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Branching Out: Redefining Your Art Career

Beth Smith

Congratulations to all who attended and contributed to the conference. The positive reverberations are still echoing among attendees about the presentations, professionalism, and new and renewed friendships made during a short time at the Ohio University Inn where the conference was held. The reflective theme of the conference, "Redefining Your Art Career" created an opportunity for a unity of personal and professional re-assessment as attendees were able to reconsider their place along the path of their professional development. Presenters shared their experiences and attendees related parallel challenges and successes. Not all career rainbows end in a "pot-of-gold" and those experiences were eloquently shared with the audience as well.

The conference began with a Welcome Reception, Thursday, May 22, as SAQA President Katie Pasquini-Masopust introduced the Professional Artist Members Portfolio and slides of participants' work. Each slide presenter spoke briefly about her/his work, describing recent changes in style or format.

"Different Career Approaches - Expanding Your Horizons" was the theme of the Friday morning session, May 23. A few career revelations continue to resonate long after the words were spoken. Joan Shulze told the audience that you have to be willing to take risks, be willing to invest in yourself and to stay with the commitment. Joan recalled the day when she made a formal announcement to her family declaring herself as an artist. After 27 years as a studio artist, she feels her role now is to teach the

non-fiber or textile audience to view textiles as they would a painting. Encouraged to write a book about her life as an artist, she felt it answered her need for a "culminating activity," a way to wrap things up. Joan found the publishing experience full of pitfalls and finally published herself and is enjoying success with her book, *The Art of Joan Schulze*. She has also found a new market for her work with the sales of her collage digital prints.

Elizabeth Busch spoke about her evolution as an artist, from painter to architectural designer to quilt artist and now working almost entirely on multi-media commissions. She described the process of developing a commission starting with drawings and a maquette for the client, which she feels is essential for conceptualizing the project. She paints figures and details into the maquette to show the lighting and scale in the environment. Elizabeth views commission work as a way to use your aesthetic to solve a spatial problem. When considering a commission she suggests the importance of determining your temperament in dealing with sub-contractors, building codes, liability, installation needs such as crew and equipment and factoring all costs including travel, equipment rental and photos. She said it's important to keep the creative process going even though the installation presents unforeseen challenges. Elizabeth said, "there is an element of risk in all we do. Don't be afraid to trust yourself. Follow what feels right." Elizabeth's quilt, "Abundance," won the Quilts Japan Prize sponsored by the Quilts Japan Magazine.



Branching Out

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In choosing a career, Debra Lunn learned the business of designing fabric first with a design idea and then following it along to the finished production. She said it's helpful to have samples made so stores can see how the fabric can be used and sold. Too often, Debra said, designers begin with an idea, but don't know the business of fabric production and end up selling themselves short when getting into the business. She said agents selling in the fabric market don't know how to sew or know fabric terminology, therefore cannot effectively promote your product. Debra stressed using caution when considering the business of fabric design, a field where 80% of the fabric that gets printed is solid colors, and where design ideas are easily copied and slightly altered by competitors.

Katie Pasquini-Masopust shared her insights on how to put on a conference. A talented organizer, she touts the benefits of training and trusting a good staff. She is on the road about one third of the year conducting conferences, workshops, and seminars. When developing a conference, Katie recommends the following considerations: number of students, number of teachers, security, food service, temporary gallery space and construction, use of an existing gallery, retail booth, or connections with area galleries. It helps to offer a teacher with good name recognition, someone who may be known for a distinctive technique who creates a great class description. Marketing is key, and Katie finds postcards to be more effective than fliers stuffed in envelopes or magazine advertising that can be expensive. A reputation of at least five consecutive conferences can increase interest and create a familiarity with what you're offering. A dynamic speaker, Katie also relishes her personal studio time, a welcome respite after days away from home.

Nancy Crow introduced her talk "Trying to Get There" with slides of the French painter Edouard Vuillard. He painted small scenes of women at work in a domestic environment, often his mother, and his palette and patterns reflected Vuillard's belief that a work of art should be beautiful. Nancy also presented slides of the Australian artist,

THOUGHTS FROM The President



Katie Pasquini-Masopust

Our annual meeting in conjunction with the Quilt National Show in Athens, Ohio, was a huge success! I enjoyed meeting with many of our members and was fascinated by all of the different speakers on the wide range of experiences. Nancy Crow was our key note speaker and her lecture covered a wide range of artists as well as her own work and her travel experiences. The entire meeting was topped off with the opening of Quilt National which was the icing on the cake.

The show, as always, was hung beautifully and the diversity of the chosen pieces was very exciting. It was especially nice to see so many SAQA members included in the awards presentation. Nancy Erickson won "Award for Best of Show" with her free floating cougar imprinted with cave drawings. This majestic cat seemed to watch you as you crossed the room. Elizabeth Busch won the "Quilts Japan" prize, sponsored by Quilts Japan Magazine, with her quilt, "Abundance," an exquisite three panel of her beautiful airbrush images. It was heart warming to watch her receive her award with her exuberance and anticipation of traveling to Japan to share her skills.

Emily Kngwavvewe, whose art was inspired by the leaves and growth patterns of the yam. The reference to pattern and beauty is integral to Nancy's own quilts. In 1996, she began a series called, "Constructions," as a way to look at the essence of her work. She kept within a narrow palette and used only geometric shapes. Six sub-series came from the first series and 66 quilts later she is still exploring the essence she's after. She started dying a lot of fabric because she wanted to use colors she

The Domini McCarthy Memorial Award was won by Nelda Warkentin for her "Tropical Dream," a piece that reminds you of your favorite tropical vacation. The CREAM Award, for a first time entrant, was "Ouija #1," a statement on our current violent times by Bean Gilsdorf. Michael James received the "Most Innovative Use of the Medium, sponsored by Friends of Fiber Art International" for his piece "A Strange Riddle" using computer images to create his fabrics. Dinah Sargeant received a "Juror's Award of Merit" for her whimsical space creatures in "Link," and Clare Plug, who was featured in Nancy Crow's lecture, received the "Lynn Goodwin Borgman Memorial Award for Surface Design" for her discharge-dyed "Nocturne," where little pebbles seem to roll right off the surface.

Congratulations to all of our members who were included in Quilt National. We are proud of our members and honored to have SAQA members receive the majority of awards. I encourage all you to aspire to create a body of work from which one great quilt could be chosen to be displayed at the Dairy Barn. Thanks to Hilary Fletcher, the director of the Dairy Barn, for doing a great job with Quilt National and to the three judges, Wendy Huhn, Liz Axford, and Robert Shaw, for choosing the newest and most innovative work being done in our field.

hadn't worked with before. Seeking total simplicity, Nancy found that her love of geometrics and piecing dictates her work. Nancy said she has mountains of strip piecing and plays with it, working intuitively without drawings or pre-planning. She has revamped her barn so that her quilts can be large format and she can stand back and get a good look at them. Several slides included quilts that follow her quest of simplicity, designed with only three solid colors, black, red and blue. Nancy said her envi-

The Director's REPORT



Sharon Heidingsfelder

Many of the participants at the SAQA Conference in Athens, Ohio, thought the conference was excellent. There were 115 people who attended and the responses that came back to the Board of Directors were exceptional. In this newsletter, you can read about that conference as well as the next conference that will be held in Little Rock, Arkansas, September 9 - 12, 2004.

A tentative schedule for the conference in September, 2004, is included in this newsletter. You will also find descriptions of the concurrent sessions and exciting excursions that are offered. On the first day of the conference, we will go to John and Robyn Horn's house. You can see their home and art collection in the Dec '00 - Jan '01 issue of American Craft Magazine. We will have dinner in their home and view slides of participants' artwork.

Prospectuses for the two shows that will be held in Little Rock are in this newsletter. One of the shows will be for the active and professional artist members held at the Arkansas Arts Center. The other show will be held at the Historic Arkansas Museum for the professional artist members only. Both shows will open September 10. Following the shows, there will be a dinner for the participants in the atrium of the Arkansas Art Center.

More information regarding the conference will be in the next newsletter. I hope all of you will be able to come to Little Rock. After the conference, you might want to go to the Clinton Presidential Center. This site will showcase the legacy of the Clinton administration as well as Bill Clinton's ongoing work with his Presidential Library and Foundation.

Also you might want to go the Hot Springs, 45 miles from Little Rock. Its National Parks are known for thermal water, baths, and spa. There will be other fascinating adventures to go on. And, Arkansas has the only diamond field where you can find your own diamonds without charge. Hope to see you in Little Rock!

Branching Out

continued from page 2

ronment is her inspiration, the lines of the trees around her, their patterns, shape and beauty.

Nancy also shared slides from a recent trip to Australia. She was impressed by the patterns of the landscape and the rock paintings under the ledges of the mountains she climbed to view them.

The topic of the conference afternoon was "Changing Styles (or Not?)." Four slide presentations explored changes in style and how they came about.

Erika Carter said that it was a shattering experience to leave the style of work that she had been recognized for, but that she chose to change voluntarily after attending a workshop with Nancy Crow. She said she understood the comfort of control. Her designs became reactions to her daily life and she aimed at turning a negative into a positive. After changing direction in her "Fault" series and "Forgiveness" series, she returned to nature as the inspiration in her "Bittersweet" series. Her most recent work is from her "Time" series, which incorporates the use of resist.

Susan Shie and James Accord showed slides of their collaborative work, of Susan's early work as a painter and of James's custom leather work. Susan said her work is tamer now than when she began merging painting with quilts in the early '80s and she sometimes misses the raucousness of the early work. Changes over the years include the "Turtle Woman" quilts made in 1992 with glow-in-the-dark paint and the introduction of airbrushing in 1994. Susan said, "the work has changed organically, it takes you along." She is working entirely by hand now and James is concentrating on his beautifully carved custom leather. Susan said the work has always been about their lives.

Nancy Erickson began painting on fabric in 1968 and started making stuffed figures in 1975. Her whole cloth quilt of rabbits dancing under a full moon depicted an actual event she witnessed of rabbits dancing in the first snow. A resident of Missoula, Montana, the influence of wilderness animals is evident in her work. Her animals take on human characteristics when placed in human environments. A series of

quilts where the outdoors comes in and the indoors goes out, reveals Nancy's humor as the animals are seen behaving as humans with human concerns. She works from life experience and said there is a need to feel protected by large beautiful animals. Her recent work is a series of quilted paintings using bears as the vehicle for her storytelling. In her series, "The Hall of Memory", contemporary bears of the future discover bear culture and go back to the caves of Chauvet and revel in ecstasy at finding the 30,000 year old drawings of their ancestors on the wall. Nancy's quilt, "Felis Forever," won best of show in Quilt National '03.

Finding a technique that works with your lifestyle was sound advice from Nelda Warkentin of Anchorage, Alaska. She said your style comes from you making your own choices. Nelda works in a small space that limits what she can do. Most of her quilts are 4' x 5' using a grid, repetition, and a strong emphasis on color. She does not do any dying. She likes the look of fused fabric on canvas. She creates little blocks, adds acrylic painted silk, quilts over the stitched layers and uses the seam allowances as a design element. She said she is becoming comfortable with the technique she has chosen a quilt behind the quilt. Nelda's inspiration comes from the color and tile work in Mexico where she goes during Alaskan winters. Although Nelda has been sewing since age ten, she is a self-taught quilt artist, some painting classes and a 2-D design class her only art background. Nelda's quilt, "Tropical Dream," won the Domini McCarthy award at Quilt National '03.

SAQA Executive Director, Sharon Heidingsfelder previewed the SAQA 2004 Conference, "Creating a Life Worth Living," to be held in Little Rock, Arkansas. With the wonderful spirit generated by this conference, we can all look forward to another great experience.

The conference concluded with the Berkenfeld Mentoring Program, an opportunity for twenty-one groups of artists to exchange ideas under the guidance of a mentor. If the laughter and noise level was any indication, everyone had something to contribute and we were all still going strong when it was time to conclude.

2004 SAQA Conference - Little Rock, Arkansas

Creating a Life Worth Living

THURSDAY, SEPT 9, 2004

- P.M.**
 2:00 Registration
 6:00 Board Buses for John/Robyn Horn's House
 6:30 Tour of House & Collection, Welcome Reception, and Dinner
 7:30 Slides of Member's Work
 9:00 Load Buses for Return to 4-H Center

FRIDAY, SEPT 10, 2004

- A.M.**
 7:30 Breakfast
 Registration
 8:30 Welcome & Opening Session - Carol Lloyd
 10:30 Break
 11:00 Concurrent Sessions
 So You Want to Get some Grant Money . . .
 Phil Jones, Topeka, KS
 Becoming Published: A "Short Course"
 in Book Writing
 Darra Williamson, Walnut Creek, CA
 Career Development - Promoting Your Work
 Marilyn Henrion, New York, NY
 Public/Private Commissions
 Margaret Cusack, Brooklyn, NY
- P.M.**
 12:00 Lunch
 1:30 Repeat Concurrent Sessions from Above
 2:30 Break
 3:00 Concurrent Sessions
 Pricing Your Work
 Yvonne Porcella, Modesto, CA
 Journaling - Tools for Creativity, Healing, and Growth
 Ruth Czirr, Little Rock, AR
 Public Art Projects
 Judith Trager, Boulder, CO
 Selling through Galleries - Marketing your Art
 Rick Gottas, Tacoma, WA
 4:30 Board Buses for Historic Arkansas Museum
 5:00 Opening of SAQA Professional Artist Members' Show,
 Historic Arkansas Museum
 5:45 Board Buses for Arkansas Art Center
 6:00 Opening Show of SAQA Members, Arkansas Art Center
 7:00 Dinner at Arkansas Art Center - Atrium

SATURDAY, SEPT 11, 2004

- A.M.**
 7:30 Breakfast
 8:30 Health Alerts for the Quilter
 Susan Delaney, MD
 10:00 Break
 10:30 Bringing Forth Anew: Strategies for Change
 Michael James
- P.M.**
 12:00 Lunch
 1:30 Concurrent Sessions
 Pricing Your Work
 Yvonne Porcella, Modesto, CA
 Journaling - Tools for Creativity, Healing, and Growth
 Ruth Czirr, Little Rock, AR
 Public Art Projects
 Judith Trager, Boulder, CO
 Selling through Galleries. Marketing Your Art.
 Rick Gottas, Tacoma, WA
 2:30 Break
 2:45 Concurrent Sessions
 Developing a Website
 Timothy Lee, Little Rock, AR
 Chatting-Up Museum Curators
 Alan Du Bois, Little Rock, AR
 Entering Competitions
 Sally Sellers, Vancouver, WA
 Start-Up Tips for Teaching/Lecturing
 Katie Pasquini-Masopust, Santa Fe, NM
 3:45 Break
 4:00 Repeat Concurrent Sessions from Above
 5:00 Break
 6:00 Dinner and Auction

SUNDAY, SEPT 12, 2004

- A.M.**
 7:30 Breakfast
 8:30 General Session - Interactive - Carol Lloyd
 10:00 Break
 10:30 Continue General Session - Carol Lloyd
- P.M.**
 12:00 Lunch
 1:00 General Meeting of SAQA
 3:00 Adjourn

Concurrent Sessions "Creating a Life Worth Living"

So You Want to Get Some Grant Money. . . , Phil Jones, Topeka, KS
This session will provide basic information about finding and applying for grant funds as an individual artist. Public and private grant making resources will be made available to participants, as well as an example or two of both good and poor grant applications. We will be looking at local, state, and national resources, and the pros and cons of receiving various types of grant funds.

