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Why I'm Looking Forward to "The Business of Fiber Art" 2005 SAQA Conference

by Martha Sielman, SAQA Executive Director, www.MarthaSielman.com

As I write this in early January, registrations for the 2005 SAQA Conference, "The Business of Fiber Art" are already pouring in. We're going to have a tremendous turnout. A registration form is inserted in the center of this newsletter, so that you can sign up too.

The excitement of the conference will start as soon as I arrive on Thursday. The Regional Representatives will be meeting with me and, more importantly, with each other Thursday afternoon to brainstorm ways to better serve their members who usually live spread out across huge geographical areas and who are at different places in their careers. It's such a great pool of experience and enthusiasm, that the energy from that meeting should be tremendous.

Once everyone has arrived Thursday evening, the fun will really begin with the ART ON YOUR CHEST parade. Designing a new SAQA t-shirt logo was the brainchild of Kevin Key, who said that while he loves his SAQA t-shirt, he wishes that he had more than one design to choose from. So, do come prepared with a new variation on our t-shirt and join the parade! Then we'll share slides – bring 2-3 slides of recent work to share, but remember that Slide Show Remote Master Katie Pasquini-Masopust insists that you'll only get three minutes to talk about them.

Friday's speakers: Jane Sauer, Rick Gottas, Jill Heppenheimer, Kate Lenkowsky, Margaret Cusack and Judith Trager should be really informative. I know that though I've been doing this as a serious business for six years, I still have tremendous difficulty pricing my work, so

I'm planning to take a lot of notes during Judith Trager's presentation ("Pricing Your Art"). I'm looking forward to hearing from Rick Gottas about working with a gallery ("Selling Through Galleries – Marketing Your Art"), as placing my work in at least one gallery is one of my top business goals for the coming year.

And having been in heavy email correspondence with Kate Lenkowsky on her progress with the book she's writing about collectors of art quilts, I'm really looking forward to hearing what she's discovered in her research ("Why Do People Collect Art Quilts?").

Trying to balance the demands of this job as Executive Director, teaching and a family of five kids, I need the affirmation that Jill Heppenheimer's talk about "Creativity at Mid-Life" will bring. A large percentage of the work that I've sold has been commission work, but Margaret Cusack ("Commissions: Public and Private") has been doing them for a lot longer and on a much larger scale. I'm looking for pointers on how to better work with clients on defining what they want earlier on in the commission process, so that in the end everyone is thrilled with the result.

And finally, I can't wait to hear from Jane Sauer, our keynote speaker ("Feel Your Passion and Carry it into Your Art"). Jane, as an artist who is also co-director of Thirteen Moons Gallery as well as co-juror for the SAQA PAM exhibit in Little Rock "Uncommon Threads" and of "Quilt Visions 2004", brings a unique perspective to the fiber art field and the forces that are brought to bear on creating and marketing art.

Friday night's Quilt National Opening and Banquet needs no description. It will be fantastic.!

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Opinion: Art Vs. Craft

Compiled by Wendy Huhn, SAQA Board Member, www.WendyHuhn.com

Wendy Huhn asked several respected quilt artists, "What makes a work "art" as opposed to "craft" in your view?" Their varied responses are thought provoking.

Darcy Falk: This question seems irrelevant on some level, in part because it seems that these days fewer people are making distinctions between art and craft.

Historically, fine art was considered to be more valuable than the time and materials invested in it, and art was often thought to appreciate in value over time. Makers and purveyors of fine art have had a vested interest in classifying craft as a lower form of creative endeavor, in order to limit their competition to those who had to pass through rigorous 'academy' training. There is also the (false) implication that there's always intellectual content in art.

A craftsman's product has been counted as somehow less valuable, perhaps because their training was traditionally apprentice-based rather than academic. Also, crafts often resulted in the production of functional objects: ceramic vessels, glass windows and goblets, metal railings, tapestries, and quilts. Art made from marble or oil paints wasn't expected to be functional.



"Immaculate" © Darcy Falk 26" h x 24" w

However, as manufacturing processes took over the production of these functional objects, craftspeople began to experiment with creating nonfunctional art objects using these 'craft media': clay was used to create sculpture, and quilts are made for walls and not beds. This has helped to blur the distinction between art and craft.

Danger, danger! Too many people confuse the word 'craft' with the 'ducky and bunny' crowd definition of 'crafts' and 'crafting,' which are used to describe cutesy objects made by hobbyists and 'crafters'.

As a result of this confusion on the part of the general public, I never use the word 'craft' to describe what I do. I use 'artworks' to describe my pieces, and describe myself as an artist, working in the medium of fabric.

For those who are paying attention, 'craft' or sometimes 'fine craft' now seem to be defined by media (clay, metal, fiber, glass, wood). The term also implies evidence of the hand of the artist in objects made one at a time, as opposed to manufactured objects.

In the end both the best craft and the best art are the result of intentional inquiry and the pursuit of excellent expression. www.DarcyFalk.com Continued on page 4



Thoughts From
SAQA President
Katie Pasquini-
Masopust

The Quilt National Conference is right around the corner. We are pleased with the program that we have lined up. Please sign up early to assure your spot. My favorite part of our conference is the first night where we get acquainted with each other and then get to see several slides of each participant's work. It is a wonderful way to get to know people through their work. SAQA has so many talented members, that this slide show is a knock-out.

Friday is our conference, and Friday night is the opening of Quilt National which is like our very own academy awards of quilt making. A fun excuse to get all dressed up. This year for the first time we will be having our auction in conjunction with the dinner after the opening. There will be several art quilts for auction along with our Art Gallery in a Box.

You have to see this box to believe it. It is 12 inches high by 17 inches square. There are twelve "shelves" that rotate around a hinge to open up and display the 12 delightful 12" quilts. The box top is inlaid wood in a wavy checkerboard pattern. Renowned Santa Fe wood artist Robert Kiegle made the box especially for us. The artists included in the box are: Darcy Falk, Phil Jones, Yvonne Porcella, B. J. Adams, Linda MacDonald, Judith Content, Libby Lehman, Therese May, Laura Wasilowsky, Barbara Oliver Hartman, Cynthia Nixon and Terri Hancock Mangat. Each quilt is unique to its artist. This is a great way to own a piece from each of these wonderful artists enclosed in an exquisite "box".

The bidding should be very exciting: our own board member Nancy Brakensiek will be the auctioneer. I can't wait to see whom the lucky person will be who will take this art piece home. We have a picture of the box on the web site if you would like a preview of it. If you know of any collectors who might be interested, please let us know. You can bid on the piece at the dinner or online or by cell phone, just let us know what you need.

I hope to see many old friends and get acquainted with many new ones at the Dairy Barn in Athens, Ohio. Please join me!

-- katiepm www.katiepm.com



The Director's Report by Martha Sielman

Because I'm writing this directly after New Year's day, I've been thinking about 2004. Since I became Executive Director last May, there have been a number of changes in SAQA, and I wanted to take time to reflect on how things have changed as we get ready to make even greater changes in 2005.

One of the first things that I worked on last summer was a reorganization of the regional representatives' structure. It had been a two-tier system with regional reps and zone reps who coordinated the reps for each time zone. With email taking over more and more of our lives, that system no longer made sense and caused a lot of frustration. Now we have one Rep Coordinator, Kim Ritter, and more regional reps. Kim has linked everyone through a Reps Yahoo list and put together a Rep Handbook filled with how-to information and resources. If you need help with any part of being a professional art quilter, from how to write a press release to how to find a local photographer, contact your regional rep!

The next thing that I did was to start an email Bulletin, so that information about exhibits, calls for entry and other opportunities could reach members in a much more timely and cost-effective way. The Bulletin is always available on the web site, so that members who do not have email can check in and stay current. Many thanks go to Ann Anastasio who has been volunteering as the Bulletin coordinator since October. In addition, Carolyn Lee Vehslage agreed to become the Editor of the SAQA Newsletter, making it much more informative and professional.

Then several members contacted me discussing various problems and solutions for SAQA as an organization. This evolved into the SAQA Yahoo list, which has been a fertile source of ideas and volunteers for various committees: PAM reorganization, web site redesign, conference planning, marketing, grant-writing, and Houston booth volunteers.

The PAM committee gave the Board a 17-page document of recommendations, several of which were adopted immediately with several more under consideration. There is now a new PAM membership policy (page 28), a new PAM portfolio template and negotiations for the publication of a book of PAM work by a major publisher.

The Web Site committee recommended a complete redesign. Board member Maureen Hendricks' very generous donation to SAQA will be funding a complete remake for the SAQA web site that will go live shortly. The new design will look great and offer much better functionality and information. It will also allow direct control of the content, saving SAQA money.

The conference committee has put together a fantastic conference for next May; the Houston booth volunteers raised over \$5,000 in sales and new memberships; the marketing and grant-writing committees will be convening during January to start a coordinated fundraising effort. 2004 was very busy as I learned the ropes and transferred databases and bookkeeping records to my computer. (My desk may never be the same!) Katie Pasquini-Masopust and the rest of the Board have been constantly supportive and extremely generous in donating their time and expertise. 2005 promises even more improvements as SAQA grows (we now have over 900 members) and changes. -- Martha www.MarthaSielman.com

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The SAQA Auction following the Banquet is a new addition, and one that the Board and I are very enthusiastic about. Not only will the second ART IN A BOX be auctioned (see description in Katie's column), but several large works by PAM members will be auctioned too. Nancy Brakensiek is a great emcee, and it should be a very exciting conclusion to an exciting evening.

Regional Representative Judy Dierkes asked if region members could have the opportunity to get together and meet. The committee thought this was a great idea, so Saturday morning after the SAQA Breakfast at the Dairy Barn and Saturday late afternoon, after Carole Lyles Shaw's presentation on "Creating an Artist Group", will be set aside as a times when you can meet SAQA members from your region, as well as network with members from around the country.

The Board will have its chance to meet on Saturday morning – our first face-to-face meeting since I became the Executive Director. We'll finish in time to hear Carole Lyles Shaw and to join in the networking gatherings, before going over to Hillary Fletcher's home for her famous Dinner and Cheese-cake Party.

I'm going to the Friends of Fiber Art Networking breakfast on Sunday before heading home to collapse. What a great weekend. What a great way to learn more about the business of fiber, meet fellow SAQA members, and have a blast!

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www.ArtQuiltsOnline.com

Continued from page 2

Joy Saville: It is “art” when it has an “otherness” about it; when it stops me dead in my tracks and makes me look at something differently; when it provokes an unexpected response; when I am in awe of its beauty; when I can feel its power and presence; when it is so right that it could not have been done any other way; and, when I am so captivated there are no words to express its impact.

“Craft” is the technical aspect or the making of an object. If the finished object or product does not meet the criteria for “art,” then it is simply a well-crafted object. www.JoySaville.com



“Day One” © Joy Saville 72”h x 192”w photo by Wm. Taylor

Pat Autenrieth: The best answer I ever read was by Bruce Metcalf, who separated the crafters from fine artists by the formers’ preoccupation with material over ideas.

I showed the article to artist friends and art professors, and they agreed with him. But as you might expect, there was a storm of protest over his remarks. My own answer is strictly personal, but in general I agree with Metcalf. However, there are always exceptions.

There are craft artists whose approach to materials transcends craft artistry and speaks to larger issues, if only by implication. I’m thinking of people like Ardyth Davis or Jan Myers-Newberry. One distinguishing aspect of their approaches is choice of color or particular kinds of repetition that evoke a poetic timelessness or monumentality, not unlike the work of Rothko or Donald Judd or Dan Flavin.

Then there are those who use subject matter in ways that separate them as craft artisans from fine artists. I’m not sure I can be as specific about them.

Among crafters I see more kitsch and low-brow humor that is nonetheless very appealing, but it is so specific to a time or place, or is so clichéd, as to become quickly outdated. The longer a work’s ideas endure, the more it resembles fine art since enduring appeal is certainly an aspiration of the fine artist.

But so is ambiguity, the ability to have more than one meaning or to evoke varying responses in many people. A student of mine recently pointed out that ambiguity sidesteps having a point of view and can be viewed as, at the very least, disingenuous and at worst, deceitful.

But there is also a lot of work that is ravishing in technique, color and material that leaves me cold: snow job art-craft that dazzles while saying little of substance. It takes the same position in my mind’s hierarchy as really good wallpaper. A lot of contemporary art quilts fall into this category. But, again, that’s just my opinion.

I can’t explain even to myself why I choose the narrow medium of the quilt rather than let it be one of many media to manifest my ideas. So I belong in the crafters category. I’m not interested in transposing my ideas into Plexiglas to obtain a commission, or to make videos, doing performances, or learning how to work with lasers or motors. My ideas probably aren’t that ambitious or expansive. I love the quilt medium too much. www.arsaut.com

Marilyn Henrion: In 1992, NYU held a 3 day conference called “Crossings, Alignments, Territories” addressing the art/craft questions. It was attended by 400 writers, artists, editors, gallery directors, collectors and educators from all over the world. A thoughtful critique of this conference was written by Patricia Malarcher and published in *Surface Design Journal* (Fall 1992).

I attended a few of the sessions and heard many different opinions on the subject, with little in the way of consensus. In reviewing the audiotapes last year, I jotted down quotations from some of the speakers that I thought were interesting in that they reflect contemporary attitudes.

Peter Joseph, collector/ gallery owner, “It is meaning, not the materials with which it is made, that makes art ART. Craft has nothing to do with making something which may or may not be art...Craft alone does not make art, but craft does not preclude being art...Art has the power of meaning.”

Amy Wallach, art critic, “An artist balances art and craft and design in the service of content...It has to do with what the artist makes of the medium - it is the artist who defines the game...[The artist] found the best skin to clothe her vision...the medium is beside the point...it’s only as good as it fits...form and content are inseparable...it’s up to the artist to define aims.”

And the wittiest, Judith Schwartz, educator, “What is art? Is it materials? Is it ideas? Is it beauty? If you look at a chair, it could be a work of art. If you sit in a chair, it’s a chair. If you look at a chair and you can’t sit in it, would you call it a chair? Identity crisis is one of the characteristics of art, which is always asking itself: Who am I? What am I?” www.MarilynHenrion.com

Melissa Holzinger: The word “craft” suggests utility, the making of things “by hand” that are needed in everyday life. And “fine craft” suggests that these utilitarian objects are made with an attention to detail and a mastery of technique that far exceeds what is required to simply construct a useful object. So, the most salient feature of craft is utility.

The most salient feature of fine craft is the mastery of technique required to make that utilitarian object. It’s beauty, if you will. When we start talking about “art” in the form of utilitarian objects or anything else, then I believe the most salient feature becomes “meaning.”

