

Art and Craft Shows.....1  
 President's Thoughts.....2  
 Director's Report.....2  
 Letter from the Editor.....2  
 Notes from the Board.....3  
 Treasurer's Report.....3  
 Upcoming SAQA Events.....4  
 Review: Midpoint.....5  
 Review: Form Not Function...6  
 Thoughts on Art Awards.....7  
 Finding Exhibition Listings...8  
 Art & Craft Magazine Lists...9  
 Review: Innovations.....10  
 Random Bits of Wisdom.....11  
 SAQA Conference Report ...11  
 Review: JMW III Collection.12  
 SAQA CREAM Award.....14  
 Making Opportunities.....15  
 Meet the Central Zone Reps.16  
 Calls For Entries.....17  
 Coping with Setbacks.....18  
 Opinion: On Technique.....18  
 Opinion: Juror Experience. .19  
 Review: Layers of Meaning..20  
 Exhibition Organization .....21  
 Review: Rooted in Tradition.22  
 Caught Our Eye Award.....23  
 PR Mistakes to Avoid.....23  
 Review: Sewing the Seeds...24  
 Marketing Yourself.....25  
 Building a SAQA Region.....26  
 Active to PAM Upgrade...27  
 Journal Ad Rates.....27  
 PAM Portfolio Submissions.27  
 Regional Representatives....27  
 SAQA Contact Information..28  
 Journal Deadlines.....28  
 SAQA Board of Directors.....28

## Professional Advice: The Art and Crafts Show Circuit Two SAQA Members Share Their Experiences

By C. Susan Ferraro and Ann Brauer

Susan writes: In 1989 I began selling one-of-a-kind pillows at art and craft shows. I spent seven months sewing day in and day out preparing for my first show. I purchased an inexpensive tent and made shelves for display. The first show was wonderful and horrible at the same time. I didn't sell a single pillow but won a first place award for design.

With the many hours spent setting up – sometimes starting at 5:00 in the morning, and being confined to a 10'x10' space for a two day show, I got to know my fellow artists pretty well. I asked many questions about what were the best shows in the area, what was the best time of year to sell, and how to create an inviting display. On their advice, I applied to several of the shows.

Each show's application requirements had to be met perfectly. I needed professional slides and had to start applying 6 to 9 months prior to the show dates. The slide requirements were usually 1 slide of your tent set-up and 4 slides of your product. If one single item wasn't met, I was rejected, and I learned that the hard way! Most of the better shows demand handmade products, no imports or kits.

As I evolved, I ventured into making other products that had a price range from \$50.00 to \$250.00. I noticed that clothing and jewelry were two products that sold very well. I started making clothing exclusively and became very successful at my trade. I was selling about 70% of my inventory per show, but the down side was that I had to replenish that inventory and complete custom orders before the next show date. My schedule was building up to about 15 shows per year.

Each year I needed to improve my display. I bought a top of the line tent (you need a sturdy tent for rain and wind.) Product, displays, a desk, a chair, a rug, lighting, signs, a change of clothing, and enough food for a day's work all had to be carefully squished into my vehicle.

Making each garment from scratch was time consuming, and there weren't enough hours in the day. Needing a more efficient way to work, I found a manufacturer to make the clothes from my designs. Then I added my artwork to them.

A rep started selling my clothing line at high-end boutiques, while I continued to shows. It only took 3 years to get totally burnt out. I knew I didn't want to maintain this crazy pace forever, but I really enjoyed doing shows and creating mini-fiber art on my garments. The desire to create fiber art kept growing stronger.

When I switched to selling my fiber art wall hangings, I had to rework my selling points. Now I was creating for a different kind of clientele who examined my artwork slowly and purchased infrequently, instead of pulling the clothes off the rack and buying every ten minutes. I needed to have a "bread and butter" product (\$115.00), a medium priced product (\$300.00 to \$500.00), and a high end product (\$700.00 to \$1,800.00.)

I learned that the art buyers were very discerning, and each sale was an emotional one that took time to nurture. Buyers in general want to know that the artist is well established and will maintain his or her art career for a long time. The buyer needs to know whom they're buying from and how the art is made.

When customers like my artwork, they begin collecting, and they rely on me being at well-established shows year after year to be able to purchase more artwork. I maintain a customer mailing list and send postcards with show and gallery dates. The trade off has been totally worth it. My customers have been so elated with their new art pieces, that they keep coming back for more.

Every year I strive to improve my set-up and seek quality shows to improve my sales. I am

*continued on page 4*

**Thoughts From  
SAQA President  
Katie Pasquini  
Masopust**



The speakers at the SAQA conference were wonderful. I

left with tons of ideas of how I can keep working to reach the levels of excellence that we all aspire to.

The auction was a huge success, bringing in a total of almost \$25,000. The Art Gallery in a Box II\* was very exciting and its \$15,000 final bid was well worth all of the work to make it happen. Thank you to all of you who were involved in all of the aspects of the auction.

Thanks to all of the reps who traveled to attend a special meeting. We are all working together to get the art quilt recognized in the art arena. New brochures have been printed to keep the momentum of the growing membership going. SAQA has over 1,000 members, an increase of 25% from last year. This has put our budget solidly in the black once more.

We had a great board meeting. Many things are in the works. We are still working on plans for a book to be published with artwork by the Professional members. This project is moving slowly but will be fantastic once we get everything lined up.

The "SAQA @ Noho" exhibition is progressing. We are working on advertising and a preview event for collectors to make this a huge splash in New York City next January. Two additional SAQA shows are in the works for 2006: a SAQA display at the Festival of Fiber – Twisted Threads show in England in August; and a SAQA professional artist member exhibition of 80 pieces at The Gallery of Contemporary Art at the University of Colorado in Colorado Springs.

"The Best of SAQA" has been juried and will be a very strong exhibition at the International Quilt Festival in Houston. SAQA's booth will be upgraded. We will feature the new web site and a slide show of PAM artwork.

It was an exhausting and exhilarating four days in Athens. I'm looking forward to 2007!

**Letter From  
SAQA Newsletter Editor  
Carolyn Lee Vehslage**



When I took over editorship of the SAQA Journal last fall, I had two main goals. The first was to improve the quality of the content by providing articles on the business aspects of being a professional artist. The Summer issue addresses how to find exhibition listings, how to make opportunities for yourself, how to dress for an opening, what to

**Report From  
SAQA Executive Director  
Martha Sielman**



What I most enjoyed about the Conference was how everyone seemed to leave feeling energized and inspired – that's the best compliment of all. Since I've been home, I've been doing almost

nothing but working on the new web site. If you haven't checked it out yet, please do. [www.SAQA.com](http://www.SAQA.com) is now completely new and improved. Be sure to tell everyone you know about the new site – the more people who visit, the more effective the site will be.

My favorite part is the slide show on the Home Page. Every Professional Artist member is able to upload up to two images into the Professional Artist gallery, and they're automatically added to the slide show. As of early July, over 125 members have put up their images, so it's a treat to visit each time.

Ann Anastasio, our hard-working e.Bulletin editor, suddenly has a very different job. She's now adding exhibits, Calls for Entry, and member news to the web site every day as we receive information. The Events, including Calls for Entry, are now searchable by keyword, region or date. I'll still be emailing everyone with an update on SAQA news at the beginning of each month, but the rest of the e.Bulletin information will now be updated continually on the new web site. When you submit information, either by email to me or through the forms on the web site, please be sure to include ALL the necessary information, so we can get it up as quickly as possible.

As part of the website redesign, we now also have a new look and logo as I'm sure you noticed when you received your Newsletter. Many thanks to Deidre Adams for her time and talent in redesigning all our various printed items to incorporate this new look. Deidre has also redone the membership brochure – it's now colorful and eye-catching. If you're teaching, lecturing or attending a quilt show or exhibit, please let me know. I'd be happy to send you some of our new brochures to hand out.

Your regional representatives are hard at work too. Each region can now create its own mini-web site within the SAQA site. Every region has posted the list of regional members, so you can find contact information for other members quickly and easily. Regions are also adding lists of member web sites, when meetings are coming up, where members are exhibiting, and other items of local interest. Images from regional exhibitions can now be linked through the main web site and available to all visitors. Check your region's page, and if there's something that you think would be a great addition, let your Rep know.

Finally, I want to say "thank you" to Maureen Hendricks. Her generous donations to SAQA have enabled us to create this wonderful new web site and to use it to let the world know about our art.

consider when planning for arts and craft fairs, what to avoid when writing press releases, and how to build a successful regional SAQA presence.

My second goal was to document more art quilt exhibitions by seeking out reviews. In an effort to show the artwork in full color, this issue is also posted as a .PDF on our new web site at [www.SAQA.com](http://www.SAQA.com). It is accompanied by the "Summer 2005 Photo Album" .PDF that contains larger scale images of the artwork, plus additional artwork mentioned throughout the newsletter that did not translate well into black and white. All the pieces in the Photo Album that were received by press time have an \*asterisk\* notation. More images will be added as they become available.

The deadline for the fall issue is October 1<sup>st</sup>. If you have a topic you're interested in or a suggestion for a review, contact me at [clvquilts@yahoo.com](mailto:clvquilts@yahoo.com).

## Notes From The Board by Linda MacDonald, Secretary

The Board met on Saturday morning, May 25th, in Athens, OH. Many of us had never met our fellow board members or our Executive Director Martha Sielman until this conference. We discussed our successful auction, an event that had been many months in planning. The auction committee was made up of Nancy Brakensiek, Katie Pasquini-Masopust and myself. Plans for an auction at the next conference will go ahead.

The Rockbridge Group built the new web site and is providing training for the Executive Director and the SAQA Representatives. Maureen Hendricks is working closely with Martha Sielman on supervising the development. The new logo, look, and functionality are all getting positive feedback. We especially like the interactive features that allow the professional artist members to interface with their own web page.

Katie P.M. and Marilyn Henrion are working on a slide show of PAM members' artwork that can be shown for recruiting and educational purposes. A script that includes the history of SAQA plus its goals will be created for the Reps and others to use.

There is a need for consistent signage at our SAQA booths. We discussed the positive attributes of the booths at Houston and Chicago and thought of ways to improve the look. Also, the sales of cards, quilts, and books were discussed. We are working with the Reps on guidelines for regional shows.

Marilyn Henrion has been spearheading "SAQA @ Noho." She is gathering information on cost estimates for catalog design and printing as well as publicity and advertisement. Check the website to download the application form and information about this show which will be in New York City. All SAQA members can apply.

We are still looking at proposals from publishers on printing the PAM book. SAQA member Julie Hirota has been collecting bids.

The Board honored Martha Sielman for stepping in last year and working above and beyond what was expected of a new employee. We unanimously gave her a vote of confidence and were happy that she wants to continue as the Executive Director.

There will be a board retreat in July to plan for the future. Eileen Doughty will attend representing the Reps. Contact your Reps or us if you have concerns or ideas for improving SAQA.

### Treasurer's Report from Nancy Brakensiek

Financially 2004 was a transition year. There was an overlap of Executive Director salaries, as Martha Sielman took over from Sharon Heidingsfelder. The Little Rock conference had to be cancelled. New memberships rose dramatically (25% increase from April 2004 to April 2005,) and the Houston booth sales in October were very strong. Maureen Hendricks' generous gifts of \$25,000 in 2004 and \$25,000 in 2005 helped to stabilize SAQA's finances and fund the new web site. In 2005 SAQA is solidly in the black. The following is a summary of the 2004 financial activity for the organization.

#### SOURCES OF FUNDS:

Membership dues	\$41,382
Donations, including proceeds from sale of donated items	36,779
Other income, including website income, conference fees and exhibition fees	11,780
<b>TOTAL SOURCES OF FUNDS</b>	<b>\$89,941</b>

#### USES OF FUNDS:

Member services, including newsletter production and mailing, website, conference and related expenses	\$30,753
Administrative expenses, including executive director salary, advertising, legal and accounting, telephone and other operational expenses	43,199
<b>TOTAL USES OF FUNDS</b>	<b>\$73,952</b>

PROFESSIONAL QUILTER

### A Must for Serious Art Quilters

- the business journal that shows you how to
- make more money quilting
  - market your business
  - sharpen teaching and judging skills
  - publish your patterns
  - build business and professional skills
  - manage your finances
  - use your computer in your quilting business
  - work smarter
  - network and more

One year (4 issues) \$27.95  
(Canada \$32, other foreign \$40)  
Sample \$8.25

(MD, add 5% tax to order)

Send SASE for free resource brochure

THE PROFESSIONAL QUILTER-SAQA  
22412 Rolling Hill Lane  
Laytonsville, MD 20882  
www.professionalquilter.com

Place an Ad in the Next  
SAQA Newsletter  
See Page 27 for Rates

*continued from page 1*

now in my mid fifties and still enjoy participating in the “on the road” show life.

---

Ann writes: Craft shows are a lot of work. Yet, I do enjoy doing them. There is the excitement of the unknown—you never know when your next sale will come. It’s nice to show a body of your artwork and learn what people really think about it. But you also have to learn to be perennially optimistic and upbeat, even when the glass blower next to you is selling out and you have answered the same question about technique for the hundredth time.