Becoming Published: A "Short Course" in Book Writing, Darra Williamson, Walnut Creek, CA
Demystify, and simplify, the process of "becoming published." Darra Williamson is the former Editor-in-Chief at C & T Publishing, and a longtime freelance writer, editor, and research and acquisitions consultant in the field of fiber arts. Her insights will help you to avoid many of the pitfalls of the novice author, and to maximize your opportunities for a positive, pleasant, and rewarding publishing experience. Discover how to define your topic; select, and approach the appropriate publisher; submit a winning proposal; and, upon acceptance, create a time line, gather and organize your material, and deliver a complete, professional manuscript.

Career Development - Promoting Your Work, Marilyn Henrion, New York, NY

Depending on time constraints, topics to be covered include:

- Presentation Tools (résumés, artist's statements, bios, cover letters)
- Presentation Packages (postcards, portfolios, brochures, CD-Rom catalogs)
- Public Relations (press releases, advertising, exhibition proposals, use of mailing lists, open studio events, etc.).
- A list of resources that the artist has found helpful will be distributed.

Public/Private Commissions, Margaret Cusack, Brooklyn, NY
For many years, Margaret Cusack has energized and enlightened artists, quilters, students, and the general public with her slide lecture/workshops. "Public/Private Commissions" addresses the questions: How do you get a commission? How to negotiate the best price? How do you follow through so that both client and artist feel they have succeeded? Cusack gives advice on:

- how to create a professional presentation;
- how to set goals for your career;
- how to create supportive networks;
- how to promote your work; and
- how to approach your work as a professional.

Pricing Your Work, Yvonne Porcella, Modesto, CA
Putting a dollar amount on your art work is a universal problem for artists. How do you arrive at a reasonable amount? Do you really understand the complexities of replacement value, market value, insurance value, resale value, and appraisal value? How many times have you had to document the stated value of your work? Have you ever been involved in a claim on a damaged art quilt? Do you know the average price of art quilts sold in the last 10 years? All these questions and more will be discussed along with an appraisal document and what you need to protect yourself in the marketplace.

Journaling - Tools for Creativity, Healing, and Growth, Ruth Czirr, PhD, Little Rock, AR

The idea of journaling seems deceptively simple: You sit, you write. But people who already write daily, or people who have never kept a journal, can use this workshop to learn about a variety of approaches and techniques for making personal writing a more useful, satisfying, self-balancing tool. This is not a passive cataloging of daily events, but active, structured exploration of your life and your concerns.

Journaling can work in an active and self-balancing way to help you draw together many fragmented parts of your life into an integrated whole. It can be used to foster growth and problem-solving with your relationships with other people, your work, your art, your body, events and society, your spirituality. Journaling can be especially useful when you feel depleted or confused - facing a dead end, a block, or too many open possibilities.

Public Art Projects, Judith Trager, Boulder, CO

A nuts-and bolts-approach to public art projects from application through completion. Judith will discuss the application process, how to find public art projects, the difference between Call for Entry (CFA) and Request for Qualifications (RFQ), the selection and contract processes, and talk about how to work best with architects, designers, and public art administrators. (CFA's are to attract any artist who might be interested. RFQ's are for those with public art experience [and especially design team experience] only.)

Selling through Galleries. Marketing your Art, Rick Gottas, Tacoma, WA

This session is intended for the artist with little or no working relationship with commercial fine art galleries. We will cover do's and don'ts in how to approach gallery owners. The importance of good portfolio presentations, websites, and digital images. You'll learn about the need to educate gallery owners unaccustomed to exhibiting textiles and what you need to teach them. We will review typical contract issues. Commission schedules, exclusive gallery representation, insurance, payment schedules. Commissioning new work through galleries. Your performance and communication related to commissions. Overseeing the installation of your artwork and or exhibit. Lighting issues. Shipping issues.

Developing a Website, Timothy Lee, Little Rock, AR

Learn to develop or improve your website. You'll learn: the three basic steps in setting up a web site, how to make your website "sticky," what to look for in a web host, and how to drive traffic to your website.

Chatting-Up Museum Curators, Alan Du Bois, Little Rock, AR

While many crafts persons are comfortable and indeed have a passion for making handmade goods, the trend today is toward having craft recognized as an art. Among the outward signs of craft becoming art, is to have objects exhibited and collected by art museums. So how do you go about getting the curator's attention? Alan will discuss the general environment of the art museum and propose to the workshop audience several useful strategies on how to chat up curators.

Entering Competitions, Sally Sellers, Vancouver, WA

After a brief coverage of how and when, Sally will move on to WHY. Specifically, she will address professional reasons for entering or not entering competitions, and then move on to the sticky issues of self-esteem, self-expression, and rejection. We will examine why it is we do our work, and why we want others to see it. The presentation will be humorous and opinionated. Sally will include horror stories.

Start-Up Tips for Teaching/Lecturing, Katie Pasquini-Masopust, Santa Fe, NM

Katie will share how she became one of the top teachers in the US, traveling and teaching in the US and abroad. What is needed to be a unique teacher, how to "get" the job, how to set up a brochure, class handouts and class samples, how to keep one step ahead of your students, and how to get asked back to teach again. She will touch on the difficulties of traveling with your classroom "stuff," the down time of being on the road, to stay in homes or in hotels, how to ask for what you want, and how to get it. Pricing, contracts, and copyrights will also be covered.

Keeping the Faith

Alyson B. Stanfield

I was recently asked to address this topic for my weekly "Do This!" e-newsletter by an artist who has attained a certain level of success getting into juried shows and receiving publicity for her work. While this success is affirming, it isn't enough. The problem? She is investing money in her career but not selling work. It's a common problem, but that does not make it any easier for her to remain optimistic about her future as an artist. At the same time, she sees what she considers artists of, perhaps, lesser talent whose work is selling better.

How do artists keep the faith during difficult times? I see the answer as twofold.

When you find yourself in this situation, you must first analyze how you got to this point. Second, you must pull yourself up, dust yourself off and muster the courage and attitude to do it all over again.

There are many reasons why some artists sell better than others. Among them:

- ◆ Personal tastes of buyers.
- ◆ Current trends & styles, such as the animal print rage or the popularity of "Martha Stewart" colors.
- ◆ Price. Maybe your prices are too high or, gasp, too low.
- ◆ Medium. Some people gravitate toward specific mediums.
- ◆ Personality. Yep, if you deal with the public your personality could have more to do with your sales than you are willing to admit. Be extra careful to be positive, upbeat and, most of all, exceedingly happy to see everyone who walks into your festival tent or open studio.
- ◆ Venues. Are you showing in the places your potential collectors are most likely to visit? It takes years to find those places, but you must know that it is far better to target your audience than to show your work in as many places as possible.
- ◆ Working habits. Some artists just work harder than others to get the word out about them and their art.

When you see someone selling well while you are floundering, take a time out to analyze the situation. This must

be done deliberately and preferably in writing. What are other artists who are selling their work, doing better than you? Consider style, craftsmanship, salesmanship, framing, and other variables. What are you doing better than them? What could you change to be more competitive without feeling like you have sold out? Yes, you are a creative soul, but you have to act like a businessperson before you can reap the rewards of your business. And businesspeople know their markets and have plans to help them succeed.

One artist recently wrote to tell me that she learned a great deal about her slow sales when she called a potential customer who had ended up not purchasing from her. She said it took a tremendous amount of courage and humility, but he was a "goldmine of information" when she asked why he hadn't bought anything. As it turns out, he did not like her framing and didn't want to pay her prices for something he was going to have to have re-framed. Now she can use that information as she prepares new work for exhibit.

After you have thoroughly analyzed your situation and how you got to this point, you can begin to change things. The number one rule for success: persevere!

Don't take it personally. Remember that you are a work in progress. You and your work will evolve over time, learning from triumphs and mistakes, figuring out what works and what doesn't, and building on experiences. You cannot take rejection personally. If you do, you will never dust yourself off and start over again. If you give up or hold back after some bad experiences, you are probably not meant to be in business for yourself. You will always be an artist, but you might have to be satisfied with keeping it as a hobby.

Create a system of support. I have worked with and known all types of artists from every background imaginable. It is very rare that an artist succeeds without having a system of support in place. Whether your system consists of friends, family members or other artists, consider it indispensable. They are there for the good times, but they will prop you up in the bad times. If you don't have a natural system, create one through networking with other artists and business owners.

Nurture a positive environment. Do things that make you feel good and contribute to your mental well-being. For me, more than anything else, that means staying organized. I function noticeably worse when I am unorganized or don't have my goals and objectives in mind. I encourage you to write affirmations in a journal, post positive photos, and develop a list of motivational quotes. I have a favorite "self-esteem" tape that I sometimes fall asleep to and truly believe the message penetrates my thoughts. You can also download a free copy of motivational desk cards I made for my newsletter subscribers at <http://www.artbizcoach.com/coolstuff/cards.html>.

Get rid of the riffraff. Do you have naysayers in your life? They can be the biggest downer and I honestly don't know how they make it through each day! If you can't eliminate them completely (legally), deliberately limit your time with them and tell them you have certain subjects that will remain off limits. This also pertains to family. You have to set boundaries before you can expect others to respect them.

Persevere and invest in your future. You are sadly mistaken if you think you can relax for awhile or simply focus on making art during this economic downturn. You must be more aggressive than ever with your marketing efforts. If you believe in what you do, invest in your future and persevere. I hear over and over again that persistence (yes, even more than quality of work) is the number one reason many artists succeed.

Keeping the faith during difficult times is not easy, but you have to keep your eyes wide open. Don't try to fool yourself. Don't take the view that ignorance is bliss. Identify your obstacles and make a plan to get past them.



Alyson B. Stanfield advises artists on their businesses through career assessments, consultations, e-classes and workshops, publications, and a free weekly motivational e-newsletter. You can find out more information and sign up for the newsletter at www.ArtBizCoach.com

New SAQA Board Members

Robert Shaw is one of the country's leading authorities on traditional American crafts and folk arts. His 1997 book, *The Art Quilt*, was the first comprehensive overview of the history and achievements of the new medium. Among his other critically acclaimed books are *Quilts: A Living Tradition*, *Hawaiian Quilt Masterpieces*, *America's Traditional Crafts*, *Great Guitars*, and *American Baskets*. He lectures frequently on quilts and other traditional arts and has guests curated exhibitions at The National Gallery of Art, the Smithsonian's Renwick Gallery, the Houston Museum of Natural Science, and many other institutions. The former curator of the Shelburne (VT) Museum, Bob is currently consulting curators of International Quilt Festival in Houston, and acts as a consultant to collectors, museums, and auction houses worldwide. For more information, visit his web site: www.robertshaw.com.

Bob says, "I am delighted to join the SAQA board and look forward to working with everyone in the organization to increase awareness of the extraordinary work being done by today's quiltmakers."

Beth Smith has come full circle as an artist. She knew she was hooked after the Popsicle stick box she made in kindergarten was such a hit at home. Mom actually put stuff in it. Function and design, what a great combination. Although function is no longer a goal, she still makes objects from assembled pieces of wood and other neat stuff. But, along the way, she got sidetracked. After a degree in Applied Design, she earned teaching credentials in Art and English and taught Art in high schools for years when she was lured by the commercial gallery world. The thrill of choosing the art and designing the display space brought her to her present position as Assistant Director of Oceanside Museum of Art. At a small regional art museum, Beth says she wears many hats. She enjoys curating, writing, and working with the volunteers. She is also the museum store manager and buyer for the small retail space that has developed a reputation for being "fiber friendly." She discov-

SAQA Board of Directors



*Back row - Beth Smith, Cynthia Nixon, Warren Brakensiek
Middle row - Bob Shaw, Maureen Hendricks, Katie Pasquini-Masopust,
Phil Jones
At table - Darcy Falk*

ered art quilts as a fiber student and admits an addiction to fabric and design. Beth says she feels privileged to be on the board of SAQA, and to have an opportunity to increase the appreciation of an exciting art form.

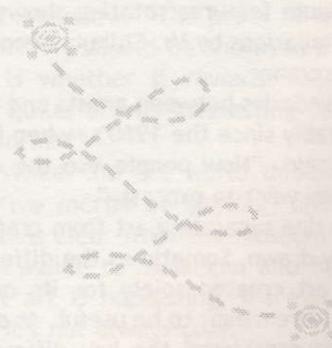
Maureen Hendricks holds a masters degree in Numerical Science from Johns Hopkins University and an undergraduate degree from the University of Rhode Island in Applied Math. Before starting her family, Maureen had a career in computer science and held staff positions at the Naval Oceanographic Office, Systems Consultants Inc., and Computer Science Corporation.

While at borne with two small children, Maureen began quilting in 1986 after finding a local quilt shop that peaked her interest. Her love of geometric shapes and fabrics enable her to express herself; both artistically and spiritually, through quilting. Maureen demonstrates a wide range of quilt techniques and styles learned through continuing education and personal creations.

In 1992, Maureen began collecting art quilts while decorating her home. Her appreciation goes beyond the artistic beauty of the quilt, to include the workmanship and depth of detail that many other mediums of art do not provide. Today Maureen has a substantial

collection of quilts by artists whom she has been inspired by over the years. The quilts add another dimension to her home, one of warmth and personality. Fortunately, her husband, John, also shares in her interest in the use of quilts as art and even has them hanging in his office.

Maureen lives in Potomac, Maryland, with her husband, their two children (both now in college) and two dogs. Her interests include youth soccer and professional women's soccer. She continues to be active in the quilting community. With her youngest child off to college this fall, she plans to devote more time to quilting.



The Luster of Glass Joins Art's Mainstream

Stephen Kinzer

When the "Museum of Glass" opened in a striking cone-shaped building here last summer, many people in Tacoma took it as a symbol of this city's rebirth. Long considered a gritty and drab stepsister to sophisticated Seattle, 30 miles to the north, Tacoma is becoming chic, with boutiques and cafes lining waterfront blocks that were ugly and crime-ridden just a few years ago.

The opening of this museum also reflects a growing recognition that glassmaking and other pursuits traditionally dismissed as crafts have reached a level of artistic quality. An exhibition now at the "Museum of Glass" reflects the rising ambitions of many glassmakers, ceramic artists, woodworkers, metalsmiths, fabric creators and others who work in fields once considered by critics and curators as mere artisanry. This show focuses on the work of the Swedish-born Bertil Vallien, who uses sand, embedded masks and figurines, and other techniques in his glass sculptures.

