to kim@galleryquilts.com for more information.

The TX/LA group are helping to set-up and man the SAQA booth at Quilt Festival in Houston, TX. We are currently putting together a portfolio. We have a yahoo group at:

<http://groups.yahoo.com/group/txlasaq>. Contact kim@galleryquilts.com for information about the portfolio and yahoo group.

Pennsylvania/West Virginia/Washington, DC/Maryland

Cynthia Myerberg

I would like to have volunteers from this region help to assist me in planning local shows and regional events. If you are interested, or just have suggestions, please contact me. My information is in the Resource Guide. A regional meeting for Deep Creek Lake, MD, is being planned for summer, 2003. Details will be in the next newsletter.

ArtisanStreet

ArtisanStreet is a FREE (to artisans) online art and craft fair that is committed to providing fine artisans with exposure to a consumer base of unprecedented numbers. Their mission is to provide artisans and consumers alike the opportunity to sell/purchase fine hand-crafted merchandise at any time from anywhere in the world. They offer the artisan the opportunity to greatly expand sales without leaving their studio. For more information, call toll-free 866-492-8969 or email them at: artisanstreet@earthlink.net.

MEET A

Member

Carol Taylor

Carolyn Lee
Vehslage

Like a skydiver, once Carol Taylor makes the decision to go for it, she takes the leap and is fully committed.



Prior to learning how to quilt, Carol Taylor describes her sewing skills as minimal. She says, "I was a Sweet Adeline who NEVER sewed my own costumes!" Looking for a new hobby in January of 1993, Taylor went to the local quilt shop to sign up for a lesson. But the next available workshop wasn't until March, so she bought a book and within the month created a bargello queen-sized quilt. By the time the class rolled around, she no longer needed it because she had already completed three other quilts including a contemporary block king-sized bed quilt.

After Taylor ran out of beds to cover, she moved on to walls and started to take classes from master quilters such as Michael James and Caryl Bryer Fallert. And in 1995, when the walls of her house, her office, and her children's houses were all redecorated, she built a 1,570 square foot studio with four 8-foot by 16-foot flannel covered, sliding design walls. Push the walls aside and they reveal Taylor's enormous collection of her own hand-dyed fabrics as well as those by Heide Stoll-Weber and Judy Robertson, and Lonni Rossi's hand-painted, silk-screened, stenciled, and stamped cottons. (Oh, did I mention she also built a dyeing studio?)

The year 1995 continued to be a very busy year for Taylor. In a week-long workshop with Libby Lehman at Quilt Surface Design Symposium (QSDS) in Columbus, Ohio, Taylor took the leap into designing her own art quilts and has never looked back. She created beautiful underwater pictorials and vivid abstracts. She honed her design skills as well as her quilt construction methods.

As Taylor's passion for quilting deepened, so did her need for large quantities of what has become her bold signature palette of blue-violet, royal blue, peacock green, sunshine yellow,

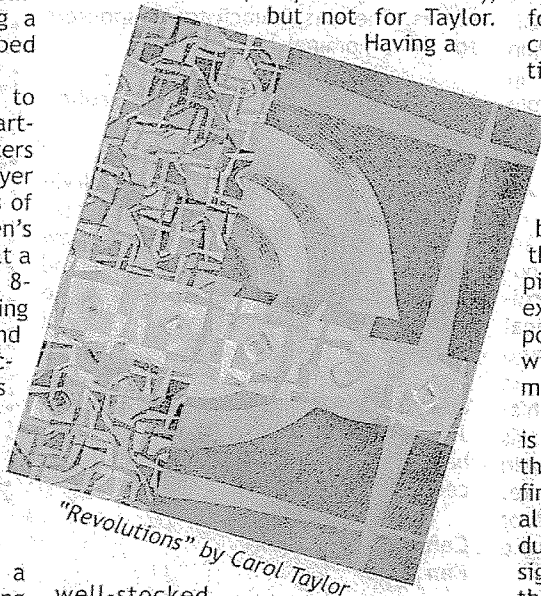
tangerine, and cranberry. In 1997, after a weekend's lesson in dyeing by Melody Johnson and Laura Wasilowski, Taylor turned the basement space below her quilt studio into a dye room. She installed a 10-foot restaurant sink and built a 60-inch square table on wheels with gutters to catch the drips when she dye paints. Restaurant mats covered the cement floor and she added cabinets and shelves to hold her procion MX dye powders and surface design tools. To create her colored cottons, silks, and sateens, Taylor dye-paints on her tabletop and immersion dyes by the bucket load.

To learn more about dyeing techniques, Taylor took a one-week course with Ann Johnston at QSDS. Yvonne Porcella taught her silk painting in a class at the Vermont Quilt Festival. And, for instruction in "complex cloth" surface design, she spent a week in Jane Dunnewold's studio in San Antonio, Texas.

Like many artists, Taylor's creative time is scheduled around the edges of her day job. Working into the night can cause problems for others if they run out of just the right shade of vivid blue-violet (her personal favorite),

but not for Taylor.

Having a



well-stocked dye studio takes away the need for the fervent wish of most midnight quilters - a 24-hour drive through fabric outlet. Taylor says, "It is great to be able to go down and create a color I need at will and have it instantly."

A Nancy Crow workshop in February 2000, was a pivotal moment for Taylor. Nancy's challenging exercises encouraged Taylor to create her first gong motif style quilt entitled, "Funky Motif." She has taken this simple design

of quarter circles and crossed-bars and developed it into an impressive series of complex compositions.

Each time Taylor decides to expand upon her gong collection, she selects a different method to manipulate it. She started by changing the arrangement of the gong motif, moved on to changing the color palette, studied the differences of hues and monochromes, adjusted the scale, and then on to random placement of the motif. Currently, she is working with optical illusions by using modifications in the value and position of the gong motif to achieve the look of layers or tiers.

When Taylor works within one of her many art quilt series, she often imposes an exercise to get the design process going. For instance, she might restrict herself to a limited palette to suggest a mood, or divide the space in squares or rectangles to see where the structure will lead her. Taylor often likes to balance a single large gong motif among a cluster of smaller gongs and further differentiates the two by contrasting dark values against lighter ones. She starts with a concept sketch and quickly moves to her design board. While she carefully selects the colors and fabrics for the developing quilt, her method of cutting and piecing is very improvisational.