If you are thinking of doing a show, the first thing you need to do is to research the market. There are lots of different art and craft shows out there, with lots of different price ranges and markets. It’s important to find one or more that meet your needs. Shows can be local, regional, or national. Shows can be indoors, outdoors, or some variation like outdoors under a tent. In addition to the application fee, a show can cost \$25 or \$2500 for booth fee. The cost of the show may bear some relationship to the quality of the crowd; however, there are some very expensive shows that are not worth the cost and some less expensive smaller shows that can be very good.

There are several publications that list shows. The Crafts Report, Sunshine Artists, American Craft, and Fiberarts Magazine (see page 9 for contact info) are some that come to mind. National Association of Independent Artists has reviews of shows on their web site ([www.naia-artists.org](http://www.naia-artists.org)) that you can access if you are a member—and if you decide you like doing shows I do highly recommend joining this very effective group of craftspeople and artists. The Fiber Artists Collective is a juried group of professional fiber artists—many of whom do craft shows.

Make a list of several shows in your area and visit them. Which are well attended? Do you like the artwork? Talk to several craftspeople whose artwork you like. What do they think of the show? Do they like the promoters? Are they easy to work with? What sells best? [Editor’s Note: many promoters publish the attendance figures and average sales per medium.]

You will need a method of display. Many shows have booths to rent, so you can ‘try before you buy.’ You will need lights, a rug and a way to hang your artwork. You will need a way to handle cash, checks, and credit cards. The promoter will tell you how to get a state sales tax number, if you don’t have one already. Bring a book to start a client mailing list, an order book for sales, extra pens, and something to wrap your pieces in. Have plenty of business cards. Don’t forget a few things for yourself—water, comfortable shoes, and aspirin.

Pricing your artwork: I try to price my pieces so that they sell and are also cost-effective to make. As a business person, if I can sell a piece quickly I can turn over the money and make more money. I also try to make pieces that may not sell as quickly, but may give people ideas for custom artwork.

If people seem to want to buy but are scared by your price, consider making a smaller item to get them interested in your artwork. One idea is to create a piece that is in multiples—for instance three smaller pieces can be hung together to create a larger piece while a person on a smaller budget can just buy one piece. Making artwork that has more than one use can also

increase your sales.

There are lots of compatible accessories that you can make—I used to supported myself making baby quilts that doubled as wall hangings. Purses, bags, cases were all personal accessories. I have seen really nice magnets that are actually miniature wall hangings. I have friends who paint silk and create scarves or simple clothing. A specialty line can also be great—if you traditionally work in scraps of silk, there may be a market for smaller commemorative pieces made from a old ties.

One friend of mine markets exclusively queen/king size bed quilts and repeats the same design up to twenty times, so that customers can confidently order her quilts when they need them. For a long time, her best selling item was more traditional quilt patterns for less than \$1000, although she also sells very expensive pieces.

Remember that if you sell your artwork for less at the art shows, your galleries will not be happy that you undercut their price. You can sell for other terms or sell another body of artwork, but a gallery has invested in you so be fair to them. For any artwork that I wholesale, I price the piece so that the wholesale cost is half of the retail price. I give decorators a 40% discount off the retail price.

I take custom orders—i.e. if they want a piece in a different color or size. I get some interesting ideas from my customers, that I frequently incorporate into subsequent pieces. (I came up with my curved lines, because I got tired of having people tell me that their seams were straighter than mine!) I do put some limits on the custom artwork that I do to make sure the customer likes my general style.

I get follow-up orders after shows—either from those who just could not get a quilt out of their minds or from those who are finally at the stage in their decorating where they need a quilt. Because people frequently need to see my artwork several times before they are ready to order, I do mailings announcing which upcoming shows my artwork will be in.

Now the crowds come—or they don’t. Try to remember that you never know what will happen next—no matter how good or bad the show is—you can learn something. Welcome people into your booth just like a shopkeeper would welcome you into their store.

## **SAQA Sponsored Exhibitions**

“Best of SAQA” at IQA Festival!

“SAQA @ NoHo”

“On the Wall: SAQA @ Colorado Springs”

“Transformations” at Twisted Threads

visit [www.SAQA.com](http://www.SAQA.com) for information

## Review: Midpoint

June 2-26, 2005

By Deb Rowden, Lawrence, Kansas

"Midpoint: A Regional Art Quilt Exhibition, 2005" at the Community Center Art Gallery in Merriam, Kansas, ran concurrently with the Surface Design Association's June conference in Kansas City. It provided a showcase of artwork by participating artists from Nebraska, Iowa, Kansas Missouri, Oklahoma, Arkansas, and members of the Kansas Art Quilters, which does not require Kansas residency for membership. The exhibition had 35 textile art pieces created by 31 artists.

The exhibition required each piece of work submitted to fulfill the definition of an art quilt established by SAQA: *The art quilt is a contemporary artwork exploring aesthetic concerns common to the visual arts while retaining some relationship to the quilt from which it descends.* The work had to possess the basic structural characteristics of a quilt.



"Ziggurat" 22" x 22" © Mary Elmusa

In an exhibit as dynamic as this, it is hard to single out pieces for comment, as each held its own fascinations and wonders. I could happily write about each one.

"Red Tori\*" by Tracy P. Hudson had a special hold on me. The shape of the gate in red corduroy wouldn't let me move on to the next quilt too quickly. The story told by "Home-Based Business\*" by Pat Owoc was satisfying to ponder. Bubbly shapes in Sharon Bass's "Lighter than Air" [see page 16] took me floating along. The power of Charlotte Gurwell's "Citron Explosion" kept me lingering for a long while.

The jurors were Frederick Pawlicki, Linda Frost, and Mary Anne Jordan. Linda Frost also served as exhibit coordinator. Prizes were sponsored by: the Kansas Art Quilters, Pro Chemical and Dye, and Scarlet Zebra Fiber Art Supplies.

**\*\*New SAQA Phone Number\*\***

Use (860) 487-4199 to reach the SAQA office.



"Citron Explosion" 33"x33" © Charlotte Gurwell

Wendy Lugg from Perth, Australia selected the following for awards:

Best of Show: "Ziggurat" by Mary Elmusa

Best Use of Surface Design: "Heliocentric" by Jean Tomson

Honorable Mention: "Galisteo Doorway\*" by Judith Trager

Honorable Mention: "Toss Salad\*" by Tricia Coulson

For more information about the Kansas Art Quilters, see [www.kansasartquilters.org](http://www.kansasartquilters.org)

\*View the Summer 2005 Photo Album .PDF at [www.SAQA.com](http://www.SAQA.com)



"Heliocentric" 34.5"x 34.5" © Jean Tomson

## Review: Form Not Function

January 14-March 19, 2005

By Carol L. Myers, IN/ON SAQA Rep

“Form Not Function: Quilt Art at the Carnegie” in New Albany, Indiana was a strong exhibition of fiber art. The primary focus was artistic expression and the use of fiber. The artwork was well lit and presented with sufficient space to allow each piece its own visual voice. While the artwork referenced its roots in the quilt tradition, it spoke volumes about the personal expressions of each artist and transcended historical function in the service of creative endeavor.



“Rhythm of Summer” 65”h x 48”w © Bob Adams

There was a mixture of abstract and representational artwork, all tied together with the common element of fiber, a medium that is perhaps more easily accessible to the viewer than more traditional art forms. Some pieces gave a nod to conventional quilt forms through their use of a grid-based design, while others alluded to painting and printmaking.



“Colorline 50” 22”h x 23”w © Janet Schultz



“Traced Markings-Pojagi Series 3” 19”x19” © Mary Ruth Smith

Debbie Shell’s piece “Untitled” was rich in fiber and thread. Created with multiple pieces of walnut dyed silk and hand quilted, it floated away from the wall on a wire mesh armature and shimmered in the light. The subtle color variations emphasized the textural qualities of the fabric. Shadows created by the quilting added a graphic dimension to the surface. The intricate and undulating piece invited repeated viewing.

Mary Ruth Smith’s “Traced Markings-Pojagi Series 3” was a smaller gem, with stitching and layering creating an intricate surface that held the viewer’s interest with its delicate complexity.

Using fabric for artistic expression allows a wide color range of hues and values, especially when the fabrics are hand dyed or altered by the artist. Color can be used in sweeping strokes, and then altered by the linear addition of thread as line and texture. Carol Taylor’s “Sedona: Red Rocks and Blue Skies\*” and Bob Adams’ “Rhythm of Summer” are examples of a larger ‘canvas’ being created using hand dyed fabric.

On a smaller scale, the simply pieced and quilted artwork of Janet Schultz’s “Colorline 50,” Janet Steadman’s “A Patch of Blue,” and Judy Rush’s “Breathe” were examples of pieces enhanced by the textures and rhythms of fabric and stitch.

The exhibition was juried by Joanne Weis and SAQA members Kathleen Loomis, Marti Plager, and Juanita

Yeager. Awards were determined separately by Arturo Alonzo Sandoval. Juror Kathleen Loomis explained to a visitor, “Artistic impact was our primary consideration. Good craftsmanship was not sufficient in itself to get a quilt onto the short list, but poor craftsmanship would get one off.”



“A Patch of Blue” 36”h x 45”w © Janet Steadman

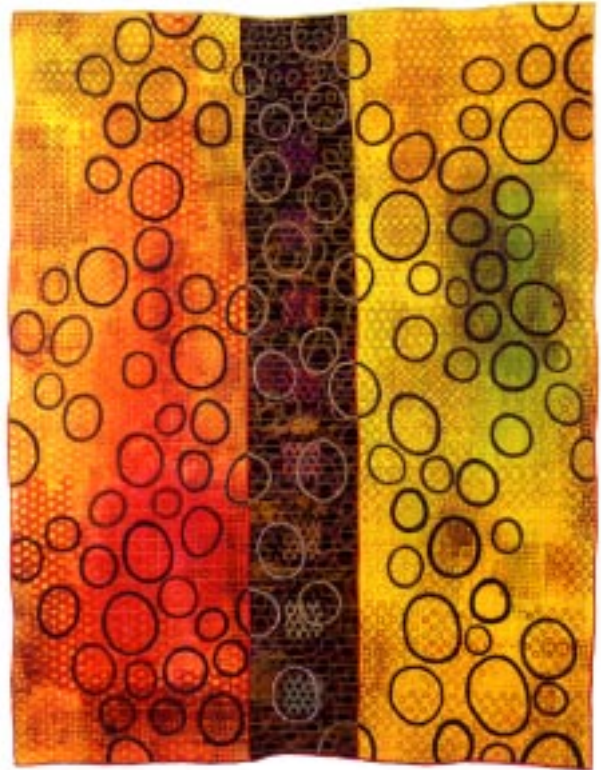
## Opinion: Thoughts on Artwork Awards

By Arturo Alonzo Sandoval, Professor of Art, University of KY

The quality of the diverse art quilts submitted for “Form Not Function” was outstanding in content, scale, and materials. During its first year the sponsor, The Carnegie Center for Art and History, found funding to produce a color catalog of all of the entries selected for the exhibition. Unfortunately, this year there was no catalog funding.



Forget-Me-Knot Quilt Shoppe Merit Award  
“Search” 44”x44” © Mary Allen Chaisson



Cat House Rugs Merit Award  
“Geoforms: Porosity #5” 53”h x 41.5”w © Michelle Hardy

A separate jury panel selected the 50 pieces for the exhibition from the slide entries submitted. Then I judged the artwork. This two-fold jury process was unusual to me, as I was unable to see all of the submitted entries. When I traveled to New Albany, IN to view the artwork, I found the quilts installed handsomely in the center’s galleries. I examined each quilt in person before making my final award decisions.

Patrons funded some of the awards with specific requirements. For the awards that did not have criteria, I regarded the following elements in my selection process: idea, scale, craftsmanship, composition, design, intent, use of stitching, and the context from which the idea emanated. [Not pictured: “The Carnegie Center for Art & History Best of Show Award” went to “Sedona: Red Rocks and Blue Skies\*” by Carol Taylor; and “Today’s Woman Magazine Merit Award” went to Jette Clover for “Market II”]

At the opening, I met the artists and gave a lecture on the pieces I selected for awards. Overall I found the experience of my second time in judging the FNF artwork fun and very positive. During my gallery lecture I was able to share with the audience expanded commentary about the standards used for my selections and discussed more in depth the design elements, materials and processes of the awarded art quilts. [\*View the Summer 2005 Photo Album .PDF at [www.SAQA.com](http://www.SAQA.com)]



Louisville Area Fiber and Textile Artists Merit Award  
“Mood Swings” 44”h x 51”w © Pat Kubicich



Ideology Design + Advertising Merit Award  
“Summer Heat I” 28”h x 44”w by © Charlotte Ziebarth

## Pro Advice: Finding Art Exhibition Listings

By Eleanor McCain, Linda MacDonald, Patricia Gould

Eleanor writes: I use two sources. Artnews is an art magazine that reviews the current art world, and Art Calendar is a business magazine for visual artists. Both have interesting articles and calls for entries. I look for shows that list themselves as “mixed media.” I also want to see that the show is juried by someone with a recognizable name or reputation, what sort of publicity will be generated, if there is insurance, and if there will be a web site or publication. All the reputable galleries and museums seem to have web sites, and I always look at them before deciding. I think it would be useful if any of us know of good shows to pass the word through SAQA. For example, the Florida Invitational in Tallahassee has taken fiber three of the past four years, and this show is surveyed by many of the Florida galleries.