Although this museum is formally known as the "Museum of Glass: International Center for Contemporary Art," it does not use terms like glass artist or glass art. "That tends to be a way to marginalize the work, the same thing that happens when you say black artists or female artists," said the museum's director, Josi Callan. "We consider ourselves a contemporary art museum with a focus on glass but an interest in the broader artistic context. There's no question we're breaking new ground, and we sense a great public interest in what we're doing.

"Over the last 10 years," she added, "glass has really been coming into its own as a fine-arts medium. We're where photography was 20 years ago. More museums are adding glass works to their permanent collections. It's part of this broadening view of what constitutes fine art."

One reason that glass has made the jump from being perceived as craft to being perceived as art is the work of Dale Chihuly, who critics say pushed the boundaries of glassworking and, in his sculpture, blurred the line between decorative and fine art. Mr. Chihuly, who was born in Tacoma, has work in hundreds of public and private collections around the world, displayed everywhere from museums to restaurants and casinos.

The "Museum of Glass" was originally envisioned as a place where Mr. Chihuly could show his own work, but now the museum features rotating shows, although two permanent installations by Mr. Chihuly decorate a bridge that leads to the entrance.

"Boundaries between artists and craftsmen have melded considerably since the 1960's, when I began exhibiting," Mr. Chihuly said. "Now people use the materials that suit the ideas they want to express."

The line separating art from craft has always been subjectively drawn. Sometimes the difference was said to be in intent, art created solely for its own sake while crafted objects were meant to be useful. At other times the medium has been considered the key difference. Oil painting, for example, was automatically considered an artist's medium, and works in fabric, wood or clay consigned to lesser talents.

In recent years, however, glassmakers seem to have succeeded in changing the public's perception of what they do. Those working in other mediums view the glassmakers' success with a mixture of admiration and envy.

"The glass people are definitely ahead of us," said James A. Wallace, director of the National Ornamental Metal Museum in Memphis, which exhibits works ranging from jewelry to monumental sculpture. "They did it right. They never sold cheap, and they very consciously nurtured the image of being artists rather than craftspeople."

But Mr. Wallace said that the rising quality of metalwork, woodwork, and ceramics had led many art lovers and critics to shift their perceptions. "Since the beginning of art history, crafts have been considered minor arts, the bastard child left out on the street corner," he said. "Just in the last few years I've seen that stereotype really start to change. We're moving into the artistic mainstream."

Recent exhibitions at the metal museum reflect this move. One show featured strikingly original jars, vases and incense burners by Harlan W. Butt, whose work is collected by mainstream museums like the Museum of Fine Arts, Boston.

Some curators consider the word craft a negative term and seek to avoid it. Last year the American Craft Museum in New York changed its name to the Museum of Arts and Design.

David Revere McFadden, that museum's chief curator, explained: "We did a lot of consultation and work with focus groups, and when we asked them what craft means, they came up with reactions like handiwork, busy work, rural, nonprofessional, folk art, humble, brown and scratchy, macramé plant hangers. There's been such an eroding of the traditional borders between various fields that we decided it was a mistake to keep using that word."

"Since we announced the change," he said, "we've had a tremendous positive response from artists. They tell us that they've always considered themselves artists."

Not every museum that features craft-based art, however, is running from the word. The Mint Museum of Craft and Design in Charlotte, N.C., continues to embrace it. "There is a misperception of what the word craft really means," said Mark Richard Leach, who until recently was the museum's director. "Many people link it to handicrafts and think of hooked rugs or paint-by-number projects. We've failed to brand the word properly.

"Our goal is to train and sensitize the unfamiliar eye to distinguish the fine line that delineates where intent, skill, experience and outcome conspire to transcend hobby," Mr. Leach said. "This is where craft assumes a different order of meaning and begins to exemplify a fundamental human impulse to manipulate materials into objects of utility, beauty, or contemplation.

"I hope," he added, "that a newly-educated and admiring public will demand use of the word craft as a measure of respect for that impulse."

Not Quite Like Granny Used to Sew

Janet Saidi

Forget the sensations in Saatchi's Young British Artists collection or the experimentations of New York's TriBeCa scene - one of the hot art commodities this year are quilts.

Yes, quilts - those cozy creations piled up in your grandmother's closet. In addition to the dozens of shows and contests put on by quilting groups nationwide, fine-arts museums are hosting some 15 substantial quilting exhibits this year, sandwiched in between the Rodins and the Renoirs.

But these are not necessarily your grandmother's quilts.

The traveling exhibit, "The Quilts of Gee's Bend," which recently arrived at New York's Whitney Museum, features off-beat colors and asymmetrical designs, prompting The New York Times' Michael Kimmelman to call them "some of the most miraculous works of modern art America has produced." There was also the recent, "Oxymorons: Absurdly Logical Quilts" in Muskegon, MI, and the current "Quilt Visions 2002" at the Oceanside Museum of Art in San Diego, CA. Both shows feature contemporary quilts, known as "art quilts," which incorporate innovative designs and unconventional materials into concepts that would probably cause nightmares to anyone who tried to cozy up to them.

For instance, quilter Jeanne Williamson Ostroff has placed her "current events (in weekly quilts)" series on the Web (www.artquilt.net), using thread and stitching to create quick, weekly quilts that juxtapose autumn leaves or snow scenes with bombs and war wreckage. And there's no question that the celestial shapes and bursting color in a work such as "Aurora" by fine-arts quilter Michael James were never intended to be anywhere near a bed.

Quilts, of course, have always been artistic. The bold patchwork of even those quilts that were considered traditional was first recognized by a major museum more than 30 years ago. Curator/collector Jonathan Holstein showed "Abstract Design in American Quilts" at the Whitney Museum in

1971. Today, curators showcasing "traditional" quilts originally intended for utilitarian purposes, such as the "Gee's Bend" exhibit and the early works to be showcased at "Wild by Design" at the University of Nebraska-Lincoln early next year, continue to highlight the innovation and artistry of quilt-making.

"They are Jackson Pollack's paintbrush on a quilt with his color," says Peter Marzio, director of the Gee's Bend exhibit at Houston's Museum of Fine Arts. "There is nothing d o w n - h o m e

Yes, quilts - those cozy creations piled up in your grandmother's closet. In addition to the dozens of shows and contests put on by quilting groups nationwide, fine-arts museums are hosting some 15 substantial quilting exhibits this year, sandwiched in between the Rodins and the Renoirs."

about them," he insists. "You would never, never confuse them with what you would consider a folk quilt." Curators like Mr. Marzio contend that the balance between traditional and innovative in quilting isn't an either/or issue: Innovation is the tradition. And it's a tradition that some 20 million quilters (the oft-quoted statistic among quilting groups) are continuing with some degree of artistic merit. Increasingly, quilts are simply becoming an alternative to canvas for self expression.

"For me, it was the function of the quilt that drew me in," says Julia Zgliniec, president of Quilt San Diego/Quilt Visions. "I was a mediocre painter, and what are you going to do with a garage full of mediocre paintings? . . . And if [the quilt] didn't work out, I could always let the dog lie on it."

In the past couple of decades, Ms. Zgliniec has seen an increase in conceptual themes in quilts, with more acceptance of machine stitching and embellishment, known as "thread painting," allowing quicker turnaround of a quilter's ideas and emotions.

But not all art critics are convinced that the designs found on quilts fit into the category of art. A Wall Street Journal article incited an angry reaction from quilting groups when it called art quilts "beaux-arts blankies" and suggested that museums were being cheap and lazy when they exhibited quilt shows. "This is a huge question for the art world right now, whether crafts belong in a museum," says Tom Weber, Weekend Journal deputy editor. "One thing that may have gotten lost in this larger question, is to see some of the underlying factors - the relative cheapness of staging these exhibits.. The insurance costs are less, the shipping costs are less. And all this makes the shows pretty attractive. It definitely has a crowd-pleasing element to it, and that's got to be a factor."

The article prompted MFA Houston's Marzio to visit The Wall Street Journal's office in New York.

That quilts still get dismissed, frustrates, but does not surprise him. "It's just trying to overcome this thing that when you say quilts, people think Quaker."

Janet Koplos, senior editor of *Art in America*, agrees: "To attack quilts because they're cheaper to ship - or because people like them - seems wildly off the point," she wrote in an e-mail interview. "The proof of whether something should be shown in a museum is whether it rewards attention, and quilts are as interesting as other art forms."

While the art world debates the relative merits of quilting, one thing remains clear from the museum shows from Maine to Muskegon and beyond: Quilt art is happening, it's evolving - and it's not always cozy.

"The State of the Art" Juror's Exhibition Statement

Michael James

The final judging of the 7th Quilts Japan international exhibition contest took place under bright clear skies in late November, the snow-covered slopes of Mt. Fuji visible from the Tokyo headquarters of the Japan Handicraft Instructors Association, sponsors of the competition. The bright, crisp weather and the visibility of what is arguably Japan's most prominent landmark and symbol boded well for both the judges and the works they were assembled to review and honor.

A total of 127 quilts had been collected and were now hanging in two large halls occupying the top floor of the Nihon Vogue Building in the Shinjuku district of Tokyo. For the first time, works were separated into two categories: traditional and contemporary. These subdivisions, however, weren't always clearly differentiated. Jurors agreed that some quilts in each category seemed to be misplaced, but the decision of the makers was respected and all quilts competed in the sections in which they had been submitted.

The decision by the Japan Handicraft Instructors Association to award prizes in two categories stemmed from a belief that exploration of the traditional foundations of quilt design should be encouraged, and that makers discovering the art of the quilt through the practice of traditional design and construction strategies make better quilt artists and innovators in the long run. Whether or not one agrees with this philosophy, the grouping of the quilts into two subdivisions made sense and facilitated the scoring decisions.

We judges were asked to use a numbering system and to rate each entry from 1 to 5, based on the qualifications of "creativity, color, and composition." Each juror rated every quilt independently (the same procedure that had been followed for the preliminary review from photographs six weeks before), and the scores were then tallied. While the jurors retired to lunch, the energetic staff of the Association rehung the entries, with those garnering the highest scores in both categories brought together in one hall where the juror's afternoon efforts in awarding the prizes would be concentrated.

This important part of the day's activities was necessarily more complicated and time consuming. With monetary prizes totaling nearly \$2,300,000, much hung in the balance. The jurors agreed that the five or six highest-scoring entries in each prize category (by descending score point averages) would be viewed together and the final choices made by votes of the members of the panel. This approach meant that no quilt needed unanimous endorsement to win a prize, and indeed, the instances of unanimity were few. This reflected the independent-mindedness of

this jury panel, each possessed of strong convictions about the nature of quilt design and quilt aesthetics. It was clear that while each of us was willing to respect the viewpoints and choices of our colleagues, none of us would compromise our convictions.

Much of the work submitted to this competition, and much that was included in the early spring 2003 exhibition that presented this work to the public, has been seen before in one form or another. In the case of traditional quilts, of course, that is precisely the point. Traditional makers re-visit and re-work familiar patterns, borrowing a little of this from here and of that from there to personalize what are otherwise iconic motifs familiar to anyone who has even a passing knowledge of quilt history.

Non-traditional makers, however, are charged with a different challenge. They are expected to explore new territory, and to bring fresh insights, techniques, and design solutions to the medium of the quilt. Instead, too many are adopting stylistic and technical conventions shared by hundreds if not thousands of others, and an unexciting sameness and familiarity results. The workshop and exhibition system by which quilt innovation is largely disseminated and diluted is responsible, I feel, for much of the predictability that characterizes both traditional and non-traditional work in the medium. While it has brought new horizons and new ways of thinking and doing to a vast number of makers, it has also created stylistic and technical "fashions," and these very quickly become conventions leading to dead ends. We are witnessing the results in the over-familiarity that we feel relative to almost any collection of works such as those gathered for the Quilts Japan exhibition. We've seen nearly all of it before in one form or another.

What, then, is the argument for experimentation and risk-taking? The life of the medium depends on it. How can we encourage the conditions for that risk-taking? Isolating ourselves in the comfortable confines of the quilt world or the fiber arts world isn't going to do it. Those milieu are certainly important, even critical, to experimentation, but they embody a kind of vacuum, isolated from the main currents of contemporary art and design to such a degree that they have become incestuous private clubs where inbreeding is the name of the game and a consequent lack of originality is the hallmark of much of what we see.

The quilt world is generally and unfortunately disconnected from and ignorant of much of what has come before in the history of art and design, and even more ignorant of what's happening today in these areas. Ask a quilt "artist" who Nancy Crow or Libby Lehman or Caryl Fallert or Keiko Goke is and she is likely to know. Ask her who Annette Messenger or Louise Bourgeois or Ann Hamilton or Kara Walker or Ghada Amer or Rosemarie Trockel or Takako Yamaguchi or Lee Bul is,

and she will most likely plead ignorance. This is a big problem. We call the work we do "art," we call ourselves "artists," yet we occupy a small and closed and protected niche disconnected from the larger world of contemporary art and art making. We seem to fear being held to a higher or tougher standard. We resist challenging ourselves to place our work in a broader context. We often fail to engage our work in the task of addressing our complicated societies and civilization and their interwoven problems, and our individual relationships to them. We too often don rose-colored glasses and remove all the sharp edges.

Worst of all perhaps, some makers work intensely for two or three or more years to develop their own "style" (usually a derivative of one of the aforementioned artist/workshop leaders), and then proceed to imitate themselves ad infinitum, teaching their own students in turn, and contributing nothing more than another dead end to the recent history of quilt making and design.

Surely quilts are worthy of serious artistic investigation, and surely they can support informed query and criticism. But there lies the problem as I see it. There is precious little that passes for criticism in this medium. Magazines and catalogues report on exhibitions and symposia and trade fairs and festivals, sing the praises of the plethora of look-alike quilts that abound in those venues, and encourage the status quo's inertia (since, as we know, the status quo is always resistant to change).

In my opinion, where contemporary quilt design fail is in its tendency to turn its back on the primary role that art should serve: to hold a mirror up to society, to challenge beliefs and customs and practices, to affect the way that we engage with the world and its belief systems. Instead, it too often presents the superficial, the "pretty," the trendy, or the over-familiar.

If the Quilts Japan Exhibition breaks no new ground, it admirably captures a sense of what the average quilt maker and artist is interested in. It demonstrates that exceptional craftsmanship, the integrity of a well balanced formal composition and a skillfully negotiated color scheme, and a respect for the conventions that define what a quilt is, remain the hallmarks that motivate and drive quilt makers and designers in all parts of the world.

Michael James has been making quilts for thirty years. He leads workshops and lectures on non-traditional quilting widely. A Senior Lecturer in the Department of Textiles, Clothing and Design of the University of Nebraska - Lincoln, he serves as a Faculty Fellow of the International Quilt Study Center there. In August 2003 he will assume a full professorship as the Ardis James Chair in Textiles, Clothing and Design at UN-L. He has served on the jury panel of the Quilts Japan Exhibition for each of its seven editions.