When what a thing means completely supersedes what a thing is, or what it is used for, or how well it is made, or even how beautiful it is or isn’t, then I think we have identified “art.”

Bean Gilsdorf: “Art versus Craft: A Small Treatise” How should we delineate the difference between art and craft? This debate has been around for a long time. James Elkins, a professor at the School of the Art Institute of Chicago, claims that the middle of the eighteenth century marks the first division of the fine arts from crafts and sciences.

For the most part, the discussion has been largely stagnant, as the divisions that were codified in the 1700s are still with us. So

how can we reframe the idea that art and craft are separate, such that we are not just reiterating the same threadbare arguments? One way would be to examine why the debate still exists in our postmodern era. Is it for economic considerations? Vanity? Whose value judgment do we care about, anyway?

The first issue, that of economics, invites scrutiny. There's the complaint that one would be able to show more often, or command a higher price if the work were classified as fine art. But is it really more difficult to make a living as a craftsperson than as a fine artist? It is certainly true that works of fine art can sell for enormous amounts of money. However, I would propose that it is actually easier to make a consistent living from craft. Given the huge number of painters, photographers, sculptors, and new media artists, we find that very few of them actually make enough money to support themselves by art alone.

The reality of the situation is that very few fine artists' works fetch top dollar at market while they're still alive. Further, income as a fine artist is unstable and extremely contingent upon the economy and other factors external to the work. On the other hand, although craft is subject to some of the same considerations, there are far more venues for craft where the focus is on selling, rather than simply exhibiting. No one goes to a museum to buy, but the majority of craft venues exist with the implication that the work is there to be bought.

Whose value judgment do we care about anyway? The question of art v. craft posed by art quilters often implies that

there are no advantages to a craft classification; that we are cut off from the fine arts to the detriment of our field. If we re-frame the debate to look for advantages, there are many. First, craftsmanship is noticed and appreciated. Only a fellow craftsperson is going to notice if I bind my quilts by hand, or if my free-motion stitches are even and my tension correct. Only a fellow craftsperson can appreciate the hard work that goes into dyeing fabric and constructing a quilt; the rest of the world only

notices the colors, and the actual process is a grandmotherly mystery.

Another advantage is the relatively small playing field. Let's be honest: there's less competition for art quilters as compared to painters or photographers. There are many high-quality juried art quilt exhibitions, more invitational shows than ever before, and many venues that are opening their doors to fiber in general. Other media, including painting, photography, and sculpture, are often expected to compete with each other for jurors' attention.

A final advantage of working in the quilt medium is that there is less pressure to conform to fine arts dogma. Lack of content or concept is not a disadvantage in crafts and postmodernist criteria often do not apply. To put it bluntly, one can still make a quilt that is intended only to be beautiful, and it can still be appreciated aesthetically and economically. www.BeanGilsdorf.com

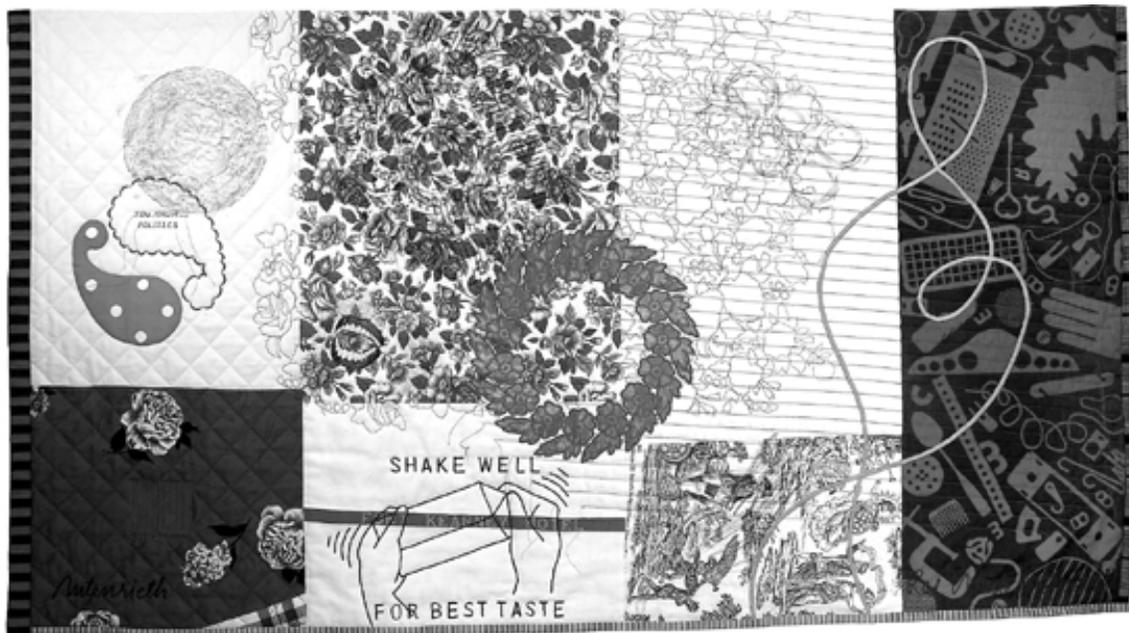
Yvonne Porcella: Good craftsmanship is a requirement of art. In the year 1437, Cennino of Colle, known as Cennino d'Andrea Cennini, composed a book titled "il Libro Dell'Arte".

Cennino stated in Chapter one, "Man...realized that some means of living by labor had to be found. Man pursued many useful occupations, differing from each other; and some were, and are, more theoretical than others; they could not all be alike, since theory is most worthy.

"Close to that, man pursued...skill of hand; this is an occupation known as painting, which calls for imagination, and skill of hand, in order to discover things not seen, hiding themselves under the shadow of natural objects, and to fix them with the hand. The painter is given freedom to compose a figure standing, seated, half-man, half-horse, as he pleases according to his imagination."

This I believe is art.

"The profession...calls for a knowledge of the following: how to work up or grind (paint), how to size, to put on cloth, to gesso, to scrap, to lay bole, to gild, to burnish, to temper, to lay in, to pounce, to scrape through, to stamp or punch, to mark out



"Red, White, and Blues" © Pat Autenrieth 33"h x 60"w

or paint, to embellish, and to varnish...To carry to completion..." This I believe is craft.

Cennino's concepts are still true today. Each artist makes art from a personal concept; ideas are generated in the mind and then are transferred to physical form.

Approval by the audience is a bonus, as the art is created from the soul and is justified by the simple act of creation by the maker. Command of the craft, knowing the tools and techniques, is the hidden talent of the artist. www.Yvonne.Porcella.ws

Opinion: Credibility

by Gwendolyn A. Magee

AL/AR/MS SAQA Representative

Originally printed in her SAQA region's newsletter. Reprinted by permission.

The issue of credibility occurs because our preferred medium is predominantly textiles and thread, instead of paint or stone. Therefore in the eyes of some, the work becomes suspect as not "really" being art. This fact becomes most readily apparent with those Calls For Entry reserved for "fine art" and in which any work that is textile based is excluded, as well as when talking about your art with people who have no concept of quilting beyond what their grandmothers made as bedcovers.

Last year the Mississippi Institute of Arts and Letters selected me as the 2003 Visual Artist of the Year, out of a field of 9 others including 7 painters and 2 sculptors. It also was the first time a fiber artist had ever been nominated (other awards were made in fiction & non-fiction, poetry, photography, music composition, and lifetime achievement categories). But at the awards ceremony, it was clear that few of those attending understood how "just a quilter" could have been singled out for such an honor, especially one that included a \$1,000 award.

Afterwards, many different people up came to congratulate me and asked where they would be able to see some of my work. After directing their attention to 2 large pieces hanging very visibly at each end of the room, the response was always some variation of "Oh, I thought those were paintings".

Sometimes it seems as if we ourselves are not really sure that our work truly is a legitimate art form; that we always seem to be making apologies for the very characteristics that make it distinctive - e.g., much effort is spent trying to make rigid and flat a substance whose very nature it is to have varying degrees of fluidity. And I admit to oftentimes being guilty of this myself.

Periodically, most of us have amused ourselves poking fun at the "quilt police" that frequent the world of traditional quilting; the ones who are so busy counting stitches and nitpicking at quality of workmanship that they can't see the magnificence of stunning coloration, composition and design. Ironically,

though, in the fervor to distance themselves from the "hobbyist" and by inference therefore somehow increasing their own legitimacy, these same stunted and arrogant personality types are beginning to emerge on the art quilt scene. Any work falling outside of their narrowly prescribed and restrictive focus, particularly if it receives acclaim, is seen as somehow diminishing or taking something away not only from themselves personally, but from all "real" art quilts and quilt artists.

Part of this conundrum is that we ourselves cannot define clearly what makes a quilt "art", or identify the variables that determine the demarcation line separating dilettante from artist, except to say that "I know one when I see one". The problem with this, of course, is that we don't all see with the same eyes. Some are more hooded than others. Some encompass a broader field of vision.

At bottom line, what this all means is that as artists, our credibility begins with the extent to which we believe in ourselves and in our art. We each individually have to define our own reality and not be apprehensive or intimidated when it does not conform to someone else's limited and limiting point-of-view.

NOTE: For a well written article about defining our art, please read "The Art Quilt" by Alvena Hall:

http://www.ozquiltnetwork.org.au/archive/ahall_artquilts.htm



SAQA leather folders are now available in 8 colors: blackberry, chestnut, taupe, raspberry, cranberry, dusty rose, pumpkin or papaya. They come with an 8 1/2 x 11 pad of lined paper and have pockets to hold papers, a business card and a pen. The SAQA logo is embossed in gold on the lower right front corner. We are offering them to members at cost \$19.95

Contact director@SAQA.com

SAQA's "Layers of Meaning"

Exhibition in Oregon

by Jeanette Meyer, OR/WA Representative

Quilts, artists, and fiber art experts will fill Contemporary Crafts Museum and Gallery in Portland, Oregon, the weekend of March 12th and 13th. The museum's exhibit spaces will be hung with SAQA members, quilts from March 12 to May 8 2005.

"Layers of Meaning" was juried by Bill Mercer, curator of the Portland Art Museum, and SAQA members Sally Sellers and Jeannette DeNicolis Meyer. Lisa Platt, Education Coordinator for the museum, arranged for gallery spaces in two Portland libraries to be available for additional work by Oregon SAQA members.

The museum's conference space will host a meeting of Oregon and Washington regional SAQA members, who will tour the exhibit on Saturday and visit the fiber studio at the Oregon College of Art and Craft campus on Sunday.

The Museum will also welcome Barbara Lee Smith, author of "Celebrating the Stitch," who will lecture on Saturday before the opening on "Why Fiber? Why Now?" Smith's talk is being supported by funds donated by the Museum, the regional SAQA group, and the Oregon College of Art and Craft.

A full color catalog of the show, designed by the Museum's graphic designer and coordinated by SAQA volunteer Trisha Hassler, will be available at the exhibit. The catalog is funded by Contemporary Crafts, a grant from the SAQA Educational Fund, and in-kind donations solicited by Trisha Hassler.

This exhibit has been has many years in the making. I presented SAQA portfolios to three exhibit directors before Lisa Conte expressed excitement. Ms. Conte and I, along with education director Lisa Platt and the support of museum director David Cohen, have worked to raise money to fund the catalog, speakers, and publicity. Ms. Conte has been responsible for dedicating the Museum's funds to the catalog and for sharing its spaces for educational outreach projects, such as Barbara Lee Smith's lecture, the SAQA meeting, and quilt classes for adults and children. A fourth exhibits director, Namita Wiggers, will take over in January and shepherd the exhibit to its opening. Visit www.jdmeyer.com

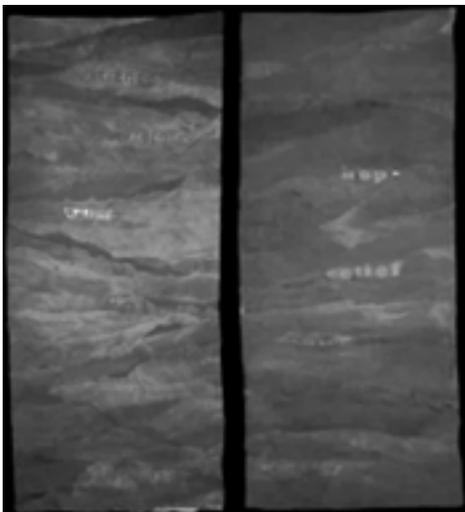
Review: Art in Textiles

Alumni Gallery,
St. Joseph's College, NYC
October 18 – December 3, 2004
By Elizabeth Van Schaick

"Art in Textiles: Works of Kelly Fleming, Barbara Pucci Triton and Joanie San Chirico" was proof that a fiber exhibit can be successfully mounted in a small multi-purpose room when the artwork is this charged. The intense jewel tones of many pieces in the exhibit were the most noticeable element at first glance, but the counterpoint to this vibrancy was the slightly more subdued, complex or earthy choices of many of the other pieces. The unifying thread seemed to be a great interest in exploring the idea of perspective—the relationship between interior and exterior terrains and/or the affinity between moments in the present and the past.

With her signature technique, Kelly Fleming overlapped many small pieces of organza in layers of raw edge appliqué to build up soft texture and explore color themes. In a pair of pieces, "In the Heat: Perspectives of the Child" and "In the Heat: Perspectives of the Father," flaming orange tones undulate. "I equate heat with life struggles, so being 'in the heat' refers to the dramas of daily life."

Layering, edge and outline stitching and partially obscured the words and phrases which underneath appeared in all of her pieces, though in different colors. "Look-



"In the Heat: Perspectives of the Father"
"In the Heat: Perspectives of the Child"
©Kelly Fleming, each are 43"h x 23"w
www.KellyFleming.com



"Blind Search" ©Barbara Triton 27" x 30"
www.BarbarasPage.com

ing for some Grace and Mercy" ruminated on royal, turquoise and peacock blues. "Many Mountains to Climb" placed purple mountains against a gold background for a landscape with metaphysical implications.

Barbara Triton used text in her pieces in a similarly mysterious way, combining words with photographic images to explore what she calls a "web woven with threads of conversations, opinions, arguments, sirens, and machinery, as well as one's own streams of thought." She arranged the phrases and images of objects, architecture and stone to suggest the pervasive isolation and disassociation in modern urban society. For example, "Blind Search" incorporated a large photographic image of an arched window with arms reaching out, evocative of both joyful reaching and danger, with a close up of star-shaped iron bolt caps. The piece spoke not only to an immediate moment, but to material history and an archetypal narrative as well. In the three pieces in her more abstract "Ritual" series, Triton created a contrast of mystery and flickering movement of colors. In each, the upper half is slightly darker, monochromatic, and heavily quilted in circles, while the lower half played out color variegation in horizontal strip piecing with machine satin stitch and straight stitch and hand stitching.