What sets Taylor's method apart from many quilt artists is she doesn't wait until the entire quilt is laid out on the design wall. She sews the sections as she goes. Taylor has become proficient at curved piecing to the point where she doesn't even use pins. When she is satisfied that she has explored the exercise to its completion point, she spray bastes the quilt sandwich and begins the free motion machine-quilting phase.

For Taylor, the design of the quilting is as important as the arrangement of the fabrics. A secret to what makes a finished Carol-Taylor look so professional is she steam irons early and often during the quilting process. Like her signature palette, another trademark that makes a Carol-Taylor art quilt instantly recognizable is her continuous circular quilting. The outer circumference on a circle in "Vibrations" measures 5 1/2"!

It's the intersection of multiple expanding spirals from the centers of each gong motif that makes her artwork emotive sound and motion. When looking at her work, your eye never stops moving across the piece. You can feel the vibrations resonating through your mind if not your body.

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Carol Taylor

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Even her titles move you - "Sound Waves," "Syncopation," "Asian Echoes," "Cacophony," "Chromatic Rhythms," and the playful, "Going, Gong, Gong!"

Recently, Taylor manipulated the gong motif into a drum motif by revising the order of the circle-in-the-square by placing the square-within-the-circle. Being innovative enough to take a highly successful design element and turn it inside out is a testament to Taylor's creativity and will lead to her longevity in the art quilt medium.

The expressiveness of the gong series has garnered Carol Taylor critical acclaim both in the quilt world and in the art world. The American Craft Museum's recently acquired "Reverberations," which is now on the *Six Continents of Quilters* two-year tour. "Cymbalism" was part of the opening exhibition of the American Folk Art Museum in New York, NY, and is also touring the country.

Taylor's huge investment in her quilting and dyeing studios, her on-hand supplies, her commitment to education, and her inherent drive to continually challenge herself to explore new options, shows through in her impressive body of artwork.

Taylor's adult children, Trish, Tammy, and Trent, all are very supportive of their mother's flourishing art quilt career. They have each been very vocal about which quilts will hang in their own personal collections after they have made the rounds of the national and international exhibitions. Trent even helps compose the quilt statements for all those entry forms. Humorous slides they took of how they use their "blankies" (a.k.a. master-pieced quilts) have shown up in Taylor's lectures. With kids like that, Taylor's a winner every time.

Carol Taylor is an accomplished artist with a portfolio of 350 quilts and counting. A member of Studio Art Quilt Associates and Surface Design Association, she is also the president of Taylor Search Associates, Inc., a recruiting and placement firm in Fairport, NY. To see Taylor's quilts, visit <http://www.caroltaylorquilts.com/>

Carolyn Lee Vehslage maintains an onboard studio on her Mariner Yacht, "Fandango." Several of her quilted wall hangings that were created while cruising, are viewable online at <http://www.clvquilts.com>.

Woman. How Does the World Define Her?

Cathleen Richardson Bailey

Finding Voice, Creating Vision, a quilt exhibition hosted by the National Civil Rights Museum in Memphis, Tennessee, tackles the definition of woman with sensitivity and grace. Curated by noted author, quilt historian, fiber artist, and founder of Women of Color Quilters' Network, Carolyn Mazloomi, Ph.D, this impressive exhibition showcases an international array of quilt artists eager to discuss woman.

Because women walk parallel lives and simultaneously engage in the noble work of birthing ideas and babies, *Finding Voice* ushers in a spiritual awakening of sorts and allows women to share their woman stories. The exhibition's mission is clear --- documentation of the universality of woman, to lay her bare and expose victory as well as inadequacies, to embrace her fully, recognizing no one color defines her. She is woman and generates collective triumphs.

Finding Voice seems to say, "We bring forth our voices to create our own vision." What the world thinks of woman, then, is inconsequential. This exhibition tells us the greater challenge rests in how women view themselves.

Let us begin with community preservation. Francis Hare's, "It Takes A Village," gently guides us toward the mass cultural nurturing of our young. The complexity of this piece seems, at first glance, to conceal the message. However, after closer inspection various cultural representations emerge in forms of assorted living spaces. The answer to the dismantling of child nurturing is illuminated and rests in woman's natural ability to cherish, support, and encourage. Noble attributes all.

The fragility of young girls might cause a universal woman to weep. She understands the susceptibility of new clay. Rebekka Seigel's "Pre-Pubescent Pool Party" captures this "moment of budding."

As carrier of tradition, woman is endowed with an innate understanding of ritual. In "These Vessels," Anita Knox gives an aerial view of perhaps the original vessel, pouring forth shimmering wonder so that all women might disseminate culture to approaching generations.

Nobility arrives with chaos, however, as manifested in woman's rush, sometimes, to appease at whatever cost. Then, in walks the "Woman of the Night," sassy, sensuous, brazen. Try as civilizations might, she cannot be ignored. In "Woman Extends Her Hand and Gives Her Heart," the night-time

woman defies viewers to define their own self-worth, understanding that negative criticisms of ourselves and each other - "good" woman versus "bad" - inform our realities.

In "Left Lane Turn #1," Thelma Smith articulates fear and minimizes its power to destroy. A mature woman veers to the left carrying a sign "artist: will quilt for food." This dogged forward movement exemplifies woman's ability to switch gears in the midst of adversity; gather resources and ultimately harvest the fruits of her labor.

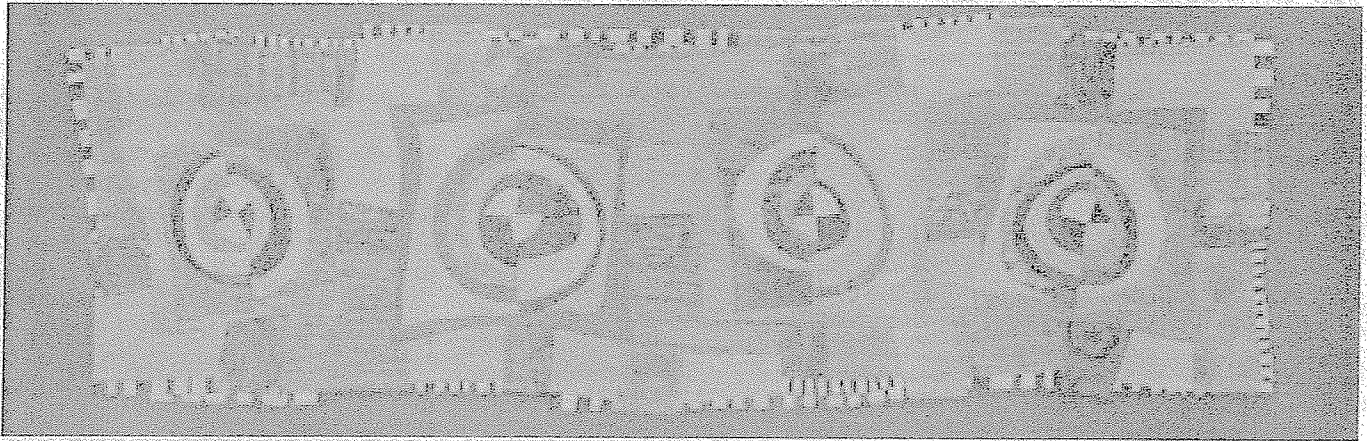
Wisdom also informs judgment, this ability to discern what must stay and what must go. In "She Believed There Was More," Kyra Hicks makes a simple, yet profound statement. We see woman's foot leaving, quietly. There is no rancor or disgust, only final departure.