Curious by Nature

Wendy C. Huhn



The Questions

How do you ship your work to an exhibition? UPS? FED EX, USPS, etc. Do you insure for the full value? What kind of container do you use to ship them in?

The Answers

I usually ship by Fed EX using my own tube or box, but have used UPS. Regarding insurance, I insure for their minimum and know that the insurance is covered by my Delta Fiberart Studio, LLC, business policy with State Farm. It is much quicker and easier to deal with a familiar insurance agent/adjuster versus a shipping insurance adjuster. - Arlene L. Blackburn, Millington, TN



For quilt shows at Oceanside Museum of Art, we have received quilts in all manner of packaging by all of the shippers listed above. Most common, however, seems to be rolled around a cardboard tube and sent in a large mailing tube via Fed Ex. Artists often refer to the contents as display materials so as not to cause any scrutiny from the shipper about shipping artwork. Most artists insure for the resale or retail value. - Beth Smith, Oceanside, CA



I do not insure for full value because I enter too many shows to afford to ship that way all of the time. And after considering it about 5 years ago, I decided that it wasn't really the money that I would want back anyway, just the quilt(s). So spending all of this money for insurance just didn't seem warranted. Then for a while, I did not insure above the allotted \$100, but now I've arrived at a compromise where I insure for \$200 (\$100 over what UPS insures for), just to kind of make sure they pay a little more attention to the package, marked "fabric," and treat it a little better.

What kind of container do you use to ship them in? I bought two large tubes when I first started entering shows thinking that would keep the quilts looking better when they arrived at the shows. But after using them several times each, as I entered more shows, I just couldn't store that many tubes. And, shows don't prefer to get them anyway. So, I now use boxes, but

with bubble wrap or tissue to pad the folds, and with the good side folded out, and of course covered with plastic. I have a lot of quilting in my quilts, and so they don't wrinkle too badly anyway. They stay just as nice this way and cost less to ship (those tubes are large and heavy). - Carol Taylor, Pittsford, NY



I usually ship via Fed Ex to an exhibition. I insure the work for the artist price value. For example, I insure for the value I would receive if the piece were sold. I ship in special order, double-strength cartons. - Cynthia Nixon, State College, PA



I will use any of the major shippers - UPS, Fed Ex, or the USPS, depending on the price and when it needs to be there. UPS has, in my area, been less cooperative in the past, so I use FedEx or USPS when I can. I had trouble a few years ago with UPS accepting framed work with glass, even though it is double-boxed and fully padded, but they may have changed their policy since that time.

I insure work for the wholesale value. If a piece is damaged or goes missing in transit, the gallery or museum doesn't lose financially, so they shouldn't be reimbursed, and I won't pay the added expense of the additional insurance.

My pieces are shipped framed, with glass or Plexiglas™. I wrap pieces in bubble wrap or closed-cell foam padding, then double box them. I also make cardboard corners to protect the frames and wrap pieces in plastic bags, taped tightly around the piece, to protect the piece from any water/moisture damage. It's a lot of work to pack work up to ship, but having it arrive in good condition is worth the extra effort.

Other comments: FYI, I recently shipped several pieces to a gallery in New York. One of the boxes was obviously handled extremely roughly, as evidenced by its condition, and the glass broke in transit. I had, fortunately, shipped it through a mailbox store (something I almost never do), and they have handled the filing of the claim. All the gallery had to do was give me the name of a framing company, and get the piece to and from the frame shop. If you ship much work, it is probably inevitable that you'll have to file insurance claims. It's good to know in advance how the situation will be handled, so I recommend that you inquire

about it before it happens. The other suggestion I would make is that you NOT wait to the last minute to ship work. I'm certainly guilty of doing that, but in this case I had shipped the pieces early, which meant that there wasn't a last-minute panic to get the work repaired and returned to the gallery. - Darcy Falk, Flagstaff, AZ



I use UPS because my quilts are covered by a separate insurance policy, I don't reinsure them as I send them. Also, I never write the word "quilt" on the form which asks for the contents, but write "textiles" instead. If the address has the word "quilt" in it, I use abbreviations when I can (not always possible).

I use cardboard shipping tubes from Yazoo, or sometimes a long box (the sort that held window blinds or fluorescent tubes). In either case, the quilt is rolled inside. - Sally Sellers, Vancouver, WA



As the director of ArtQuilts at the Sedgwick for the last five years, I have truly had a look into the idiosyncrasies of artists and how they choose to send their quilts. As a result of unpacking and repacking approximately 150 quilts over the last three years, I even jotted down an idea for an article titled, "To Fold Or To Roll - That is the Question."

I can tell you of the 47 quilts this year, 80% of them came rolled in a square or round tube. The rest came in a flat box so that it did not need to be folded, or folded in a standard box. The diversity of attention to detail was extreme. From quickly folded, placed in a trash bag and then in a box to rolled with bubble wrap and tissue, then rolled around fabric and then placed in a plastic bag, and then in the tube box. Then there is the issue of tie or not to tie, for example, saran wrap pieces to hold the roll together but not imprint a mark on the quilt that might result from using fabric ties. I can go on and on. Does this help or is there too much humor because I have to tell you that I truly see the obsessive side of it. - Deborah Schwartzman, Philadelphia, PA



Unless the venue insists otherwise, I've been using USPS Priority Mail. It's very reasonable and I can ship long packages at the same rate while UPS charges an oversize rate which is much

Curious by Nature

Continued from page 11

more expensive. Also, so far the work has arrived very promptly, two or three days, even to the west coast (from the DC area) and so far (visualize me knocking on my computer desk), no problems.

I only insure up to \$500 (less of course for a piece worth less than that) as I have my own insurance with a \$500 deductible.

I usually use a long narrow box, purchased from Uline (Uline.com), which holds up for at least one round trip. They are inexpensive. They are shipped to me flat so are easy to store. If I know something will be traveling more, I use a heavy tube. - Dominie Nash, Bethesda, MD



I have my own art insurance policy which covers shipping with all major carriers for full value of the work with an upset limit per container when I ship a whole show. So, I check the Internet prices for shipping and compare and never use the carrier's insurance.

I recently sent five large pieces to a gallery packed in a 10" Sono tube (sonotubes are what I usually use). The least expensive method was Fed Ex Ground, which I hadn't even known about before seeing it on the Internet site. I will continue to ship that way unless I need work to get there in a hurry. I use USPS and UPS and regular Fed Ex as well.

At one point a piece of mine was lost by the exhibitor and I was paid full value for the piece by the gallery's insurance company without any question. Some contend that "you would only get half if you sold it, so should get half if it's lost or stolen or destroyed." Not true. If the piece no longer exists, I want full value. Some galleries, exhibits insure for full value and that's where I try to show, though not always possible! - Elizabeth Busch, Glenburn, ME



How do you ship your work to an exhibition? UPS? FED EX, USPS, etc? UPS Second Day Air.

Do you insure for the full value? 75% of retail. It saves me a little money and reflects the maximum discount I will give (except for my representatives).

What kind of container do you use to ship them in? I ship pieces rolled, and use heavy duty tubes purchased from Yazoo. For smaller work, I sometimes roll them inside tubes given me by a

carpet store. In this case, I have my shipping center make a cardboard "box" into which the tube fits.

One caveat I have found to be so important: Do not release work for shipping at the end of a week or near holidays. - Kathleen Sharp, Monte Sereno, CA



I usually ship via UPS and occasionally, for smaller work, by USPS. In ten years of shipping quilts, I've only had one go astray and it was quickly tracked down by UPS and forwarded to the correct address.

I only insure for the basic \$100 when shipping via UPS. I have an insurance policy that covers any of my art work or products I sell up to \$10,000 if they should be damaged or stolen.

I buy 6" x 6" x 48" cardboard boxes by the dozen for shipping quilts from Uline (www.uline.com). The quilts are rolled on tubes, tied, and slipped into long plastic bags also from Uline. - Laura Wasilowski, Elgin, IL



I usually ship by UPS when I want to be economical. My work is generally framed, so I package it really well in a padded box within a box. If my memory is correct, I insure it for the price I would sell it for. - Margaret Cusack, Brooklyn, NY



I usually ship via Fed Ex rolled up on one of those foam cylinder pool toys (they come 60" long), then placed in a tube from Yazoo Co. The tubes are very sturdy and reusable and they come with end caps. Only drawback is storage space needed to keep them (I have them in my garage). I don't insure each package since I have studio insurance which covers my work in transit. In any case, Fed Ex won't insure one-of-a kind artwork for more than \$500.

I like using Fed Ex to ship to business addresses, but they leave something to be desired when shipping to residences. They often leave packages at the door without getting signature even if there is no signature waiver instruction. - Marilyn Henrion, New York, NY



I ship my art work by 2nd day UPS or 2nd day Fed Ex. I add insurance on the UPS but not on Fed Ex. I use these two methods because I can track the pack-

ages daily on my computer. UPS lost one of my quilts many years ago and because I had photo documentation and a bill of sale, they put an inspector on the case. Ultimately they found the misdelivered package, confronted the thief with legal action, the quilt was returned to the rightful owner.

Fed Ex will not take any documentation for value on any type of art work. But their tracking system is the best to follow on the Internet as they update in a timely manner.

I have used a professional art shipping service for international shipments of quilts. This spring I used the USPS to ship a quilt to Hungary for an exhibition. I asked my local post office what size limitation they had on the quickest shipment to Hungary. Parcel Post Air Mail was the quickest and not very expensive. I bought a box with the maximum shipping dimensions and then made the quilt in a modular style to fit the box. The gallery e-mailed me when the box arrived but I could not list the value of the quilt on the box or customs form due to excessive custom charges to the gallery in Hungary.

If I ship a quilt in the US, I use a cardboard tube with end caps. The frequently used tube size is 48" long by 6" diameter. I roll the quilt. I only use a box if I reinforce the inside with hot glue and custom fit additional cardboard on bottom, sides and top. I cover all shipped quilts with a muslin shroud, put my name on the fabric, then tape a cut piece of a plastic drop cloth over the rolled or folded quilt. This is in the event the quilt leaves the box during transit. The quilt is protected by the plastic packing, and my name is on the muslin. I also put a shipping label on the plastic and include another cut piece of plastic for return shipping. I send a form to tell the gallery how to wrap the quilt for return shipping.

If I hand deliver a quilt, I roll the quilt with the muslin shroud with the size and name of the quilt and my name and use a heavy duty nylon waterproof garment bag to cover the quilt. - Yvonne Porcella, Modesto, CA



Our group of 30 SAQA members, who are exhibiting together, is currently dealing with this question. Everyone has a different system. I am about to propose that everyone use UPS without insurance. Everyone using one system will make things simpler when one of us needs to return a show's worth of work.

Reading recent trends on the QuiltArt list seems to show that all of



the carriers have problems some of the time. But UPS will pick up the boxes at your house and has a tracking system for all the packages. However, UPS will no longer insure artwork without an appraisal or bill of sale that is less than a year old. I am, therefore, encouraging all of the artists to carry their own insurance. Inland Marine policies cover the work during transit as well as in your studio and in the gallery.

Shipping containers vary as well. Smaller pieces are usually sent in the Priority Mail triangular mailer tubes. Larger works are sent in homemade boxes or in those very heavy, duty cardboard tubes. One source for the tubes is Yazoo Mills (www.yazoomills.com).
- Martha Sielman, Storrs Mansfield, CT



How do you ship your work to an exhibition? UPS? FED EX, USPS, etc. I almost always use USPS First Class Registered mail, since my post office is more convenient than UPS, and since I can insure for up to \$25,000 per carton. Registered mail is very secure as it has to be signed for at every step enroute, and has to be locked up when held overnight as it makes its way to its destination. The only drawback is that this can make the process slow at times, depending on the routing. I have had registered parcels take as long as a full week to reach their (East Coast) destinations from the midwest.

Do you insure for the full value? I always insure for the full retail value of the piece.

What kind of container do you use to ship them in? I purchase long cardboard boxes that are 60" x 6" x 6" and adapt these for smaller pieces, sometimes re-folding them to make them triangular (which makes them impossible to stack and so more likely to move through the shipping process more quickly).

The only time I ever lost an artwork (a framed drawing) in shipping was with UPS, and apparently what happened is they drove a forklift blade through the carton. I collected the full value on that loss. So far I've never had a problem with USPS registered in over twenty-five years (although prices have shot up considerably in the last few years). The average carton now costs about \$25 - \$30 to ship, depending on the amount of insurance. - Michael James, Lincoln, NE

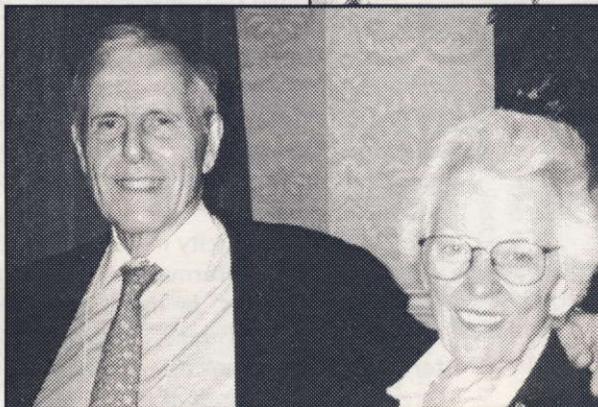
Snap Shots From the SAQA National Conference

Warren Brakensiek (left) and Katie Pasquini-Masopust (right) present the Cathy Rasmussen Emerging Artist Memorial Award (CREAM Award) to Bean Gilsdorf (center).



Nancy Crow gave a wonderful presentation to the conference participants.

115 participants attended the SAQA Conference in Athens, Ohio.



Robert and Ardis James at the banquet.

Volunteer Leadership Opportunities

SAQA Needs YOU!

SAQA is a volunteer-driven organization whose ultimate success is highly dependent on your active participation. If your expertise and interests match any of these open positions and you meet the criteria, you can expand your horizons and provide valuable services to SAQA, a real win-win.

To volunteer, or if you have questions, please contact Sharon Heidingsfelder, director@saqa.com, PO Box 2231, Little Rock, AR 72203-2231, 501-490-4043, 501-490-0436 (FAX). Unless otherwise noted, please send a brief summary of your background and any experience which may be relevant to the position for which you wish to volunteer.

Portfolio Rotation Coordinator

As Portfolio Rotation Coordinator, Dominie Nash has assisted SAQA with the Professional Artist Member (PAM) portfolio rotations for 8 years. She has done a superb job of putting the portfolio together and sending them out to museums, collectors, galleries, and others interested in the medium. Dominie has enjoyed the position and advises that she has met a lot of great people as part of it, but the time has come for another volunteer to take over. The primary duties of this position are to:

- Receive submissions from PAMs for portfolios;
- Compile and mail portfolios as requested, and
- Document recipients of portfolios.