All three artists were deeply interested in layering of materials to suggest the strata of daily experience in the physical world. Joanie San Chirico studied and exploited

patterns in various scales, from the arched niche shape of Roman catacombs ("Catacombs: Orants") to the grid that was heat imprinted into velvet ("Mixed Messages" series) to her meditative repetition of hand sewn Xs and lines. This comes out of her fascination with ancient places and civilizations. "I am an armchair archaeologist and I like things to look aged." San Chirico used mixed media in the production of her pieces to bring about both unexpected texture and a sense of antiquity. Ironically enough, this antiquity was occasionally created with one of the most recent inventions: Tyvek (sheet plastic) that she painted, melted and manipulated.

Using an innovative and complex process, San Chirico applied a special dye to paper in her "Obelisk" series, and arranged torn pieces on polyester fabric for a disperse dye technique. The steps of painting the dye, ripping the paper and using the heat press left a pleasing element of unpredictability. The result was abstract, collage-like blocks printed on a sheer layer, rendered in violet and indigo in "Water Obelisk" and in rust and purple in "Earth Obelisk."



"Earth Obelisk" (left)
"Water Obelisk" (Right)
©Joanie San Chirico 55"h x 31"w
www.JoanieSanChirico.com

Professional Advice: Create an Art Retreat

By Melanie Testa, member of SAQA Regional Group
Fiber Revolution, www.MelanieTesta.com

A few years ago, I was asked by a new friend if I would like to accompany her to a quilt art retreat in Maryland, a five hour drive from our area. Two nights and three days in the company of eight other quilt artists? I quickly agreed. When the time came, I packed my sewing machine, fabrics and supplies, jumped in her car and departed in the spirit of a great adventure. When we arrived, we drove up to a small cabin, unloaded all of our gear, set up shop and sewed up a storm. It was pure heaven.

All meals were prepared for us, the accommodations were modest and inexpensive, and I became fully aware of how important making the time and space for the creation of art in the company of others could be. Not only can you create bonds and friendships, with other artists but you can ask for critiques of your work as you progress in a piece.

On the drive home consumed with the excitement of the weekend, my friend and I talked of creating a retreat closer to home, how to go about finding a retreat center, whom we might like to invite, what we would want from a group like this.

Here was our basic criteria:

- Each retreat must cost less than 150.00 in total expense.
- The members must be quilt artists or surface designers.
- Ten members seemed like a good cap.
- Twice yearly would be ideal.

Taking organizational responsibility, I figured out how to search for and get good results on retreat facilities. First I googled “retreat centers”, “cabin rentals” and “summer camps”. I emailed each likely venue asking if they were willing to rent a cabin to a group of ten or fewer twice yearly, if they were electrically equipped to handle ten sewing machines and one iron and what the cost to both house and feed ten people would be.

I sent out about ten emails and slowly heard back from about half that number. Then I began to reach out to folks I thought might be interested in attending what I hoped would become a twice-yearly art retreat.

Being a member of Fiber Revolution; I emailed the group asking if there were any members interested in attending what I would hoped would become a twice-yearly quilt art retreat in South Central Connecticut. I then contacted a few of my guild members, and before long I had enough people to make the idea a

go. At this point I had a few more decisions to make: I created a calendar of deposit payments and final payments, and I decided that if members paid a deposit, it was their responsibility to follow through with final payments whether or not sickness or personal issues interfered.

I neither wanted to feel obligated to find replacements for individuals nor lessen my own experience of having somewhere to retreat to creatively. I needed each member to be as committed to this sacred and creative time as I was. I feel it is a leap of faith to create this sort of event: it takes courage to sign a contract for over \$1,000.00 and I needed each participant to understand this aspect of the retreat.

Luckily, no one balked. Deposits and final payments came in a timely fashion and one member did indeed need to cancel due to back problems. She understood the rules I had created and did not hesitate to pay for the remainder of her balance.

When the date of the retreat came I excitedly packed my car and this time made a solo journey to meet up with everyone at the center.

Six people gathered, made art and got to know one another. We laughed, cried, listened to one another’s life stories, stayed up late, woke early and even shared wine and cheese one night. Some fabulous works were created and over the past year I have seen a few of these pieces in local art shows.

As a group we decided that we would like to meet twice a year, that we were happy with the accommodations. At the end of the weekend I spoke with a facility coordinator and booked a total of three retreats into late 2005. I look forward to getting to know these fabulous women and to building strong friendships. All for less than one hundred and fifty dollars a weekend!



Melanie Testa in front of ‘The Beast’ - her king-sized, retreat work-in-progress www.MelanieTesta.com



“California Magritte” © Marjorie DeQuincy
www.cafiberartists.com

California Fiber Artists’ Goal is to Exhibit and Sell

by Louise Schiele, N. CA SAQA Representative

The Northern California SAQA Regional Group’s “California Fiber Artists” is a partnership of seventeen diverse independent fiber artists consolidating their talents for the purpose of successfully marketing their artwork. All members have volunteered to make the on-going project work. Julie Hirota, with advice from Gloria Hansen of www.GloderWorks.com, developed our website at www.cafiberartists.com, and is putting together our portfolio. Another member handles the money, another the mailing list, another the portfolio distribution, another our venue calendar, and so on and so on.

CFA’s first face-to-face meeting was held in July 2004 and those that attended set the policies and plans into motion. The group designed themselves after the successful Fiber Revolution group started up on the East Coast by Martha Sielman.

Changes for our group were made, and we’ve set our sights on exhibiting in large venues throughout California and the U.S. and beyond. Before we even had a name for our group, CFA had a venue scheduled for a three-month exhibit in the Judicial Council Conference Center, State Office Building, San Francisco, CA, December 8, 2004 - March 11, 2005.

Current membership consists of fiber artists: Liz Berg, Barbara Blessington, Marion Coleman, Marjorie DeQuincy, Rosemary Eichorn, Julie Hirota, Debra Hosler, Marjan Kleupful, Kim LaPolla, Barbetta Lockhart, Carol Larson, Marina Salume, Louise Schiele, Sue Scott, Marcia Stein, Sandy Wagner and Julie Stiller.

Professional Advice:

The Problems with Wood Slats

by Margaret (Meg) Geiss-Mooney, Textile/Costume Conservator

Wooden slats, poles, and dowels contain low-weight molecular acids such as formic and acetic acid (yup, like in vinegar!) as well as other resins that are acidic on the pH scale and which transfer via moisture/water vapor. Because of osmosis, these acids and resins will transfer to anything in close intimate contact that has a lower concentration of acid, such as fabric. It accumulates and doesn’t dissipate on its own. Some examples: a wood slat put through a hanging sleeve, a wood slat with Velcro stapled to it, a painted wood shelf with folded quilts sitting on it, wood picture molding sitting on top of a textile edge, heirloom embroideries nestled into the corners of a cedar/camphor chest, or lace rolled around a paper towel cardboard tube.

Those parts of the item that are in contact with the wood will be affected by the contaminants coming off the wood. This is of greatest concern if the period of time is more than two months. If you are exhibiting a quilt at a show for two months or less and the folks there use wood dowels as the insert into the hanging sleeve, the danger is not so great. But don’t display the quilt using wood for a longer cumulative time period.

The ideal is to not use wood products and to use alternatives instead: acrylic (Plexiglas/Acrylite are two common name brands); powder-coated metals; stainless steel; or aluminum.

Since wood products are so inexpensive, easy to fabricate, and readily available, who can afford to replace all those shelves with Plexiglas!? If you want to use or have to use wood products, you have to block the transfer of the acids/resins OR absorb the acid/resin vapors before they reach what is precious. Paints and polyurethane finishes cannot provide the moisture/water vapor barrier necessary to prevent the transfer. Plus they are made up of a bunch of chemicals that REALLY off-gas and contaminate the surrounding environment. Mylar (name brand) polyester film is not a vapor barrier. 2-3 layers of fabric is not a vapor barrier.

Effective moisture barriers for wood/cardboard are aluminum foil (I use heavy duty/freezer weight) or foil-backed shelf paper (available from University Products) or a foil/polyester laminate, MarvelSeal (available from Gaylord Brothers). Wrap those dowels/molding with heavy-duty aluminum foil before you slip them into the hanging sleeves - yes, it is going to be wrinkly!

You can also use something that scavenges these acids/resins such as charcoal cloth/activated carbon cloth (available from University Products), ArtCare products (available from Aaron Brothers) or Corrosion Intercept (available from Hollinger Corporation). These products need to be replaced periodically (time period depends on temperature, amount of contamination, and humidity).

Or for storage you can use a sacrificial piece of cloth - I use a folded 1/2" thick cotton sheeting or terry cloth towel as the fabric that is in close intimate contact with the wood/plastic/cardboard surface and then put the valuables on top of the sheeting/terry cloth. But remember to rinse/dry the sheeting/terry cloth about every six months.

SAQA’s monthly Bulletin contains information on calls for entry and exhibition announcements.

Meet the Mountain Zone SAQA Representatives

Meet Janet Schultz, Arizona SAQA Co-Representative

Northern Arizona's beauty constantly inspires me. The colors here are so bright and vivid. I believe that color has energy of its own, and it commands me to capture that vitality and savor it. The challenge is in recreating nature's power in my dye studio.

My current palette tries to reveal where the "earth meets the sky."

I've had a long-lasting fascination with man's impact on our natural world. Living in the West, I have seen many changes take place. We impose organization onto the landscape in measurable sections of fences, roads and dams and walls. A mixture of plains, mountains and buildings placed into a range of grids. These grids cannot totally erase the topographical lines the earth made.

I love the mixture of man's lines and earth's lines. This juxtaposition creates a fusion that has evolved into its own form of beauty.

You can reach Janet at blissquilt@aol.com and see her quilts at <http://artrageousfibers.com/>



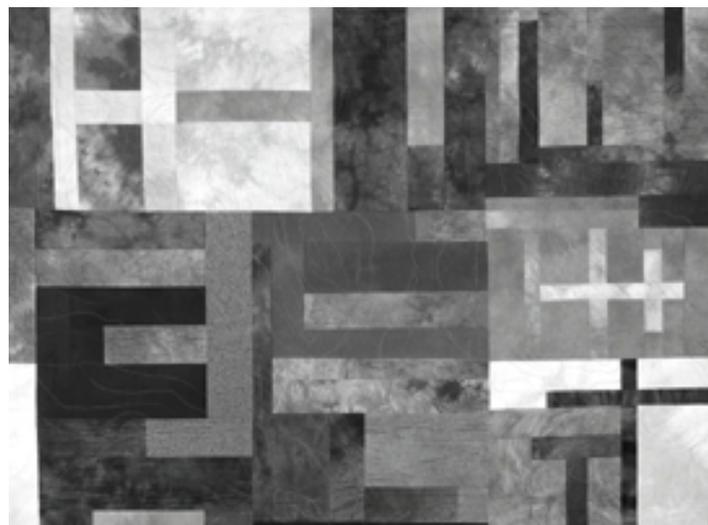
Meet Dara Amita Tokarz, Arizona SAQA Co-Representative

I was born and raised in New England and have made Sedona, Arizona my home for the past seven years. My day job is Media, Marketing, and Wholesale Manager for an art and design company, and my vocation is a Buddhist nun.

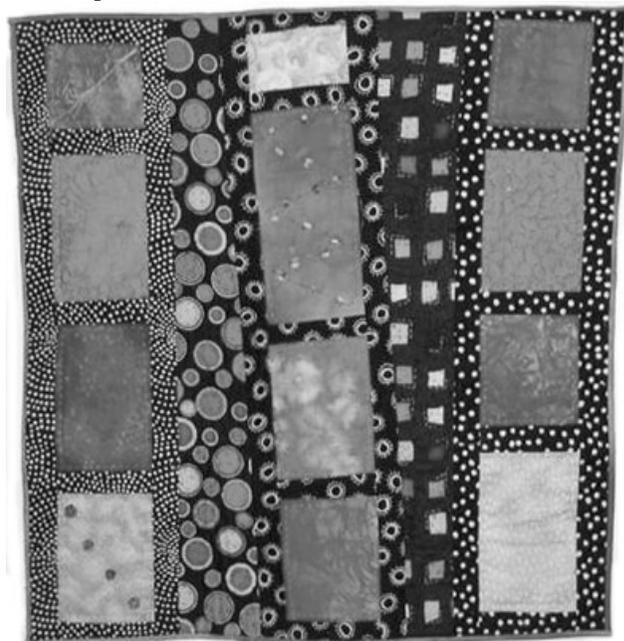
I made my first quilt in 1979, a polyester monstrosity tacked with yarn through two layers of high-loft batting and a sheet! I rediscovered quilting in the mid-nineties and made several contemporary quilts with traditional roots, then discovered art quilting.

I am fond of color and texture and movement. I love the look of thick hand quilted stitches and lots of embroidery, beads, and buttons. I show my work, knots and all, on the back.

You can reach Dara at daratokarz@earthlink.net and see her quilts at <http://home.earthlink.net/~daratokarz/>



"Earth 10" © Janet Schultz



"Rachel Boggo" © Dara Amita Tokarz

Meet Mary Ann R. Baker-Randall, New Mexico SAQA Representative

In addition to being an attorney and art quilter, Mary Ann enjoys tennis and skiing. She is an instructor at the Santa Fe Ski Resort. You can reach her at maryann@familylawnm.com



Note: "Challenging Tradition" was limited to members of SAQA from the Rocky Mountain Zone. Financial sponsorship was provided through the Fine Arts Museum, City of Las Cruces, private donations and guild donations.

Exhibiting Artists: Jo Barton, Natalie Rae Carlton, Susan Crouse-Kemp, Denise Currier, Jane Einhorn, Ruth Garrison, Lynne Horpendahl, Katy Korkos, Katie Pasquini-Masopust, Margit Morawietz, Leslie Rego, Janet Schultz, Karen Smith, Judith Trager, Meiny Vermaas-van der Heide, Carol Watkins, J. Bruce Wilcox, Marguerite Wilson, Marie Castle Wing, and Charlotte Ziebarth. Visit www.ChallengingTradition.com



Meet Judith Trager, Montana/Idaho/ Wyoming/Utah/ Colorado SAQA Representative

Judith has made more than three hundred quilts in the past forty years and her quilts hang in many collections including the City of

Denver, Children's National Medical Center, and The Children's Hospital of Denver. She has exhibited widely, including Quilt National, Crafts National, The Quilted Surface, and The Artist as Quiltmaker.