There is a certain conviction about this exhibition, an unspoken connection in that after the work here is completed, these artists (mothers, sisters, grandmothers, aunts, business women, engineers, midwives, all) will return to their respective birthings. But on another day, a further plea will reconvene them and others. With the help of Mother Woman, Cultured Woman, Woman of the Night, Universal Woman, and Wise Woman, these women artists will again challenge societal barriers, bask in each other's love and pray for better days.

The National Civil Rights Museum opened in 1991 on the site of Dr. King's assassination - the Lorraine Motel. The room Dr. King occupied and the balcony where the assassination occurred are restored to reflect that fateful day of April 4, 1968. Both serve as an historical touchstone and reminder of Dr. King's vision of democracy for all. With a feeling of ancestral shrine, Dr. King's room allows museum visitors to be reminded and, for some, introduced to one of America's greatest visionaries. What an appropriate venue, then, for creative thinkers to converge with their handiwork, to commune, restore, recreate.

Finding Voice, Creating Vision can be seen from September 28 through December 31, 2002, during normal museum hours.

Cathleen Richardson Bailey is a fiber artist and freelance writer, from Pittsburgh, PA. Her website is geocities.com/cathleenbailey and you can contact her at smilecrrb@msn.com. © 2002, Cathleen Richardson Bailey.



Carrie Carlile, "Connecting: Alone/Together," 1999, 23" x 73" cotton

Art for Children's Sake

Kristin Calhoun

The Regional Arts & Culture Council (RACC) in Portland, OR, recently purchased and commissioned a group of quilts and pieced or stitched artworks for a public art project for the new Children's Receiving Center (CRC) as part of the Multnomah County Public Art Collection.

CRC is designed to serve children who've been removed from their families due to allegations of abuse. A consortium of governmental and non-profit agencies worked to design a facility that brings many social service providers together in one location to better serve children and families. The intention is to house children in a safe, welcoming, supervised, "homelike" environment as they transition to foster care or alternate family placement. The project included the renovation of two existing office buildings and the construction of a new residential facility. The total public art budget was approximately \$48,000.

As with each public art project administered by RACC, a panel of artists, facility, and community representatives and the project architect select the artwork and set the direction for the project prior to the call for artists, asking themselves questions like, "What is the role of art in this context?", "How does art have resonance for this population?" As the panel initially struggled to find a framework for the art, it was one of the artists on the panel who said, "I feel like I want the artwork to wrap and comfort these children. Could we think about quilts?" It

was an idea quickly embraced by the panel. The clinical director of the residential facility who served on the panel said, "Quilts are poetic metaphor of how the children's lives are being pieced back together."

An open call was sent to artists requesting submissions of artworks or ideas for commissions with the intent to place quilts in each of the sixteen bedrooms, the living and dining areas of the residential building as well as the visitation and common rooms within the service buildings. The selection panel included therapists who work with these highly traumatized children. Their feedback was insightful, if sometimes surprising. For instance, many of the quilts reviewed used a hand in them. Usually, the hand seemed intended to connote warmth or friendship. However, for this "audience" a hand is most likely a symbol of oppression and fear. It is important to remember that these children have been physically, emotionally, or sexually abused - sometimes all three. Therefore, the imagery that we put before them needed to be seen through a set of filters that probably wouldn't apply to the average child. The following types of imagery can be very unsettling for the children and needed to be avoided: body parts that are not attached to a figure like eyes, hands, faces, etc.; any shapes that could be perceived as male or female sexual anatomy; dark, jagged or disjointed imagery; house imagery that is quite literal and "utopian," that could be perceived by the children as unattainable.

In the end, we amassed a wonderful collection of thirty-one artworks by seventeen artists. The Center has not yet

opened, but when it does, anyone who visits these buildings will have plenty of artwork to view.

Direct Purchase Artists

Edith Abeyta (2)
 Sharon Benton (4)
 Carrie Carlile (3)
 Adriene Cruz
 Jeannette DeNicolis Meyer (3)
 Cathy Denton
 Phil Jones
 Julie Lamb
 Jean Liittschwager
 Lori Mason
 Carla Pyle
 Judith Trager (3)
 Maggie Turner

Commissioned Artists

Edith Abeyta
 Rachel Brumer
 Wendy Huhn
 Sally Sellers
 Anne Thompson

Regional Shows

Martha Sielman

Inspired by Louise's group in California, seventeen members in my region, have put together a group portfolio and are soliciting venues for a series of shows. So far, we have three venues lined up for 2003!

This is how-we-did-it. I solicited interest on my region's Yahoo forum and through my weekly members news emails. One member with strong computer skills volunteered to do the portfolio, and I volunteered to organize slide sheets and money to cover printing and postage charges. Throughout the summer, members sent a photo with very brief artist statement for the portfolio, 36 duplications of a slide for slide sheets, a one-page version of their résumés and \$30 to me.

Barb McKie scanned the photos into her computer and designed portfolio pages with three artists per page. These were then printed at Staples on glossy, heavy stock. The slides were organized into slide sets with matching slide lists. And each participant was sent two portfolios and two slide sets. Each member is trying to contact two or three venues about a possible exhibit. So we are hoping to be very busy! I have found that it is much easier to approach venues as the representative of a group than it is to do so on your own behalf. Hopefully, even those venues who say, "No," will have received some first exposure to art quilts as a viable art medium and will be more likely to say, "Yes," the next time around.