The Portfolio Rotation Coordinator will serve an initial two-year period, subject to reappointment, receive a complimentary professional artist membership each year, and be reimbursed for out of pocket expenses.

Marketing/Publicity Coordinator

To further promote and expose people to our wonderful medium, SAQA needs a volunteer to coordinate its marketing and publicity. The primary functions of this position are to:

- Work with the Executive Director in the preparation of press releases regarding SAQA's activities;
- Send press releases to magazines and other publications;
- Maintain database of press connections;
- Send ads in magazines for membership, conferences, and exhibits (the ads will be done by an ad agency);
- Schedule public relations contacts;
- Assist in promoting SAQA conferences and document (or arrange for the documentation of) conferences and other events, with photography, tape recordings, and video recordings.

While at times there are deadlines, this position provides the opportunity to interact with a wide range of individuals and is of vital importance to SAQA. The Marketing/Publicity Coordinator will serve an initial two-year period, subject to reappointment, receive a complimentary professional artist membership each year, and be reimbursed for out-of-pocket expenses. In addition to a background summary and description of relevant experience, please submit one or more examples of press releases you have authored.

Regional Representatives

SAQA needs Regional Representatives for some of the zone and regional representatives. Regional Representatives play a vital role in the planning and execution of activities in the region. (You will find the vacancies on the next to the last page of the newsletter.)

The primary responsibilities of Regional Representatives are to:

- Serve an initial three-year term, subject to reappointment. They receive a complimentary professional artist membership each year and reimbursement for out-of-pocket expenses up to \$100;
- Distribute publicity materials;
- Gather information from state/regional reps, or members without state/regional reps, for newsletters. Send electronically to Executive Director by deadlines (Feb 1, June 1, and Oct 1);

- Contribute newsletters articles, if possible, and notify the Executive Director about articles in other publications that might be of interest to SAQA members;
- Work with state/regional reps to plan exhibits; and
- Assist in communications and membership recruiting.

Board Members

The board is vested with the responsibility for carrying out the mission of SAQA and overseeing the management and direction of the organization. It is responsible for planning and policy decisions, for financial stability and development, and for the ongoing evaluation and monitoring of the work of the organization. Board Members serve a three-year term, subject to re-election. The estimated time commitment for most Board members is approximately 5 to 10 hours per month. The Board meets once per year in conjunction with a SAQA conference or event and conducts telephonic meetings periodically throughout the year.

Ideally, SAQA Board Members:

- Willingly accept and promote the mission, goals, and objectives of SAQA;
- Possess professional expertise and influence needed by SAQA and/or represent one or more constituencies needed to provide balance to the Board's makeup;
- Have demonstrated significant leadership capabilities in the art quilt community and are willing to provide that expertise to SAQA, the Board, and its committees;
- Are able and willing to serve effectively as a public representative of SAQA and involve others in the work of SAQA.

Members interested in serving on the Board of Directors should send in their résumé and other pertinent information to the Executive Director for forwarding to the SAQA Board Nominating Committee. You must submit your information by August 31, 2003, to be considered for this year's open positions.

Changing Definitions: The Art Quilt

An exhibit of artworks produced by the members of **Studio Art Quilt Associates** in cooperation with the **Arkansas Arts Center**, Little Rock, Arkansas. The exhibition will open on Sept 10, 2004, and will close on Nov 7, 2004. The opening reception will be held on Friday, Sept 10, 2004.

JURORS

Jurors will be Arkansas Arts Center (AAC) curatorial staff: Dr. Nan Plummer (Director), Alan Du Bois (Curator of Decorative Arts), and Brian Young (Curator of Art).

CALENDAR

Deadline for Submissions: June 1, 2004

Notification of Acceptance: June 25, 2004

Deadline for Accepted Work **MUST** Arrive: August 20, 2004

Return of Art Work by: November 21, 2004

REQUIREMENTS

Each piece of work submitted must fulfill the definition of an art quilt established by Studio Art Quilt Associates. *The art quilt is a contemporary artwork exploring aesthetic concerns common to the visual arts while retaining some relationship to the quilt from which it descends.*

Work will be chosen based on the following criteria:

- Excellence of Expression (Does this artwork fluently express the artist's intent?)
- Originality of Artwork (Is this the artist's own expression?)
- Compatibility with Exhibition (How well will these artworks exhibit as a group?)

RULES

- The artwork must be completed after **June 1, 2002**.
- Entry fee of \$25 will cover up to 3 works.
- Each piece of artwork must be original. Artwork which is imitative of imagery identified with another artist will be excluded.
- Due to limited space in the exhibition venue, artworks are limited to **no more than 60"** in any direction.
- Maximum number of entries per artist is three.
- Artworks will be juried from 35mm slides. Submit two 35mm slides of each artwork, a full view and a detail of an area approximately 6" x 6".
- Artworks must be photographed on a plain background.
- 35mm slide mounts must be in perfect condition (no glass mounts).
- For best results, have your artwork professionally photographed.
- Any artwork that differs markedly from the submitted 35mm slides will not be accepted for the exhibit.

- Entries may be made from outside of the United States provided appropriate documentation for the works can be obtained if the work is accepted for the exhibit.
- Artist's signature on entry form indicates that permission is given for image(s) of the artwork(s) to be used for publicity and for artwork to be displayed electronically.
- Artist retains copyright for the artwork.

OTHER INFORMATION

- The artist is responsible for shipping and insurance costs to and from the Arkansas Arts Center, Little Rock, AR. Shipping instructions will be given in the acceptance letter.
- Artworks must be ready to display. Please use a sleeve and velcro for hanging. Please put the soft part of the velcro on the quilt. Place the hooked part of the Velcro in a bag with your artwork. Installation will be by the curatorial staff of the Arkansas Arts Center.
- All artworks must remain on display throughout the duration of the exhibit.
- To cover publication, promotion, and administrative costs relating to the exhibit, participating artists agree that SAQA will receive a fee equal to 20% of the sales price of any work sold during the run of, or as a result of, the exhibit.

FOR MORE INFORMATION

Submit entries to:

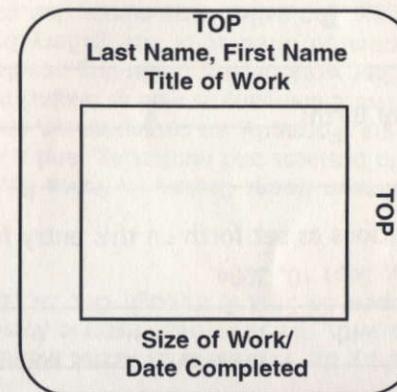
Changing Definitions: The Art Quilt

Studio Art Quilt Associates

PO Box 2231

Little Rock, AR 72203-2231

- Call for more information, 501-490-4043 or 501-490-4036 (FAX).
- Incomplete entries will be eliminated from consideration.
- Label 35mm slides according to the sample below:



ENTRY FORM
Uncommon Threads

Include:

- ✓ Completed Entry Form
- ✓ Two 35mm slides of each entry (maximum three artworks). Artwork is limited to **no more than 40" in any direction.**
- ✓ Large SASE with correct postage and slide protection for entry notification and slide return.
- ✓ Entry Fees:
 - ▶ \$ 25 A Member of the Professional Artist Member of Studio Art Quilt Associates
 - ▶ \$130 For non-members, \$25 for entry fees and \$105, includes a one-year Professional Artist Member SAQA Membership.
 - ▶ \$140 For non-members, \$25 for entry fees and \$115, includes a one-year Professional Artist Member SAQA International Membership.
- ✓ Make check or money order payable to **SAQA** or
Use a credit card (Circle one): VISA MC AE

Card # _____ Expiration Date _____

Artist Name: _____

Address: _____

City/State/ZIP Code: _____

Daytime Telephone: _____

Evening Telephone: _____

e-mail address: _____

Nationality/Birth Year/Place of Birth: _____

Resides at: _____

I agree to all terms and conditions as set forth on this entry form/prospectus.

Artist Signature _____

Date _____

SLIDE # 1

Title of work: _____

Date Completed: _____

Media (Materials/Techniques): _____

Size (Height and Width): _____

Insurance value, if NFS; retail value, if for sale: _____

Accepted Declined

SLIDE # 2

Title of work: _____

Date Completed: _____

Media (Materials/Techniques): _____

Size (Height and Width): _____

Insurance value, if NFS; retail value, if for sale: _____

Accepted Declined

SLIDE # 3

Title of work: _____

Date Completed: _____

Media (Materials/Techniques): _____

Size (Height and Width): _____

Insurance value, if NFS; retail value, if for sale: _____

Accepted Declined

**Virginia/North Carolina/
South Carolina**

Eileen Doughty and Judith McIrvin

Judy McIrvin and Eileen Doughty were pleased to host their first regional SAQA meeting on April 12, 2003, in Roanoke, Virginia. Thirteen members attended the meeting. We shared information gathered from three of our region's Professional Artist Members (PAMs) and other artists. We asked these artists to answer specific questions that had been suggested by our regional SAQA members in the survey we sent to our members last September. Topics included publicity, press releases, finding venues, making mailing lists, photography, marketing, portfolios, and record keeping.

Judy discussed portfolio pages including SAQA/PAM portfolio pages, and the possibility of making our own regional portfolio based on the official SAQA version.

We discussed possible venues for regional SAQA exhibits. Some members volunteered to check out venues in their local area. They will not be able to approach the venues, except very informally, until we have some portfolio pages to present.

Eileen explained how to write a press release and gave some examples of releases. We also provided some handouts on what you need to do to be a professional artist, what is in a kit to send to galleries, and how to write an artist statement. We will compile a list of photographers recommended by our members, both within our region and outside.

After lunch, we had a "show and tell" session which included many impressive art quilts.

We adjourned the meeting and most of us drove a short distance into downtown Roanoke to see an art quilt show at the Jefferson Center. Regional members (K. C. Arceneaux, Jill Jensen, Judy Loope, Kate Marshall and Diane Stavola) had some great work in this show.

The handouts from the meeting are available to SAQA members. We can email most of them as attachments, but there are many. All but a few pages of graphics (some in color) are available via email. If you would prefer a printed version, which would include all 25 pages of handouts, please send \$5 to cover copying and postage costs.

We enjoyed the meeting, were encouraged by the active participation

of the members who came, and by the interested emails from those of you who could not attend the meeting. We look forward to more regional activities as our members begin to work together. It will take the work of many if we want to be a successful regional organization.

Northern California/Nevada

Louise Thompson Schiele

SAQA Northern California Regional Meeting was held on May 7 at Material Girls, Sacramento, CA, with approximately 35+ members and guests in attendance. After group discussion regarding SAQA's 2003 conference and t-shirts (information available on-line at <http://www.saqa.com/html/tshirt.cfm>) the group settled in on local regional information and sharing of work. *Dreams & Visions*, 2003 local challenge quilt is due Aug 6; Davis Art Center juried show deadline is Jul 15, 2003 (website www.davisartcenter.com for details); Doiron Gallery will host our upcoming regional group show in Oct 2003. All works must be for sale with 50/50 commission, no fee for space, second Saturday art walk reception and friends/family reception on different evenings, art card sent out and those participating in this show will share any costs with the gallery as agreed upon; size regulation, nothing larger than 180" all sides totaled. Local group mentor program going strong with many mentee's needing mentors. Anyone in the group that is interested, please contact Louise Schiele. Yahoo mini e-mail group is active and working. If you haven't signed up, contact Sandy Wagner at artquilter@volcano.net and she'll set you up in the group.

Our program for this month's get together was a wonderful slide show and discussion by Marcia Stein of San Francisco. Marcia showed us how she uses the beautiful photos she takes and makes them into the wall quilts she is famous for around the art world. She showed the detail she gets from slide size to large wall quilt size and beyond. Loads of questions and answers from Marcia followed her discussion and everyone enjoyed her remarks and expertise.

And, last but not least, our round about where anyone in the audience can discuss the good, bad, and ugly of their last three months art quilting and we always have wonderful completed art quilts to view and great stories and resources from all our great members.

Arizona/New Mexico

Meiny Vermaas-van der Heide

The September meeting will be at the home of Janet Schultz on Saturday, Sep 20, 2003. There will be a spaghetti dinner at her house at 7601 Old Walnut Canyon Road, Flagstaff, AZ 86004; 928-526-1606

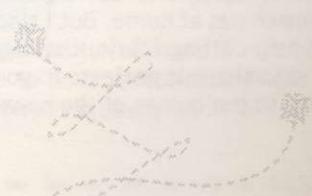
This will be in conjunction with the Flagstaff Open Studios. I will be participating in the Open Studios both Saturday and Sunday, 10:00 am - 5:00 p.m. There are also appetizers for the Visual Feast. This a show at the Coconino Center for the Arts, Aug 16-Sep 21. Artists who participate in the Flagstaff Open Studios will have a preview of their work on exhibit.

The sixth annual Flagstaff Open Studios is a FREE self-guided tour of artists studios and demonstrations. It is open to all members and is not juried. The 2002 FOS had over 75 local artists participate. For more information: <http://www.flagstaffopenstudios.com/fos99.htm>

My studio has four twin beds and one double. There is floor space if people want to bring cots. However, it will be necessary to have all personal belongings picked up and put away before the Open Studio opens to the public at 10:00 a.m.

I found the last time I did Open Studios, people are very interested in the house and want to see all of it. My studio is a 100 year old house that was moved from downtown Flagstaff to our property about 20 years ago. People are welcome to spend either Friday or Saturday nights, or both. Will let you all work out the sleeping arrangements. As the time approaches, I will let people know what to bring for the Saturday dinner. I think I would want an RSVP (mail to: Janet2712@aol.com or 928-526-1606) so we can plan accordingly. Let me know if there is any additional information you need.

Thanks to Barb Jakucki for hosting the May meeting at her house where we talked some more about our portfolio page and our artist's statement to go on this page. Look for more information in the mail on this during the summer.



MEET A

Member...



Martha Sielman

Meet the Professional Artist Member Martha Sielman: Artist in Residence

Carolyn Lee Vehslage

As a way to supplement her artwork income, Martha Sielman sought out a paid artist in residence program in her local school district. She arranged to do a quilting project with each of the 256 preschool to 4th grade children in the Goodwin Elementary School in Storrs, CT.

How did Martha become an artist in residence? She "just asked the enrichment teacher if they'd be interested." From there, her concept was recommended to the Parent Teacher's Organization for a vote.

While the PTO's budget paid her fee and all the supplies, Martha also received donations of fabric from parents and batting from three very generous manufacturers.

As a former school teacher, Martha knew to plan out all of the activities ahead of time. She used her quilting experiences with her own five kids as a guide to probable skill levels. One of her best decisions was to recruit parents to handle the bulk of the pre-class preparation work.

When I asked Martha if she could have done this large-scale program without help she said, "The volunteers were essential. Forty-seven moms helped out, mostly with sewing on their sewing machines at home. But I also had a lot of help cutting fabric, cutting batting, and sorting out projects to go back and forth to the homes of the sewers.