She teaches design workshops and works as curator of national fiber exhibitions. Currently, she is curator of the "Potluck" exhibition that is now traveling nationwide for five years and is curator of the upcoming exhibition "Rooted in Tradition: Art Quilts from the Rocky Mountain Quilt Museum". She is the author of the accompanying book to be published in May 2005. She will appear on Simply Quilts in January 2005.

Judith will be speaking about "Pricing Your Art" at the SAQA 2005 Conference. You can reach her at trager@colorado.edu and see her artwork at www.artscomm.org/tragertex/



"May/December Romance" © Susan Crouse-Kemp
32"h x 28"w www.sckart.com

Review: Challenging Tradition

by Roy van der Aa, Reprint permission by THE INK

Running through January 29 a duo of shows "Patterns in History" at the Branigan Historical Museum and "Challenging Tradition" at the Museum of Fine Arts in Las Cruces highlight the past and present of quilting.

"Challenging Tradition" jurors Kate Bonasinga and Carol Shinn chose a group of contemporary quilts created by 20 [SAQA (see page 10)] fiber artists that combine technical virtuosity and diversity with a stunning visual aesthetic. "We discussed the formal aspect of each [quilt]: color, form, and composition...and then considered whether the piece expanded upon or merely mimicked its own history," explains Bonasinga.

Taken as a body, these works transcend utilitarian quilts in several ways including deviating from the rectangular form, piecing together of non-repeating elements and a penchant for strong color combinations.

Some pieces break the rectangle in ways that range from the subtle to the drastic. "May/December Romance" by Susan Crouse-Kemp shows a rippled uneven edge which complements and activates the dynamics with the work, while "Hurry" by Jane Einhorn creates a flowing freeform accentuating quilted rhythms within areas of flat color.

Traditional piecing of contrasting shapes and hues by Leslie Rego highlight the color and create the invention of a loose narrative element that infuses many of the quilts.

The Historical Museum's exhibit provides a historical counterpoint in familiar shapes, muted colors and the large utilitarian scale. [guest curator Charlotte Burchett] The paring of shows suffers only by their separation with the older pieces crammed into 2 small galleries, while the newer work is dwarfed by a cavernous exhibit space at the Museum of Fine Art. www.lascruces-culture.org



"Bosque Sunrise" © Judith Trager



“Interpreting Seaside” © Valerie S. Goodwin 31”h x 45”w

Professional Advice: AIR Programs

by Carolyn Lee Vehslage, SAQA Newsletter Editor clvquilts.com

Many SAQA members are spending time away from their jobs, studios, household chores, and family responsibilities and getting serious about their art by participating in artist-in-residence (AIR) programs. During the summer of 2003 Carol Ray Watkins took advantage of her time at Rocky Mountain National Park photographing images that became her Western Wildflowers series. www.CarolWatkins.com

The Seaside Institute gave architect/art quilter Valerie S. Goodwin the chance to investigate her ideas on geometrical relationships, patterns and ordering principles found in architecture — specifically those found in the planning principles of New Urbanism and the architectural experience of Seaside. A member of the board of directors purchased her piece “Interpreting Seaside”. www.QuiltsByValerie.com

Larkin Van Horn used her AIR at the Grünewald Guild for exploration. She had just completed 5 months of work on another major project, and was ready for something less heady. She took a carload of materials and worked on several experimental pieces. A small series of 10 pieces, each about 8"x10", emerged. Her presence on campus during the summer session resulted in two commissions, and she sold several small pieces in the guild store. Her continued association with the guild has led to two consulting jobs with churches looking to update their banners and vestments. www.LarkinArt.com

Our Executive Director Martha Sielman has made a part-time career out of school AIR programs around her state of Connecticut. She started in her own school district with a proposal to the Parent Teacher’s Organization. The success of that first residency led to several other contracts and a number of commissions for her artwork. www.MarthaSielman.com

Liz Axford’s residency at the Houston Center for Contemporary Craft from September 2001 through February 2002 allowed her the opportunity to develop a new technique of silk organza shibori. She received a \$400 per month stipend in exchange for working in her studio 24 hours per week during the center’s regular open hours. While there she met feltmaker Shelby Cefaratti who showed her how to incorporate lightweight silk organza into handmade wool felt. They completed two collaborations that were both juried into the Tsunami show of yardage at Convergence 2002 in Vancouver, BC. One of these

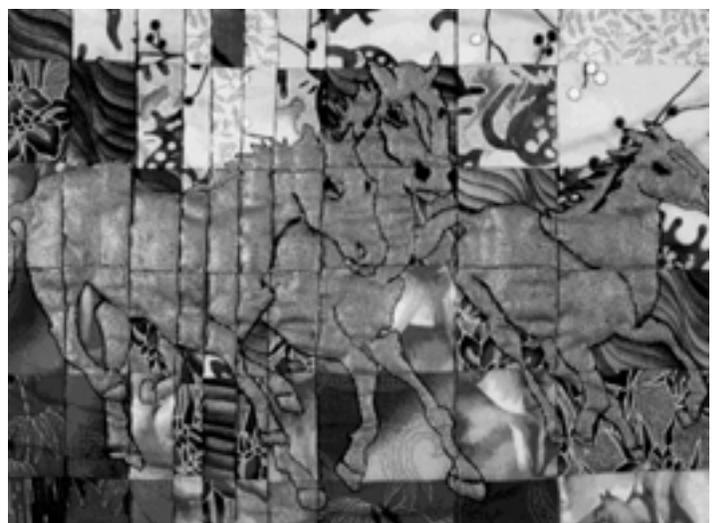
pieces was composed of two layers of silk organza, dyed with shibori patterning, and held together with small shaped felt. It inspired her to make quilts with silk organza for top and backing and handmade wool felt for batting. Liz has sold her work through the Craft Center’s gallery shop and through this connection has been asked to exhibit quilts at a local theater.

When Lisa Chipetine’s “Ghost Horses” was accepted to the 2004 European Crazy Quilt Festival in La Bourboule, France, she packed promotional postcards of her other quilts in the box. The Festival director saw the beauty of her quilt and was intrigued enough by the postcards to take a second look at Chipetine’s website. The director then emailed her offering a solo exhibition within the September 2005 Festival. Chipetine suggested she could go and lecture or teach, but was told that most of the participants did not speak English, so she approached the director about an AIR concept.

Chipetine plans to work out in a public place, completing an art quilt from start to finish. The thought is that people will re-enter the festival on several occasions to see her progress. The director quickly agreed and Chipetine gets a free trip to France just in time for her birthday. www.ThreadPlay.com

From January 15-April 27, 2005, I am one of the AIR’s on a 101-day world cruise aboard Crystal Serenity. During the sea days, I will work for an hour with passengers interested in creating blocks for a quilt about the ship’s voyage. At the end of the journey, the quilt will hang in the Crystal Cruises’ corporate office. This amazing adventure found me through the Fiber Revolution web site. The cruise line went to my own site and was able to view my pictorial quilts and read about my previous AIR program in Costa Rica. www.CLVquilts.com

How do you find out about AIR programs? Look for calls in magazines such as Art Calendar, search the web, contact university art departments, submit your own proposals to local school districts, art centers, or private clubs. Offer to teach or demonstrate. Offer to make pieces onsite that can be raffled off with you splitting a percentage. The contacts you make may lead to other interesting opportunities.



“Ghost Horses” detail © Lisa Chipetine

Check out SAQA’s online chat forum at <http://groups.yahoo.com/group/SAQA/>

Sign Up Today for the SAQA 2005 Conference

Curator Comments: "Connected Threads"

Cultural Arts Center, Glen Allen, VA, September 12-October 17, 2005
by Gwen Van Ostern, CAC Curator

The tactile tapestries of "Connected Threads" included both abstract designs and didactic scenes in an array of vibrant colors and patterns. The eleven regional SAQA artists selected for this exhibition employ both abstract patterns and traditional scenes of landscapes, still life and interiors in unexpected and innovative ways. Featured artists includes Mary Beth Bellah, Martha Bruin-Degen, Kate DeWitt, Eileen Doughty, Marni Goldshlag, Martine Caillon-House, Jill Jensen, Judy Loope, Judith McIrvin, Dottie Moore and Diane Mularz.

"Connected Threads" presents a diverse array of artwork by artists enamored with the unique sensuality and highly tactile appeal of fabric. Traditionally practiced as "women's craft", quilting and sewing are still strongly tied to the home and hearth. Visual references to the home appear in the "teapots" of Mary Beth Bellah, or in the life-moments seen looking backwards through a television screen in Martha Bruin Degen's "TV Heads Installation 2."

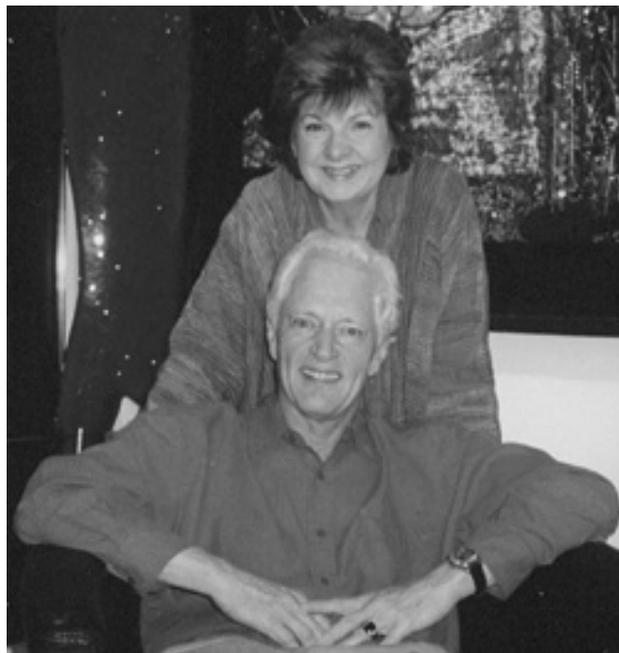


"Iced Tea" © Mary Beth Bellah 10.5"h x 12."w x 6"d (left)

"Grandmother's Cup of Tea" © Mary Beth Bellah 8"h x 9"w x 6.5"d

Fabric arts first emerged as embellishments made upon everyday items like blankets and clothing. Due to this origin, many of the artists embrace comfort as an ingredient in their work. In fact, the art of constructing these works requires a quiet dedication, and is described by many artists as both therapeutic and calming. Kate DeWitt, Jill Jensen, Marni Goldshlag and Martine House create pieces that address personal loss and the process of overcoming grief. The meditative process of sewing, combined with the symbolic aspect of connecting pieces of fabric to create a cohesive whole contribute, to the theme of rejuvenation. Several artists address rejuvenation through the cyclical processes of nature. Judith McIrvin, Jill Jensen, Dottie Moore and others use their acute observations of nature to create highly charged symbolic artwork.

Whether it is the association between fabric and the home, the introspective processes of sewing, or the sensuality of the cloth, these works capture us with an immediate intimacy that invites us to enter their world.



Nancy and Warren Brakensiek in front of
"We Will Set It Out To Grow" by Carol Castaldi

Open House at the Brakensiek's

by Linda MacDonald, SAQA Board Member,
www.lindamacdonald.com

On November 5th, the day before the opening of VISIONS at the Oceanside Museum of Art in Oceanside, California, VISIONS participants and friends were invited to tour the Brakensiek's Los Angeles high-rise and see how wonderful their art quilt collection looks in a home environment. Guests were treated to magnificent views and to tasty food, while listening to Nancy (our current SAQA Treasurer) and Warren (our former SAQA Treasurer) speak about their collection.

They own approximately 140 quilts, including the quilt collection "Playing With a Full Deck." Most of their collection is comprised of quilts made by artists from the Northwest section of the U.S. They have been collecting art quilts for fifteen years.

Of special technical interest was the quilt hanging system that they employ, how they rotate the quilts, and how they store the ones not on display. They also collect contemporary furniture, painting, graphic works, and folk art.

The Brakensiek's spoke to the group about the SAQA organization and what it has been doing and about how important it is to be a member. There were questions and answers and a discussion about the upcoming May 2005 conference in Athens, Ohio at Quilt National.

It was apparent that the Brakensiek's live with their art in a lively, active and festive way and that their art collection is a living, changing, and integral part of their lives.

Sent Letters to the Editor and
Opinion Pieces to clvquilts@yahoo.com

Meet PAM Member Cindy Friedman

by Carolyn Lee Vehslage, SAQA Newsletter Editor, clvquilts.com



Cindy Friedman in front of
“After Reflection” and “Sea Reflection”

When fiber artist Cindy Friedman felt a bit stagnant in her career last year, she signed up for a drawing class at the Main Line Art Center in Haverford, PA. She didn't know it was about to open a whole new world for her.

“I have a passion for textiles – for touching them, for collecting them, for manipulating them and combining them. Currently the focus of the passion in interpreting my drawings is a format known as a studio art quilt. My quilts are a combination of fibers including silk, rayon, cotton, and the blending of those fibers.”

Cindy honed her graphic design talents at the Philadelphia College of Art and received a Bachelors in Science in Industrial Design. While working on her Master's in Fashion Design at Drexel University, she became a faculty member for eleven years before she decided to pursue her artwork full time.

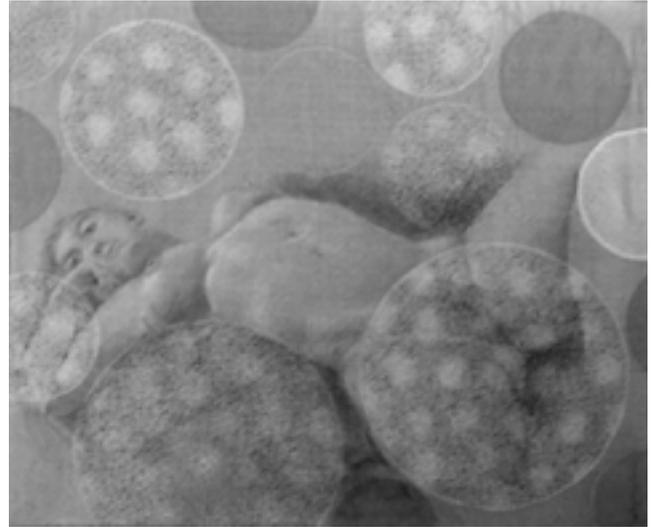


“Linear Reflection” © Cindy Friedman 19”h x 16”w

For Cindy, who had always worked out her complex designs on grid paper with precision line drawing, the drawing professor's approach to figure drawing through shading and cylindrical form pushed her in a new direction.

