



NEWSLETTER

Contents

SAQA at IQF	1
Contemporary Quilts from the James Collection	1
Professional Development	2
Professional Artist Members Column	3
Show Biz	4
I Never Liked Yellow	5
Appraising Quilts	6
Introductions	9
Shipping Artwork to International Exhibits	10
SAQA Exhibit at Museum of American Folk Art	11
So Many Options = Exciting Art	12
Members' News	13
Call for Entries	14
SAQA Member Becomes Education Coordinator	15
Call for Papers	15
Flattered, But Still... ..	15
The Whole Cloth - A Summer of Fiber Arts	15
Is Your Information Correct?	16

SAQA at IQF

Cathy Rasmussen

The Alliance for American Quilts, the International Quilt Association, and Studio Art Quilt Associates will sponsor an all-day seminar on appraisal at this year's International Quilt Festival in Houston. The seminar, "Appraising Your Quilts - From Antique to Art Quilts," will take place during the Quilt Festival on Saturday, October 31, 1998, at the George Brown Convention Center.

If your reaction to this subject is "how does this apply to me - I don't enter shows where I need an appraisal" or, worse, "who cares?", please read the article in this newsletter by Shelly Zegart on having your quilts appraised. If you plan on donating a quilt to a museum, a historical society, or an exhibit at a site that requires an appraisal, it is important for you to know your rights and how to find a qualified appraiser.

The morning of the seminar will offer general information on the elements of a professional quilt appraisal. The presenters will provide an overview of their areas of expertise and the guidelines of their professional associations.

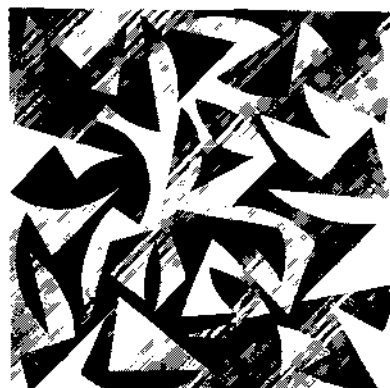
In the afternoon, the group will divide into smaller groups for three categories - antique, traditional-

contemporary, and art quilts. For the art quilt group, we are delighted that Leatrice Eagle will offer her expertise. She has worked with the American Craft Museum in New York City and with the Renwick in Washington, DC. This up-close format will illustrate the key components of an appraisal and give you ample time to ask your questions.

The Four Seasons Hotel will, once again, be the site for the SAQA auction on Friday evening. There will be a short SAQA meeting from 7:00-8:00 p.m. and the auction will follow at 8:00 p.m. The auction is open to all seminar registrants (not just SAQA members) and will conclude at 10:00 p.m. We are looking for donations of small works, professional services, and gag gifts. Sue Benner and Barb Hartman have agreed to chair the auction this year, so please contact them if you have something to offer. It will certainly be a great evening and a lot of fun. You won't want to miss out.

Registration information will be included in the International Quilt Festival brochure which is usually sent in August. Don't delay in making your travel plans, however, as space is incredibly tight this year. Hope to see you there!

(All members should have received a mailing with all of the details for attending this year's seminar prior to this newsletter. If you haven't received anything, please contact me immediately.)



"Suspended Animation," Michael James, 1992

CONTEMPORARY QUILTS FROM THE JAMES COLLECTION

This exhibit at The Textile Museum in Washington, DC, will be on display from April 3 through September 6, 1998. It will feature 27 quilts from the James Collection of International Quilt Study Center at the University of Nebraska.

A lecture series held in conjunction with the Smithsonian Associates will be presented on Wednesday evenings from April 8 through May 13. Entitled "The Quilt: An American Art," the series will feature speakers Nancy Gibson Tuckhorn, Jonathan Holstein, Raymond G. Dobard, Hilary Morrow Fletcher, Penny McMorris, and Michael James.

PROFESSIONAL DEVELOPMENT

Marcia Johnson

The New Market Place: Presenting Your Work on the WWW

Without a doubt computer technology impacts us exponentially as days go by. Yes, in days, not months or years. Not long ago, I advised my students they should consider getting a computer so they could customize their résumés and keep financial records. That seems like yesterday. It is imperative now for artists to be informed about what is happening on the Internet, whether their interests spring from presenting work or conducting art sales.