Eleanor McCain, SAQA PAM member

---

Linda writes: I subscribe to Artweek magazine. It’s a monthly art publication based in the Bay Area that covers all of California and the western states. Editorials, reviews, listings of current shows in galleries and museums, book reviews, competitions, and classifieds are just some of the art content. I find that many textile artists do not know about these publications: most large metropolitan areas have a similar publication for the artist and collector that encapsulates all pertinent art information. [Editor Note: Art Matters covers Philadelphia, Delaware, and Southern New Jersey. Art New England covers CT, ME, MA, NH, RI, and VT.]

Some of Artweek’s features are: Viewpoint section with op/ed pieces by various art pundits; Preview and Review sections mentioning upcoming events and exhibits and reviewing shows. In the latest issue there were sixteen reviews plus an intro essay called “The Body In Art”; there are 5 pages listing exhibitions in the area; the Exhibitions calendar is a paid listing of exhibits, events, and performances scheduled on the West Coast; there are 2 full pages of competitions starting with International and National and then on to Regional, Festivals/Sales, Grants, Misc., Public Art and Residencies—Artweek lists them all.

Most shows have themes. What is your artwork about? Will it fit within this show? While looking through the competitions, what can you enter? Media is the key word: TX for textiles; CR for crafts; MM for mixed media; All is for all media. If your artwork is painted textiles, then enter the painting shows too. So, if you haven’t done this before, take that plunge, step outside of the textile world and enter an art show.

Linda MacDonald, SAQA Board Member

---

Patricia writes: One way to expand your exposure as a fiber artist is to get juried into fine art shows in galleries and museums. Many of these shows are organized by art guilds that have been in existence for decades, are quite experienced at producing a very good show, and receive great support from their communities and sponsors. You might start by entering local fine art shows and joining or forming a local art guild. Other fine artists are usually quite welcoming and curious about our medium.

The first step to take in applying for entry into fine art shows is to research the opportunities. I recommend using as many sources as you can handle for your information. In addition to

the many wonderful magazines that list calls for entries, we now have the Internet giving us much faster access to that information. One of the most comprehensive sources I have taken advantage of is [www.artdeadlineslist.com](http://www.artdeadlineslist.com). You can get their free subscription via email with a short list of opportunities, or subscribe to the complete list emailed to you every month for \$20 per year. It is an exhaustive list that includes not only the visual arts but also music, video, writing, cinematography and teaching opportunities. In addition to the shows to enter, I have found other opportunities, such as public art slide registries, artists’ residencies, The Art In Embassies Program administered by the State Department, and numerous other opportunities I otherwise would not have known about. Since the listing is so comprehensive, I save the email attachment and edit it down to only the items that I’m interested in as a new file. That way I end up with only a dozen or so items to investigate. I have gotten to the point where I no longer enter shows that ask for a SASE to receive the prospectus by mail. That usually takes weeks, and you may not always have that luxury. The majority of shows worth entering now have the prospectus either as a PDF file that you can print off their site, or they can email it to you.

Simply doing some searching on the Internet, you can find web sites that are well organized for promoting the arts. One of them is [www.westaf.org](http://www.westaf.org). Their email listing of opportunities is available for free. A New Mexico state arts organization, [www.nmarts.org](http://www.nmarts.org) is very helpful and has links to other organizations, as does Albuquerque Arts Alliance, [www.abqarts.org](http://www.abqarts.org). You can sign up to receive email newsletters from NM arts. There are other sites that are more specific, such as the Society of Layerists and the Silk Painters Guild or SPIN, another silk painters organization.

I can’t stress enough the importance of sending great images, either digital or slides, and adhering to any rules and restrictions regarding the images and the entries themselves. Read the prospectus carefully and follow the guidelines set forth. I recently produced a juried show, and we had to eliminate several great pieces even before the jury process due to the fact that they were larger than specified in the rules. At the hanging of the show, another piece was eliminated due to it being older than the rules allowed, and yet another great work could not be hung since the artist had not supplied any hanging hardware on a framed painting, and that also was specified in the prospectus. Galleries and art guilds do not have the time to go out and try to outfit your artwork to make it ready to hang. While not generally required for a quilt show, with any fine art show I always include a hanging rod and instructions for hanging. The galleries appreciate it, since most of them have never hung fiber art before.

There are some fine art exhibits that specify only paintings, drawings, photography etc. and some merely state, “No crafts”. I try to get a feel for whether fiber would be considered but generally don’t risk wasting my entry fee if a show sounds very exclusive of certain media. I did take that risk with the annual competition sponsored by the painting magazine, The Artist’s Magazine. I entered my landscape quilts, making it quite clear that they were quilts on the application. One piece was not only selected as a finalist, but was chosen for the Artist Of The Month on the web site. The jury and the editor were pleasantly surprised that an art quilt could stand up against paintings in



quality and workmanship. If in doubt as to whether the show might consider fiber art, email or call the group organizing the show to clarify.

In the past few years that I have been entering my quilts into fine art shows, I have been thrilled to have garnered several awards for my artwork while on exhibit among paintings, sculpture, and what the art world considers 'fine art'. The fine art world is not only warming up to quilts as art, but galleries, museums, and collectors now want to get with the trend that 'fiber is hot'. Now is the time for us to immerse ourselves in that world of fine art and validate what we do.

Here are some periodicals that I find very helpful for their listing of opportunities: *Fiberarts*, *The Crafts Report*, *Quilting Arts Magazine*, *Surface Design Journal* newsletter, *The Art Deadlines List*, *The Art Calendar*, and *American Style*, (no calls for entry but they list upcoming shows by state and they do a great job of highlighting galleries and museums dedicated to fine craft. The regional reports are helpful if you are looking for a gallery to consign your work.)

Also, I highly recommend these three books:

**Crafting As A Business**, by Wendy Rosen

**Art Marketing 101**, by Constance Smith

**The Artist's Guide to New Markets**, by Peggy

Hadden

Patricia Gould, SAQA PAM Member



**Surface Design Association**

Enrich your life—join the Surface Design Association now to keep up with the latest trends and innovations in fiber. Be inspired by articles in the colorful *Surface Design Journal* quarterly. Be informed about professional opportunities, business tips, and studio techniques through the *SDA Newsletter*. Join our more than 3,600 members.

Surface Design Association  
P.O. Box 360, Sebastopol, CA 95473-0360  
707.829.3110  
surfacedesign@mail.com

Send \$7 for a sample copy of the *Surface Design Journal*.

For more MEMBER BENEFITS visit:  
[www.surfacedesign.org](http://www.surfacedesign.org)

ABSOLUTEARTS.COM  
761 Franklin Avenue  
Columbus, Ohio 43205  
(614) 221-7661  
[www.AbsoluteArts.com](http://www.AbsoluteArts.com)

Art Institute and Gallery  
P.O. Box 193  
Salisbury, Maryland 21801  
410-546-4748  
[www.aiandg.org](http://www.aiandg.org)

Albuquerque Arts Alliance  
PO Box 27657  
Albuquerque, NM 87125  
(505) 268-1920  
[www.abqarts.org](http://www.abqarts.org)

American Craft  
72 Spring Street  
New York, NY 10012-4019  
212-274-0630  
[www.CraftCouncil.org](http://www.CraftCouncil.org)

AmericanStyle Magazine  
The Rosen Group  
3000 Chestnut Avenue, Suite 304  
Baltimore, MD 21211  
[www.AmericanStyle.com](http://www.AmericanStyle.com)

Art in America  
Brant Art Publications  
575 Broadway  
New York, NY 10012  
(212) 941-2800  
[www.ArtInAmericaMagazine.com](http://www.ArtInAmericaMagazine.com)

Art Calendar  
P.O. Box 2675  
Salisbury, MD 21802  
[www.ArtCalendar.com](http://www.ArtCalendar.com)

Art Matters  
PO Box 1628  
Fort Washington, PA 19034  
215-542-0200

Art New England  
425 Washington Street  
Brighton, MA 02135  
[www.ArtNewEngland.com](http://www.ArtNewEngland.com)

Artweek  
PO Box 52100  
Palo Alto, CA 94303-0751  
800-733-2916  
[www.artweek.com](http://www.artweek.com)

FIBERARTS Magazine  
201 E. Fourth St.  
Loveland, CO 80537  
(970) 613-4679  
[www.FiberartsMagazine.com](http://www.FiberartsMagazine.com)

National Association of  
Independent Artists  
[www.naia-artists.org](http://www.naia-artists.org)

New Mexico Arts  
P.O. Box 1450  
Santa Fe, NM 87504-1450  
505-827-6490  
[www.nmarts.org](http://www.nmarts.org)

Quilting Arts Magazine, LLC  
P.O. Box 685  
Stow, MA 01775  
(978) 897-7750  
[www.QuiltingArts.com](http://www.QuiltingArts.com)

Santa Cruz Art League  
526 Broadway  
Santa Cruz, CA 95060  
(831) 426-5787  
[www.scal.org](http://www.scal.org)

Studio Art Quilt Associates  
[www.SAQA.com](http://www.SAQA.com)

Sunshine Artists Magazine  
3210 Dade Ave.  
Orlando, FL 32804  
(407) 228-9772  
[www.SunshineArtist.com](http://www.SunshineArtist.com)

Surface Design Journal  
93 Ivy Lane  
Englewood, NJ 07631  
201-568-1084  
[www.SurfaceDesign.org](http://www.SurfaceDesign.org)

The Art Deadlines List  
[www.artdeadlineslist.com](http://www.artdeadlineslist.com)

The Crafts Report  
100 Rogers Road  
Wilmington, DE 19801  
(302) 656-2209  
[www.CraftsReport.com](http://www.CraftsReport.com)

Western States Arts Federation  
1743 Wazee Street, Suite 300  
Denver, CO 80202  
888-562-7232  
[www.westaf.org](http://www.westaf.org)



"Madonna X 4" 28.5"h x 29"w © Do Palma

"Seasons Summer Gold" by Carol Watkins was a fresh interpretation of digitally manipulated photography. Her dense machine embroidery of abstract elements obscured the photo surface and delighted the eye by creating fascinating negative spaces. [Editor's Note: Watkins used photographs from her Rocky Mountain National Park Artist-in-Residence as inspiration for her artwork-see Vol 15, No 1 page 12.]



"Seasons Summer Gold" © Carol Watkins

## Review: Innovations

December 10, 2004 - March 20, 2005

By Marta Amundson, Riverton, WY

"Innovations: New Quilts from the Front Range Contemporary Quilters" at the Nicolaysen Art Museum in Casper, WY was curated by museum director Ben Mitchell. "Innovations" featured a wide diversity of imaginative works.

Deidre Adams used dense stitching and a mastery of color in her piece "Logical Interpretation". A juxtaposition of shapes and value changes raised the humble square to an icon in "Drawing the Line Somewhere."

Newcomer Terise Harrington's piece "Beginning" was a subtle gem of neutral values amid the riot of color used by her colleagues. Her gentle interpretation of a random log cabin formed the structure onto which she screen-printed an array of geometric shapes in three progressive values. The addition of metallic quilting thread in the space between, gave this artwork a level of unsurpassed sophistication.



"Logical Interpretation" 26"h x 20"w © Deidre Adams



"Drawing the Line Somewhere" 25"h x 19"w © Deidre Adams



“Quaking In The Wind” 42”h x 34”w  
© Charlotte Ziebarth

Do Palma’s whimsical Warhol-like dog study was mounted in a visual altar. The resulting “Madonna X 4” transformed the ordinary into divinity.

I was impressed by the intensity and close proximity of metallic machine stitching in the work of Jandel Allen Davis. These threads carried the central vivid hand-dyed center of “Dessynchrony” into the background, causing the artwork to vibrate and glisten in the gallery light.

In Charlotte Ziebarth’s “Quaking In The Wind,” ink jet images of a cottonwood tree were arranged in a cubist fractured whole. The use of silks, cotton, and metallic foil gave this attractive artwork a fantastic variety of subtle surface texture.

This review highlights only a few of the myriad fine art quilts presented by the Front Range artists. The Nicolaysen Art Museum premier facility artfully enhanced the artwork with exceptional lighting and presentation.

### Wisdom from the Conference:

Collected by Martha Sielman, SAQA Exec. Dir.

- ALWAYS list dimensions as height x width x depth.
- Gee’s Bend publicity is a golden opportunity to expand on the public’s definition of an art quilt.
- New York is the country’s largest art market; Santa Fe is the 2nd largest.
- We need to broaden our base of collectors.
- Art quilters need to buy art quilts and display them in their homes. This will show others how wonderful this art form is in a home setting, as opposed to a gallery or museum.
- Never undersell your gallery.
- You have to value your own artwork first, or other people won’t.
- The more artwork you make, the more you’ll sell.