"Each child's project was kept in a labeled Ziploc™ bag. At the end of the week, several Ziploc™ bags were put into a larger bag and sent home with my instructions to the moms who were doing the sewing. They returned the bags the following week, so that we could do the next step of the project at school.

"Organizing this many children and this many volunteers was perhaps the most difficult part of the whole thing, even for a Super-Organizer like myself. People's sewing machines broke. Some children left the bags on the bus. However, we managed it all in the end.

"The volunteers were all very positive about the experience. I had several moms come up to me afterwards and thank me for getting them excited about quilting and becoming less frightened of their sewing machines. They were just as thrilled with the final quilts as the children were!"

How did Martha manage the program? From the start, she lent quilting books from her extensive library so that the children could see what quilts looked like. Martha ran training workshops to help her recruited volunteers learn how to do the assembly sewing of the quilts.

For every visit to a classroom, she planned a single quilting activity that was age appropriate. Each time, she brought along one of her own art quilts and talked with the students about the piece.

Beginning in October 2002, with the two preschool classes, she brought in small scraps of fabric that were pre-fused with Wonder Under™. The children chose 10" squares of background fabric and arranged the pre-fused scraps into a collage. While their teachers showed them a picture book that featured quilts, Martha ironed the children's collages into place. Her volunteers then sewed the collages to backings making them into tiny quilts.

For the next class, Martha showed the children their sewn quilts and taught them how to sew a simple stab stitch. They used pre-threaded needles and sewed wherever they wanted on their quilts.

In late November Martha started work with the Kindergarten, 1st, and 2nd grade classes (nine classes altogether). For the first session, she gave the children pre-cut 5" squares, which they arranged into a nine-patch. To reinforce the concept, they then colored in nine-patch quilt designs on paper. The nine-patch designs were sewn together by the volunteers.

In the second class, the children made collages on 14" squares. Then the quilts were assembled at home. In the third class, they were taught stab stitch quilting.

During January and February, Martha worked with the six 3rd and 4th grade classes. For the next five weeks, she met with each class ten times - once a week during their art class and once a week during classroom time. They made lap quilt samplers.

The first six classes were spent making six 12" squares that explored different surface design and piecing techniques. They sampled designing with half-square triangles, rubber-stamping, hand-sewing pre-cut 6" squares, sponge painting over freezer paper stencils, fabric collage with pre-fused scraps, and free painting.

On the seventh session, the junior quilters dyed the backing with tie-dye in a baggie using fiber reactive dyes. For the eighth session, Martha brought in her sewing machine and taught them to machine quilt an X through one of the squares. During the ninth session, they tried stab stitch quilting and embellished the assembled quilts with buttons and fabric markers. Session ten was a finish-up session. Between each session, the quilts went back and forth to the parents for assembly work.

The finished quilts hung as the backdrop for the "Early American Song and Dance" performance by all 256 children. It was the first time that Martha was able to sit back and just look at the quilts. She proudly said, "They came out great! It was really an overwhelming experience to see them all displayed."

Due to the success with the first school, Martha will be the artist in residence at Annie Vinton Elementary School this fall. She also secured two art quilt commissions from parents she met at Goodwin.

Martha Sielman is the SAQA CT/NJ/DE Regional Representative and Professional Associate Member. She holds a masters from Bank Street College of Education and a Master Teaching Artist certification from the Connecticut Commission for the Arts. Martha can be reached at msielman@snet.net

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> Her award winning artwork is in private, corporate, gallery and museum collections around the world. She will be an artist-in-residence at Lafayette College in the fall.

Textile Museums Around the World

Warren Brakensiek

The Ian Potter Centre: National Gallery of Victoria Melbourne, Australia

Opened in late 2002, the Ian Potter Centre is a tremendous addition to the great contemporary art museums of the world. Centrally located in Federation Square in a new modern style building of both striking and controversial design, its three floors of exhibition space provide the visitor with a wonderful variety of 19th through 21st century art. While it may be a stretch to call it a textile museum, there were plenty of textiles to be seen during my visit and many of the other contemporary art objects were a delight to behold.

The first floor contains some of the Museum's extensive collection of contemporary Aboriginal art. From bark paintings to funerary statues from the Tiwi islands, these are fascinating pieces. The second floor contains the Museum's permanent collection of Australian arts from the early 19th century to the present. One is able to see examples of various schools of Australian artists in paintings, sculpture, decorative arts and photography.

It is on the third floor, where temporary exhibitions are featured, that one will find an incredible number of delightful sensory experiences. Several rooms contained the finalists for the Cicely and Colin Rigg Contemporary Design Award, described as "bringing together a range of diverse and exciting approaches to working in and with textiles". In this broad array of textile presentations, I was particularly impressed by Laurie Paine's sixteen 200 x 100cm silk panels in various colors. The shadows seemed to change and the panels seemed to gently sway as one passed by them.

In addition, the Top Arts: VCE 2002 works were exhibited. They involve 92 works in various mediums, created by studio arts students in 2002. Included in the exhibit were many delightful textile works along with a late 19th century style dress and parasol made of Coke and Diet Coke cans. Finally, an exhibition entitled "Top 2 Toe" had a number of contemporary works, each involving the combination of shoes and hats. It was a nice combination of art and whimsy.

My conclusion, shared by my spouse and others traveling with us, was that the Ian Potter Centre had the right combination of exhibits to delight both serious art gallery patrons, the casual tourist walking in off the street, and everyone in between. Besides, entrance is free. Don't miss it if your travels take you to Melbourne.

CALL FOR ENTRIES

Announcing the third biennial juried, traveling exhibition of small format art quilts, "Fine Focus 2004." Entries are due Oct 10, 2003. Check or money order for \$20 for up to three works. Work must be original and created after Dec 31, 2001. Work may not be larger than 15" on any side and no deeper than 1/2". Each artist may enter up to three works. Collaborative works are accepted but count towards the artist's total of three. 50 works will be chosen that reflect the breadth and range of the art quilt medium. Jurors are Judy B. Dales, Kim H. Ritter, and Jane Dunnewold. Contact Fine Focus 2004, c/o Susan Ennis, 320 Charles St, Humble, TX 77338 or go to www.finefocus.net.

The art quilt show, "Challenging Tradition: A New Direction in Fiber," will be held at the Fine Art Museum, Las Cruces, NM, from Dec 2004 and Jan 2005. It is a juried show and members of SAQA from the Mountain Time Zone are eligible to attend. Our official web site for the show is www.challengingtradition.com and more information will be provided as time goes on about special events and classes associated with the show.

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, Pennsylvania. Exhibition dates are Apr 3 - Aug 15, 2004. Slide deadline is Aug 25, 2003; entry fees are \$33 (U.S. currency) for up to three entries; Two slides per entry: one full view and one detail; awards are over \$4,000 in cash prizes; jurors are David McFadden, Chief Curator, American Craft Museum, Sarah Quinton, Artist and Contemporary Curator, Textile Museum of Canada; Barbara Lee Smith, Artist and Writer. Send self-addressed stamped envelope to: Ann Taymans, 133 Dewey St, Pittsburgh, PA 15218-1407, USA, 412-781-5519, fiberartinternational@yahoo.com. You can download the prospectus at www.fiberartinternational.com.

"The Fiber of Coronado," a Quilt Visions members invitational art quilt show, will be held Oct 17, 2003 - Jan 5, 2004. It will be held at the Coronado Historical Association Museum of History and Art, 1100 Orange Ave, Coronado, CA. Contact Quilt Visions, 858-484-5201, visions@quiltvision.org or Coronado Historical Association Museum of History and Art, 619-435-7242, page@coronadohistory.org.

Call for Member Experts

American Quilt Study Group has received a query from Alison Bing, a non-member researcher/art critic working on a book project. She was hoping to call on some of our experts in contemporary quilting. The book is about contemporary quilting from 1960 - today. If anyone is willing and able to assist her, she wants to make sure:

- ◆ She has included every significant player in the contemporary art quilt movement
- ◆ She has not missed featuring key quilts

She is also looking to include interviews with experts on such topics as:

- ◆ Quilt conservation
- ◆ Private Quilt Collecting
- ◆ Regional focuses in quilting

This sounds like a wonderful publication opportunity for some of our contemporary art quilt members. If you would like to be a part of this project, contact her at: Alison Bing, 2049 Oak St Apt #4, San Francisco, CA 94117, 415-531-7740, alison@thecontentmaven.com.

How to Write a Press Release

Carolyn Lee Vehslage

There is a specific format that press releases follow. The first line must identify itself as a press release, meaning that anyone who receives it may reprint the information contained within it without copyright infringement or fear of libel. It is a good practice to also state the organization's name, or as in the example below, the exhibition title. The date also appears on the first line, but is right hand justified.

The second line gives the contact information. It's the name, telephone number, and email address of the person who will provide addition information, quotes, or photographs. Without a designated contact person, most press releases will not be printed.

These first two lines are single-spaced and in lower case letters. Next comes the title of the press release. It must be in all upper case letters and center justified. Make a mental note to keep the title to one line and try to make it sound interesting. Your goal is to get the editor to want to publish it. And expect that she will change the wording and may even misquote you.

Now we're ready to discuss the body of the press release. To make it easy for editors to read and mark it up with their favorite red pens, this portion of the release is double-spaced. Each paragraph is indented one tab length, i.e. five character spaces. The very first word of the first paragraph is the location of the organization or the event. The city is followed by two dashes and then your opening sentence.

The press release ends with three number signs without any spaces, center justified on a line by themselves. If there are multiple pages in the press release, then the center justified # MORE # appears at the bottom of each page until the last page.

Okay, we've covered the mechanics of where to put what information, but you probably still feel uneasy about writing a promotional piece about your artwork or your exhibition. Keep in mind, a press release is not an essay, or an article, or even an art statement. It's merely an orderly statement of facts with a few "sound bites" thrown in to help the staff writers along after the editor assigns them your release.

To help you out with your first self-promotional piece, please use what you can out of the **example (on next page)**. Many publications now accept press releases via email. Remember to always attach a high resolution image of your artwork. May your press releases always be published accurately.

AQATS Calendar

Carolyn Lee Vehslage

In recognition of *ArtQuilts at the Sedgwick's* 5th Anniversary, Bernina and Fairfield sponsored the creation of a 24-month AQATS Calendar that starts May 2003 and runs through April 2005.

Volunteer committee member Lonni Rossi did an over-the-top, knock-out, graphic design job. The quilts are on same sized, 6" w x 11" h postcards and they look stunning! (The postcards are not bound, so they can be easily tacked up on quilters studio walls as we all like to do.)

The \$10 AQATS Calendars benefits the non-profit Sedgwick Cultural Center and can be ordered online at <http://www.aqats.com> or at the SCC gift shop during gallery hours.

Quilts in the Calendar

Adams, B.J., "Variations on 'A'"
Barr, Deborah, "Traces"
Barton, Elizabeth, "Geoff's Shed"
Becker, Judy, "R.I. February Snowstorm"
Bell, Sharon, "Deuteronomy"
Bennet, Astird Hilger, "Transformation"
Bercovici, Heidi, "On the Horizon"
Bielak, Diane, "Gingkos"
Blackburn, Arlene, "Brushstrokes: New River"
Butler, Jeanne, "Tranquility"
Chaisson, Mary Allen, "Target"
Clover, Jette, "Matrimony"
Davis, Helen, "Tooth 1: Root Canals"
Deibe, Cheryl, "First Impressions can be so Deceiving"
Frey, Barbara, "Missionary Ridge Fire"
Garrison, Ruth, "Red Field 1"
Gawlik, Leesa Zarinelli, "Land Marks"
Gillman, Rayna, "Cacophony"
Goodwin, Valerie, "Ground Zero"
Hardy, Michele, "Colorfields: Amber"
Harwood, Daphne, "11 Suits on a Green Field"
Hoelscher-Schacker, Kristin, "Preserves #1"
Hoffenberg, Rosemary, "Color Sticks for Josef A."
Hutchens, Rita, "Tumbling Dice"

Jones, Phil D., "Hidden Beauty"
Kroth, Pat, "All That Happy Jazz"
Kurjan, Janet, "Desert III"
Mardal, Inge & Steen Hougs, "Maria Listens"
Mink, Patricia, "Tapia No. 4"
Montgomery, Victoria, "Cloth Sketches III: Enigmatic"
Nixon, Cynthia, "Mirror"
Norton, Constance, "Penny Candy"
Opdahl, Martha, "Nightscape over San Marcos Pueblo"
Peterson, Bonnie, "Those Who Answered"
Plotner, Judith, "Deconstructed Memories IV"
Ritter, Kim, "The Waiting Room"
Schonenberger, Maya, "Urban Sprawl IV"
Schultz, Janet, "Subdivision Colorline No. 23"
Smith, Ginny, "Log Cabin Variation"
Swain, Gabrielle, "Maple Breaks"
Tweed, Kristin, "#6 Big Head Series û The Question"
Underwood, June, "Crows Line"
Vermaas-van der Heide, Meiny, "Earth Quilt #107: Lines XIX"
Watler, Barbara, "Fingerprint Series #23"
Weaver, Kathy, "Pandora's Surprise"
Wilcox, J. Bruce, "Fly Away Home"
Woods, Elia, "Ode To Okra"



"FIBER REVOLUTION" AT THE ELLEN TRAUT COLLECTION GALLERY

Hartford, CT—"Fiber Revolution: Quilts As Art" exhibition will be at the Ellen Traut Collection (ETC) Gallery from September 3 – October 31, 2003. "Fiber Revolution" contains artwork by thirty artists from the Connecticut, New York, New Jersey, Pennsylvania, and Delaware region of the Studio Art Quilt Associates. Their artwork will be at ETC gallery on 635 Farmington Avenue in Hartford's West End section. A Public Reception will be held Friday, September 5, 5:30 – 8:00 p.m.

Art quilts are highly collectible artwork. Judy Weinstein of the Greater Hartford Arts Council exclaimed, "I was just bowled over by the talents of the artists . . . absolutely gorgeous!" Allison Hunnicutt, co-manager of the Chen Gallery at Central Connecticut State University, said, "The artwork is so beautiful. I cannot believe how beautiful it is!" These art quilts are by no means meant to lay folded at the foot of a bed, but rather hung on the wall like an oil or watercolor painting. These artists use fiber as their medium: dyeing it, painting it, cutting it, tearing it, stamping it, fusing it and embellishing it. The final step, the quilting of the surface, brings a dimensional depth to the artwork that mere paint cannot.

Participating artists include: Martha Sielman, Virginia Abrams, Deborah Barr, Tristan Robin Blakeman, Rachel Cochran, Judy Cuddihee, Joan Dreyer, Karen Eckmeier, C. Susan Ferraro, Cindy Friedman, Rayna Gillman, Lois Griffin, Jutta Halpin, Gloria Hansen, Celeste Kelly, Kevan Rupp Lunney, Barbara Barrick McKie, Ed Johnetta Miller, Jo Niemann, Elizabeth Poole, Barbara Pucci, Judith Reilly, Jeri Riggs, Elizabeth, Rosenberg, Joanie San Chirico, Carol Sara Schepps, Deborah Tiryung Sidwell, Melanie Testa, Carolyn Lee Vehslage and Elin Waterston. Examples of their artwork is viewable online at www.FiberRevolution.com.