This is the outline that I wrote to help organize the information that we'll need from each venue. Please feel free to use it in any way.

Organization for Approaching Venues for "Fiber Revolution: Quilts as Art"

IMPORTANT! Please let me know whom you are thinking of approaching, so that if there is an overlap, the two people can coordinate.

What happens next? Well, the following is a list of things that need to be discussed with the venue. I think that the simplest way to have a discussion with your venue is to assume that we will do everything ourselves and if the venue is a gallery, arts center, or what-

ever, who prefers to do parts themselves, then you can cross those items off the list. But be prepared for everything. This may seem a bit daunting but we will all be helping, so no one should feel overwhelmed.

I am ordering copies of an article that I think is very good called, "Stage a Solo Show in Six Short Weeks," by Marilyn Johnson Pilkey in *Professional Quilter*, Summer, 1999. This article tells how to do a show in chronological order. By the way, I would give myself more than six weeks, but it is a good starting place.

VERY IMPORTANT! Don't commit to dates for a show before you check with me. As the coordinator, I'm the keeper of the calendar. So get tentative dates, check with me, and then we'll firm up with the venue.

You need to discuss with your venue contact the following. Please take notes.

1. Basic Information

- ▶ Address, phone, web site, contact persons.
- ▶ Size of space (a floor plan with wall dimensions would be ideal) will determine layout, number of pieces and sizes of pieces. (Remember, the portfolios and slide sheets are intended to be representative of the artists' works. The actual show will be tailored to the space and also to what the artists have available.)
- ▶ Walls - can we use the typical dowel on hooks method to hang the quilts or is some other method needed? Can labels be affixed to the walls with putty or temporary spray adhesive or is some other method needed?
- ▶ Hours - when can people come to see the show?

2. Calendar

- ▶ Date for hanging the show.
- ▶ Dates for the show.
- ▶ Date for the reception (the article recommends holding the reception one week after hanging to give oneself a breather and to work out any bugs in the installation).
- ▶ Date for gallery lecture, if you are feeling adventurous.
- ▶ Dates for press on-site interviews, if possible.
- ▶ Date for take down.

3. Insurance

- ▶ What insurance does the venue carry?
- ▶ What does it cover?
- ▶ If it covers art work, does it cover art quilts as art or bedcoverings? Is an appraisal necessary to make a claim and does it cover damage or just loss?
- ▶ Everyone should carry their own insurance (or not). Do not depend on the venue's insurance. Someone who is repeatedly recommended for quilt insurance is "Chris Johnston with MilneSclai & Co. (Someone else recommended her and said that she is at Harris-Scholnik). The phone number is 800-688-7472."

4. Reception

- ▶ Date.
- ▶ How many guests can be accommodated?
- ▶ Do we need to provide tables, etc?

5. Advertising

- ▶ What support does the venue need, résumés, portfolio sheets, artist statements, slides, price sheets, press releases, etc?
- ▶ Who is the contact person at the venue for press coverage?

6. Sales

- ▶ Can we sell through this venue? Commission percentage, who collects the money and tax, when would the artists be paid,
- ▶ If the venue is not interested in being involved in sales (such as a library, for instance), can we stock brochures/price sheets at the venue to be given out?

After this initial information is collected, a group of us will plan to do the work on each show. With several people helping out, this should be doable. Let me know if you have any questions. AND GOOD LUCK!

Oh Sue, You're Good

Judy Tipton Rush

Ah ha! There it was before me at last. The permission was given to explore and experiment with new techniques and ideas and not be confined to what I had been doing. I loved the idea that we can appreciate those who have gone before and cherish their pioneering spirit and at the same time realize we all have our own unique spirit to explore and express. There is no reason to conform and keep repeating. That is what happened to me when I first met Sue Benner in two of her workshops she held in Little Rock, Arkansas.

Benner led the class and me to stretch our minds and discover the rich possibilities of a new technique. We were given the freedom and challenge to try new techniques that just a few years ago were taboo in the quilting world. Needless to say, everyone was not prepared to use the freedom just handed to them. Some were feeling uncomfortable outside the notion of the "tried and true" ways of doing anything.

Not me! You could see and feel the excitement and emotion responses of some participants who were ready and becoming aware of what had just been handed to them by Benner. Speaking just for myself, the conceptual freedom was

making by heart jump into my throat. Now I knew I was going to have to work with the new ideas that were flooding my brain. Starting at square one, wherever that was for me, and building my confidence and, therefore, my experience, was my objective. The floodgates were opened. Very little sleep was to be had for at least the next two nights.

Then it was off to the races. There were a whole lot of technical things to learn, like free motion quilting on a new machine and using the new threads and needles available. I could be as innovative as I could think. Oh my, what fun! There was not a lot of success at first. I am like a bulldog, by golly, if I want to do a thing and am lousy at it, just watch out. I will become an expert.

Oh, Benner is good. She titillated the class with slides and samples to help us reach down inside ourselves and tap into the rich store of possibilities. We were each off on our own journey that could take us out of the familiar and set on our own personal paths of self-discoveries. If we let it, our perceptions were sharpened and our experiences were going to take us to exciting new places and create new challenges for us to conquer.

Workshops and classes add to and enrich our lives. Everyone we meet is a teacher. If we remain open and receptive, we are changed forever. Possibilities abound!

Career Day

Eileen F. Doughty

Recently my children's school had its first-ever Career Day, for 5th and 6th graders. Parent volunteers included lawyers, a biologist, nurses, and a veterinarian. The "arts" were represented by a pastry chef and someone in fiber optics. Whoops - that was me! Luckily, I got the organizers to correct it to *fiber artist* before the big day.

The school was scheduling one whole hour for this event broken up into three twenty-minute sessions. (Each student could pick three presenters.) That wasn't a whole lot of time to talk about anything in depth, but enough to touch on several aspects of a career. The guidelines requested that we try to relate our topic to subjects taught in school and to good character traits. Therefore, I decided not to demonstrate sewing, or any surface design techniques, though that definitely would have been fun. When planning my presentation, I tried to think like a 6th grader. When that didn't work, I tried out some ideas on my resident 6th grader. If it had been a presentation for high school students, I would've borrowed a neighbor's child.

My next concern was the old stereotype of granny sewing in a rocking chair. To counter this, I printed images from web sites of various fiber artists and some of their work. These would go up on the chalkboard in the room.

I started the presentation by briefly introducing myself, and continued with why I became a fiber artist. I also brought up the pros and cons of working at home and being self-employed. The joy of creating, but also the challenges and mistakes in making art, were important themes too.