## Report: SAQA Conference

By Carol L. Myers, IN & OH SAQA Representative

“The Business of Art” was a rewarding and information packed weekend, as well as an invaluable networking opportunity. This was my first SAQA Conference, my first time as a Regional Rep., and I was fortunate to be on the planning committee as well. I know that I am not the only one for whom this was a chance to put faces to names that I’ve seen online, in books and shows, as well as the wonderful conference committee members that I only knew by voice. I felt welcomed into a wonderful artistic community as I checked in on Thursday at the front table. Lisa Chipetine did a fantastic job of coordinating the event, and Martha Sielman worked tirelessly for the conference and the group.

The Regional Representative Meeting was fun and inspirational. Again, meeting the core of people working for the SAQA organization was impressive and informative. We are a varied and talented group working to promote artists and Art Quilts.

The Welcome Reception and Member slide show was another opportunity to meet. I would have liked a bigger room and better view of the slides, but it was certainly fun to see everyone’s work and hear their -brief- comments. The run through the slides was quick and concise, leaving time to talk afterwards. I would have liked to linger a little more over everyone’s work, and a better view of the maker of the work, but given the size of the group, we easily could have been there all night without Katie PM’s efficient running of the slides.

Friday (actually the whole conference) was marked by an emphasis on the topic “The Business of Fiber Art” and the professionalism of working in the Art Quilt field. There was plenty of content to engage the mind. Martha ran the meeting on time and on task, and I’m still processing all of the information. We got back from lunch promptly to be present for the Full Deck Scholarship drawing. There were only 60 raffle tickets sold, so there was a good chance of winning. I won a book from the Full Deck show.

Friday evening, I went to the opening of Quilt National with the award ceremony, and the joint QN/SAQA dinner was a lively affair, made even more exciting by the Auction that raised \$25,000. It was especially fun to watch Katie PM take phone bids on the beautiful handmade wooden box with 12 twelve-inch square quilts. She jumped up and down with delight as she made the final bid -\$15,000!

Saturday, while our Board met, the rest of us had Coffee with a Mentor, which was a lively session full of information. People didn’t want to leave. There was also an opportunity to get quilt appraisals. It was my first appraisal, and the professional and informative process pleased me. I missed breakfast at the Dairy Barn, but it was well worth the experience. I didn’t need breakfast anyway!

I spent the afternoon running a digital photography session. We photographed a lot of quilts and hopefully taught the basics of digital photography for slide and web. A written explanation will follow, posted to the SAQA website, the Yahoo SAQA files section, and to the participants who signed up. Then on to lasagna and cheesecake at Hilary Fletcher’s home. Our group was so large we invaded Hilary’s neighborhood in two waves!

Sunday’s Brunch put on by the Friends of Fiber art was another great networking event. And the food was good. Again, everyone was busy getting to know others and making connections. It is a sense of camaraderie that doesn’t seem to exist in other art groups, and one for which I am grateful. It is so good to come together and talk about one’s passion with such openness and professionalism. SAQA is clearly an organization that is dedicated to promoting a serious level of quality and artistic integrity in the art field. It is our professional organization, and the conference was a wonderful resource.

## Review: John M. Walsh III Collection

February 7 - March 4, 2005

By Glen R. Brown, Art History Professor, Kansas State Univ.

Art collecting involves a certain creative impulse. Selection involves a thought process that often ends in something unique: a particular relationship between objects that has never existed before. An art collection is much more than the sum of its parts. The creative aspect of selection is even more evident when one is considering a collection of art quilts, since the quilt – composed of differently colored, patterned, and textured cloth and sometimes appended items such as buttons or other ornaments – is itself a carefully selected collection of components.

The “Selected Quilts from the John M. Walsh III Collection” at the Robert Hillestad Textile Gallery exhibition in Lincoln, Nebraska presented a broad survey of contemporary art quilts. The guiding principle in forming the collection was clearly a concern for quality, regardless of the particular subject matter or specific techniques involved. As a consequence, the exhibition was both consistent, in its level of artistry and technique, and diverse: varying in theme from whimsy to melancholy; ranging in style from traditional geometric patterning to organic irregularity; and running the gamut of subject matter from flowers to fables, and from kitsch to consciousness.

The exhibition was arranged strategically to seize the viewer’s attention at the outset through the spectacular display of color, texture and droll imagery in Terrie Hancock Mangat’s artwork and then to direct the viewer’s progress through a series of more tranquil quilts (punctuated here and there by volleys of fragmented forms and local explosions of color) that culminated in Lou Cabeen’s fragile and strangely intimate “*Labor/Desire*.” In between these beginning and ending points, the quilts fluctuated between indulgence in the

sheer beauty of decorative surfaces and subtle engagement of conceptual reflection on a range of issues, such as the nature of art and the place of quilts within the field of aesthetic expression. The net result for the viewer was a feeling of having passed not merely through an exhibition but also through a demonstration of the broad range of possibilities for an aesthetic medium.

Though not exclusively an American art form, the traditional functional quilt is nonetheless strongly associated with American rural history and the concept of a heartland in which national values thrive. Terrie Hancock Mangat’s “*American Heritage Flea Market*” is the perfect commentary on this notion, taking up the traditional symbols of American pride – Old Glory, Uncle Sam, and the Statue of Liberty – and interspersing them with quirky elements of roadside culture in the South and Midwest. A mixed-media piece composed of cotton, silk, acrylic paint and color photocopies, as well as beads and other ornaments, the work is a monument to the exuberance, even excess, of American popular culture.

A bit of dazzle was also encountered in Therese May’s appliquéd, beaded and glitter-painted “*Pregnant Winter Tree*,” a composition of small pastel shapes over a black background reminiscent of the shimmering fields of colored dots in early fairy-tale and folk-art inspired paintings by Kandinsky. The flat, silhouette-like animal forms at the center of May’s composition – striped fish, a bird with splayed wings and a cat with its legs aligned in a row – added a nostalgic, childlike quality to the image and situated the barren winter tree clearly within the space of the imagination.

At first glance, Anne Kingsbury’s “*Cow with Definition Tool*,” which featured a mild looking minotaure that seemed straight out of a storybook, suggested a similar childlike immersion in fantasy. However, the punning text bracketing the image – “She never metaphysical tool that she didn’t like:



Left to right are Rachel Brumer’s “Describing Rain (2 panels)” and Michael James’ “A Strange Riddle”



Left to right are Therese May's "Pregnant Winter Tree," Terese Agnew's "Proposed Deep Pit Mine Site, Lynne Township, Wisconsin," and Denise Burge's "Torma." On the platform is Julie John Upshaw's "Infestation."

The hand worships through work" – added philosophical and even quasi-spiritual implications to the quilt. While hinting at a kind of transcendence through the sanctity of honest hand-work, the image remained largely enigmatic. The straightforward, dictionary-like definitions at the borders of the quilt – for example, "Tool: Any instrument of manual operation" – ironically only heightened the sense that the key to the content was more intuitive than absolute.

Another work in which words ultimately served to raise questions, rather than to provide definite answers, was Michael James' "A Strange Riddle\*," in which layered text drifted in one quadrant like a veil of smoke over the ghostly encephalogram of a cerebral cortex. In another quadrant, a small black-and-white image of a supine infant was centered in a field of pattern vaguely reminiscent of the blips on a screen for monitoring a patient's vital signs. In a third section, the word "amnesiac" was isolated against a festooned background. The sense that meaning was both present in the artwork, and yet difficult to grasp, suggested the unsettling experience of memory loss.

Rachel Brumer's blue-and-brown two-panel "Describing Rain," juxtaposed a quilted field of irregular spots (suggestive of precipitation beading up on a window or the marks of scattered raindrops on a dusty ground) with a sequence of monochromatic images of hands and feet being washed in a basin. Through association between the senses, the imagery

evoked the feel and sound of rain as effectively as it suggested the visual properties of water. Commissioned by Walsh, who is president of a company devoted to water purification, Brumer's diptych was one of several works from the collection which involved water themes.

Like "Describing Rain," Lenore Davis's iridescent "Florida Surf," a velvet work hand-painted with Procion dye, conjured the characteristics of water through multiple means. Although the piece depicted a heaving ocean under a cloudy sky and waves breaking on the sandy plane of a beach, Davis's most interesting strategies for suggesting the attributes of water involved employing the natural potential of fabric as a medium. The staining of dye into the softly textured surface created an effective analogy to the seeping of waves into dry sand at high tide. The stitching, which created curving rows of linear swells on the fabric, mimicked a rippling surface of water.

The effects of light refracted through water were suggested by Katie Pasquini Masopust's "Rio Hondo," which utilized her signature technique of breaking a landscape image into vertical sections then shifting these slightly out of alignment. In "Rio Hondo," the view of a winter river, its banks blanketed in snow, appeared as if distorted by a layer of transparent planes. Interspersed with these, and moving diagonally through the composition, were pale translucent bands of color that suggested beams of light passing through a prism, a limpid ice crystal, or the shallows of a clear stream.

The beauty of natural bodies of water was represented with more than aesthetic purpose in Terese Agnew's *"Proposed Deep Mine Site, Lynne Township, Wisconsin."* It is a work which comments upon how proposed mining operations in the area would alter more than a dot on a map. An abstract version of Lynne Township was suggested by a border carefully rendered as a topographical map with lines of latitude and longitude, roadways, marshes and waterways represented in flat, symbolic form. Inset into this schematic presentation of the landscape was a naturalistic image that, luminous as the paintings of the Hudson River School, evoked the poignancy of the actual site's fragility and the impending desecration at the hands of human beings.

Like Agnew's quilt, John W. Lefelhoc's *"Monet Over Money"* adopted an idealized view of water for strategic ends. The exploitation that it insinuated, however, had less to do with nature than with art. From a distance, Lefelhoc's quilt seemed a delicate rendition of a Monet water lily painting with a scattering of dragonflies adding visual depth to the composition. On closer inspection, the quilt resolved itself into a grid of rectangles printed with faint allusions to dollar bills. Graced with a portrait of the famous Impressionist, this Monet money bore the credo "Art and Greed Should be Strangers" a sentiment echoed through various artist's quotations inscribed on the fragile wings of the dragonflies.

Insects also figured prominently in Julie John Upshaw's *"Infestation: A Floor Piece."* Depicting a large hard-shelled beetle-like creature surrounded by worm and root forms, the imagery suggested serpentine energies and skittering motions. Upshaw's colors – predominantly yellow, green, ochre and burnt umber – mimicked the palette of the natural world. These colors served so effectively as camouflage that the principal forms of the composition were necessarily delineated in a contrasting black. The most striking aspect of Upshaw's quilt, however, was its horizontal rather than vertical orientation, which produced the effect of an organic mass swelling up from the floor.

A more diagrammatic reference to upheaval of the earth was integrated into the abstract and irregularly shaped quilt *"Torma"* by Denise Burge. Suggesting a cross-section of a geological fault with fractured strata thrusting upward above a rising magma, the central motif was colorfully labeled with the names of peaks: Rosen Mt., Brushy Mt., Mt. Glory, etc. An abstract highway that seemed broken across the fault and shifted sideways emphasized the effects of the agitation of the earth's crust. A corresponding disruption of the horizontal upper edge of the quilt suggested the stepped contour of a geological rift.

Rounding out the natural themes of water, earth, and animal life were two works devoted to floral imagery: M. Joan Lintault's openwork *"In the Grass"* and Velda Newman's colossal red, blue, and green *"Geranium."* Though both were quilts, the two could not have been more distinct from one another in terms of formal effect. Lintault's quilt, though large in size, was minute in visual scale, composed of thousands of detailed petals and leaves and a complex relationship of positive and negative shapes in concentric squares. In contrast, Newman's bright, flat forms in saturated color and low tonal contrast were reminiscent of the monumental compositions of the formalist painters of the 1960s and 1970s.

A more obvious similarity to Minimalist Painting and Hard-

Edge Abstraction characterized Rebecca Shore's *"Button Box"*, a strongly geometric composition. The checkerboard pattern of blues, browns and grays was both complex and irregular in terms of its dispersal of hues. Regularity was wed to randomness. This effect was most interesting in the center of the quilt, where a series of asymmetrically paired bright red and pink dots formed a hot square that seemed to leap forward from the cooler surrounding ground.

If Shore's composition tweaked the traditional quilt toward a more contemporary aesthetic, Lou Cabeen's *"Labor/Desire"* appeared to come from the opposite direction, manifesting just enough of the traits that have traditionally defined the quilt to be recognizable as a reference to the medium. Lacking batting and composed of paper cash-register receipts rather than swatches of cloth, the work explored intriguing territory. It also dramatically demonstrated the range of Walsh's taste regarding the contemporary art quilt: a taste that this exhibition revealed to be unerring in its standards of quality, despite the great variety of themes, forms and techniques that it was capable of embracing.

SAQA's Quilt National '05's Cathy Rasmussen Emerging Artist Memorial Award (CREAM) Award winner was Jean Williams Cacicedo of Berkeley, CA for her quilt "Markers: Style 2-504." The award was established in the memory of past SAQA Executive Director Cathy Rasmussen.



"Markers: Style 2-504" 56"h x 37"w © Jean Williams Cacicedo  
Materials: wool, interfacing, linen.

Techniques: felted, slashed, resist dyed, pieced, hand quilted.

Statement: This work is an actual pieced cloth that is usually cut and used to create a garment. This time, however, I left it whole but made reference to the garment with stitched lines.