"Fiber Revolution: Quilts As Art"
<http://www.FiberRevolution.com>
Ellen Traut Collection (ETC) Gallery
635 Farmington Avenue
Hartford, CT 06105
860-233-1938
ellen.traut@snet.net

September 3 – October 31, 2003

Hours Tuesday-Friday 9 a.m. – 6 p.m. Saturday 9 a.m.– 3 p.m.

FREE admission

Opening Reception – September 5, 5:30 - 8:00 PM

Abstracts from "Wild by Design," the Inaugural Symposium of the International Quilt Study Center

Size Matters:

A Quilt Too Big to Ignore

Patricia Auterieth

Abstract

This paper describes how New Image artists made the *Hive Project* and why, how they brought this monumental piece to exhibition, some of the surprises they encountered en route and some of the changes it has exerted on them and the art quilt field.

Targeting qualities intrinsic to quilts that are of interest to the fine art community - material culture, mathematical systems and collaboration - I conceived and proposed it to the New Image group. Twelve artists chose to participate in this 8'h x 98'w variable quilt installation, which can expand and contract to fit different gallery spaces, and whose component groupings are rearranged in a different order each time it is exhibited.

Named in homage to quilting's history of bees, the purpose of the *Hive Project* was to expand the art quilt audience, the medium's vocabulary and bridge the divide between the craft and art worlds. In so doing, it addresses quilting's problematic history of sharing that blurs the definition of originality so fundamental to fine art practices.

And while the scale of this work posed technical challenges in every aspect - from its fracture, photography, packaging and storage, to describing it to curators, finding exhibition venues, its installation, as well as making formal agreements about financial issues - it benefits from New Image groups's considerable prior experience with collaboration. But the scale is chiefly what makes the *Hive Project* unique and is its major content.

But only after its first installation did anyone, including the artists, see it complete and feel its impact. Since then, the art quilt has gained new credibility with the fine art world, and *Hive* artists have begun discussing newer approaches to the medium than I believe they could consider before.

Biographical Information

Patricia Auterieth holds a degree from the Kansas City Art Institute. An

Associate Professor at the Corcoran College of Art & Design, and a member of New Image group of quilt artists since 1991, she began exhibiting as a painter but after a decade switched to the quilt medium. She has shown in group and solo exhibits nationally and internationally including *Language Arts: Textiles as Imagery* at the Museum of Quilts and Textiles, San Jose, CA, the Museum of American Folk Art, NY, the Renwick Gallery in Washington, DC, *Quilt National*, Athens, OH, and *Visions: QuiltArt and Quilt Expressions* in San Diego, CA. She has written articles for *Art/Quilt Magazine* and her work is reproduced in many publications including *Fiberart*, and Robert Shaw's *The Art Quilt*. She has received a project grant from the Prince George's Arts Council and two Individual Artist Awards from the Maryland State Arts Council, and her work is in public and private collections.

Weeks Ringle, along with her husband, Bill Kerr, is co-owner of FunQuilts. Together they design and make contemporary quilts, including a limited edition collection for the America Folk Art Museum. Their quilts are sold through museums, interior designers, architects, retailers nationwide. Combined, they have 20 years of quilting experience and three art and design degrees. Their work has been featured in *O: The Oprah Magazine*, *TIME*, *The New York Times*, *Metropolitan Home*, *Interior Design*, *They Washington Post*, and *Bemina Inspiration*. Ringle and Kerr authored *Color Harmony for Quilts*, published by Rockport Publishers, and are writing a book on design. They lead workshops on Quilts design and Color Theory and are designing a line of fabrics.

Log Cabin Pattern and Paul Klee Radka Donnell

Abstract

My paper is concerned with a group of works by the Swiss artist Paul Klee, done between 1921-34, which, I believe, derive vital impulses from his acquaintance with the "Log Cabin Pattern." This he encountered at the Bauhaus at Dessau in a silk hanging made or acquired by one of the women students in his class at about 1921. First, I will briefly bring up his biography up to that point in time, secondly, sketch out the aspects of the "Log Cabin

Pattern" that proved fruitful for his art and finally, try to evaluate some contemporary implications of his use of this pattern in the light of art concerns today and women's art in particular.

My thesis is that through working through and further developing this pattern - which is a swaddling pattern, a winding pattern, an interlace and interweave of fabric bands - Klee was able to incorporate into canvas painting a creative expanse previously developed predominantly by women in their piecing arts of body covers. No other artist of the early 20th century has produced more quilt like assemblies of geometric fragments going beyond the Cubist experiments - It should be easy for quilt artists to see how close to "Crazy Quilts" many of his paintings are, how "wild," and eccentric enough to be considered aberrant and decadent by the then incipient Nazi persecution of modern artistic abstraction. And this is what makes my paper relevant to the Symposium concerning itself with "Wildness" in Design.

Biographical Information

After my BA in comparative literature at Stanford University, I returned to school after my two daughters entered elementary school and got my MFA at the University of Colorado at Boulder, and was active as a painter until 1965. I studied art history and philosophy at the University of Berne - Switzerland and started to make quilts full-time. I also wrote texts and poetry about quilts and women's lives. Since 1972, I have had 22 one-person shows, participated in 58 group shows, am included in *Lives and Works*, *Oral History of Women Artists* edited by Lynn Miller and Sally Swenson, (Scarecrow Press, 1981), in Pat Ferrero's film *Quilts in Women's Lives* (1980), and wrote *Quilts as Women's Art, a Quilt Poetics*, published by Gallerie Publications, Canada, in 1990. I have taught full-semester courses at 4 colleges in New England, always being aware of the students' needs in theory and praxis. I pursue the making of quilts as a personal vision and as a joining of hands with other women striving to make their cultural contribution and resisting oppression in any walk of life.

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Abstracts

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Wild Women in Quilt Fiction Judy Elsley

Abstract

A communist, a teenage anorexic, a witch, a grief stricken widow, and a murderer. What do these five women have in common? They're all leading characters in fiction that focuses on quilts, and they're all wild women. For the purposes of this paper, I am defining "wild" as a woman who challenges status quo, lives by her own truth, resists convention when it doesn't work for her, and quietly subverts the law on occasion. These are women who, in one way or another, break out of the mold society expects of a respectable woman in order to do what their hearts tell them is the right thing.

Each of the five fictional characters under discussion is not only an entirely different character, but also comes from a different genre of literature. The communist is the quilt maker in the children's book, *The Quilt maker's Gift*. The story of Nan, the anorexic, is related in *Nell's Quilt*, a novel for teens. The witch is Mary, a young woman living in 17th Century New England, who tells her story in *Witch Child*, a novel intended for adults. Benni Harper is the grieving widow who solves a murder mystery in *Fool's Puzzle*, and finally, the murderer is Minnie Wright in Susan Glaspell's play, *Trifles*.

Why do wild women turn to quilts? For a variety of reasons: as a disguised message; to protect themselves and what they value; to mete out justice; as a way to teach a difficult lesson; or to find refuge in a hostile world. We tend to think of quilts as safe, benign, and conservative, but the wild women of quilt fiction show us that quilts often serve revolutionary purposes.

Biographical Information

Judy Elsley was born and raised in England. After moving to the U.S. in 1979, she completed an M.A. at the University of Nevada in Las Vegas in 1985, and a Ph.D. in English Literature at the University of Arizona in Tucson in 1990.

Quilting has been the subject of many of Judy's published articles. She has written about quilt related literature, quilts in contemporary culture, and the place of academics in quilt

scholarship. She has co-edited a book of academic essays on quilting: *Quilt Culture: Tracing the Patterns*, published by the University of Missouri Press in 1994, and published four articles in the American Quilt Study Group's annual journal, *Uncoverings*.

Judy has taught in the English Department at Weber State University for the last 12 years where she is also the co-ordinator of the Bachelor of Integrated Studies Program.

Using Quilting as an Educational Tool for the Beginning Architecture Student

wild : deviating from the intended or expected course

Valerie S. Goodwin

Abstract

Quilting has made significant contributions to two-dimensional design and – as in architecture, the geometric forms are numerous, variable, and often influenced by the environment and circumstances of the designer. Since 1998 I have been on a personal journey to find meaningful connections between the tectonics, design principles, and vocabulary of architecture and quilting. Both rely on concepts related to shape, composition, ordering systems, color, texture, and pattern. This search has taken me in totally unexpected directions causing me to deviate from the expected teaching approaches of the typical architectural studio professor.

My paper will highlight a series of design projects wherein beginning architecture students learn design fundamentals using quilting and textiles as the vehicle for learning. These studio projects have evolved over the years as a result of my own growth as a quilt artist. The evolution of these studio projects will be central to this paper. While some of the projects resulted in the design of "architecture"— others focused on understanding the role of texture and touch in quilts and built form. Early design projects used "traditional" architectural studio materials such as cardboard, wood, paper, glue, and exacto knives, while more recent projects require students to use fabric, needles and thread as the media for design investigation. In addition, I will discuss my own work as a quilt artist and how it has affected my approach to teaching beginning architecture students.

Biographical Information

Valerie S. Goodwin is a quilt artist, college Professor and Architect educated at Yale University and Washington University. Her areas of specialization at Florida A & M University's School of Architecture are Architectural Design and Professional Practice. Her research relates to finding common ground between quilting and architecture as well as the use of fabric as a means of teaching design fundamentals to beginning design students.

Her quilts have been exhibited throughout the United States and abroad. These exhibits include *Art Quilts at the Sedgwick*, *Artist as Quiltmaker*, *Fine Focus '02*, and *The Quilted Surface* exhibit in Columbus, Ohio and Rastede, Germany. Her work was recently accepted into the upcoming *Quilt National '03* exhibit.

Sami Textiles of the Southern Thar Desert

John Gillow

Abstract

The desert areas of Sind Province in Pakistan are rich in the production of folk textiles, whether professional weaving and dyeing done by men or domestic embroidery, patchwork and quilting done by women for their own practical and ritual needs. Sind borders on Indian Rajasthan and Kutch. Though politically divided, they share very much the same culture, caste system and textile tradition. Indeed Thar Parkar district in Sind has many Hindu communities.

The folk textiles of Sind are much less well known than those from across the Indian border and very little has been published on them. What I have learned has been garnered whilst collecting the textiles over a period of twenty years, mainly from dealers in the port city of Karachi with infrequent trips to the desert to corroborate what is often unreliable information.

The villages of the Thar desert have strict caste divisions and the organization of society is still feudal with landlords holding, often absolute, political power. The villages are poor with bad roads and no electricity. Women sew to produce textiles for marriages and sometimes for sale in the same manner and under the same conditions as their great-grandmothers would have done. Unusually in today's world their work is equally as fine. Women sew and quilt in

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social groups. This helps to provide entertainment in a world devoid of television, videos, and the cinema. Quilts are a necessity in a desert climate, and although some castes possibly influenced by past Christian missionary activity produce pieced quilts in the Anglo-American manner there is also a tradition of stitched quilts made up of scraps of old clothing.

Foremost amongst the latter tradition are the Sami who are itinerant Hindus living in the southern desert areas of Sind in Pakistan. Found predominantly around Thatta and Badin they make a bare living from casual labor or sometimes outright begging. Their lives are hard.

Winter nights in the desert are cold and there is a need for warm bedding as well as the floor coverings, storage bags and purses that are used all the year round. Family groups of Sami women will work on large and small quilts made up largely of the discarded clothing of urban women. Layers of these fabrics are quilted together. Working from the outside in, the color of the quilting stitches are changed once every five or ten rows giving changes of shading of the ground cloth. The quilts and other quilted articles are rarely embellished with supplementary embroidery apart from the common use of chevron stitchery. Their visual impact relies upon the juxtaposition of the differently shaded or colored pieces of quilted fabric on the face of the quilt. Incorporated into the quilt can be old block prints, Japanese or local synthetic cloth or even pieced quilts from another caste.

Biographical Information

John Gillow was educated at the University of Kent, and at N.I.A.E. Silsoe in England. Traveller, writer, lecturer and textile collector, he has been tracking down outstanding ethnic textiles for the past 30 years. He is author of *Traditional Indian Textiles*, *Traditional Indonesian Textiles*, *Traditional Indonesian Architecture*, *Arts and Crafts of India* and *World Textiles* all published by Thames and Hudson and the British Museum book on African dyed textiles. His forthcoming book, *African Textiles*, will be published by Thames and Hudson in 2003.

Three Awards for the ArtQuilts at Sedgwick 2003

Carolyn Lee Vehslage

Three awards were presented at the opening of *ArtQuilts at Sedgwick 2003* on April 5 at the Sedgwick Cultural Center in Philadelphia. The second annual Surface Design Award from the Fabric Workshop and Museum went to Valerie Goodwin for "Ground Zero." Patricia Mink was honored with the Surface Design Association Award for her "Tapia No. 4." Leesa Zarinelli Gawlik's "Land Marks," received the Heartstring Quilt Guild Award.

The three jurors collectively decided that Valerie Goodwin's quilt "Ground Zero" deserved FWM's Surface Design Award. The 2003 jurors are textile artist Michael Olszewski, a professor at Moore College of Art in Philadelphia; New Jersey quilt artist Patricia Malarcher, editor of *Surface Design Journal*; and painter Linda Lee Alter, founder of the Leeway Foundation in Philadelphia.

The FWM Award recognizes demonstrated achievement in innovation and experimentation in composition, pattern, construction, and design, and most importantly, combining traditional processes with contemporary statement. Goodwin is a practicing architect and professor at Florida A& M University's School of Architecture where she has incorporated quilt design projects into her courses.

The jurors selected Patricia Mink's outstanding artwork "Tapia No. 4" for the Surface Design Association Award. The guidelines state that, "the piece must demonstrate originality and excellence of craft." Patricia will receive a year's membership in the Association and a subscription to the *Surface Design Journal*.

"Tapia No.4" is part of Mink's ongoing series exploring the complex surfaces of aging walls using photographic imagery on fabric. She is interested in the different patterns and textures that occur in the wall as a result of construction, deterioration, and reconstruction.

The AQATS volunteer committee chose "Land Marks" by Leesa Zarinelli Gawlik to receive the Heartstring Quilters Guild Award in memory of member Kathie Herrington. Gawlik traveled from Japan to attend the opening reception. She grew and gathered plants to create the natural dyes for the fabrics in her quilt. Gawlik's geometric quilt in creams and browns was inspired by aerial views of the midwest landscape.

ArtQuilts at the Sedgwick 2003 was opened through May 4, 2004. Prospectus will be online (www.AQATS.com) by July 2003.