Not wanting to be weighed down or need a lot of set-up time, I brought just a few of my smaller quilts and several books and magazines with interesting cover quilts. I used one quilt to demonstrate the artistic decision making process - all the "what if's" I went through in its creation, any of which could've made the quilt look entirely different. The book, *Playing with a Full Deck*, by Sue Pierce and Verna Suit, was also very useful. I flagged several pages to show a variety of styles and ways to interpret a theme. Most of the students were audibly grossed out by "Ten of Hearts."

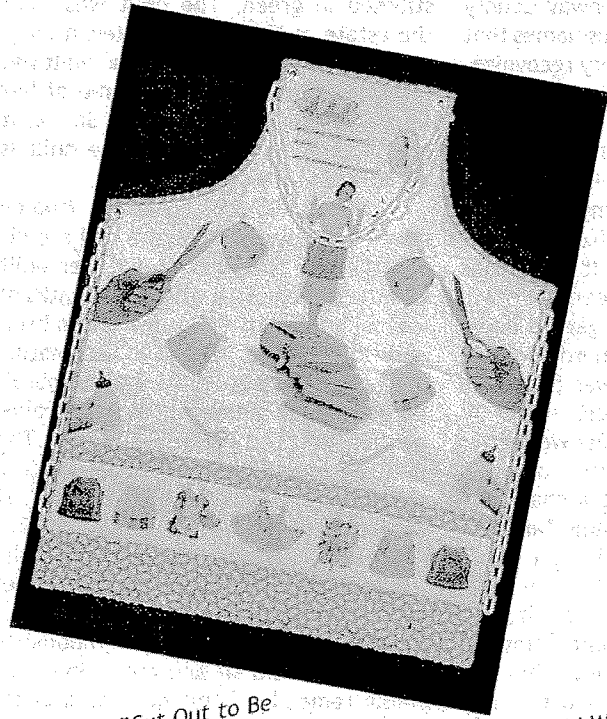
Relating fiber art to school subjects was pretty easy. *Mathematics* is involved in designing geometric quilts, estimating yardage, and doing taxes.

The students were already involved with a *business* project, developing and selling a product at school, so I could certainly relate selling quilts to that. *Reading* is pretty obvious. Examples of *writing* are authoring patterns, books, magazine articles, and proposals for commissions or exhibits. Good grammar and flawless spelling are a must. *Computer science* involves designing a web site, creating marketing materials (letters, images, business cards), and the use of design software.

Hopefully Career Day will become an annual event at the school. The organizers learned where more organization and other improvement were needed, as did I. (My daughter told me I wasn't as boring as the nurse.) Next year they'd like to give the presenters more time. In that case I would try to interact more with students, and use the computer in the classroom to view some websites (like the SAQA website gallery). I would have them do a simple design exercise with pencil and paper, to show how even a few lines and circles could be interesting and how each person has their own unique style. Then they could take it home to color without feeling it was remedial kindergarten work. And, I would give out candy like the White House liaison did.

Thoughts on Women's Rights

Cynthia Myerberg



A 1950's "Cut Out to Be a Good Wife" © 2002, 39" x 30" "Cut Out to Be a Good Wife" looks at the post-World War II media propaganda campaign to get women out of the work force and back to their proper place, the home. Photo by M Gregory Ellis

In the 1930's, the primary occupation for a woman was marriage and motherhood. Many states had laws prohibiting married women from holding jobs. Single, white females might find work as teachers, nurses, secretaries, beauticians, and salesgirls. Women of color were more restricted. They worked as maids, cooks, or laundresses.

In 1941, the bombing of Pearl Harbor altered America's opinion about women and work. What followed was the most concentrated propaganda campaign up to that time aimed specifically at women. Women's publications used ads and editorials in which Rosie the Riveter called on women to fill the jobs left vacant by the men now involved in the war effort. Suddenly there was no limit to the types of jobs women could do.

By the end of the war, most women had discovered that they liked working. They liked the money, the autonomy, and the sense of purpose. But the campaign to get women out of the workplace began before the ink was dry on the paper. In 1946, four million women were fired from their jobs. Gone were the ads telling women they could do anything a man could do. Where was Rosie the Riveter now? Rosie, it seems, traded her tool belt for an apron and danced back to the kitchen to find fulfillment in pleasing her husband, having babies and making green bean and mushroom soup casseroles.

The 1950's women's publications were filled with glowing media images of happy, fulfilled wives and mothers. The post-war technology was now redirected to the home front and unleashed on the housewife. New products and appliances

promised less drudgery and more time to find ways to make her husband happier.

Many women wanted marriage and a family, but they were not willing to give up everything. In the 1960's, women began to question, "Is this all there is?" The media unleashed a blame and guilt campaign that still stings today. Women who work were portrayed as bad mothers and wives who were depriving their husbands and children.

By the 1970's, the "Women's Liberation Movement" was increasing in speed and in numbers. The mass media dismissed the movement as a "bunch of braless bubble-heads" who could benefit from a razor and a good screw.

Today, the image of women projected by the media is still skewed. Despite all of the progress that women have made, the media still show starved, airbrushed women whose bodies defy the laws of nature and gravity.

Contrary to popular media coverage, Cynthia Myerberg is a contemporary feminist artist who uses the popular icon, the apron, to skewer the lessons taught to women by the male-dominated mass media. She uses black/white and color photo transfer as well as drawing, silk screens, and embroidery for surface design.

Her *Kitschen Help* apron quilt series looks at the propaganda campaigns constructed by the male-dominated mass media following World War II, when housewives became the target audience for the post-war technology and economy.

Resources include books and women's publications, primarily from the post-war period. Nowhere was this propaganda about women's proper roles more evident than in women's magazine like *Ladies Home Journal*, *Good Housekeeping*, *McCall's*, and *Woman's Day*. Ads and editorials glorified domesticity and defined the appropriate role for women.

Myerberg uses humor and nostalgia, laced with acid, to explore and reveal the mixed messages fed to women and girls by the mass media. The apron functions as both the metaphor and the messenger. Images and text are appropriated and manipulated to confront the viewer and to provide insight into the media's influence on women's attitudes and identity.