Is the Internet important to you? You betcha. Before we begin to talk about why it is important, we need to center our sites (sorry) for this discussion. The recurring theme in my mail is fear of copyright infringement. While I do not debate the importance of this issue to artists, I do not think it is the main point of this discussion. I will leave copyright issues to others who are informed on up-to-date information as it pertains specifically to the Internet.

It is been my constant mission to encourage artists, particularly those in the beginning or mid-career stages of their professional life, to determine precisely who their market is and finely tune how they present themselves to that market. This is the key to successfully meeting goals. What is important, and what many artists fail to recognize, is the computer is the way things happen. Should we be concerned about copyright? Sure, but more of issue is to know what is happening, who is searching, what are the opportunities, and how to utilize this tool to fit your goals.

There is no way we can currently predict how the Internet will technomorph art and art sales in the future. But you can be sure of one thing. The present generation and the ones to follow conduct their lives on the Internet. It is how they think, gather information, communicate, and make decisions. If you are not there, how can they talk to you?

The first thought every artist should have when thinking about this market place should be – this is an opportunity to open doors, how can I utilize it to fit my needs?

I have had many responses from SAQA artists regarding the Internet. Included here are a few representative examples. I have also done some checking on various possibilities for presenting your artwork on the Internet. It all takes a great deal of time, as many of you know, to conduct searches. Finding what is right for you must be an individual choice matched with your needs and goals. I do not present any conclusions or recommendations here, just information and testimonials from those with more experience than most of us.

Several SAQA artists have written me with their experiences and current attitude about websites. Nancy Erickson reports that her gallery has sold four pieces through the Internet and feels it is worth their time. She subscribes to the SAQA site and appreciated the reasonable rate and is willing to pay an update fee for the service. Along with others, she would like to see links with this site to other galleries and resources.

Many of the responding artists bemoan the costs, lack of scanner and proper equipment, the time and knowledge required, but still would like to have their own websites. I bet they will sooner than they think.

Pat Autenrieth has developed her own website which has netted a couple of offers for exhibits. This is an excellent example of an artist who has tailored the opportunity to meet her needs. She is utilizing her site to widen her sphere of influence. She has also e-mailed me that she knows some dealers are checking sites and realizes that this is an easy way to introduce yourself to someone with interest in your work. It is the beginning of a dialogue.

Meiny Vermaas-van der Heide has had a referral of her work as a result of the SAQA website. She also feels the internet is not ready for art sales yet because of the expense and downloading time, but realizes that it is like a business card. It is one thing in the mix of many presentation tools.

Darcy Falk likewise sees her website as a promotional tool. As an easily changeable brochure. She plans to link with other art sites and increase her exposure. She is part of a group site with other artists who have plans to create a gift shop of cards, prints, and smaller works for sale.

Some artists resist the idea of presentation on the Internet because they have always been so careful about the quality of their images. I feel they are missing the boat by taking this stand. Right now, the Internet is like a business or post card. It lets people who may be interested in your work know where you are. Probably the most profitable thinking at this time is that even those in the know don't worry too much now about poor quality images. Just about everyone, whether artist or art provider, realizes that everything is changing very fast now. And, it will all improve eventually, sooner than expected, as with all things accomplished on the computer. Two of the consultants I work with have told me they don't balk at a fuzzy image right now. They are looking for specific things quickly, and

once they find them, they call the artist directly for quality images and prices. The unsaid implication here is that in the future they expect websites to produce good images. As with any follow-up you may have with someone interested in your work, it's up to you how to present your images in a manner which suits you and your market place.

One SAQA professional artist does not have e-mail or access to the web, but took advantage of the SAQA website to present her work. She has many intelligent questions, such as who is getting results and how much money should one expect to pay to have her own web page designed. I would appreciate hearing from any of you who have information on this and will present it in the next newsletter along with your ideas for the SAQA website.

I thought that Susan Shie reflected on the enormity of getting involved in this market place very well. "I never thought I would be a computer nerd, but I put time into e-mailing friends on how to make links and edit bookmarks. We need to accept the computer age is real and here to stay. It is another case of learning to balance our time better."