Valerie Goodwin's quilt, "Ground Zero," received FWM's surface Design Award

Paine Announces Upcoming Art Quilt Exhibition

The "art quilt" is a new form of creative expression that unites the traditions of art and quilt making. In an upcoming cutting-edge exhibition, the Paine presents the latest culminations and innovations in the extraordinary field of art quilts. Art Quilts Now, will be held from Jul 1 - Sep 15, 2003, at the Paine Art Center and Gardens, 1410 Algoma Blvd, Oshkosh, WI 54901, www.paineartcenter.com.

The Paine will open "Art Quilts Now," a special exhibition with a meaningful connection to Oshkosh. Through the summer, the Paine will showcase contemporary art quilts by artists associated with the Thirteen Moons Gallery in Santa Fe, New Mexico. This gallery was founded by Oshkosh native Mary Anhaltzer, and it is highly regarded worldwide for the artists and artwork it represents. The exhibition will be a tribute to Anhaltzer, who died in 2001, by sharing her devotion to creating exquisite and unique quilts.

The exhibition highlights the ways that artists have moved beyond the conventional and historical notions of the quilt. Considering quilts solely as bedcovers is a by-gone era. Materials and ideas have manifested in a new way of looking at fiber art, tradition, and innovation. The exhibition uncovers the connection between fiber arts and sculpture, photography, and painting, shedding new light on the ideas and practices of artists who make quilts.

The art quilt emerged as a form of artistic expression during the second half of the 20th century. Artists combine machine work with elements of collage, photography, print, sculpture, and painting in making art quilts. Mixed media art quilts incorporate wood, metal, and found objects that become integral part of the overall design. Some designs are realistic, while others are abstract, ranging in emotion and imagery. Composition color and texture capture a person's interest from a distance and draw one up close.

Quilting intrigued Mary Anhaltzer, who embroidered, knitted, and sewed since she was a child growing up in Oshkosh, Wisconsin. Fascinated by the creative possibilities of quilting, Anhaltzer converted space in her home into a studio. As she became more confident of her skills, Anhaltzer shifted from creating traditional bed quilts to more contemporary quilts. Her ability grew both in technique and composition. She began to develop her own style and way of seeing things. Anhaltzer had said, "There is a cycle to my process. Passionate spurts of creativity and output separated by what I call my hunting and gathering periods. These periods are also a time for processing what is happening in my life. Looking back at a quilt I made last year, I now find more hidden meaning in it. I love having these on-going conversations with my work."

The exhibition has been generously funded by Herb Anhaltzer. The Community Sponsor is the Women's Fund of the Oshkosh Area Community Foundation.

SAQA Portfolios Sent May 3, 2003

JoAnn Edwards, Director
Tercera Gallery
534 Ramona St
Palo Alto CA 94301

Katherine Kaplan, Director
Kraushaar Galleries
724 Fifth Ave
New York NY 10019

Meredith Keay, Director
Perimeter Gallery
526 W. 26th St, Ste 701
New York NY 10011

Robin Treen, Exhibits Director
San Jose Museum of Quilts and Textiles
110 Paseo San Antonio
San Jose CA 95112

Jeanne Greenberg
Greenberg Art Advisory
1035 5th Ave, Ste 14A
New York NY 10028

Mary Jane Jacob
707 W Junior Ter
Chicago IL 60013

Temmy Barkin-Leeds
Barkin Leeds Lts
6 Harris Gln NW
Atlanta GA 30327

Michael Holahn
Pro-Art
625 S Skinker Blvd
St. Louis MO 63105

Aesthetics Inc
2900 4th Ave, Ste 100
San Diego CA 94118

Armstrong-Prior Inc
1824 E McDowell Rd
Phoenix AZ 85006

Patricia F. Smith
Art Expressions
2645 Financial Ct, #C
San Diego CA 92117

Mardine Davis Art Consultant
652 N Larchmont Blvd
Los Angeles CA 90006

Pitfalls: So You Think You Want to be a Professional Quilt Artist

Judith Trager

Studio Art Quilt Associates has two categories of membership – Active and Professional Artist Member (PAM). Even if we are not a PAM, many of us consider ourselves professional quilters. What does that mean?

Well, it could mean that we make our living selling our quilts. It could also mean that we make our living teaching, writing about quilts, and quilting. Then, too, it could mean that we are at a level of proficiency in our art where we are considered, and consider ourselves, professional. We do the finest work, the best dyeing, the ultimate machine stitching. But, I think that being a professional quilter is more than the sum of all of these things.

When I was a sales representative for Mattel Toy Company, I had for many years a wonderful manager, Lanny Sussman. Lanny taught me many things, among them not to get drunk at sales meetings, but the most important thing he taught me was not to sell to live but to live to sell. I believe that is what I do now. I live to create, to make art. I can't wait until I'm out of the shower at 6:00 a.m. to run to my studio and get started. Some days, I don't even shower. I just pull on an old sweat suit (which reads Textile Fibre Forum across the back and a picture of which can be seen in Textile Magazine riding a camel), pop on moccasins, and sneak down to the studio. I stop for coffee first.

I also live to sell. I enjoy the process, the meeting people, the showing off, the creative ability to expose my art to those who might love to own it. I love communicating my passion about my work. This makes my work valuable to those I talk to about it. I have been making quilts since I was a child. I come from a family of quilters. In the 1970's with a fresh degree in painting from the University of Minnesota, I longed to go back to fiber. The art quilt movement had just started and I jumped on the bandwagon. I also needed to help support my growing family and a husband who seemed to return to school every few years. Quilts could not provide enough income for survival, much less comfort. I had to go to work at a day job. That was OK, too. I got to meet lots of people, I got to share the gospel of quilting (you should see the wonderful quilt I designed and helped make when I worked at Stanford! It was the most wonderful group project) and guided other women toward the comfort and joy of quilting through teaching and lecturing. At night.

Let's get this straight right now. Selling my quilts – even though I sold more than 20 pieces last year, an incredible year – does not feed Trager and me. It supports my habit, my art habit. And, like artists through the ages, I am very fortunate to have a patron: my husband. He has always believed in my art and made it possible for me to do whatever to make it grow. Only Nancy Crow seems to be able to live on her quilt income. Since her prices now run between \$12,000 and \$56,000 per piece (according to an article in the summer 2001 issue of *Fiberarts* called, "How Much?") She has a better chance of actually supporting herself. But her success is a lesson to me. You have to work like hell to

make it in this business. You have to pay your dues, hang around, be there always. And, you must never, never, never sell yourself and by extension your art short.

Here are a few points – you must believe in your art and each and every time create the best quilt you can make. You must work hard every day, even when you don't want to. A good deal of this work is not creating, sewing, and making art. It is sending out portfolios, organizing your office, learning computer skills, making cold calls, going to openings you don't want to go to. You must be self-critical about your art and always approach what you are doing honestly. Yes, you can experiment and play, that's a part of being an artist. But you must also realize that if that piece is going out in the art marketplace, your reputation, indeed your very self, rides on it. Don't ever try to sell something you'll be ashamed of in twenty years.

You must never miss a genuine opportunity to sell your work. That means doing things you won't like to do, including a lot of clerical work, paying for professional photography, and designing a portfolio that works for you as a sales tool. You must be able to invest in your work, both money and time. And, you must be able to say to your friends that you don't have time to go to the movies, out to lunch, shopping, to Rocky Mountain Park to hear the elk during the week. You have a job. And that job is your art. Does this sound hard? Well, it is. And it's not for everybody. But, if you want to do this, to take the risk of becoming an artist who sells her work, there are a few things you need to do.

First is **GET YOUR WORK READY FOR SALE**. I'm not talking here about composition, design, and color. You have to have these elements down cold before you are ready to think about selling. Getting your work ready for sale means that it is immaculate. The bindings and finishing techniques are good. All threads are tied. There are no fibers sticking up. It is clean, well-blocked, and undamaged. It has been signed and photographed. And you have looked critically at it and decided that it reflects you and your art. Remember, not all of what you make is really saleable. Learn to use your judgment.

Second, **GET YOURSELF READY TO GO AND SELL**. Develop your portfolio. Get your business cards printed. Have postcards of your important pieces made. Join a professional organization such as Studio Art Quilt Associates and take advantage of their resources and knowledge. Get your slide set together. Plan to spend money on it.

Third, **DEVELOP A MARKETING PLAN**. Talk to artists and marketing professionals. Research where your work will fit best. Make a list of targets where you want your work to end up. Remember getting into a gallery does not necessarily mean that your work will sell in a gallery. I've found that most art quilts sell best in other ways, through art consultants, art in public places programs, and to friends.

Fourth, **LEARN TO TALK ABOUT YOUR WORK IN AN INTELLIGENT, NON-EMOTIONAL WAY**. Yes, this means you

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may have to learn a little artspeak. But it also means that you have to learn how to communicate your passion for your art to others. That's what sells: Passion.

Fifth, GET A GOOD HAIRCUT. Not only is your art going to be seen, you are going to be seen. Invest in some grownup artist clothes. You won't believe how competitive the art world is. You need to look the part. It's easier for people to buy art from somebody who looks and talks like them and considering what I sell my quilts for, a good haircut and a simple black outfit seems like a small investment.

Sixth, LEARN TO NETWORK. Keep your eyes and ears open. Now, you're ready to hit the telephones, look at the magazines for opportunities, network, attend the openings and the art meetings. And, you're ready to never miss an opportunity to sell.

Does this sound exhausting? Well, unless you really are driven, it is. It takes a certain personality to do all this. Where do I sell my quilts? Well, I sell my quilts to hospitals, universities, law firms, corporations, public spaces, and most of all to private individuals. And, do I handle all these sales myself?

Not really. Much of my business is done through those wonderful, difficult, and sometimes enigmatic personages called art consultants. These are professionals who have corporate and public accounts needing art. Gallery sales have little to do with my sales. And, I rarely sell through a show or exhibition, although I have. I do have a lot of dinner parties where people can see my work. And, I take advantage of Open Studio events such as the one in Boulder, Colorado, my hometown.

Have I talked about exposure? No? Exposure is what you do to try to get your work out there. You may think that means entering every show you can and getting into craft fairs. Well, that works sometimes. For some people, it means hanging your work at the office of your dentist or lawyer, having a little show at the local coffee shop or hanging your quilts in Whole Foods. (I did that early in my career. What did it get me? Free groceries? Get real.) Exposure to me is a trap. It ties up my quilts and makes them unavailable for important things like when my agent calls and says she needs a piece tomorrow in Philadelphia. I can get more exposure by sending out a postcard with a good image of one of my works to twenty friends than to go through the effort of entering shows which are not prestigious or decorating the walls of my accountant's office. Let's face it: my lawyer, dentist and accountant can well afford my work. Don't give your work away for free.

If I feel I really need exposure, I'll do what a recent article in *Art Calendar Magazine* suggests: I'll go to our local mega mall, stand in the middle of the food court with a paintbrush and easel and slowly strip naked. That's exposure. It's not a way to sell art.

On the other hand, two excellent ways of gaining meaningful exposure are developing a personal website (which can be linked with the SAQA website, if you are a member) and submitting your work to the artist's registers of various states. My work is in artist's registers in Colorado, Arizona, New Mexico, the city of San Diego, Minnesota, Florida, and a couple of other places I can't remember. This works. I sold three pieces last year from an artist's register inquiry. What did it cost me? A slide set.

In closing, a few words about worth/value/selling price. You will NEVER, I repeat NEVER, sell your work for as much as it is worth in terms of time, ideas, materials, commitment, training, or passion. That is the nature of art. You must love what you do and be willing to work for very little. The only rich artists are those who produce repetitive work, have good greeting card licenses, have been around for many years, have apprentices, and don't make quilts. But, textiles are considered a good buy in the art market today and undervalued. Several important galleries believe that fiber is going to supplant glass in the coming few years as the hot item. New, important younger artists are being discovered, artists such as Jane Sauer, Nancy Crow, Michael James, and Anne McKenzie Nicholson. Do you see a pattern here? It takes TIME to be known. Stick around. And what about commissions? I generally pay both art consultants and my galleries 50% of the retail price. For this they market my art, take it to clients it would not otherwise reach and act as cheerleaders for me. The galleries I work with promise me that they will do at least one ad per year featuring my work. I can demand that as I've made some money for them in the past. But that is not always true. Before you sign a contract with either a consultant or gallery, know what you are doing. If necessary, contact your local Lawyers for the Arts to ask them about this step. Develop a trusting, lasting, and friendly relationship with those people who represent you. Be cooperative with the galleries and agents. That way work will come to you.

I admit that making art is a passion, a lifelong avocation, and a sickness. That I have been blessed with the ability to both make art and market it is a true gift. That I love hard work is a blessing. But remember, I have a patron. The question to all of you is: are you prepared to do all this to sell your art?

And, finally, remember that some of the most successful quilt artists we know — Patty Hawkins, Faye Anderson, Ann Johnston, and many others, do not sell much work nor is their focus selling. Their focus is on making art that pleases them and leaves a lasting legacy. Commercial success is not what everyone wants. I sell because I love to sell, work hard, and produce much. It's not for everybody.

Judith Trager is a Boulder, Colorado, artist who makes art textiles. Her work hangs in many corporate, public, and private collections and she has a webpage, www.artscomm.org/tragertext.

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Thank You!

Quilt Teacher of the Year

Morna McEver Golletz

Linda S. Schmidt of Dublin, California, has been named 2003 Quilt Teacher of the Year by The Professional Quilter magazine. The award was announced in the Spring issue of the magazine.

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, Linda has been teaching quilting for about nine years. She specializes in the more creative aspects of quilting landscapes, portraits, liturgical pieces, experiments with fabric painting and thread play and the creation of new fabrics by layering and machine embroidery.

SAQA nominees for this prestigious award included Eileen Alber, Newbury Park, CA and Caryl Bryer Fallert, Oswego, IL.

This is the seventeenth 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.

Judges for the 2003 competition were Dixie Haywood, a teacher, writer and award-winning quiltmaker; Jeannie Spears, former editor of The Professional Quilter and Quilter's Newsletter Magazine; and Schley Sisson Brandt, 2002 Quilt Teacher of the Year.

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 2004 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/he is an outstanding quilt teacher. The deadline for nominations is Dec 1, 2003.

Begin to Climb

Ralph Marston

When you must get over the mountain, you've got to begin to climb. Much effort will be required, and the sooner you start to climb the sooner you'll reach the other side.

Just because the task is difficult is no reason to avoid it. Just because the odds are stacked against you is no reason to back away. While you're complaining that things are too unfair, complicated or overwhelming, they generally become even more so. Better then to simply start to work on them right away.

Just because you've fallen short in the past is no reason to avoid acting in the present with new energy and resolve. With each mistake and every experience, you've learned and refined your skills. You're more experienced and more capable now than ever before. Put your past disappointments to positive use by transforming them into present opportunities.

Get going, get busy, and you'll put even the most daunting challenges successfully behind you.

welcome

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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 director@saqa.com. 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 previous page for list.)

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