Myerberg's Influences include the following:

1. Miriam Shapiro and Judy Chicago, who both used women's themes, materials, and feminine craft techniques common to the domestic woman's experience thus refusing to eliminate women's issues and creative concerns from the high-art discourse.
2. Faith Ringgold, who added text to her quilts to develop a unique medium and style.
3. Barbara Kruger, whose work used appropriated photographic images combined with text in her mock ads to probe the relationships between cultural design and the way a culture designs peoples lives.
4. Jenny Holtzer, who uses powerful, glowing text (electronic signage) to explore the nature of authority and our willingness to absorb messages.

Myerberg received a master's and a bachelor's degree in visual art from West Virginia University. She received an RN degree in 1967 from Lynchburg General Hospital School of Nursing. She teaches workshops in fabric dyeing and surface design. Her art quilts have been featured in *Art Quilt Magazine*, in *Fiberarts Design Book Six, Popular Patchwork* (May, 2002) and in national and international juried shows including *Visions and Art Quilts At The Segdewick*. Myerberg is the co-author of *Dye It! Paint It! Quilt It! and Dyeing to Quilt*.

Morrilton Quilts - Keeping the History

Jim Gatling

Morrilton, Arkansas and Conway County have a rich heritage in quilting. Throughout the years quilts have had a great significance in the unwritten history of the area. Family quilts are passed down, but many quilts lose the history of who made them and for the purpose that they were made. The younger generations sometimes are never told the stories and the quilts are not documented. But quilts that are embroidered with names capture a time and leave a legacy of who the people were in certain areas.

Miss Una Brewer grew up and lived in Birdtown, Arkansas. In 1927 she moved to Austin, Arkansas, as a first year teacher. She was 16 years old. She and her boy friend, Olen Fullerton, secretly took the train from Morrilton to Russellville with two friends. They were running away to get married and brought the other couple to be witnesses. They had to lie about their ages to get a marriage license. It was the first time Una had ever been away from home, and she was very homesick. It was no more than 25 miles from Austin to Birdtown, but back then it was a whole day in a horse drawn wagon. A trip that you didn't make very often.

The Austin School Board and the community got together and made the newly-weds a two color block embroidered wedding quilt. In the middle of the blue and apricot quilt is embroidered in big letters "Austin 1927." Under the name it lists the three school board members and the three teachers that were there at the time. (In those days in a small community, school teachers taught several grades or several different subjects at one time.)

All of the surrounding blocks have names of students, friends, and people from the community. Olen Fullerton and Una Brewer Fullerton became very well known in the Morrilton area. They both worked at the Church of Christ sponsored Southern Christian Home in Morrilton. Their son, Dr. Olen Ray Fullerton, was the superintendent of the South Conway County School District in Morrilton for years. His wife, Elizabeth, was the high school librarian. They are both retired now. Two of their daughters, Belinda and Beth, work for the district. The Fullerton wedding quilt

is a wonderful piece of Conway County history. Some of the 100 plus names that are on this quilt are still very recognizable to people in the Morrilton area.

Another unusual quilt, which is historically important for Conway County, is one that was made in 1947 in Center Ridge, Arkansas. This multi-colored scrap quilt was made as a fundraiser for the Center Ridge Schools. It has names embroidered on the borders of each block. People of the area gave a donation to have their name embroidered on the quilt, then the quilt was auctioned off or people bought chances.

One block says "To: 'PeeWee' from D. Wayne French." D. Wayne was sweet on "PeeWee," and bought a chance on the quilt. "PeeWee" was Amy Taren. D. Wayne didn't get the quilt, but Victor Williamson did. Victor married "PeeWee" or Amy. They were Elizabeth Williamson Fullerton's parents. Amy was a nurse in Morrilton for many years. She loved this quilt. Her granddaughter now cherishes the quilt and its story.

A couple of months ago a family was going to have a garage sale in Morrilton. The woman had bought the entire contents of a mini-storage unit. The items were the leftovers from an estate sale. Furniture, glassware, clothes, and linens were piled high. Before the items could be sorted and priced a friend spotted a quilt in a box under several large boxes in the garage. Only a small corner of an embroidered quilt could be seen. The quilt could not be pulled out and was not for sale at that time. The woman said that she would probably let the kids or the dog have it. Sight unseen she was told to name her price. He would pay for it, whatever the cost, but he asked her not to let the quilt ruin. Two weeks later she sent it to the man through a friend before she had the garage sale. He paid her the \$20.00 she asked for it.

It was large all embroidered blocks alternating with solid colored blocks. The quilt was embroidered by hand and has wreaths of leaves with people's names in each leaf. In the center of each wreath were the names of many businesses. It was discovered that the quilt was originally made in Morrilton and there were several familiar Morrilton names and family members

stitched in green. The quilt was from the estate of Nig Charlton Lilley, a long-time resident of Morrilton. The quilt has her maiden name and the name of her future husband, Wayne Lilley, Sr., on it before they were married. The quilt is dated back to the 1940's.

Annette Rankin Stobaugh Mobley notified the writer that she had a quilt like the one that was found. Her quilt was the same design with the wreaths of leaves, but her quilt was in blue embroidery thread, and instead of alternating blocks each large block was embroidered. It had belonged to her grandmother, Mrs. Gus Clerget, a quilter. The quilt was made by The Bearden Class, a ladies' Sunday school class, at the First Methodist Church in Morrilton in 1930.

Annette remembers as a child she used to play under the quilting frames that hung in her grandmother's guest room while members of her grandmother's class would sit and quilt. She definitely remembers this quilt as a child. On the quilt Annette Rankin's name appears as well as the names of several of Annette's relatives. Lucille Clerget Rankin was her mother, Gus Clerget was her grandfather and Charley, Verner, Vivian, Ora Clerget are named.

Annette recently married Bobby Joe Mobley. Bobby Joe had been from Morrilton. He and his first wife raised their children in Morrilton. When Annette got the quilt out Bobby Joe found several of his kinfolks from the Mobley and the Strait families. How her grandmother obtained the quilt is a mystery.

The two embroidered wreath quilts were made as fund raisers for church or missions. Individuals would pay 25¢ or 50¢ to have their name embroidered on a leaf and businesses would pay a larger fee to have their name embroidered in the center. Then the quilt was raffled or auctioned off. These two wonderful quilts, that are in relatively good condition for their age, help keep a link to the town's history.

Long time resident of Morrilton, Mrs. Ethel Earl, was one of the names listed on the blue quilt. She died recently and was in her 90s. In her youth she was a dancer and an avid golfer. She was very athletic before it was fashion-

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Morrilton Quilts - Keeping the History

continued from page 24

able. Several years ago the Morrilton Ladies' Golf Association named a tournament in honor of Miss Ethel.