## Pro Advice: Making Your Own Opportunities

By Diane Bielak, SAQA PAM member

*“Opportunity dances with those who are already on the dance floor.”*

*- H. Jackson Brown, Jr.*

After relocating to Williamsburg, VA last year, I was challenged to establish my Great Quilts business in a new community. My revised business plan focused on getting my artwork on display by approaching new venues. It was time to learn the ‘opportunity’ dance – I had to move out from behind the sewing machine and get out of my “comfort zone” to promote my business and my artwork.

Instead of entering quilt shows, I decided to concentrate on art exhibitions that accepted fiber art and 3-D work. Art Calendar magazine proved to be an excellent source for venue information. First I checked web sites before submitting proposals for exhibitions to galleries that might be interested – those that might see my artwork as “different” from their normal submissions. I also entered several art exhibitions, paid the entry fees, submitted the slides, and waited for notification.

By this time, I found out that marketing takes a lot of administrative time and work! With careful management I had around an 80% acceptance rate. With some juggling, I was able to accept all the invitations I received.

Then an unexpected opportunity presented itself. The organizer of one of the venues asked me to participate in another event for the following year, leading to the discovery that exhibitions are often planned a few years in advance.

My next step was to visit area galleries and ask for advice about how to promote my art. I followed through on the most promising ideas. I sent a proposal to a recommended gallery in North Carolina. When they declined, I visited the area and found another gallery that was interested. I’m hoping that a follow-up trip later this year will further develop that relationship.

Other opportunities came from joining a local art group. Participating in the annual members-only show provided me with contacts in the broader art community and put my artwork in front of art collectors.

When our new house was part of a Parade of Homes, my request to hang my quilts was accepted. The Parade brought me new customers and a local gallery that invited me to exhibit. I gladly accepted!

On top of everything else, we began talking about long-term plans for retirement. A local retirement community that we visited invited me to show my artwork later that year.

Working to further establish Great Quilts in the community, I decided to contact the local newspaper. After several calls they agreed to run an article with color coverage about my business in the Money section. That brought several interested customers. One of them agreed to sponsor a home show for me in her upscale community (think Tupperware party, but on a higher level).

Of course, social get-togethers have opportunities too. At the neighborhood Christmas party I discovered that one of my neighbors has “connections” within the medical community. She gave me the name of a contact person for the new hospital that’s being built. My goal is to provide art for that facility.

Finally, I approached a quilt show promoter and asked to be featured at their annual show in the Williamsburg area, where I’d been a regular participant over the years. They committed to feature my art quilts in next year’s show.

Recommendations for marketing art quilts:

- Have enough artwork available so that when an opportunity arises you’ll be able to accept.
- Have slides and a CD and a photo album available.
- Have business cards, a short bio and a web page that shows your artwork.
- Present an attitude that says you are very interested in showing and pleasant to work with.

Write a generic proposal that can be modified for each venue:

- Include a few high points of your artwork in the first sentence.
- Propose to send your artwork for the specific show, indicating why you would be a good choice.
- Reference the slides, CD or photos that you are enclosing.
- Reference similar shows that you’ve participated in.
- Briefly list your “requirements” — insurance, security, lighting, handling, return mailing arrangements, etc.
- Include contact numbers—address, email and telephone numbers.

When applying, take the time to present yourself professionally: meet deadlines, type correspondence, send the entry fee, and any information that is required.

Let’s get dancing! Once you’re on the dance floor, keep your eyes open. Don’t miss the opportunities. They don’t always jump out at you. Often you have to suggest the ideas yourself. For example, last weekend I stopped at an open house for new construction in my neighborhood. The home wasn’t furnished, so naturally I saw it as a potential gallery and mentioned to the realtor that I’d be interested in hanging a show that could attract people to benefit both of us.

The more involved I’ve become, the greater the number of opportunities.



“Urban Sprawl In the Fall” 56”h x 34”w © Diane Bielak

## Meet the Central Zone SAQA Representatives

### Meet Sharon Bass, Missouri/Kansas/ Oklahoma SAQA Representative



My current artwork is all about mastering the craft: technique serving the design and the vision. The discipline of the art quilt teaches me to focus and simplify. I like to work with a large palette of color, but I

am currently exploring a more restricted range.

My passion is creating landscapes of my memories or from my own photographs. I like to work with silks, but admire and work with many commercial and hand dyed and hand painted fabrics. Most of all, I am an eclectic collage artist. Matisse would be my current muse. When I am not in the studio, I teach magazine journalism at the University of Kansas and am currently serving as graduate director for the William Allen White School of Journalism and Mass Communications.

I have just become the regional representative, taking over from Linda Frost, who will be hard to follow. I have talked with members and reps from our nearby regions, and we hope to develop a SAQA presence throughout the heartland, from Missouri heading west and from Oklahoma on up north.



"Lighter than Air" 25"h x 20.5"w © Sharon Bass

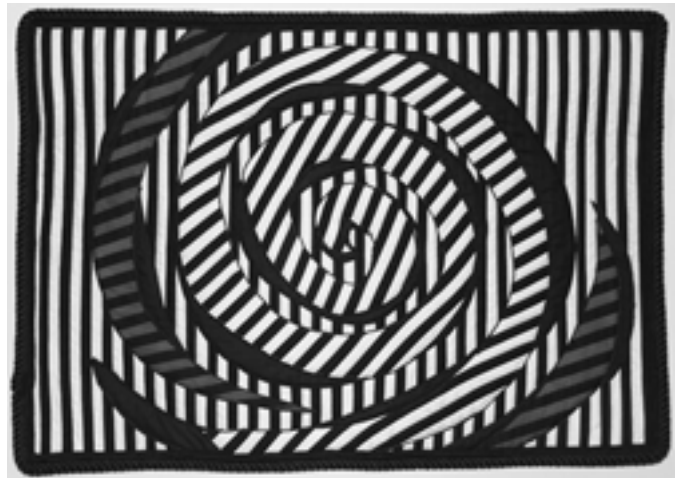
### Meet Gwen Magee, Alabama/Arkansas/ Mississippi SAQA Representative



Life is short. Too many things I want to accomplish, too few years left to make it happen. With this in mind, a year ago I fled corporate world senior management to focus my energy on the pursuit of art as pro-

fession (versus art as avocation). I have not a single regret. Over the past 10 years my art has been widely exhibited nationally and internationally, featured in numerous books and magazines, and resides in museum permanent collections, including the Renwick Gallery of the Smithsonian and the Mississippi Museum of Art. My first solo exhibit is currently touring with venues scheduled through the end of 2006.

Only ten members comprise the Alabama/Arkansas/Mississippi region, and down here the traditional quilt reigns supreme supported by very strong local and state organizations. Additionally, resources of any variety other than standard are scarce, difficult, and usually impossible to find. The focus for our region is on providing access to these resources with information that is provided through a quarterly newsletter, a regional Resource Guide and Calls for Entry emails.



"Striped Study #2" 21.5" x 30.75" © Gwen Magee

**craftgard.com**

Portable quilt stands,  
acid-free boxes & tissue, Quiltwash

**ArtfortheNeedle.com**

Quilting & Sewing theme gifts, quilt patterns,  
cross stitch and needlepoint kits

Enter Code G1212 for your discount



## Meet the Central Zone SAQA Representatives



### Meet Nancy Hinds, Louisiana/Texas SAQA Representative

Art quilts are my way of expressing emotions that I tend to internalize. Sharing my love of all forms of quilting is a great joy for me. Teaching has given me a chance to meet quilters all across the world, and as a result has made

my life richer. Although I enjoy making and teaching traditional quilting, I am happiest working on contemporary pieces.



"Birth" 36"h x 46"w © Nancy Hands

"Unleash the power/Received into loving hands/Burst forth with JOY!"

Fiber art is an outlet that gives me the opportunity to make my dreams and concerns a reality. Words are incorporated into all of my current work. This influence comes from my passion for books and reading, and childhood memories of my father working crossword puzzles at the dining room table. Adding poetry to these pieces adds another layer of meaning, and draws the viewer in for a closer look. I find the art of quilting most satisfying, because it allows me to visually offer to the world my deepest feelings and imagination.

### Meet Kimberly Baxter-Packwood, Minnesota/Iowa/Wisconsin/Illinois SAQA Representative

Kimberly has a BA in Art and Design with an emphasis in Surface Design from Iowa State University. This May she completed her Masters of Interdisciplinary Studies from ISU. Her graduate work focused on the natural dyes of the central plains states. She's received several grants and awards for her artwork.

Her online gallery at [kbaxterpackwood.com](http://kbaxterpackwood.com) exhibits her art quilts, altered books, and art cloths.

Kimberly's trademarked motto is "The Quilt is the Medium, Not the Subject!™1995"



"Body Perfect"

© Kimberly Baxter-Packwood

### Meet Shirley Neary, Nebraska/North Dakota/South Dakota SAQA Representative

Through the years, Shirley Neary made many ordinary as well as outlandish fashions, costumes, décor and artwork with a used Singer sewing machine.



"Fried Marbles" 30"h by 28"w © Shirley Neary

In 1996 for \$80.00 she rented a wall for a one-month show of her first art quilts in a co-op gallery. Three of her pieces sold on opening night. This gave her the confidence to approach a commercial gallery, which accepted her work, where it was seen by an art consultant, who gave her a commission for the Nebraska Medical Center, completed in 1997. She is a firm believer in self initiated opportunities, along with networking, and just doing the work.

Currently, Shirley is working on a series called "Small Town Iowa Stories: Growing up in the Sixties" (which will exhibit in Omaha in July and August 2005) and also on a second commission for the NE Medical Center.

As a SAQA representative for the past year, Shirley encourages other art quilters to join by distributing membership brochures and sample pages from past newsletters. She holds out hope for more members (5 at this time), and a future SAQA exhibit from her region.

Visit our new web site at [www.SAQA.com](http://www.SAQA.com)  
for additional Calls for Entries.  
"SAQA @ Noho" deadline is September 10th.

## Opinion: Coping With Setbacks

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

### Riding the productivity roller-coaster.

I go through bursts of creativity and dearths of ideas. These periods can be equally frustrating. When the ideas flow fast and furious, it can be frustrating not having enough time or hands to get to all of them at once. When that happens, I create a prioritized “to do” list with accompanying notes and sketches. Sometimes I’ll put the project (or as much of it as I can) into a 2-gallon Ziploc bag, with my notes and sketches inside, and then stack up the bags in the order I plan to get to them.

When my creative juices are sluggish, I do what I call “drudge chores”: pre-wash and iron new fabric, cut up left over fabric into the scrap sizes I like to keep on hand, peruse magazines and books for project ideas, wind bobbins, etc. Even when I’m less than inspired, I try to stay connected to the artistic process.

### When it’s just not coming out right.

Ever get part-way through a quilt when a sense of dissatisfaction grows inside you? Maybe the colors feel “off.” Maybe the quilting or embellishments look more mish-mash than intriguing. When that happens, I suggest setting the project aside for a few days. Come back to it with fresh eyes and a different emotional state. Perhaps you will become re-enthused about it. Perhaps it’s still just not coming out right.

If the latter perception persists, try several things: (1) put the project away for a few months; (2) ask a friend for her read on the project and suggestions on where to take it from here; (3) ask your SAQA colleagues for constructive criticism, and accept the words graciously even if you disagree with the comments; (4) junk the project, after you’ve salvaged whatever material or embellishments you think you can re-use. Unless you’re fulfilling a commission on a deadline, remember that you do not have to finish every project you start.

### Facing show rejections.

Whether you were part of the ‘cool crowd’ or the ‘nerds’ in high school, we all remember the emotional trauma of wanting to fit in somewhere. Choosing to enter juried shows means you are likely to be rejected more often than accepted, especially in the beginning while building up your reputation. It’s a fact of life. Know and accept that going into the process. Frankly, it did my heart good to hear from our SAQA President Katie Pasquini Masopust that she’s never had a piece of her work accepted into Quilt National. I was shocked that such a well known and respected artist could be rejected by a jury, but it reinforced my determination to keep creating what I like to the best of my ability, and derive satisfaction in the learning process, while knowing I’m in good company with others who don’t get accepted.

### Just do it.

Family roles are non-negotiable, but the rest I do because I want to.

### Setbacks are temporary.

Slumps are inevitable but not permanent. If you’re in a dry spell, take a break. Do things you know you’re good at, and don’t take on big challenges. We all need to recharge our creative batteries, some of us more often than others. Beating yourself up over being in a slump or being rejected by a show won’t speed up the recovery time. Keep in mind that you quilt because you love it and trust that the good days will return.



“Mountain and Molehill” 8.25”h x 11”w © Cindi Huss

## Opinion: On Technique

By Cindi Huss, SAQA Active Member

Recently I have been doing a good deal of research, so I have viewed myriad paintings and quilts. Although the materials are listed for paintings and assemblage, generally the technique is not. Why? Because it is irrelevant.

What is relevant? Whether the artist can use the technique to further his or her aims, and whether the technique distracts from or enhances the work as a whole. Oil painters don’t indicate whether they used fine brushes or a palette knife. So why, when we enter most art quilt shows, must we still list all the techniques we use? It’s irrelevant.