Well, that goes for me, too, Susan. I am not knowledgeable enough to call myself computer literate, let alone nerdy. I rely on many others for their help and guidance. But when an opportunity arises that I can present my work, I feel it is my responsibility to investigate the possibilities. Yes, it all takes a very long time and a lot of patience. It is about change and it is difficult. If you want to present your artwork to a market place, you must take a big gulp of air and just do it, letting your research and goal planning lead you to make sound decisions.

It is my intention to continue this computer discussion in the next issue, focusing more specifically on where and how you can search for opportunities on the Internet that fit your budget and needs. I will be pleased to hear from any of you with thoughts on this topic. I read everything you send me and try to include your thoughts as much as space will allow.

Please contact me with information, questions, and suggestions at 71 Llanfair Circle, Ardmore, PA 19003, Telephone/FAX (610) 649-7282, e-mail: Marhewhjohn@aol.com.

PROFESSIONAL ARTIST MEMBERS COLUMN

Dominie Nash

Since the meeting in Athens, Ohio, there has been much discussion among Karen Berkenfeld, Cathy Rasmussen, myself, and various board members on ways to improve the appearance and usefulness of the rotating PAM portfolios, while keeping costs down. We've come up with some improvements which are more attractive but still affordable, but are still working on it. Following are some ways in which the PAMs can help to insure that your images are presented to best advantage.

- ❖ We are now using a hard binder with 8 1/2" x 11" page protectors and photograph pages with pockets which hold a standard 4 1/4" x 6" postcard. Please use one of these formats if possible. Oversize sheets, brochures, or larger postcards have to be folded and placed in a pocket in the back of the binder. Smaller cards slip around in the photograph pockets. If possible, use a vertical image for your 8 1/2" x 11" sheet.
- ❖ Be sure that your work is identified on the front of the sheet or card, at least with your name, so the viewer doesn't have to pull it out of the page protector. A clear address label is unobtrusive, but readable, if placed correctly.
- ❖ When shipping your visual to me, protect them from getting bent or torn by using heavy cardboard that fits your envelope exactly, or a free USPS priority mail cardboard envelope or

box. Please note that padded envelopes, or "Jiffy bags," do not offer enough protection unless you include cardboard.

- ❖ Don't forget to let me know if you are contacted through the portfolio rotation, especially if you make a sale or are invited to be in a show. We are including a questionnaire so we can track this from the recipients' end, too. We really need to know if this is worth our time and money.
- ❖ Call me at (202) 722-1407 if you have questions or suggestions, especially names of people who should receive a portfolio. Personal contacts are always worth more than "cold calls."

A postscript from Cathy Rasmussen: While we are not looking for a "cookie-cutter" approach to the portfolio a certain degree of uniformity is necessary in order to achieve a successful professional presentation. As Karen Berkenfeld had discussed in the PAM column in the last newsletter, we would like to move toward the use of a "Guild" type page by January, 1999. It not only provides good images of your work but easily highlights the essentials of your name, address, and telephone number. I would be interested in using postcards you still have available after that date to include with fundraising and information packets I prepare.

SHOW BIZ

Michael James

I closed my last column in the Fall 1997, issue of this newsletter with the following query.

"A question to all of you. Is it time for the jurors for such shows as Visions and Quilt National to be anonymous? That is, would it be better if entrants didn't know who the jurors are? I can think of a couple of reasons that suggest this might be the way to go. It would remove pressure on jurors to have to justify their choices (in statements, in panels, in talks, etc.). And, it would eliminate the game entrants play trying to second guess what particular jurors might respond to, thus trying to create work with this goal in mind. If you have opinions either way, or comments on this or related subjects, please let me know."

The answers came in loud and clear. Here is a sample of the responses.

H.H.: "No, no! A thousand times "no" to anonymous jurying for national shows. Whether juried by a single juror or a panel of several jurors, I think they should all be identified. I like the practice of inviting artists from non-fiber media, and other art professionals to serve as jurors for quilt art competitions. There is no lack of qualified jurors, and I can see no good reason to keep their identities secret. Considering the entry fees now being charged, we need to know that qualified jurors are making the decisions, and that jurying fees are indeed being used for that purpose, rather than to finance exhibits or for other operating expenses."