One of the smallest embroidered quilts in the county belongs to Mary Clyde Rasmussen. It was her baby doll quilt. When Mary Clyde was around ten years old her mother was pregnant with Mary Clyde's younger brother. Aunt Marie Jones was a schoolteacher in Morrilton for years. She helped Mary make the doll quilt in honor of her new baby brother. She embroidered her three brothers names, "Mother" and "Daddy," and her name, "Mary" on the six-block quilt. It was put together with no batting. The quilt is over 40 years old and shows much love and wear.

Morrilton High School is carrying on the long time traditions of quilting in the area. The school board and administration have always been supportive and has known the great significance that art, crafts, and needlework play in one's life. For the past 28 years the art department at MHS has offered a hands-on stitchery class that involves all kinds of single needle arts. The students learn all types of stitchery and learn to make original quilt tops and quilts as group projects. Piecing, appliquéing, and quilting are a big part of the class curriculum. Through the years the two classes with an average of 40 students meet daily to produced award-winning quilts ranging from simple antique patterned geometric blocks to very original intricately embroidered appliquéed blocks.

Before starting a quilt the students research and study antique quilts. They also learn about their heritage in Conway County from speakers, grandparents, and historical accounts. The class not only teaches a hobby, but it also makes use of Arkansas events and folklore and uses the art of appliqué as a way for the students to be able to visualize these events. The way of life, clothes of the era, and stories that have occurred in Conway County become ideas for many of the quilts.

One school quilt made in the 1980s, "Arkansas, America's Best Kept Secret," is a very large appliqué pictorial quilt that celebrates Morrilton, Conway County, and the great State of Arkansas.

It depicts the Legend of Petit Jean, Arkansas Post on the Arkansas River, the wildlife, native flowers, trees, fish, birds, and animals. The Arkansas Traveler, the Cherokee Trail of Tears, the state seal, the capital, the Arkansas flag, the state bird and the state flower play a big part of the design. The border is made up of over 250 four-inch blocks with embroidered signatures of famous Arkansans.

After court-ordered consolidation with the Menifee and Plumerville school districts, the stitchery students of Morrilton made "The Black American Farm Family from 1850 to 1900" quilt. It was first researched and then stitched by the students at MHS. Grandparents, historians of the area, teachers, and antique photographs were used in the research. The finished quilt shows the life of a rural Arkansas farm family in the second half of the 18th century. It depicts the importance of the church and school, the farming, the recreation, hunting, fishing, and family way of life.

One of the collections most unusual quilts was made during the Persian Gulf War. It was appropriately named, "Tie a Yellow Ribbon." Every block was an original Americana theme scene. Some blocks were patriotic, some were based on cartoon characters, and some were just everyday happenings. The blocks were stripped in red, white, and blue with lamé stars in a kaleidoscope setting. The only requirement was that each block had to have a yellow ribbon tied on it somewhere, hence, the name.

As in the antique embroidered quilts, each student embroiders their name on their block as if they were signing a painting. The name of the school, the city, and year that the quilt tops are made is embroidered somewhere on each quilt. MHS is keeping alive the long-standing traditions of quilting as an important art, craft, hobby and an ongoing history of Morrilton and Conway County.

Jim Gatling has taught art and stitchery for 28 years at Morrilton High School, Morrilton, Arkansas. He is also an accomplished quilter as well. This story was originally published in the Arkansas Democrat-Gazette and is reprinted with permission.

C & T Donates Book Profits

C & T Publishing, Inc., of Concord, California, announces the contribution of nearly \$24,000 to the Families of Freedom Scholarship Fund to benefit surviving children and spouses of the 9/11 tragedy as well as individuals with permanent disabilities as a result of the disaster. The money raised represents profits (the first of semi-annual payment) from *America From the Heart: Quilters Remember September 11, 2001* (C & T Publishing, May 2002). The book is a softcover catalog of 277 quilts made in the immediate aftermath of the tragedy and displayed in Houston, Texas, at International Quilt Market and Festival, the country's major wholesale market for quilting products and its largest public quilt show. The exhibit, curated by Karey Bresenhan of Houston, is currently on tour in the U.S. and abroad.

According to C & T Publisher, Todd Hensley, "There has been an overwhelming response from the craft community, first to make the quilts, and then to the release of the book and in helping to support the cause." The Families of Freedom Scholarship Fund entered the spotlight in late September, 2001, when former President Bill Clinton and former Senator Robert Dole joined as co-chairs for the campaign to raise \$100 million for the 9/11 victims. According to its May 2002 interim report, the fund already has earned \$88 million in individual contributions and commitments, and is expected to reach its target by the anniversary of the tragedy. For more information, please visit:

www.ctpub.com
www.quilts.com
and
www.familiesoffreedom.org.

welcome

NEW MEMBERS

Eileen Alber, Newbury Park, CA
Esterita Austin, Port Jefferson Station, NY
Cindy Barfield, Santa Fe, NM
Deborah Barr, Wilmington, DE
Sue Beevers, Deansboro, NY
Maureen F. Benice, Roseburg, OR
Heidi Bercovici, Ashburnham, MA
Liz Berg, Castro Valley, CA
Cathy Billingsley, Las Cruces, NM
Lila Bishop, Scottsdale, AZ
Anne Carter, Allston, MA
Lisa Charles, Ranchester, WY
Sallie Choate, Simsbury, CT
C Anne opeland, Lomita CA
Meg Cox, Bernalillo, NM
Jency D'Armond, Houston, TX
Kimberly Davies, Waccabuc, NY
Peggy Dembicer, Avon, CT
Pat Doody, Ojai, CA
Maria Elkins, Dayton, OH
Donna Fenger, Camarillo, CA
Alice Garrard, Redding, CT
Ruth Garrison, Flagstaff, AZ
Mary Beth Goodman, Brainard, NY
Judi Goolsby, Austin, TX
Bonnie Halfpenny, Phoenix, AZ
Jutta Halpin, Glastonbury, CT
Diane Harris, Miami, FL
Carolyn Canonico Hamilton, Orange, CA
Gloria Hansen, Hightstown, NJ