At the same time, Cindy experienced one of those magical ‘Ah-Ha’ moments that most artists dream of. She realized that instead of drawing the portraits on paper, she could place a layer or two of her beloved silks between the pencil and pad, and draw on the silk.

What she has achieved through this new method has to be seen in person to truly appreciate. As the viewer walks in front of one of her portraits, the multiple layers of silks produce a Moiré effect. The figure takes on an additional dimension beyond the shaded curves, shadows, and highlights.



“Circa Reflection” © Cindy Friedman 16”h x 19”w

To add interest and texture, Cindy places shapes of additional opaque and transparent silks between the two-layered drawing and hand stitches them with embroidered details.

Even though these works of art are finished by being stretched on a frame, Cindy still considers them studio art quilts due to the multiple layers of cloth that are stitched together.

“The imagery in my quilts reflects my fascination with human bodies in terms of their construction, form and function. Other design inspirations include architectural details and geometric shapes, grids and patterns.”

Cindy says of her new artwork, “I am fascinated by the light reflections that happen in the Moiré patterns of the overlaid fabrics and the drawing. It is a technique that offers an enormous range of options to explore from the variety of embroidery and finish stitches to the color and shape transitions. I have been using fine silk thread for the embroidery and enjoying the Zen of the creation of stitch patterns on the panel which add texture and visual interest.”

To see other art quilts or wearable art by Cindy, visit www.CindyFriedman.com or www.FiberRevolution.com

47 of the 83 Quilt National '05 finalists
and
35 of the 50 Form Not Function
artists are SAQA members

SAQA says “Thank you!” to our Corporate Sponsors for 2004:

Art Quilt Tahoe, Bernina of America, Brother International, C & T Publishing, Fiberarts Magazine, Free Spirit Fabrics, Hobbs Bonded Fibers, Marcus Brothers Textiles, P & B Fabrics, Pfaff USA, Professional Quilter Magazine, Quilt San Diego/Quilt Visions, Quilt Surface Design Int'l, Quilters' Newsletter Magazine, Quilting Arts Magazine, Sulky of America, Thirteen Moons Gallery, and Viking Sewing Machine.

And another big “Thank you!” to our Individual Sponsors:

Frances Holliday Alford, Stephen Berkenfeld, Nancy & Warren Brakensiek, Karey Bresenhan, Martha Connell, Judith Content, Carole Cunningham, Hilary & Marvin Fletcher, Alison Gerber, Rick Gottas, Maureen Hendricks, C.S. Holmes, Patricia Hull, Ardis James, Tom Jessen, Linda MacDonald, Katie Pasquini-Masopust, Barbara & Ray Ranta, Elizabeth Ryll, Julia Sandusky, and Shelly Zegart

All About the Board

by Nancy Brakensiek and Beth Smith, SAQA Board Members

The mission of SAQA is to promote the art quilt through education, exhibits, professional development and documentation for the benefit of those interested in the art quilt medium. The SAQA Board members are responsible for the administration of SAQA business including strategic planning and long-range development, financial management of the organization, guidance and supervision of the paid executive director, fund raising and public relations serving as ambassadors to increase awareness and support of SAQA.

October 1 marks the beginning of the 3-year terms for new Board members. The Board of Directors are listed on the back cover of the newsletter. The following are the most frequently asked questions regarding the Board of Directors and its responsibilities.

Would you give me some examples of the duties of a SAQA Board member?

- Fiduciary responsibility for SAQA
- Management of the business and affairs of SAQA
- Strategic planning for SAQA
- Overall responsibility for the financial health of SAQA
- Approval of an annual budget and periodic review
- Determination of membership services and dues
- Management of the paid executive director
- Management and resolution of any matters with significant impact on SAQA
- Promotion of the art quilt through education, exhibits, professional development and documentation

How are the day-to-day operations conducted? The Executive Director is responsible for the day-to-day operations of SAQA subject to the management and advice of the Board.

How many members of the Board are there? Currently, there are 8 members of the Board. The bylaws allow for expansion of the Board as needed.

What are the commitments of the Board? Board members must commit to three years of service and be members of SAQA. They must participate in Board meetings, whether face-to-face or by telephone. They must be available for special projects or issues as needed. Board members must also be available for teleconferences and ongoing email communications and be willing to devote a significant amount of time to SAQA.

What is the term of a Board member? Board members serve a three-year term commencing October 1 of the year they are elected. To insure both continuity and infusion of new directors, the terms of Board members are staggered so that the terms of 1/3 of the Board members expire each year. Board members are limited to two consecutive 3-year terms.

How are Board members elected? A Nominating Committee is appointed by the Board. It is a three-person committee, consisting of Board and non-Board members. Their service is to nominate candidates for election to the Board. The Nominating Committee reviews submissions from candidates and makes recommendations to the Board. Upon review of the Nominating Committee report, the Board of Directors, elects new or re-elected Board members.

How does the Board meet? Currently, the Board meets face-to-face once a year. This meeting is normally scheduled in conjunction with a major art quilt exhibition such as Quilt National or Visions. In between these meetings, the Board meets via teleconference on a monthly or as needed basis.

Are the Board members paid? Board members are not paid for their services as Board members. They volunteer their time as unpaid representatives of and ambassadors for SAQA. They can be reimbursed for their travel expenses to the annual Board meeting. In the past, some Board members have declined to be reimbursed for these travel expenses, choosing to donate this amount to SAQA.

How do I communicate with the Board? You should send your communication to Martha Sielman, Executive Director of SAQA at director@saqa.com or P. O. Box 572, Storrs, CT 06268-0572.

How do I communicate my interest in being a Board member? You should send your letter of interest and biography/resume to the Executive Director who will forward it on to the Nominating Committee.

Professional Advice: Exhibition Organization

By Kevan Rupp Lunney,
Fiber Revolution member

Recently I curated one of the Fiber Revolution exhibitions at the Zimmerli Art Museum in New Brunswick, NJ. From this experience, I have the following tips to offer to help you foresee and avoid time consuming future problems. The tips for curators are marked with a C, the tips for artists shipping their artwork are marked A.

C) I arrived equipped with my folder containing a master inventory sheet. The columns were headed Artist, Title, Dimensions, Retail Price, Received, Sold, and Returned. I also had my copy of each consignment agreement and a list of the artists' names, addresses and phone numbers, and email addresses.

After meeting with my museum contact, one of their volunteers was sent to find the boxes that were shipped by each individual artist. A) Mark all your boxes with big red letters to indicate your group (i.e. FR for Fiber Revolution.)

We began to open boxes, unpack and inventory the quilts. Some quilts did not have their title on them. Some titles and artist information is on the sleeve, which is very dangerous because sleeves can be removed so easily. A) Put the label on the quilt itself and quilt through it. Include your name, address, and phone.

Some quilts had no hanging slats. I had a choice to make: not show it, nail through the sleeve and hope it hung well, lay it on a table where it might be touched, or go out and buy a wood slat.

A) Remember to include slats. If you need to make a long slat shorter to fit in the box, use two smaller slats that can be packing taped to a center shorter slat. Mark the pieces where they overlap so the curator doesn't have to play with it.

A) Label your slats with your name and the title of the quilt. Affix screw eyes in the ends of wood rods and drill holes in the ends of wood slats or aluminum bars. Check that the sleeve is made correctly, so that when hung the sleeve doesn't roll up over the top of the quilt.

C) Bring cheap retractable curtain rods for those artists who forgot to send slats.

A) Label all your packing materials, with permanent marker or staple on a business card or tape on a paper with your

name. Packing materials can get separated from boxes during unpacking.

C) Place the packing materials back in the box immediately after unpacking each piece. Since most people will not include packing instructions, keep a notebook with name, title and packing instructions.

A) Mark the outside of the box, OPEN THIS END. Taped to the inside flap of the box, in a zip bag, place your inventory list and packing instructions, return labels, photos of assembled work, signs or labels for the wall, or other correspondence. You may want to pin the info bag to the back of your hanging sleeve.



“Dancer” © Kevan Rupp Lunney 64”h x 41”

A) Produce a prepaid Electronic Return Label online that you can email to the curator. Open a personal or business account at UPS.com, and your shipping will be billed to your credit card. Call 1-800-PICK-UPS for more info. For very polite handholding during the online registration process, call 1-877-289-6418. Alternately, you can include a prepaid return shipping label in the box, that you request at Fed-Ex or UPS or USPS when you drop-off your package.

C) If you can, have all the artwork shipped to you before the event and then personally deliver it all at once. You can see for yourself how each piece is packed and know how to repack. You can check the condition of the work and provide a hanging mechanism for the works that

arrive without, and the wrinkles and folds can relax from shipping.

To plan the placement of the quilts on the walls, we laid them on the large tables around the room. However, at many venues the floor is the only space. C) Bring a large roll of paper, bed sheets, or plastic tablecloths.

C) Bring your tool kit: scissors, wire cutters, wire, fishing line, straight pins with flat heads, twist ties, permanent marker, safety pins, a level, small nails, claw hammer, tape measurer, step stool or small ladder, extra labels, fun tack for signs, retractable blade for opening boxes, clear packing tape, digital camera. Label your tools or they will ‘walk’.

C) Pack a lunch, because everything takes longer than you think. Take something to share, make friends with cookies or chocolate.

When it comes time to take down the show, you will want to bring the same items.

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See Page 27

Review: Journey of the Spirit: The Art of Gwendolyn A. Magee

Excerpts from “Threads of Anguish, Hope Emerges”
by Sherry Lucas, reprint permission by the Clarion Ledger

In Gwen Magee’s “Our New Day Begun,” a brilliant sun throbs with energy as ribbons of rays pulse from a roiling yellow center. Noted Washington, D.C photo documentarian Roland Freeman can’t forget his first look at that quilt. Freeman said, “It was definitely a new day. It was a new feeling. It was a new horizon. All I could think was, if this is the beginning of a series, look out.” That series of Magee’s dozen quilts drawing on the lyrics of “Lift Every Voice and Sing” are part of her first major solo exhibition “Journey of the Spirit: The Art of Gwendolyn A. Magee” at the Mississippi Museum of Art, November 20, 2004 through January 30, 2005.

Magee’s quilts were included in Freeman’s nationally touring exhibits and, through him, she connected with a vibrant network of African-American quilters. “As I began to learn about other African-American quilters, I really saw that a number of them were doing a heckuva lot more than just making something pretty — that they were going deep,” Magee said.

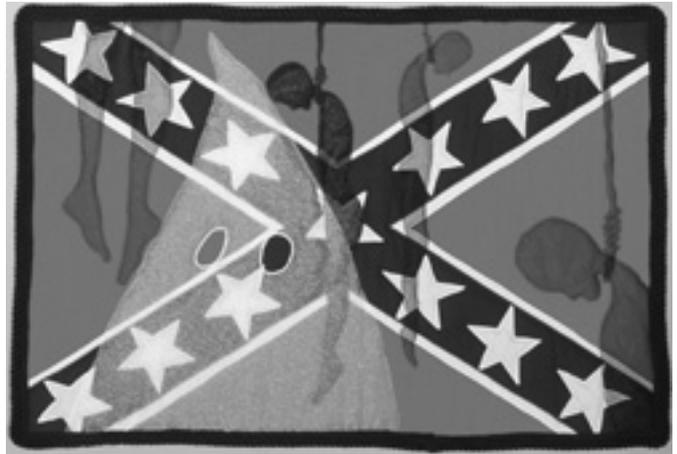


“Bitter the Chastening Rod” © Gwendolyn A. Magee 44”h x 39”

Her Africa-inspired quilts “Serengeti Nova” and “Nubian Queen” came out of the quest to explore her roots. “Still, it did not feel real to me.” The Africa she knew was from books, magazines and TV. “There was a disconnect,” she said. “I didn’t think I was doing it justice.”

She needed to hone in on her own heritage, as an African American in this country. “What immediately came to mind was “Lift Every Voice and Sing”, so familiar to me and everyone else brought up in the South in my generation,” said Magee, 61. The song by James Weldon Johnson was sung everywhere — at community events, the YMCA, the Masonic Temple, the church, the school. “It just always filled everybody with such pride.”

In “Full of the Faith”, three generations of women kneel safe in the shadow of a golden cross made of strips of African cloth. A pair of graduating seniors stand proud in “Full of the Hope”, Kente cloth around their shoulders.



“Southern Heritage/Southern Shame”
© Gwendolyn A. Magee 22.5”h x 32.5w”

Her narrative quilts tackle painful subjects head-on. “Bitter the Chastening Rod” depicts a chained pregnant woman, beaten. “God of Our Silent Tears I” speaks about the disproportionate number of African Americans sentenced to death; “God of Our Silent Tears II” shows the family devastated by the man’s execution.

“You can’t think of Gwen just as a quilter,” said Freeman, who co-curated the exhibit with museum deputy director of programs Rene Paul Barilleaux. “You have to think of her as an artist who’s using fabric as the format to say what she wants to say. I think this body of work, if it’s kept together, can possibly become as important, over time, as Jacob Lawrence’s “Migration” series.”

Quilt historian Cuesta Benberry said, “Marvelous creative endeavor.”

“Southern Heritage/Southern Shame” is Magee’s response to the failure of a vote to remove the Confederate emblem from the state flag. In it, a Confederate flag is overlaid with silhouettes of lynching victims and a ghostly white hood. “There was all this talk, ‘I’m not racist, I want to keep this as our heritage.’ I felt a need to show very explicitly that heritage. It involved a heckuva lot more than sipping mint juleps on the veranda or strolling around the plantation with a parasol.”

“The thing about Gwen’s quilts is, they kind of undermine any notion, especially the later work, of what a quilt is about,” Barilleaux said. “Quilts are supposed to be comforting, supposed to be calming. Her political narrative is quite the opposite. It disturbs our sense of comfort. ... There’s nothing comforting about “Southern Heritage/Southern Shame.”

Other quilts dance with joy. Fran Cummings of Florence, a friend from Faux Pas Quilters said, “To me, “Lift Every Voice and Sing” shows her knowledge of culture and knowledge of history, but her abstract pieces show the freedom, the spontaneity, the fun-loving aspect. They really express her inner being, I think. ... not the kind of things she sees to struggle against, or struggle for, but the real Gwen coming out.”

www.msmuseumart.org

2004 SAQA Survey Results

Tabulated by Marilyn Henrion, Board of Directors

This survey was published in the summer SAQA Newsletter and posted on the Yahoo forum and on the SAQA web site. There were a total of 59 respondents to the survey including 22 Professional Artist members (PAMs) and 37 Active Members. Although the analysis cannot be considered scientific, since there were some inconsistencies in interpreting the instructions, the data is nevertheless informative. It is interesting to note that the overall rankings from both PAM and Active Members were strikingly similar.