S.D. wrote: "I really like knowing who the jurors are in a show. I especially like to walk through after a show opens and see it through their eyes. Of course, I may not agree with all their choices, but it is infinitely interesting to me to see these choices anyway. In some ways the jurors are as much on display as the artists who are included. Why should this be anonymous? It should be something they are proud of, something they are honored to be asked to do."

S.S. took the minority view: "I agree completely with this idea, with the remark that perhaps after the exhibit is open, the jurors should be identified."

C.R. observed: "I've been in the professional art world for over 20 years, both as a painter and as an art quilter. I think the jurors should be named. I don't believe you can second guess a juror. As an artist, I create my artwork to please myself, not every juror that comes along. I do think that by listing the jurors' names the quality of the show is confirmed. I feel uncomfortable entering a show when the juror is unknown."

L.L. was unequivocal: "I have to disagree on this one. With all the time and effort that goes into one single work and the time it's locked up waiting for acceptance or rejection, I want to know who the jurors are. I've learned that if I have a purely pieced quilt, I shouldn't bother entering it in a show with jurors who come from surface design slants. There are other jurors who clearly don't like a lot of glop and paint on quilts. My pieced quilt stands a better chance with them. As long as we know something about those who will be looking at our work, we can make more educated choices about where to enter. Some people make quilts for specific shows. I think they, too, would certainly care about who the jurors were. In my opinion, it would lower the value of the most prestigious shows to go anonymous."

And finally, J.L.C. wrote: "I believe it is helpful for developing quilt artists like myself to know who the jurors are. In my own case, I have decided not to enter one or two shows because of who the jurors were. I felt, perhaps unjustly, that if their work and mine were so different, I would not be selected. A better case could be made for anonymous jurors if the criteria for jurying were made clear on the entry form. Perhaps this approach would relieve pressure on the jurors and help entrants decide whether or not to enter a show. The system of peer review for articles submitted to scholarly publications comes to mind as an analogy."

My query generated exactly ten replies, and the above excerpts represent the general consensus. It certainly doesn't qualify as a scientific or definitive response, though I suspect the silent majority would adhere to the party line. In any event, there seems no danger that shows such as Visions or Quilt National will alter their habit of promoting the jurors as attractions in soliciting entries.

What is disturbing about the process is alluded to, or clearly stated, in several of the responses above. Artists serious about their work, and committed to their own vision and the evolution of that vision through the metamorphosing of that work, shouldn't give two hoots about who the jurors are for any exhibit. A confident, single-minded maker should let the work speak for itself, on its own terms, and let the chips fall where they may.

In January of this year I participated in the jurying of the "5th Quilts Japan Exhibition," which will be hung in Tokyo in June during the four-day "World Quilt '98" symposium. A total of seven jurors, five from Japan as well as Jonathan Holstein and myself from the West, reunited to select the prize-winning works from those that had been sent after the initial slide jurying took place late last Fall. Works were evaluated based on a point system under headings that included (1) color and composition; (2) technique; (3) originality; and (4) overall impression. The jurors worked independently and silently in assigning 1 to 10 points to each of the works hung in the jury halls, based on these qualifiers. From the works that received the highest numbers of points, and working downwards, prizes were awarded in numerous categories.

All of the jurors were excited and pleased that German quilt artist Ursula Rauch's entry was selected for the Ministry of Education Prize, the "Best of Show" at this exhibit and an award equivalent to approximately \$4,000. As I said in my juror's statement, Rauch's prize-winning work "will remind other quilt artists that originality of vision, technical innovation, and economy of means are the hallmarks of the best artistic expressions in any medium."

US quilt artists, while representing the largest foreign group of entries, were still under represented with a total of only 47 works. Many reasons have been suggested for this weak response from American makers, including the cost of shipping work overseas, the short duration of the exhibit, the sponsor's failure to accept credit card payment for entry fees, etc. In an international forum, however, one would have hoped US artists, recognized heretofore as leaders and trend setters in the field, would have been a stronger and more impressive presence. Quiltmaking, after all, is an international art form, and the playing field is now much broader than just between the US coasts.