Sandi Goldman Hettler, Oakton, VA
Geneva Horning, Lake Havesu City, AZ
Martine House, Seneca, SC
Sam Hunter, Simi Valley, CA
Victoria Jadali, Thousand Oaks, CA
Barbara Jakucki, Mesa, AZ
Rebecca Janes, Sierra Madre, CA
Brenda Kenyon, Fairfield, OH
Robert Leathers, La Jolla, CA
Catherine Leblanc, Farmingham, MA
Anita Lee, Scottsdale, AZ
Sonja Lee, Lowell, MA
Kevan Lunney, East Brunswick, NJ
Felisa C. Lyons, La Habra Heights, CA
M Katherine acColl, Conway, MA
Ellen Hull Martin, Tempe, AZ
Gwen Mayer, Woodland Hills, CA
Karen Miller, Corvallis, OR
Laura Miller, Santa Fe, NM
Jo Names, Grass Valley, CA
Lois Ann Nelson, Phoenix, AZ
Virginia O'Donnell, Portland, OR
Gayle Plessner, Westlake Village, CA
Dawn Preskar, Las Cruces, NM
Janice Prezzano, Westlake Village, CA
Mary Kay Price, Doylestown, PA
Anna Randall, Tesuque, NM
Sharon Richards, Flagstaff, AZ
Deb Richardson, Ewing, KY
Debra Ruffin, Rio Rancho, NM
Judy Tipton Rush, North Little Rock, AR
Julia Sandusky, Pueblo, CO
Sharon Somers, North Liberty, IA
Carole Stedronsky, Davis, CA
Jen Swearington, Asheville, NC
Micki Taylor, Los Alamos, NM
Jean Tomson, Johnson, KS

Desiree Vaughn, Elk Rapids, MI
Kit Vincent, Ottawa, Ontario, Canada
Jeri Weerts, Orinda, CA
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Sarah Williams, 7181 Whitlind Ave, Athens, OH 45701-9670

Darcy Young, 12506 Country Arbor Ln, Houston, TX
77057-7279

Change in Web Site

Susan Shie/James Acord, www.turtlemoon.com

CALL FOR ENTRIES

The Fiberarts Guild of Pittsburgh, Inc., announces the eighteenth biennial juried exhibition *Fiberart International 2004* at the Society for Contemporary Craft and the Pittsburgh Center for the Arts, Pittsburgh, PA. Exhibition dates are Apr 3 - Aug 15, 2004. Deadline for entries is Aug 25, 2003. Entry fees are \$33 for up to three entries, two slides per entry (one full and one detail). Awards of \$4000 in cash prizes will be awarded. Jurors are David McFadden, chief curator of the American Craft Museum; Sarah Quinton, artist and contemporary curator of the Textile Museum of Canada; and Barbara Lee Smith, artist and writer. For an entry form send a self-addressed stamped envelop to Ann Taymans, 133 Dewey St, Pittsburgh, PA 15218-1407, 412-781-5519, fiberartinternational@yahoo.com. Download it at www.fiberartinternational.com.

The Sky Harbor Art Program presents *Flight Patterns*, an exhibit of aviation-inspired quilts, Aug 16, 2003 - Feb 15, 2004, Phoenix Sky Harbor International Airport. In celebration of the 100th anniversary of powered flight in 2003, the Sky Harbor Art Program is seeking artists who would like to create (or have created) quilts using their own original designs. Inspiration for these works might come from airplanes or helicopters, airport towers or runways, or views from an airplane. Quilts might commemorate an event in aviation history or one's own experience with flying. Artists who wish to be included in the show should submit a letter of intent (by mail, e-mail, or FAX) no later than Nov 30, 2002. Artists may propose as many works as are relevant. Submissions should include a résumé. For more information, contact Marilyn DeMoss, Sky Harbor Art Program, Phoenix Sky Harbor International Airport, 3400 Sky Harbor Blvd, T3/L3, Phoenix, AZ 85034-4403, marilyn.demoss@phoenix.gov, 602-273-8870 (FAX).

5th Annual PieceWorks Festival presents ArtsQuilts at the Sedgwick 2003, Apr 5 - May 4, Sedgwick Cultural Center, Juried Exhibition, 7137 Germantown Ave., Philadelphia, PA, 19119, www.AQat5.com. Brochure, CD exhibition catalog, and information, call 215-248-9229.

Dreaming the Garden is a national juried exhibition of 50 small mixed media/fiber works with a garden theme. Items must be no larger than 16" x 22" x 2" inclusive of any framing or mounting. Accepted entries will travel for two years. Deadline for entries is May 1, 2003. Entry fees are \$20 for up to three works. For more information, send a SASE to *Dreaming the Garden*, 315 Burlington Ave, Billings, MT 59101.

New Shows

Quilts, Expressively Korean is an exhibition of twenty-six quilts made by twenty-one South Korean women. The show is open from Nov 14, 2002 - Jan 11, 2003 at the New England Quilt Museum, Lowell, MA. Koreans began making traditional Western-style patchwork and appliqué quilts in the 1980s. By the early 1990s, a quilting style based on Korean cultural designs began to merge. Curator and quiltmaker Barbara J. Eikmeier lived in South Korea from July 1999 - July 2001. There she completed a research project about Korean quilters and quilts. Korean quilts represent a blend of cultures, as quilters use traditional Korean motifs combined with Western quilting techniques. Inspired by Temple and palace paintings, roof tiles, folk tales, brick walls and many other aspects of Korean culture, the quilter have created unique and beautiful expressions of their land and heritage.

New Quilts from an Old Favorite: Tumbling Blocks, a show of eighteen quilts

produced by the American Quilter's Society in Paducah, KY. The show is now available at the New England Quilt Museum, Lowell, MA, from Jan 23 - Mar 22, 2003. Each year this international MAQS contest challenges quiltmakers to create innovative quilts based on a traditional quilt pattern. Inspired by the 19th century pieced tumbling blocks pattern, the exhibitors have modified the design in very imaginative ways, providing a wonderful look at the skills, techniques, and creativity of today's quiltmakers. The 18 award winners were made by quilters in 14 different US states, German, and Japan. First place award went to Barbara Oliver Hartman of Flower Mound, TX, a SAQA member. Her quilt entitled, "Twist of Fate," was constructed using hand-dyed and batiked cotton fabrics. Harman distorted the traditional tumbling blocks design for a unique spherical creation. The result is a complex "twist" on the tumbling blocks pattern. D. Nadine Ruggles of German won second place.

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- Washington/Oregon/Alaska
Sally Sellers

SAQA 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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on page 27.

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STUDIO ART QUILT ASSOCIATES

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