Some in the art world have said that we focus too much on technique. We reacted so strongly to this perception, that we seem to have missed the point. How a work of art is made is unimportant. How well it is made, how well it communicates the intent of the maker and stands the test of time—those are important, regardless of the medium. Serious art criticism is never about technique, yet we continue to be required to list our techniques on the applications to, among others: SAQA @ Noho, Art Quilts at the Sedgewick, Quilts=Arts=Quilts, Fine Focus and Quilt National, the mother of all art quilt exhibits. On an application form technique should be boiled down to, “Does this work comply with the definition of a quilt for the purpose of this exhibition: Yes or No.”

On viewing a piece, technique is always part of the equation. Fine art, from painting to sculpture, music to dance, demonstrates both clarity of expression and mastery of technique. Fine art quilts do the same. We must master our materials, both conventional and new. But we should be judged by our clarity of expression.

**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. Submit your Letters to the Editor and Opinion Pieces to [clvquilts@yahoo.com](mailto:clvquilts@yahoo.com)

## Opinion: One Juror's Experience

By Sally Sellers, SAQA Professional Artist Member

Two SAQA Professional Artist Members and a curator from the Portland Art Museum juried "Layers of Meaning" at The Contemporary Crafts Museum and Gallery in Portland Oregon. Museum curator Bill Mercer, Jeannette Meyer, and I viewed the slide entries and chose the pieces for the exhibition. Although I have served on several juries, I learned much from this particular jurying process that I would like to share with the SAQA membership.

This experience cemented a long-held belief of mine: that the ideal jury is made up of both art quilt professionals and individuals outside of the field. All of one or the other produces less than perfect results. A jury containing only quilters offers a limited point of view. Although our knowledge of the field is an asset, our very training and experience can rob us of the ability to look at the entries with fresh eyes. We see the artwork as being successful or unsuccessful in Art Quilt World terms instead of Art World terms. On the other hand, no matter how experienced and well educated an outsider may be about other art forms, a juror totally unfamiliar with the art quilt field is not working with enough information to correctly assess what she or he is seeing.

We followed the common procedure of first viewing all slides quickly to get a sense of the entries, then again slowly while we marked our ballots in silence. A few pieces rose to the top very quickly, which is to say they were recognized as being outstanding artwork and were accepted immediately. By the same token, a few were immediately discarded as being confusing, badly executed, or unrecognizable (i.e., poorly photographed) artwork.

The vast majority of the artwork was in the 'other' category. Most of us end up here when we enter competitions. It may be why I hear so many of us complain that such-and-such an exhibit contained only a few 'knockout' pieces. The truth is, there are not many knockout pieces out there. There are, however, many excellent or very good pieces. So here is where the real discussion began.

Bill Mercer, although possessing an excellent eye, was not familiar with art quilts. This was both a positive and a negative. He was not at all swayed by the recognizable artwork of the 'big names,' because he had no idea who they were. He saw what he saw, without baggage. He served as a good balance for Jeannette and me, for we might have been tempted to select certain entrants because they are always juried into shows and have become, consciously or not, part of our field's definition of 'who is good.'

Bill's presence also helped keep technique in perspective. Good technique should be assumed. It is not an end in itself, however. Just because something is difficult to do, doing it well does not make it good art. It makes it good craft. By the same token, the simplest of techniques with the most common materials can create beautiful artwork. Bill judged a piece more for its overall visual impact. His background guided him to judge entries as they existed in the Art World as opposed to entries as they existed in the Art Quilt World.

For example, some quilters do artwork which incorporates collage. Bill has seen a good deal of collage in his time, and spoke freely about what has been overdone and what is still compelling, trends which may or may not be true in the smaller

world of textiles. (Collage was used here simply as an example. Other techniques and styles were also discussed by the three of us.) It is unfortunately the case that images considered unique or cutting edge in the Art Quilt World can be yawningly old hat in a larger context. If we, as art quilters, long for acceptance in the larger Art World, this is exactly the type of observation we need to hear.

One of the negatives involved with an outsider jurying in our field is that they are unfamiliar with our history. While we ourselves know that calicoes have been out of fashion for decades, this might actually be a revelation to an outsider. Many times I have heard the uninitiated express amazement that a solid black fabric was used instead of a patterned one, or that people are actually dyeing their own fabric. Although this pitfall did not occur with Bill Mercer, I have encountered it often enough in other settings to be very wary of any show juried by someone unfamiliar with art quilts, regardless of their credentials. Another difficulty with outsiders is that it can be problematic for them to truly understand what they are seeing — is that a stitched line? Paint? Commercial fabric?

Another significant disadvantage is that an outsider cannot recognize derivative work. No matter what a prospectus says, all shows get derivative pieces entered for consideration. Entrants often do not self-monitor, or simply do not realize when their artwork is derivative. The jury needs at least one member who is familiar enough with the current field to be able to ask, "Is this the work of Artist X?" and reject it if it is not. While viewing slides, it was the unfortunate truth that sometimes Jeannette and I could identify the particular workshop that spawned a certain entry (especially if different slides from the same person demonstrated different workshops), yet this information was not in Bill's repertoire.

So it was that with this combination of strengths and weaknesses, we created the best exhibition possible. One of the most important factors in the final stages of our jurying was that we had a good working relationship. When we had a dialogue about the few pieces we couldn't come to a consensus on, I found it very valuable to be able to hear why or why not the other jurors felt as they did. If one of us argued that Piece X showed, for example, good color sense, often the others would see the point. And sometimes not. Sometimes the piece was still vetoed. It was a valuable interaction.

In my experience, no juror picks artwork based solely on their own style preferences. This is important to note, because often I hear entrants say something to the effect of, "Well, Juror A likes abstract work, so that's what I'm sending in," or "Juror B likes neutrals, so that's what I'll enter." This is a mistake. Jurors do not necessarily pick artwork they would hang on their own walls. Jurors pick pieces based on the pieces entered in the jury pool. Even after an exhibition has been hung, it is not always correct to retroactively intuit preferences. If, for example, there is no figurative work in a show, it doesn't necessarily mean that the jurors didn't like figurative work. It means that the figurative artwork which was entered was judged to be less than successful compared to the rest of the entries. Second-guessing a juror's bias is not only an insult to the juror, but it also deprives the entrant from the opportunity of sending in her best artwork. We must assume that jurors are professional enough to transcend personal preferences in favor of quality.

## Review: Layers of Meaning

March 12-May 8, 2005

By Judith Content, SAQA Board member

On Saturday, March 12<sup>th</sup>, I attended the opening reception for "Layers of Meaning: The Art Quilt 2005," a juried exhibition of members' artwork at the Contemporary Crafts Museum and Gallery in Portland, Oregon. Over the years I have heard many good things about this non-profit institution that has a strong reputation for showing cutting edge artwork.

The museum's open floor plan and contemporary design proved ideal for exhibiting art quilts. I was able to examine most works from a fair distance away as well as close up, allowing me to appreciate the rich surface treatments as well as overall compositions. I was impressed with the exhibition, and as I moved from piece to piece my enthusiasm grew.



"Plastic Surgeon" 71"h w 47"w © Kristin Dukay (detail)

The swirling energy of Dinah Sargeant's "Tentacle Woman\*" was produced by "...color application with a brush, rag, hands and tossed from a cup." Linda Levin's disturbing "10048 II" consisted of layers of hand-dyed black and white cotton and netting. Under the layers emerged a red so deep and so powerful, I could feel it as well as see it. I found Kristin Dukay's "Plastic Surgeon" both thoughtful and humorous, and her list of materials reads like a shopping list for the hardware store - metal staples, rubber tile spacers, vinyl shower curtain, rubber tubing, plastic capped metal fasteners and wood.

At the opening, CCMG director David Cohen recognized the contribution of the jurors: art quilter Sally Sellers; Portland Art Museum Curator Bill Mercer; and art quilter and "Layers of Meaning" coordinator Jeannette DeNicolis Meyer.

Reflecting on the jurying process, Sally remarked on their "good working relationship", despite their differences. For instance Jeannette's emphasis on the visibility of "the stitch" differed from Sally's position that, "there is some extraordinary work out there with very little quilting on it." She felt that Bill Mercer, although unfamiliar with the art quilt, possessed an excellent eye. "He immediately focused on what has been overdone and what is fresh...and provided a good balance between Jeannette and me." Sally noted that there was a valuable interaction between the three jurors, and that they transcended their own personal styles to put together an exhibition that reflected the broad talents of SAQA's members.

I found the exhibition catalog provocative. Each artist had a single page that consisted of an image of their artwork, title, date, materials and process, but no artist statements. I now find myself going back to many of pieces, considering their meaning and the individual artist's intent. The essays by Jeannette Meyers, David Cohen, and CCMG curator Namita Wiggers added to my appreciation of the exhibition. The catalog fulfills SAQA's mission of recording exhibitions to document the progression of the art quilt.

The opening was attended by over two hundred people, including eleven of the twenty eight artists: Quinn Zander Corum\*, Kristin Dukay\*, Darcy Falk\*, Trisha Hassler\*, Melisse



"10048 II" 54"w x 42"w © Linda Levin

Laing, Stephanie Levy, Dominie Nash\*, Dinah Sargent\*, Nelda Warkentin\*, Linda MacDonald\* and me. Just before the opening Barbara Lee Smith gave a lively talk encouraging us all to keep working with thread and cloth. She concluded her lecture by saying, "Why textiles? Why not?!" During the reception SAQA Board Member Linda MacDonald and I took the opportunity to speak about some of SAQA's recent projects, including plans for an exciting conference and auction in conjunction with Quilt National '05, development of a new, dynamic website, several major exhibition opportunities for members, and a new and improved SAQA Portfolio.

An exhibition such as "Layers of Meaning" would not exist without a host of volunteers, and in this case a dedicated champion. In SAQA Board member Rick Gottas' words, "The Board and every SAQA member owes Jeannette DeNicolis Meyer a huge measure of thanks for her inspiration, steadfastness, and meticulous management in overseeing the development of this exhibit. [LofM] is undeniably a great testament to both the caliber of our membership and to SAQA as an organization...[It] expands the awareness and importance of SAQA's mission of encouraging excellence and innovation within the medium." On behalf of the SAQA Board, thank you Jeannette, jurors, artists, volunteers and the Contemporary Craft Museum and Gallery for your contribution to "Layers of Meaning: The Art Quilt 2005."

## ProAdvice: Exhibition Organization Tips

By Jeannette DeNicolis Meyer, SAQA PAM Member

Realities of working with non-profit art organizations  
[based on her experience curating Layers of Meaning]

**1. Expect that you will be the person most interested in the exhibit's success.** Paid personnel will come and go, and commitment to the exhibit will vary according to its perceived importance on their to-do lists. The difficulty is in the fact that you, as a volunteer representative of the exhibition group, are not actually the person who has the power or control. Learn to be assertive in a positive manner.

**2. Work backwards.** Start with the opening and work backwards with deadlines for the various events that need to occur for the exhibit to open.

**3. Write everything down after meetings and email attendees after the meeting with your understanding of what was said and who was going to do what by when.**

**4. Take that list into the next meeting and ask for specific things people have done to get to their goals.** For example, if a staff member has said she will find a speaker, ask, "Who have you had a chance to contact? What was their response?" as opposed to, "How are you coming on the search for the speaker?" that can be answered vaguely with, "Fine, it's coming along."

**5. Spend time on the prospectus.** [For Layers of Meaning] I forgot to ask for techniques and materials, which made looking at the slides and understanding what we were seeing more difficult than it would have been with that information. Enter the technical information along with the quilt title onto the sheets

for the volunteers running the slide projectors. This will allow the volunteers to answer questions about processes and materials in an organized manner.

**6. Check out the room in which slides will be shown.** This shouldn't have to be said, but here it is: make sure the room can be thoroughly darkened, so the slides can be shown in the best possible conditions.

**7. Push for an itemized budget.**

**8. Decide how you will deal with framed work** and include that information in the prospectus. Three [L of M] pieces arrived framed, none of which had been listed as framed on the slides. The dimensions framed were different than the dimensions given on the prospectus, which resulted in problems while hanging the show. One of the pieces looked substantially different, because it was matted on a strongly colored background.

**9. Consider producing a video on the history of SAQA and the art quilt movement.** Because we don't have such a video, CCMG gave free advertising to a group of Northern California artists who have produced a DVD. [Editor note: "Women's Work: Making Quilts-Creating Art" by Charlotte Grossman [www.womansworkvideo.com](http://www.womansworkvideo.com).]

**10. Schedule a SAQA meeting in conjunction with the opening.** We benefited from having visiting artists from outside our region attend our meeting. The excitement generated from the exhibit infused the meeting.

**11. Doing a catalog? Take a deep breath.** Try to retain as much control as possible. Make decisions about layout, the image quality, and editorial content.



"He Didn't See The Woods" 10"h x 14"w x 1"d © Trisha Hassler  
From the Layers of Meaning Exhibition

## Review: Rooted in Tradition

June 3-5, 2005

By Sylvia Einstein, SAQA Professional Artist Member

The Rocky Mountain Quilt Museum (RMQM) presented a three-day symposium in Golden, Colorado in connection with the "Rooted in Tradition: Art Quilts from the Rocky Mountain Quilt Museum" opening in the Foothills Art Center.