© 1998, Michael James

Send questions, suggestions for topics, or your well-considered opinions on these or other issues to Michael James Studio Quilts, 258 Old Colony Avenue, Somerset Village, MA 02726-5930, by FAX to (508) 676-8601, or by e-mail to mjames@meganet.net.

I NEVER LIKED YELLOW

Robin Cowley

No kidding! That was the title of seminar I was recently asked to take part in. Strybing Arboretum in San Francisco was having a two-day seminar entitled, "The Art of Color – Gardening With the Full Spectrum." As the only artist among landscape architects, science instructors, historians, and authors, I wondered to myself, "How did I get included in this?" On the other hand, it made perfect sense for me to be there since as a gardener and artist working with colors, textures, and surface design, I use strong, vibrant colors and textures in my palette both indoors and out. And I love yellow, in my artwork, at least. I will confess to snipping off all the showy yellow blooms in my garden, though. (Maybe the Arboretum director *knew* that?)

One of the speakers was Sandra Austin, author of *Color in Garden Design* (Taunton Press, February, 1998). She talked about how colors work together in the garden and why. Sandra says in art and design, it's not enough to have verbal definitions, you must have visual examples as well. So she introduced us to the Munsell Color System. It is much more complex than the typical color wheel most of us are familiar with, so she brought along a 3-D model that explained the system beautifully. The colors are shown in terms of three attributes – hue, value, and chroma. Even though we see color differently, every person's visual system has the same purpose. That is to provide information by identifying the surroundings. The extremes of these adjustments are what you see in optical illusion books. In her book, Sandra shows us examples of a systematic way to think and communicate about color, and helps us to be more aware of all the colors around us.

For my part, I chose to share a series of parallel visual images detailing inspirations for my artwork, as well as relating my color and design concepts to garden ideas. Showing slides of my quilts in conjunction with slides of garden vignettes, I encouraged the audience to "see" differently. To learn to use color and texture with confidence.

I discussed specific points to encourage experimentation, and to have fun along the way.

Using Color Like You Mean It!

I really have to hold myself back at the nursery. I know what I came for. Pink pansies, pink stock, pink . . . well, whatever. But look at those purple ones! And the yellow is so strong! Red – wow! I fill up my cart with every color that makes me happy, but then I look at it. All the wonderful colors have lost their impact, they've been diluted. There's a reason the nursery groups them by color. For impact.

Consider a long, narrow garden with a path curving its way through the greenery. If we fill it up with multiple colors, it tends to become an overall spotty mess with no focus. But enhance the curve of the path with a stand of red and dark pink astilbe, and it pulls our eye around the next corner, leading us to the back of

the garden where we see a wonderful variety of blossoms – all in shades of red and purple. It gives us a real sense of "place," of having "arrived."

To further illustrate this concept of strong, limited color use, I offered my quilt, "Cropped Circles: Global Currents." I've used strong color in a very simple way – two huge half circles of yellows and green against a background of graduated yellow. This piece presents a strong color impact, as well as simple shapes. The stripes are very dynamic and keep the eye moving, but the color palette is limited enough to keep the viewer from going bonkers. There's no question. This is a *yellow* quilt.

Repeat Shapes

As artists we know that repeating a shape can strengthen a theme. In the garden we can achieve the same impact. Consider a broad swath of barrel cacti, their round forms creating a large-scale texture. The yellow-green of their vertical ridges against the dark green plant, the rows of brown spikes. Wonderfully strong and sculptural, don't you think?

Repeated circles are the theme of my quilt, "Mars Multiples." Using my hand-dyed cottons, the colors consist of yellow bordering purple squares with red circles. The circle shapes are reinforced by circular quilting lines in the borders. This piece is very bright, but held under control by the reassuring repetition of form.

Another form we're familiar with in the garden is bamboo, but blue bamboo? Yes, and the color is striking, but the repetition of the vertical stems can lend a wonderful texture as a background planting. Viewed up close, the horizontal lines formed by the segments within each stem add a secondary texture.

In my quilt, "How Can I Keep From Singing?," I use the same vertical lines to tame many and varied fabrics. It's a busy and exciting composition, but the uniformity of shapes holds it together.