The top 6 reasons for attending conferences and belonging to SAQA were the same in both groups and the 3 least important factors also coincided, although in slightly different order. Both groups share promotion of the quilt as an art form as the most important factor in SAQA membership, followed closely by exhibition opportunities, professional development, and networking.

Least important to both groups were conferences, mentoring, and newsletter. As far as conferences are concerned, of least interest to both groups are hands on art/ techniques, mentoring, and personal growth/creativity enhancement programs. Here is the Summary of Rankings data derived from the quantitative questions.

CONFERENCE RELATED - PAM

1. Opportunities for networking (146)
2. Professional Growth-Career Development
/Proximity to museums, galleries, (138 each)
3. Confluence with related events (136)
4. Cost (135)
5. Lecturers/Workshop leaders (122)
6. Mentoring program (119)
7. Hands on art/techniques workshops (77)
8. Personal growth/creativity enhancement workshops (56)

MEMBERSHIP RELATED - PAM

1. Promoting the quilt as an art form (72)
2. Exhibition opportunities (71)
3. Networking (69)
4. Professional development (66)
5. Newsletter (54)
6. Conferences (44)
7. Mentoring program (40)

CONFERENCE RELATED - ACTIVE

1. Professional Growth-Career Development (290)
2. Opportunities for networking (271)
3. Cost (259)
4. Location, proximity to museums, galleries, etc.(253)
5. Lecturers/Workshop leaders (245)
6. Confluence with related events (214)
7. Personal growth/creativity enhancement (209)
8. Mentoring program (200)
9. Hands on art/techniques workshops (176)

MEMBERSHIP RELATED- ACTIVE

1. Promoting the quilt as an art form(128)
2. Professional development
/Networking (119 each)
3. Exhibition opportunities (116)
4. Newsletter (111)
5. Mentoring program (89)
6. Conference (88)

Conference attendance questions were ranked from 10 = greatest influence to 1 = least influence.

Membership questions were ranked from 4 = Very important to 1 = Not at all important.

Sampling of Written Comments About the Cancellation of the Little Rock Conference

- I thought the cost on the Little Rock conference was quite reasonable and the seminars were excellent.
- Each year the conference programs seem to get better and better.
- Time and money issues prevented me from signing up.
- Scheduling conflicts prevented me from attending the Little Rock conference.
- I didn't register because of lack of funds.
- I can only afford one event and decided to go to QSDS.
- I could not afford to go.
- Little Rock in summer is too hot.
- Little Rock was too difficult to get to and the time was not good for me.
- Cost, time and location made Little Rock impossible.
- The place and topics were not appealing.
- There was nothing on the program that interested me.
- I didn't like the "meaningful life" programming.
- I don't feel the need to attend a conference.



Sampling of Suggestions for Future Conferences

- I would like plenty of professional growth and career development topics – presenting and marketing my work.
 - I have absolutely no interest in personal growth/creativity enhancement topics.
 - I'm very interested in professional growth topics related to critical writing about art.
 - I really, really don't want to hear "motivational speakers" tell us why it's great to be an artist...It makes me want to run away. Lots of us – maybe most of us – have already taken the leap. Preaching to the choir is meaningless.
 - I want a focus on marketing, but more advanced and in depth.
 - I'd like a variety of lectures on topics not quite so parochial. Focus groups brought together by interest to discuss wide range of topics, including visits to nearby galleries.
 - I'd like several really good art shows, in an exciting place, inexpensive, with really good presenters
 - I'd love to go to a conference that included mass experiences where the whole group experiments with learning new ways to see/express/envision. Guest mentors who are artists in other media.
 - I'd love to have speakers from the art world and gallery owners.
-
- My dream conference would focus on personal skills, such as developing tolerance, group dynamics and risk taking.
 - My dream conference would include all of the things you had planned, and it would be in ITALY.
 - My dream conference would include the art press, speakers on The State of Fiber Art/Art Quilt Union and on trends in fiber art collecting, as well as close proximity to events like SOFA.
 - My dream conference would include panel discussions and small discussion groups.
-
- I would suggest that SAQA always combine a conference with Quilt National.
 - I hate the idea of combining with big shows. It seems like no fun if you didn't get in.
 - I do not think that something as important as a SAQA conference should pay second fiddle to QN. And I think that it needs to be targeted to a larger audience than those members planning on attending QN.
 - Conference at an airline hub city.

Sampling of Suggestions for General Improvement to the SAQA Organization

- My main reason for being a member of SAQA is its role in promoting the quilt as an art form.
- Board members or mentors at regional meetings.
- Better communication with members.
- Grants for publication subventions of serious books about quilts as an art form
- A yearly "State of the Art" magazine/book – could be for an additional charge.
- SAQA should have booth space at SOFA and other high-end art/design shows.
- More exposure, more PR, more articles in places about Art Quilts as an Art form.
- Provide sample contracts, consignment guidelines.
- Marketing and promotion of all us. I am looking forward to a time when some gallery or art center says, "Oh yes, SAQA, I know that organization!"
- Mailing lists of reviews, magazine editors, collectors, venues friendly to fiber.
- Targeted advertising to attract collectors instead of members, with a PR person at the head.
- An improved portfolio rotation system.
- More regional and national exhibits for all members.
- Lots of exhibition opportunities, very focused use of portfolios, good web exposure, and a high quality magazine.
- Direct interaction between regular and PAM members and exhibitions that highlight both.
- A professional membership based on something other than the ability to pay higher dues. At the present time, SAQA offers fewer benefits than my local quilt guild and charges double the membership fees.
- A better web site, presenting the ART – less sales pitch for the organization. Showcase the art.
- Volunteer challenges with follow-up exhibits.
- Stronger mentor program for young artists.

John and Maureen Hendricks just announced they
will gift another \$25,000 to SAQA during the year 2005.

Review: Quilt Trilogy

Reprint Permission Southwestern Oregon Publishing Company

Coos Bay, Oregon artist Dawn McIntyre curated three exhibitions that fill the entire Coos Art Museum with art quilts. In the Maggie Karl Gallery is “Off the Beaten Path,” a juried exhibition of art quilts by Oregon artists.

Ann Johnston, an internationally known artist whose medium is art quilts, served as juror for the exhibition. “The purpose of this exhibition is to encourage the expression, exploration and experimentation in the medium of cloth and thread,” Johnston said. “We’ve encouraged Oregon quilters to pursue the creation of art by making quilts.”

Johnston, who lives in Lake Oswego, went on to explain the criteria for selecting the entries, “I asked of these artists that the works be original and reflect the individuality and personal expression of the artist. As I reviewed the entries, I looked to

see if the quilt had a voice of its own, did the artwork express a passion or point of view? “Off the Beaten Path” consists of quite a varied collection of work from Oregon art quilters that shows a sense of adventure and energy.”

In the Uno E. Richter Atrium is “Fine Focus 04,” a juried exhibition of small-format art quilts by international artists. Jurors Jane Dunnewold, Judy Dales and Kim Ritter selected 50 works by artists from the United States, Norway, Belgium, Germany and Canada to show the range and breadth the art quilt movement.

The diminutive size of the work (under 15-inches in any direction) allows the artist to experiment more freely with techniques and materials. The smaller format requires clarity of



“Fingerprints”, “Blue Lines with Orange Sky”, “Blue Bridge”, “Golden Bridge” (on bed) © Ann Johnston vision and tolerates nothing superfluous. For the viewer, this translates into a rich, intimate viewing experience.

Johnston’s own works are on display in the Perkins Room Gallery. Johnston has been creating art quilts for more than 25 years. Her recent solo exhibitions have been in Germany, New Zealand, Colorado, California and Oregon.

In the Mabel Hansen Gallery are five antique quilts on loan from the Coos Historical Museum’s collection. Accompanying this display is a current “quilt-in-progress” - a working example of quilting.

“Quilt Trilogy” is sponsored in part by Threads That Bind of Coos Bay, the Coos Sand ‘n Sea Quilt Guild and Forget-Me-Knots of Bandon, OR. www.coosart.org, www.annjohnston.net



“Off the Beaten Path” Exhibition at Coos Art Museum



“Off the Beaten Path” Exhibition at Coos Art Museum

Review: Fine Focus 2004

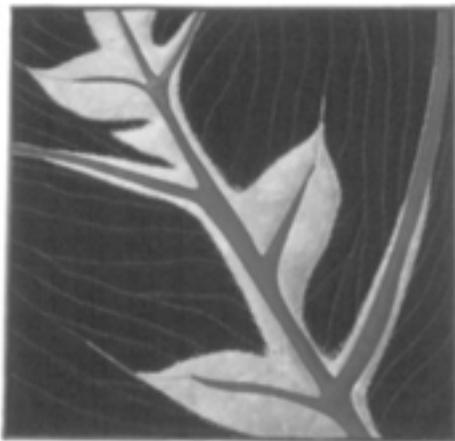
Coos Art Museum, Coos Bay, OR

December 3 - February 21, 2005

by Quinn Zander Corum, SAQA member

“Fine Focus 2004 Art Quilts” includes fifty-four quilted art works that certainly won’t be mistaken for potholder art! Through depth of vision, interpretation of imagery, mastery of technique, and uniform presentation, we see that small work can be exciting and presented in a way so as to lure viewers in for a closer look.

Each of the juried works is under 15” horizontally or vertically and all are mounted, floating, on 18” square, stretched, neutral-colored canvas (the four jurors’ works are the same size, but mounted on black canvas). Techniques cover the gamut of what we see in textile

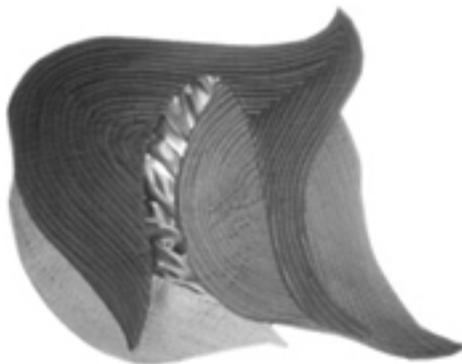


“Leaf Study #1” © Linda McLaughlin

art today, and each message is unique.

The uniformity of the stretched backgrounds gives a cohesive look to an exhibit with wide-ranging sizes, techniques, and imagery. Every work stands alone, and the viewer is afforded a way to focus on each without having the clutter of too many pieces hung too close together, (which can be very distracting in quilts shows of all sizes).

My one complaint about the stretched canvas backgrounds is the slightly off-white color. Depending on the background wall, the show lighting, and the work mounted on the canvas, it can look slightly dirty or can allow the edges of the artwork to disappear (the same can happen with black backgrounds). A rich charcoal background might be an alternative, but I will concede neutral-colored canvas is probably the best compromise for most work. Lighting these small



“China Breeze” © Jane Einhorn

works is terribly important, and one frustration in this show was not being able to fully appreciate some of the pieces lit mainly with overhead skylights.

Some of the art, though they are certainly compete as they are, looks like amazing details from larger work – “Leaf Study #1” by Linda McLaughlin and “Shining Through” by Janet Steadman. Some works suggest studies that might be part of a series or lead to larger work – “Organic Study #2” by Rebecca Howdeshell and “Color Play” by Liz Berg.

I’m often overwhelmed by the large work done by Susan Shie, but I found that her “House JuJu” in this size was totally manageable for my addled brain. “China Breeze” by Jane Einhorn and the very small “Shelter Series #4” by Valerie Hearder were exactly the right size, any larger and an intimacy that charged the work would have been lost. I was especially drawn to works I wish I had done: Frances Andersen Rosenfeld’s



“Kitchen Closed–Pot Holder Series” © Julie John Upshaw www.galleryfxv.com/Julie.html

“Organic Flow”, Valerie S. Goodwin’s “Villa Rotunda I”, Marilyn Gillis’ “Landshapes”, and Linda Rudin Frizzell’s “Contact Sheet”, to name only a few! It was also great fun to see an actual potholder: “Kitchen Closed –Pot Holder Series” by Julie John Upshaw.

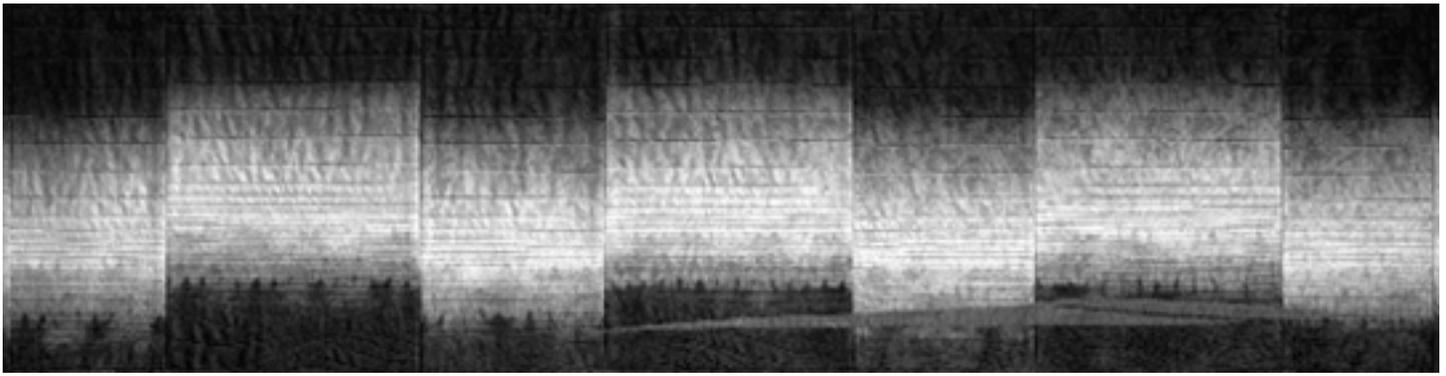
One observation about workmanship and presentation: on larger quilts it is often distracting to have crooked edges on a piece clearly meant to be square, to have sloppy finishings on otherwise fine work, or to have bindings that don’t fit with or distract from the main body of the quilt. With these small works, though straight, squared edges seemed to be less important than in larger works, just the opposite was true about bindings and finishing. Right out to the very edge of the work, it is still hung under your name.



“Fine Focus 2004” at Coos Art Museum

Additional exhibit images are on www.coosart.org and individual images along with information about Fine Focus 2006 is on www.finefocus.net

Contact the Editor at clvquilts@yahoo.com to arrange for reprints of articles or reviews from local papers about art quilt exhibitions in your area.