Curated by Judith Trager, this exhibition chronicled the history of the art quilt movement from 1980 through the present and brought the quilt decisively from the bed to the wall. The sixty-four quilts in the collection reflected the change from the traditional craft of quilt making based on the repeated block to the free spirited, sometimes-edgy art form of today. Works by the fifty-two artists in this collection represent the best in American art quilts today. Well-known quilt artists such as Yvonne Porcella, Michael James\*, Joan Schulze\*, Caryl Bryer Fallert, Jane Dunnewold, Carolyn Mazloomi, Nancy Erickson, and M. Joan Lintault\* donated their artwork to this collection in support of the Rocky Mountain Quilt Museum's future and the future of the art quilt. All of the artists in the exhibition are still working in the art quilt medium, producing art that continues to interest, inspire, and fascinate.

Organized by decade, the exhibition was broken into three sections. The first was 'Rooted in Tradition,' the second was 'Art Quilts of the 1990s: The Watershed Years,' and the third was 'The New Century: Confluence and Creation.' What this

exhibition did best was to show the continuing thread of art quilt making that extends into the future.

The art quilts were exhibited in chronological order. Joan Lintault's three-dimensional piece "Heavenly Bodies (1979)\*" was still striking after these many years. Radka Donnell's sure hand with large pieces of fabric printed in "Outdoor Joys (1982)," and Nancy Erickson's powerful, painted "The Purple Woman, the Guardians and the Sand, (1984)" made me remember how adventurous the early quilt renaissance was. I loved Diana Bunnell's loosely stitched "Sewing Down The Bones,(1993)," as well as Dominie Nash's collage, "Peculiar Poetry 10 (1994)\*," which celebrates fabric and the abstract interpretation of ideas. Recent pieces by Judith Trager and Patty Hawkins glowed in the gallery, due to their gorgeous, hand-dyed fabrics and intriguing shapes. It would take too long to describe all the good work shown, and I recommend that everyone purchase the catalogue.

We started with a party at Judith Trager's house, and it was lovely to meet many of the artists who had come to this event. Judith is chair of the Art Quilt Project for RMQM. Credit also goes to Paula Pahl, Martha Spark, Heidi Row, Greg Katz and Jane Finley, who got the original ball rolling

Symposium participants were welcomed on Friday with an elegant black and lime green bag. We then went to hear Therese May speak on "Art Quilts: a Transformative Experience." The afternoon was spent visiting the Primedia Gallery and the

RMQM, which also had an exhibit of "Small Works" by the very active Front Range Contemporary Quilters and an exhibit of Depression Area quilts.

The second day was filled with concurrent panels on "Taking Artistic Risks with Quilts," "What is the Art Quilt?," "New Directions In Art Quilting: The Digital Revolution," "Cultural and Regional Diversity in the Art Quilt Movement," "New Materials and Influences," and "Muses and Support Systems." These were followed by lectures by Arturo Sandoval ("Breaking Boundaries: Composition, Design and Intent") and the keynote speech by Robert Shaw ("The Art Quilt"). Shaw also wrote a great overview of the Art Quilt Movement in the foreword to the catalogue.

Sunday brought lectures by Jean Ray Laury, who talked entertainingly on "My Life and Good Times as an Art Quilter," and Carol Lyles Shaw, who discussed "Creating Identity: African American Quilts." Jean Ray Laury developed her identity as an art quilter in the early days of the movement when there was no such thing. Carol Lyles Shaw had to discover who she was as an African American and as an art quilter in an often hostile environment. Both made me think about how we determine who we are, and how we persist in doing what we do, namely making art quilts in a world that largely ignores our artwork.

The catalogue is available for \$50 from the Rocky Mountain Quilt Museum, 303-277-0377 <http://www.rmqm.org/html/symposium.html>.

Smith Kramer will tour the exhibition.



"Young Men and Chocolates" 50"h x 40"w ©1993 Joan Schulze



“Safe in Suburbia” 41”h x 69”w © Lori Lupe Pelish



Nancy, Lori Lupe Pelish, and Warren Brakensiek

## “The Brakensiek Caught Our Eye” Award

By Nancy and Warren Brakensiek, SAQA Current and Past Board Members

The genesis of this award began with our hunch that the collector’s eye can be different from professional jurors or art experts. More visceral, more retail, perhaps? There are no formal criteria for this award. The only requirement is that the art must catch our eye. The award comes with a \$300 stipend.

Lori Lupe Pelish’s “Safe in Suburbia” caught our eye at Quilt National ‘05 for several reasons. The piece depicts a serious dialogue between two people. We suspect that the conversation is about going back to urban living, that perhaps the “safety” of suburbia is more perception than reality. It is very painterly. We are an urban couple and it speaks to us. We have seen Lori’s artwork before, most recently at Quilt Visions 2004.

## Professional Advice: Press Release Mistakes *You Must Avoid !!!*

© Gwendolyn A. Magee, MS, AL, AR SAQA Representative

1. **Beginning the PR with background information** (e.g. where and when you were born and went to school) – instead of something exciting that will grab the reader’s attention
  2. **Not understanding the needs of the publication** – they want information written in a way that piques their interest as editor, columnist or reviewer that also is relevant to their readers (i.e. don’t send a PR about your fiber art exhibit to a magazine whose targeted audience is woodworkers).
  3. **Not submitting the release far enough in advance** – major magazines have a 4-6 month lead time. Less time is usually needed for local publications and newspapers. Call and ask.
  4. **Sending duplicate releases to the same publication** (for example to the editor *and* to the art reviewer)
  5. **Not addressing the PR to the correct person or position** – if you don’t know, call and ask.
  6. **WRITING THE RELEASE USING ALL UPPER CASE CHARACTERS**
  7. **Not bulleting or highlighting key information** – definitely do not embed it into the middle of a paragraph
  8. **Not including key information** – e.g. the ending date of the exhibit; daytime contact information; no return address on the envelope
  9. **Using abbreviations** – you cannot assume they will be understood
  10. **“Cute” attention getters** (e.g., oddly sized and/or shaped paper; using letterhead, colored or tinted paper; having graphics around the border; sending a box of candy or balloons with the press release)
  11. **Not writing in third person**
  12. **Poor editing** – e.g., grammatical and/or spelling errors; “messy” copy
  13. **Making it too long** – ideally it should be no longer than *one page* – and absolutely no longer than two.
  14. **Not using the correct address** – whether snail mail or email
  15. **Not letting sentences “wrap”** – never use hard carriage returns except at the end of a paragraph
  16. **Using the passive voice** instead of action verbs and sentences
  17. **Submitting a resume** and/or artist statement – if they want it, they will ask for it.
  18. **Sending images that do not print well in black & white.** Avoid sending ones with lots of red.
  19. **Not including a self-addressed stamped envelope (SASE)** for materials (e.g., slide, photo, etc.) that you want returned. Ideally, you should not send materials that you need back.
  20. **Being a PEST** – e.g., calling every other day to ask if they’ve received your Press Release and/or asking when it will be published
- NOTE:**
- Never expect the columnist to contact you with the print date
  - Do not expect the publication to send copies to you.

## Review: Sewing the Seeds of Spring

April 1-30, 2005

By Elizabeth Van Schaik, SAQA member

This Fiber Revolution show at the Crafts for Living Gallery in East Falls, PA was an extremely welcome visual fanfare for spring after a bleak pre-spring season in the Northeast. I arrived with more than a bit of skepticism about this type of theme, but this collection of very diverse work showed interpretations of flowers, buds, pods, animals, and weather, as well as spiritual concerns. Viewers were treated to refreshingly bright intense colors. The subjects were approached from a variety of macro, aerial and abstract perspectives. Pieces included such titles as "Strange Birds" by Elin Waterston, "Blushing Cactus" by Jutta Halpin and Barb McKie's geometric link puzzles "Links in Bloom 1\*" and 2\*."



"Blushing Cactus" 18.5"h x 13.14"w  
© Jutta Halpin

One of the most striking expressions of the spring theme was C. Susan Ferraro's "Spring Is Here." The scene depicted a mother bird feeding her two babies in the nest. The stuffed high relief mother bird had a mysterious shiny black eye, and leant fiercely yet nurturingly from the top left corner toward the baby birds who waited in the complex texture of the nest. The piece showed the true drama of this archetypal image, rather than a saccharine version, and gave the viewer the sense of having a special privilege in glancing this elusive moment.

A diptych by Ferraro, "Two Twin Toads\*" constructed a close and deeply textured view of the great vitality present in the small animal world, and even within their very warty and sometimes languid outer forms. The stuffed toads



"Spring Is Here" 26"h x 22"w  
© C. Susan Ferraro

were set against a delicately rendered mountain landscape background that recalled Japanese sumie brush painting. (Unfortunately, the lighting on these pieces was poor.)

At one point during my visit, something tapped me on the shoulder. It turned out to be Kevan Rupp Lunney's sculpture "Pod," the most intriguing piece in the show. Immediately I felt it was not just an art object, but a PRESENCE. While I was reminded of the animate flower in the movie "Little Shop of Horrors," the pod was actually conceived and built as a kind of healing chrysalis for Lunney to deal with the trauma of a parent's death.

The tips of the pod curl down to reveal the green space inside that is conceivably large enough for a person to crawl inside. The sixty-inch high form in tones of eggplant, rust and green was made up of long leaf shaped sections that connect with zippers and Velcro, so that they can be opened, closed, or curled in different ways.



"Pod" 60"h x 30"w x 30"d  
© Kevan Rupp Lunney

The combination of colors exuded somberness, grief, uncertainty, and, at the same time, vitality and growth. The three dimensional shape provoked many associations such as exterior versus interior, extroversion versus introversion, self protection and insulation, laid against a great feeling of impending emergence or rebirth and compassion.

Other pieces with pod related forms included Elizabeth Poole's "Pea Pod\*" and Joan Dreyer's "Metamorphosis\*" sculpture made of silk cocoons.



"Spring Sentinel" 18.25"h x 19"w  
© Cindy Friedman

Cindy Friedman's "Spring Sentinel" portrayed daffodil flowers painted on transparent layers, rising upward, against a vibrant background of multicolored silk rectangles. She created a cross section view of the bulbs below the ground, with horizontal fabric lines to indicate the ground's surface level. The scene revealed a hidden process, like an elegant version of the perspective created in an ant farm, showing the magic of the continuity of growth underneath and across this line between two worlds.

Of the pieces that did not concentrate on elements from nature, Deborah Tiryung Sidwell's collage "Nushu: The Secret Language of Women\*" was the most conceptual. Nushu was a written form developed by Chinese women in the countryside of the Hunan province to communicate hopes, sorrow and solidarity.

It has been Sidwell's aim to re-imagine ancient or lost forms of visual communication through the art quilt, and in this piece she participated in her own way in the spiritual transmission of the Chinese sisterhood. The design included a rich cluster of figures and letters in the middle with a written message in English underneath and ancient text in scroll





“Strange Birds” 10.5”h x 9.5”w  
© Elin Waterston

shapes to the sides. What fascinated me was that although the title and the legend have to do with language and voice, the images in the piece have to do with eyes. The many examples include those of a male Christian icon, a Hindu goddess and an orange and blue fish, as well as single cut out eyes. This work (as well as many others in the show) showed that it is really this ‘seeing in new and many ways’ that is Spring in the soul.

## Professional Advice: Marketing Yourself

By Kevan Lunney, SAQA Active Member

You have devoted hours to your artwork and studied your options for its display and sale, but have you considered how to package YOU? As fiber artists we own a unique set of skills that allow us to display our love of art and textiles in our wardrobes.



Priscilla Stultz modeling her “Vulcan Flowers from the Third Dimension.” Hand beaded and embellished.

Whether you are approaching a venue, or just attending a town meeting, you have the opportunity to advertise your profession with your clothing. Since we have to build our own networks, this is a very valuable tool worth some attention.

Recently as I was writing my nametag for an event, the man at the table remarked, “I am a retired art teacher, and I love your necklace! It’s just so fun!” I replied, “Thank you. I am an artist also. I make fiber art wall hangings. What is your medium?” He replied that he paints, but most of his time is spent running his



Judy Cuddihee, wearing a story she written in textile pen on her long teal jumper, at the Ellen Traut Gallery.

gallery. We exchanged numbers, and I was given an invitation to visit with my artwork. Later the same evening a woman remarked, “I can tell you are creative: what do you do?” These exchanges would not have happened without that artsy necklace!

How do you present yourself in a way that honors your art? Work on one outfit that will become your opening night outfit. And then expand on it to adapt to the seasons. You may start with a neutral color background like a black suit or dress or tank and pants. If you are a colorist, add color! Choose an oversized artsy scarf to hang in a flourish behind you from a brooch on one shoulder.

Try hand painting a white denim jacket or linen jacket. If you are an embellisher, add beads. Whether you are a weaver, spinner, fabric dyer, or surface designer you can show your love of fiber in your clothes.