“Northern Lights” © Leesa Zarenelli Gawlik 14”h x 54”w

Review: A Juror’s Thoughts on Visions 2004

by Liz Axford, Quilt Visions 2004 Juror

When the jurors for Quilt Visions 2004, Michael Monroe, Jane Sauer and I, concluded our work early last February, I was pleased with the exhibit we had chosen. We strove to select a show that was representative of many of the current trends in Art Quilts. We also consciously attempted to choose work that had some connection to traditional Quilting, work that found some greater expression for having been created from layered and stitched cloth, rather than as a painting, photograph or print. Knowing firsthand how difficult it is to completely capture the quality of a quilt in a slide, I wanted to see the exhibit in person. Patti Sevier, president of Quilt Visions, invited me to conduct a Juror’s Tour at the opening, and my following comments grew out of that extemporaneous talk at the Oceanside Museum of Art on November 7, 2004.

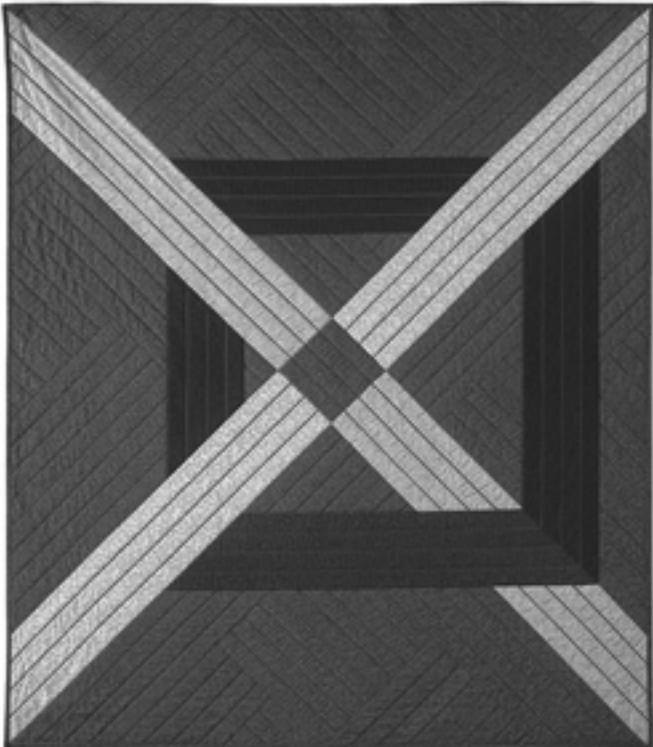
I found the show to be of overall high quality with regard to composition and design, personal expression and technique. A few pieces spoke to me in person, however, in ways that I

could not fully appreciate from viewing the slides.

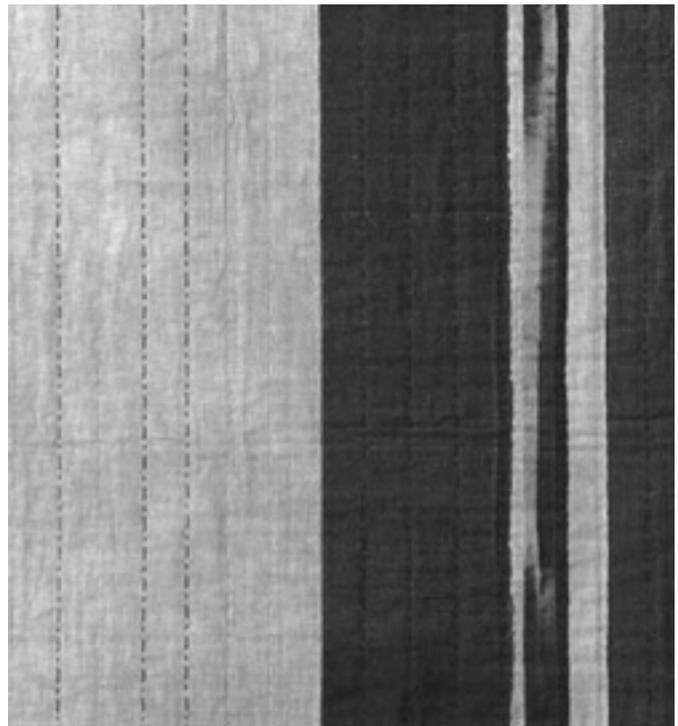
Several of the quilts in this exhibit make use of the most traditional of quilt formats, a repeat block structure, but manage to do it in a fresh way. Ruth Garrison’s “Net 4” uses a simple repeat block, symmetrical, but one realizes upon closer viewing that the block contains 2 vertical lines and 3 horizontals or vice versa; the composition is woven together by alternating the orientation of the identical blocks. The focal point is achieved with a shift from brown-on-red blocks to red-on-red blocks. Subtle secondary patterning is developed with the careful arrangement of values, engaging the viewer in its maze for a long time.

Wendy Slotboom’s “Stepping Out” also made use of a traditional type block, but in this case she blew it up such that a single block makes up the entire quilt. And while the diagonals running corner to corner are symmetrical, the inner dark border is not. Combining this slightly uneasy composition with the gutsy fully saturated blue, green, red and purple color palette, she has created a bold and most un-traditional quilt.

Charlotte Bird uses the traditional Medallion Quilt format to



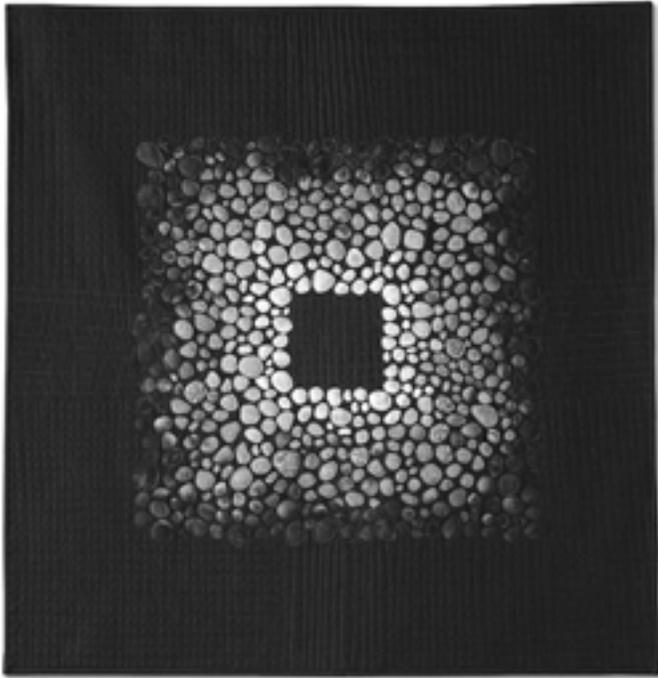
“Stepping Out” © Wendy Slotboom 63”h x 54”w



“Faded Memory” detail © Wendy Lugg 68”h x 61”w
www.WendyLugg.com

arrange her fused fabric stones in "Porous Square", creating a quiet Zen-like composition. A careful value gradation allows her to create a soft irregular edge at the outside of the square and a very sharp edge at the inside. Similarly she uses contrasting red quilting in areas she wants to lead the viewer while using black quilting (on black fabric) in areas where she is seeking texture only.

Jane Einhorn's "Sometimes We are More Earnest than Wise" seems to me something that could only have been created in cloth. Both the very curious figures (which are independent units, filled with batting and quilted, and only then attached to the background piece) and the background are cut from the same



"Porous Square" © Charlotte Bird 38"h x 37"w
www.birdworks-fiberarts.com

length of heavy silk. It is only the orientation of the fabric, the way the light hits the weave, which causes the figures to appear to be of darker value, and stand out from the background - a wonderful economy of expression and technique!

Wendy Lugg's "Faded Memories V" uses antique Japanese indigo fabrics to create her simple but powerful overall composition of broad and narrow stripes. The worn fabric adds a visual softness that would be difficult to achieve in another medium. Also essential to its impact is its fresh view on hand-quilting: a bold dash/dot/dash/dot patterning used to break up and add visual rhythm to largely monochromatic areas.

Leesa Zarinelli Gawlik's "Northern Light", featured on the cover of the book, exemplifies the subtle beauty of natural dyes. While living in Japan, Gawlik's work with indigo and other vegetable dyes gave her a way to interact with her neighbors, who were both curious about what she was doing and knowledgeable about natural dyes. Northern Light was composed from a single length of kimono lining fabric given to her by a neighbor, which she bound and dyed successively in an indigo vat, raw indigo leaves, onion skins, and green tea. She chose what she thought was the most successful part of the yardage to create this work, however, after completing the machine quilting, she felt it was not quite right. At that point, she sliced the quilt

vertically into seven sections, and slid those sections up and down to give additional interest to the composition, re-pieced the already quilted sections and finally hand appliquéd two slightly curved rust bands to complete it. While I think the quilt would be pleasing had it not been sliced and recomposed, the break in the patterning of the dyeing and quilting brings it to another level.

Many quilt artists are currently working with digital imagery, and several successful examples are represented in *Quilt Visions 2004*, including Barbara McKie's "Water Ballet #5", Patricia Mink's "Tapia #5", and Miriam Nathan-Roberts's "Fracture". Perhaps the freshest use of computer-generated imagery is Dan Olfe's Wave "Topography". This is not simply a photograph of water that has been distorted in Photoshop. Using 3-D software, he creates a simulated water surface that is then digitally manipulated, commercially printed onto nylon banner fabric, whole cloth, and machine quilted. Intriguing in such a small size (36 by 24 inches), I can only imagine what a tour de force it might be in a size that fills a wall.

Mi Sik Kim's "The Wall" and Toot Reid's "Thirteen" were just that sort of tour de force. Each filled a wall at the end of an alcove, creating an environment that the viewer could enter. Both rely on multiple small blocks; each block is similar but unique. Reid divides her piece into 3 zones horizontally; the zones are of similar patterning but different coloring, serving to break up the large expanse of space and patterning, and orient the viewer as he makes his way through the piece. Kim uses hand-dyed fabrics, arranged in value progressions, sometimes gentle, other times sharply contrasting, to create a sense of space. She joins the three vertical zones with a gently staggered line.

I don't remember if I fully appreciated the transparency of Nancy Crasco's "Tunic of Falling Leaves" when I viewed the slides (though she had excellent slides), but it added so much to the quiet beauty of this perfectly composed and executed piece. Free-hanging in the space, with both front and back visible, and lit to enhance the transparency of the piece, it made me reflect on the extraordinary partnership between the Quilt Visions organization and Oceanside Museum of Art that made this exhibit possible. Exhibition director Peggy Jacobs attended all three days of the jurying process, and by the final selection of quilts had developed a preliminary layout for the show. She continued to tweak the layout, however, over the months and as she installed the quilts, paying particular attention to the lighting and relationships between nearby works. Some areas of the exhibit were light and bright, others darker and more somber, creating a sense of procession as one moved through the show, and adding to the overall perception of quilts being fully considered to be art.

All the works in this exhibit are worthy of study and discussion, and I was happy to have had an opportunity to do just that in the juror's tour. If you did not have a chance to see the exhibit, which closes January 2005, the catalogue is available at the Quilt Visions website: www.quiltvisions.org

The work is beautifully presented, with a full page devoted to the overall view of the piece, along with a short artist's statement, description of materials and techniques, and a detail on the facing page. Each book also contains a CD of the entire exhibit, to be used for educational purposes.

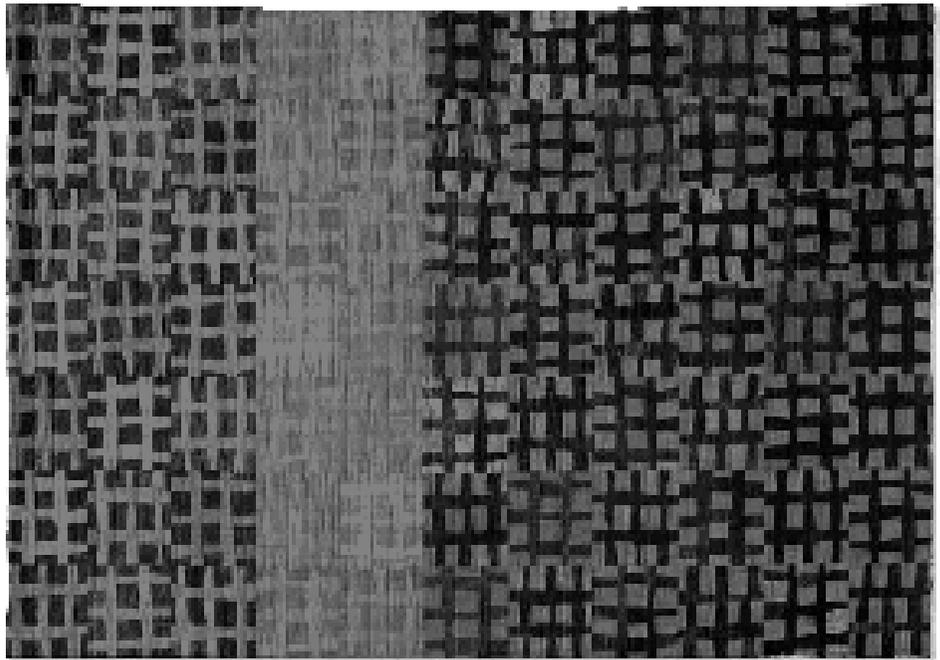
Opinion: Musuem Exhibits

By Beth Smith, SAQA Board Member,
Oceanside Museum Assistant Director

One of the most popular quilt exhibits in the country occurs every other year at Oceanside Museum of Art. "Quilt Visions 2004" has just concluded its second successful collaboration with the Oceanside, California museum and the artists and the audience were as delighted with the show as with the last one in 2002. This extremely competitive juried exhibition showcased 45 quilts that were selected from over 600 entries. It may seem a bit daunting to throw your hat into the ring with so many other talented artists vying to have their work on exhibit in an art museum, but the museum setting offers benefits to a quilt artist that other venues do not.

First, it is especially gratifying for artists who are concerned with textile art being accepted in the "fine art" world to breech the barrier of what art is, an ongoing issue much debated in museums and commercial galleries. A museum's obligation to the public is to educate and the goal of a gallery is to sell. Museum curators and gallery directors have to ask themselves if art quilts will satisfy their objectives. What the Oceanside Museum of Art has discovered is that Quilt Visions exhibitions have garnered some of the largest attendance records of any exhibition in the museum's history. Not only is the public treated to something visually stimulating and thought provoking, but sometimes a collector will find a work so compelling that they must add it to their collection. So, art quilts do sell in a museum setting, although Oceanside Museum of Art does not make an effort to encourage a sale or to act as agent. Sales from "Quilt Visions 2004" are conducted through Quilt San Diego/Quilt Visions.