You may want to barter with other artists for their wearable art or for fabric to make

your own. Go to craft fairs to buy your accent pieces of clothing and jewelry. Paint and bead a tank top to wear with a solid color suit. Make a silk scarf out of patched antique Japanese kimono. Wear a silk kimono! Add African mud cloth strips to the cuff and hems of a purchased jacket, or cut appliqués and free motion stitch a garden to the hem of a dress or skirt.

Remember, if you walk into a pie shop called Mom’s Pies, you don’t expect to be served by a buttoned-up corporate type; you want a woman in an apron with a smile as warm as apple pie. When your audience walks into a gallery of your fiber art they expect to meet an artist who conveys confidence, who looks like an artist who loves fiber and is approachable and identifiable as the host of the event. That’s you!

And don’t forget to have your business cards and postcards on you to hand out.



Linda Gass wearing “Aura Dress” at The Main Gallery opening of “Transparent Trespasses: New Works by Linda Gass” Hand painted silk organza and Thai silk skirt and bodice.

## Professional Advice: Building a Region from a Business Approach

By Lisa Chipetine and Elizabeth Poole

In February 2005, we volunteered to serve as SAQA's co-representatives for the State of New York. Lisa's expertise in human resources and administration and Elizabeth's in technology came together to formulate a plan to bridge the geographical gaps that existed in the art quilt mini-groups in our state.

Our first priority was to create an immediate opportunity to bond together and open the lines of communication among our members.

SAQA supplied us with a list of members' e-mail addresses, and Elizabeth set up SaqaNY@yahoogroups.com, inviting NY members to join at their discretion. Initially over half the members signed on, and the percentage keeps increasing. The list remains on topic with little need for guidance — the New York members have a good intuitive understanding of what's appropriate for such a large and highly-focused group.

Once initial communication began, brainstorming for wants and needs in the NY art quilt community quickly followed. Lisa divided the state into area codes, and asked for volunteers from each area code to attempt to host meetings on behalf of SAQA NY in their area with the intent of reporting back any new information or discussion points that could be shared with the entire membership.

Jeanne Beck proposed the idea of a trunk show of small works from SAQA NY members, and the idea caught on like wildfire. As a group, we settled on a maximum size of 18"x18" for the pieces, along with details like a label, sleeve, hanging rod, and shipping bag. Requiring an artist's statement for each piece served as an excellent way to introduce new members to what will quickly become second nature — all a part of creating an atmosphere of nurturing the relatively new art quilter.

Once we had a commitment of a good number of pieces from the membership, Lisa went into high gear. She approached the Mancuso management, which hosts the World Quilt, Pacific International, Mid-Atlantic and Quilt Fest of New Jersey, about hosting our New York Trunk Show. They eagerly accepted, offering us

the Pacific Show in October, as well as the Mid-Atlantic Show next February. We titled our exhibition Art Quilters Alliance of New York Trunk Show.

This gave us a stellar opportunity to entice new members to our region - the ability to show their artwork in a public space (for many this would be a first time opportunity), thus beginning to create a resume. Lisa then approached the European Crazy Quilt Festival, and not only did Sophie Gelfi eagerly accept the opportunity to present this collection, but became a member of SAQA as well!

Then Lisa approached City Quilter in New York City with a proposal to allow SAQA to hold an Open House. She told the owner that it could generate new business for their store by expanding their customer base. They graciously allowed her to pilot this program and the first Open House was set for April 8th.

Prior to the Open House, Lisa contacted all of the local guilds in the five boroughs and gave several short presentations at their monthly meetings. Her talks consisted of an explanation of art quilts, and why individual guild members should join SAQA. The guilds were also kind enough to add information about the Open House to their respective web sites. Lisa made flyers that were handed out at City Quilter.

The attendance at the Open House was overwhelming — standing room only and one of the most lucrative days City Quilter ever had! There were two sessions: a lunchtime session from noon to 2pm and an evening session from 6pm to 8pm. Lisa presented approximately 20 trunk show pieces. (The number has grown to around 90 by the end of June!) She then gave a presentation about the definition of an art quilt, SAQA, the NY region, and several new ideas and initiatives that were being investigated or under development:

- Our own SAQANY.com web site
- A yearly retreat
- Quarterly meetings in local areas
- Online discussion group
- Members events calendar
- Mentorship programs

Given the success of the pilot, City Quilter agreed to allow Lisa to hold SAQA meetings at the store in the future.

The Trunk Show has also provided the first big burst of content for the SAQA-

NY web site that we've created, with considerable input from our members. We have photographs of the Trunk Show on the web site. We hope this will encourage further participation in the gallery section of the site, where we intend to display images from many of our members. It's a highly accessible way of letting people know about other kindred spirits who might be more local than they think, as well as the sort of artwork that people are doing in their area. We're making good use of the other Yahoo online features, too. We use the space to update our monthly Events calendar, and we've run several polls from the group site. We've encouraged members to contribute images of their art for the web site in the Files section, and have been impressed by the response.

We asked for submissions for the initial graphic design for the SaqaNY site itself, and we used the design submitted by member Holly Knott. We've even gotten requests for the sample web site design, which Elizabeth has donated to the SAQA organization for use by any reps who'd like to create their own local public spaces. Your rep can find the set of sample files in the Files section of the SAQArep's group, and Elizabeth is available for questions and comments on how to modify the samples for your own local preferences.

The aggregate of our efforts has yielded great results. NY membership has increased from 60 members at the time of our induction to a present 105 and counting. That is an increase of 61.6% in less than 3 months. But the best part is the high level of excitement we are generating. Members are interacting for the first time, and there have been many calls for help on resources and contacts. This open-arms approach to all levels of art quilters has given an official forum for organic growth within our regional organization - the opportunity for beginner to mid-level art quilters to eventually progress to a PAM level membership. We continue to be surprised at the silent talent that exists in the art quilt community. A little encouragement goes a long way. All the formerly unconnected art quilters who had been relegated to their local, more traditional quilt guilds, now have a place to go!

**Visit Our New [www.SAQA.com](http://www.SAQA.com)**

## Time To Upgrade Your Membership?

If you've seen the new web site ([www.SAQA.com](http://www.SAQA.com)), you've seen how great the home page slide show looks. Active members should consider upgrading and becoming Professional Artist Members (PAM's,) as the new site offers several new benefits just for PAM's:

- The Gallery section of the new web site showcases PAM artwork with links to their web sites.
- The Home page features a slide show of this artwork.
- The teachers' registry will list PAM members who teach. It will be searchable, so that visitors can easily find the teacher they wish to hire.
- PAM's are included in the SAQA PAM portfolio, which is sent out to galleries, collectors, and museums.
- SAQA is planning to publish a book of PAM artwork to be used as a fundraiser and to document the work being done by art quilters.

To upgrade and become a PAM, send Martha Sielman (SAQA, P.O. Box 572, Storrs, CT 06268) 10 slides of your work (or 10 jpg's or a web site link), a current resume and the upgrade amount of \$65.

## SAQA Journal Advertisement Rates

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	April 15th	May 1st
No. 3	June 15th	July 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.

## Recent PAM Portfolio Submissions:

- Art Beat Gallery, Grand Rapids, Michigan
- Gallery 154, Grand Rapids, Michigan
- Center Art Gallery, Calvin College, Grand Rapids, Michigan
- Polk Museum of Art, Lakeland, Florida
- Boca Raton Museum of Art, Boca Raton, Florida
- Museum of Contemporary Art, North Miami, Florida
- Palm Beach Institute of Contemporary Art, Palm Beach, Florida
- Quilting Professional Magazine, Des Moines, Iowa

\*\*We've received an invitation to exhibit at the Gallery of Contemporary Art at the University of Colorado in Colorado Springs Jan - March 2006 as a result of a portfolio submission.

**REP COORDINATOR** – Kim Ritter [kimritter@houston.rr.com](mailto:kimritter@houston.rr.com)

### EASTERN ZONE REGIONAL REPRESENTATIVES

VT, NH, ME – Mary Will Sussman [mews@websterridge.com](mailto:mews@websterridge.com)  
 MA, RI – Gwyned Trefethen [gwynedtrefethen@cs.com](mailto:gwynedtrefethen@cs.com)  
 CT, NJ, DE – Judy Langille [jlangle@comcast.net](mailto:jlangle@comcast.net)  
 NY – Lisa Chipetine [lisa@threadplay.com](mailto:lisa@threadplay.com)  
 and Elizabeth Poole [ejp@us.ibm.com](mailto:ejp@us.ibm.com)  
 PA, MD, DC, WV – Christine Adams [uncommon.threads@erols.com](mailto:uncommon.threads@erols.com)  
 and Lesley Riley [Lrileyart@aol.com](mailto:Lrileyart@aol.com)  
 VA, NC, SC – Eileen Doughty [ef.doughty@verizon.net](mailto:ef.doughty@verizon.net)  
 and Judy McIrvin [j.mcirvin@att.net](mailto:j.mcirvin@att.net)  
 GA, FL – Mary McBride [mmcbride@atlanticcenterforthearts.org](mailto:mmcbride@atlanticcenterforthearts.org)  
 MI – Peg Keeney [keeney10@charter.net](mailto:keeney10@charter.net)  
 and pt Weeks [weeks@starband.net](mailto:weeks@starband.net)  
 IN, OH – Carol L. Myers [cmyers83@comcast.net](mailto:cmyers83@comcast.net)  
 KY, TN – Judy Dierkes [jabdart@aol.com](mailto:jabdart@aol.com)

### CENTRAL ZONE REGIONAL REPRESENTATIVES

MN, IA, WI, IL – Kimberly Baxter-Packwood [prairie@prairiefibers.com](mailto:prairie@prairiefibers.com)  
 ND, SD, NE – Shirley Neary [shirley435@aol.com](mailto:shirley435@aol.com)  
 TX, LA - Nancy Hinds [nancy@fiberartsstudio.com](mailto:nancy@fiberartsstudio.com)  
 MO, KS, OK – Sharon Bass [bass@ku.edu](mailto:bass@ku.edu)  
 MS, AL, AR – Gwen Magee [gmagee@mindspring.com](mailto:gmagee@mindspring.com)

### MOUNTAIN ZONE REGIONAL REPRESENTATIVES

MT, ID, WY, UT, CO – Volunteer needed  
 NM – Mary Ann R. Baker-Randall [maryann@familylawnm.com](mailto:maryann@familylawnm.com)  
 AZ – Dara Tokarz [daratokarz@earthlink.net](mailto:daratokarz@earthlink.net)  
 and Janet Schultz [blissquilt@aol.com](mailto:blissquilt@aol.com)

### PACIFIC ZONE REGIONAL REPRESENTATIVES

AK - Nelda Warkentin [nelda@acsalaska.net](mailto:nelda@acsalaska.net)  
 OR, WA – Kristin Dukay [kristind@workshop4.com](mailto:kristind@workshop4.com)  
 Northern CA, NV – Carol Larson [cwlarson2@comcast.net](mailto:cwlarson2@comcast.net)  
 Central/Coastal CA - Marina Salume [quiltnut1@comcast.net](mailto:quiltnut1@comcast.net)  
 Southern CA, HI – Eileen Alber [Eileen@quiltersstudio.com](mailto:Eileen@quiltersstudio.com)

### INTERNATIONAL REGIONAL REPRESENTATIVES

AFRICA – Dena Dale Crain [jahldeen@africaonline.co.ke](mailto:jahldeen@africaonline.co.ke)  
 CANADA - Patricia White [whitepatricia@hotmail.com](mailto:whitepatricia@hotmail.com)  
 EUROPE – Linda Colsh [Linda.colsh@pandora.be](mailto:Linda.colsh@pandora.be)  
 JAPAN – Volunteer needed  
 OCEANIA – Dijanne Cevaal [dcevaal@hotmail.com](mailto:dcevaal@hotmail.com)

# Quick Notes

To find out more about SAQA, write or call Martha Sielman, Executive Director, at P.O. Box 572 Storrs, CT 06268-0572; (860) 487-4199; msielman@sbcglobal.net; or visit our web site at <http://www.saqa.com>. Basic membership is \$40 a year; professional artist members pay \$105 a year.

Studio Art Quilt Associates, Inc. is a non-profit organization, whose mission is to promote the art quilt through education, exhibitions, professional development and documentation.

The SAQA Journal is published four times a year. Deadlines for articles are May 1st, July 1st, October 1st, and December 1st. Email articles to Editor Carolyn Lee Vehslage at [CLVquilts@yahoo.com](mailto:CLVquilts@yahoo.com)

## PRESIDENT

Katie Pasquini Masopust, Santa Fe, NM

## TREASURER

Nancy Brakensiek, Los Angeles, CA

## SECRETARY

Linda MacDonald, Willits, CA

Judith Content, Palo Alto, CA

Rick Gottas, Tacoma, WA

Maureen Hendricks, Potomac, MD

Marilyn Henion, New York, NY

Beth Smith, Oceanside, CA

## EXECUTIVE DIRECTOR

Martha Sielman, Storrs, CT

## REGIONAL REPRESENTATIVE

### COORDINATOR

Kim H. Ritter, Houston, TX



STUDIO ART QUILT ASSOCIATES  
P.O. Box 572  
Storrs, CT 06268-0572

ADDRESS SERVICE REQUESTED

Non-Profit  
USPS  
Storrs, CT 06268  
Permit No. 65