Another benefit to entering a competition hosted by a museum is the audience. At Oceanside Museum of Art visitors are comprised of area residents, members of the museum, and tourists visiting Oceanside's stunning coastline, harbor, and restored pier. But, during Quilt Visions, hundreds of art quilt enthusiasts come from as far away as the East Coast. Quilt artists come to discover the talents of other artists in their field. They come alone to spend studied time with every individual quilt, or they come in small groups and talk about an artist's style or



"Net 4" © Ruth Garrison 39" h x 61" w ("Quilt Visions 2004")

technique. "Quilt Visions 2004" was an exhibition that generated favorable and glowing comments from viewers day after day. This interaction among the audience and with the artists whose work hung on the wall generated a dialogue that will remain alive long after the show has closed. It inspires other quilt artists and it also fosters the reputation of the exhibiting artist.

An artist's reputation can be a deciding factor when museum curators and gallery directors are determining what artists to exhibit or show. As the artist's reputation gains cachet, it can enhance a resume, increase the value of the work, and consequently boost the price it can command in a commercial venue. Many artists modestly state they are not concerned with winning awards, and yet an award is just another opportunity to establish a winning reputation. Like many juried art quilt competitions, "Quilt Visions 2004" presented several awards sponsored by organizations, businesses, and individuals not associated with the host museum. The artists enjoyed the effort to encourage sales.

The studio art quilts in "Quilt Visions 2004" will enjoy exposure beyond the scope of the exhibition with the full-color catalog that accompanied the show. This lasting documentation will remain available in the museum store, further promoting the exhibiting artists and their work. Oceanside Museum of Art will also use images from the exhibition when

promoting its exhibitions and applying for grants.

"Quilt Visions 2004" gave the exhibiting artists exposure that extended far beyond the walls of the museum. For the artists who exhibited and for the audience who attended, the benefits of the "visions" on view were an exceptional experience.

Quilt Visions Future Plans

by Suzanne MacGuineas Vice President,
Quilt San Diego/Quilt Visions

In 1985, after viewing a museum exhibit of antique quilts, four local quilt-makers thought it was time for the exciting and growing world of contemporary quilt-making to be recognized as an art form. With this idea in mind, Quilt San Diego/Quilt Visions was born. Twenty years and countless volunteer hours later, with small budgets and the commitment of a dedicated and over-worked Board of Directors, there have been 8 biennial Visions Exhibits with 7 catalogs to commemorate and document these events.

In 2002, Quilt Visions moved its exhibition from the San Diego Historical Society to the Oceanside Museum of Art, in Oceanside, CA. While we delight in producing these extraordinary exhibitions by talented artists from around the world, we have also harbored bigger dreams for our members. In the spring of 2004, our prayers were answered by an invitation from The NTC Foundation to consider occupancy in The Promenade. The City

of San Diego had previously acquired the Naval Training Center, a complex of 30 abandoned historical buildings, with the intent of creating a multi-use community, including a cultural center to be called The Promenade www.ntcpromenade.org. Phase I of the NTC Promenade is scheduled to open in January of 2006.

As I write this, we are in the early stages of planning how to become a part of The Promenade. By the time you read this, a meeting will have been held on January 29, 2005 to create a business plan, develop a capital fundraising campaign and strategies for increasing our membership and volunteer base. Quilt Visions has already signed a letter of intent to occupy a gallery space of approximately 2000 square feet where we will have revolving exhibits of art quilts, a central office for Quilt Visions, and a gallery shop. Once the initial goal to create a self-supporting gallery has been accomplished, we plan to expand our dream into becoming a world center for artistic contemporary quilt-making. Lectures, workshops, and conferences will head the top of our wish list. Our goal is to provide artists, collectors, and businesses with access to the highest quality work in the field of contemporary quilt art. The Quilt Visions Gallery at NTC will also become a source of information and education, social and professional contacts, sales of work and artists income. In short it will become a center so prestigious that every quilt artist in the world will know about it, dream of visiting it, hope to exhibit there, and collectors will use it for a primary source for their collection.

The existence of an NTC Visions Center will benefit all SAQA members, and we need your help to lift this project off the ground! While, it cannot succeed without financial support from as many sources as possible, just as important to us is your input and ideas. Please email us your thoughts about this project. What would you like to see happen? How can we benefit you personally? What would entice you to become a member and to volunteer? We will include a compilation of your responses in the next SAQA newsletter along with an updated progress report. We look forward to hearing from you. Please include in your subject line "NTC" and email your ideas and comments to vision@quiltvisions.org

Opinion: A Collector's View

by John M. Walsh, III, SAQA member, Art Quilt Collector

Recently, I have been asked to talk to a number of groups about art quilts and being a collector. Although talking about quilts is something I enjoy, when we get to the Question & Answer period, one particular question always causes me to stumble: "How do you go about selecting a quilt for the collection?" It puts me in the state of mind of the centipede in the poem –

The centipede was happy quite
Until an ant in fun
Said, "Pray tell, which leg comes after which?"
This raised its mind to such a pitch
It lay distracted in a ditch
Wondering how to run.

- Traditional

I frequently respond with general principles – artistic composition, an artist's technical skills (do they match the nature of the work?), etc. This normally satisfies the audience (or at least enables me to move on to the next question) but it never satisfies me. The problem seems to be trying to use the left half of my brain to describe an activity in which the right half of the brain is the driving force.

I am not suggesting that the left side of the brain plays no part in such endeavors. A body of knowledge is very helpful in making informed decisions. However, in judgments involving the arts, it is probably better to let the right brain take the lead.

The most important factor for me when selecting a quilt is the flow of energy from the work to me. Here are some of the ways in which I have experienced that energy.

Visual Impact: A number of years before I ever thought of collecting quilts, I was walking past the Bernice Steinbaum Gallery in Manhattan. I glanced in the window and there on the back wall was a Joan Lintault quilt depicting autumn leaves. It literally stopped me in my tracks. I made an abrupt right face and walked to the back of the gallery where I stood for the longest time admiring it. To this day that visual image stands out in my mind. I remember thinking, "I wish I were an art collector so I could enjoy a work like that every day."

Impetus for Involvement: In the late 1980s I saw a program with Michael James on the BBC. The moment I saw his quilts I thought, "I have to somehow become involved in this world of art quilts." And I did.

Surprise: When I first saw images of Therese Agnew's quilts I thought she must be painting on cloth. When I saw the actual quilts, I was amazed that the images were completely constructed of fiber.

Emotional Impact: Recently Rachel Brumer completed "Describing Rain," a large quilt on commission. Soon after it arrived, I was surprised by how peaceful I felt in its presence. I have noted the same reaction in visitors. An acquaintance who was a professional kick boxer gazed at it for quite a while and commented on its calming effect.

Capturing the Essence: Waterfalls have been a part of my life almost since I was old enough to walk. I have climbed them and played in them in all seasons, whether dried up or flowing so fast that standing up is difficult. The sights and sounds of waterfalls are deeply entrenched in my emotional storeroom. When I first saw Joy Saville's "Canyon Falls," my immediate reaction was, "She knows waterfalls. She captured the essence."

My right brain is largely responsible for how I experience a quilt and the "energy" which comes from the quilt, which I feel is key to my attraction to it. Much more could be said about the communication that occurs from artist to collector through the medium of the quilt, and of the selection process. It would be interesting to learn of the experiences of others.

NOTE: Opinion Pieces are the opinions of the individual authors and are not necessarily the opinions of the SAQA Board Members, President, or Executive Director. The Newsletter Editor encourages the membership to express their ideas through the Opinion Forum.

Setting Up A Home Studio

By Mary Ann R. Baker-Randall, SAQA NM Representative

Many SAQA members have a studio, either at home or in a separate rented space. For those of you who don't, but long to have space dedicated to creating beautiful quilts, stop day-dreaming and start moving furniture.

Prioritize Limited Space I have a 1,280 sq. ft. home with ridiculously small closets. For the first 1½ years of quilting, I stole parts of the living room and dining room for quilting, setting up a sewing table, file cabinet and cutting table in one room, and stacking fabric, batting and supplies in another. Under-the-bed boxes and stacks of fabric crept into other rooms and the hallway.

I found the more I quilted, the less I cooked and entertained, and the more my family was pushed out of shared space. Stuff piled in corners. The clutter bothered all of us, though it weighed most on my mind and embarrassed me when people did come over. Sound familiar?

Get the Family On-Board If you live with others, common courtesy recommends discussing your need to carve out your own space for creativity. Psychologically, it tells the family that making art quilts is not a "little hobby" but a passion and profession. Ask them to treat it with respect.

Studio Layout Putting an addition on the house was not economically feasible, so I had to reassess existing space. The dining room quickly became the obvious choice to convert to a studio. The dining room table and chairs went into storage. On graph paper, I drew the room's dimensions to scale, and marked off entryways and closet, so I would know how much room was left for other items I deemed essential - a fabric pantry, cutting table, bookshelves, ironing station, file cabinet, and wall shelves for holding bins. Next, I reread "Dream Sewing Spaces: Design & Organization for Spaces Large & Small" by Lynette Ranney Black, Palmer/Pletsch Publication.

Budget Establish a budget of your time, effort and money. If you have limited time and funds, then buy self-assembly cabinets and shelves. I chose a hybrid of stock and custom builds. My husband and I put together a large fabric pantry (80" H x 36" W x 20" D) and bookshelves (72" H x 20" W x 11 ½" D), bought for under \$150. I already had a white shoe organizer (shelf with cubby holes) I use for my fabric stash organized by color, and a folding cutting table, a 5' folding sewing table, and an adjustable, armless office chair.

Organize Discount stores are great for picking up stackable plastic storage bins with lids, and inexpensive baskets. I bought nine plastic sweater bins (16 gallon size), a dozen plastic shoe boxes, several small storage boxes with dividers for my bead stash, and several self-adhesive hooks to hold embroidery hoops, quilting stencils and rulers on the inside of the pantry doors. I stacked the largest bins three high and three wide, and

then decided where to put the adjustable shelves in the fabric pantry.

Other items to consider are a trash can for scraps, another trash can to hold bolts of muslin or stabilizers, thread racks, pencil cup for marking tools, rotary cutter holders, design wall (portable or on the wall), and space to store cutting mats and fiberboard (which I use for hand-painting fabric).

Reference Area The bookshelf serves as a mini-library. I organized reference books by topic, such as general quilting, color and value, borders and bindings, threads and embellishments, and fabric collage. I wrote the topic vertically on the edge of an index card slipped between the books to make it easier to find what I want when I need it.

For magazines, I bought inexpensive magazine holders at an office supply store, and grouped and labeled them by magazine title or topic. I created 3-ring binders to hold all the loose papers accumulated over time, such as class notes, machine mastery classes, machine manuals and warranties, individual patterns, and "inspiration" - my notes and clippings of ideas I want to use in the future.



Dottie Moore's studio, visit www.DottieMoore.com

Lighting Make sure you have a good overhead light for general lighting, and a true-light lamp for task lighting to avoid eye-strain. Shop office supply stores and other lighting stores for good quality lamps that use true-light bulbs.

Make It Your Own Space Create a studio that pleases you on an emotional as well as practical level. If you want, paint the walls. Plaster them with posters. Spatter them with glitter. Who cares but you? The whole point of setting up a studio is to carve out an area that enables you to indulge your creative passion.

View Art Quilters' Studios Online:

Pamela Allen <http://pamelart3.homestead.com/mystudio.html>
Jane Dunnewold www.ArtClothStudios.com/Studio/studio.html
Caryl Bryer Fallert www.BryerPatch.com/faq/studio.htm
Tommy Fitzsimmons www.tommysartquilts.com
Barbara Barrick McKie <http://McKieArt.com> – select Studio
Dottie Moore www.DottieMoore.com – select Studio Tour
Carol Taylor www.CarolTaylorQuilts.com – select Studio

We invite YOU to Join Us!



"The Business of Fiber Art"

The SAQA 2005 Conference
May 26 - 29, 2005
Athens, OH

The conference will be held in
conjunction with the opening of
Quilt National'05
at The Dairy Barn
Details can be found at
www.SAQA.com

Display ads: Black-and-white: camera-ready electronic files (Tiff; cmyk format; 350 dpi), accompanied by an accurate proof copy.

Rates: Ad size	Width x Depth	Rate
Full	7 1/4" x 9 3/4"	\$725
1/2 vertical	4 3/4" x 7 1/4"	\$325
1/2 horizontal	7 1/4" x 4 3/4"	\$325
1/3 vertical	2 1/4" x 9 3/4"	\$275
1/3 horizontal	9 3/4" x 2 1/4"	\$275
1/4 vertical	3 1/2" x 4 3/4"	\$240
1/4 horizontal	4 3/4" x 3 1/2"	\$240
1/6 vertical	2 1/4" x 4 3/4"	\$200
1/6 horizontal	4 3/4" x 2 1/4"	\$200

Frequency discount: 10% on yearly ad contract, prepaid. Classified ads: \$ 0.75 per word, 10% discount if scheduled and prepaid for four consecutive issues. Minimum charge \$25 per ad, per issue. Checking copy is \$6. Camera-ready copy must be received by closing date.

Issue	Reservation Due	Closing Date
No. 1	December 15th	January 1st
No. 2	May 15th	June 1st
No. 3	September 15th	October 1st

Billing: Classified and/or display ads must be prepaid. Established and 'til forbid accounts will be billed. Terms are net thirty (30) day. If payment has not been received by closing date of next issue, ad will not appear. Statements will include one tear sheet of ad for display ads. Complete copies of issues are \$10.

New Professional Artist Member Requirements

Starting January 1st, new PAM members will be required to provide proof of a body of work by sending 10 slides and a resume along with their membership application. All existing PAM members will be grandfathered/grandmothered in and do not need to send slides or a resume.

Only PAM members' work will be placed on the new web site. Only PAM members' work will be included in the portfolio/published book. However, all SAQA juried exhibits will be open to all members.

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**SAQA 2005 Conference:
“The Business of Fiber Art”
Registration Form Enclosed**

May 26-29, 2005 in Athens, Ohio in
conjunction with the opening of
Quilt National '05

To find out more about SAQA, write or call Martha Sielman,
Executive Director, at P.O. Box 572 Storrs, CT 06268-0572;
(860) 487-4198; director@saqa.com; or visit our web site at
<http://www.saqa.com>. Basic membership is \$40 a year;
professional artist members pay \$105 a year.

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exhibitions, professional development and documentation.

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