Using Color in Unexpected Places

Picture a welcoming bench enfolded by the horizontal branches of a tree. The bench almost becomes part of the tree. Now picture that bench painted dusty blue, the leaves putting on their autumn show. The color adds a spark that makes it all the more inviting and satisfying to the eye.

Stretch Your Imagination

Being the intelligent, sensitive people you are – *and you know who you are* – I hope you will use your gift of visual editing to look at your garden and quilts with an informed eye. See the possibilities, let your mind stray from the "conventional" wisdom and have fun!

APPRAISING QUILTS

Shelly Zegart

(This is Part I of this article which originally appeared in the "Journal of The International Quilt Association" and is used here with permission of the author. Part II will discuss the meaning of "connoisseurship" in appraising quilts and will appear in the next newsletter.)

In recent years, numerous articles have appeared in quilt magazines about appraising quilts. Many of you have read these articles and have had a variety of experiences with appraisers and their organizations. Whether you are a traditional quilter or an art quilter, an antique or contemporary quilt collector, you must know why you need an appraisal. Are you entering your quilt in a show or contest? Are you an art quilter selling a piece to a corporation? Are you a quilt collector donating a single quilt or a collection of quilts to a museum and want to take a tax deduction? Do you want to give family treasures to your children? What should you do? Whom should you contact to do your appraisal and why? How can you be an informed consumer in the appraisal process? This article will attempt to answer these questions.

What is an appraisal?

In the discussions I have had with people in the quilt world, apparently many do not have a clear understanding of what an appraisal is. Victor Wiener, Executive Director of the American Appraisers Association, wrote in *Antiques and The Arts Weekly*, December 9, 1994.

"Although one can find many different definitions when consulting the dictionary, most professional appraisers will agree that an appraisal is a statement of value that is arrived at through a thorough analysis of the market in which an object is normally sold. Most appraisers will also agree that an appraisal is a written document and as such will assume legal significance and may ultimately be called upon to be defended in a court of law.

"The appraisal is a valuation in which a diverse number of factors are considered by the appraiser and analyzed in written form. These factors include the purpose of the appraisal, the market in which the object [quilt] is being valued, the market in which the object [quilt] was purchased, the market in which you may want to sell the object [quilt], the type of valuation applied and the valuation approach used by the appraiser."

An appraisal of a quilt is no different from the appraisal of any other object. The same standards and techniques apply. Within each organization, the standards and techniques of the appraisal process should be the same.

What are the most common types of appraisals?

What kind of appraisal are you seeking? Do you know the difference? Are you aware that most appraisals do not state resale value and that you must ask for a resale appraisal if you want to know the resale value of your quilt?

Among the many purposes requiring appraisals for quilts and other objects are insurance, charitable donation for which a

tax deduction can be claimed, estate tax, gift tax, or equitable distribution in divorce or liquidation.

Each of these purposes may require a different type of value such as replacement value, fair market value, marketable cash values, or liquidation value. Legal requirements vary regarding what each type of appraisal should contain. Every object in the world has a large array of different values for different purposes.

The three most common types of appraisals for personal property and household contents are:

- ❖ **Insurance/Replacement Value** – According to Terry King, Chairman of the International Personal Property Committee of the American Society of Appraiser, "(a)n insurance appraisal should actually describe what the appraiser found in the market place that would satisfy the loss of your [quilt], for example. It does not reflect what you could get for that particular [quilt], but rather what you would pay to acquire another one. In other words, what would it take to pry an equally satisfying [quilt] from someone else's hands and put it into your hands? This amount might be considerably more than you could have received for your [quilt] on the auction block."
- ❖ **Fair Market Value** – This is, according to Wiener and King, a "legal construct." King explains that fair market value "is used in the courts to settle disputes and is an ideal, or perfect-world, value. It assures that you and the government can get a fair shake."

It is the fair market value that, according to Karen Carolan, Chief of Art Advisory Services at the Internal Revenue Service and Chair of the IRS Art Advisory Panel, "is the one and only value that we use for evaluating charitable gifts and for determining estate/gift taxes." The IRS looks at the value in the specific market place where the item is most commonly sold, at retail. The tax code states, "The fair market value is the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell and both having reasonable knowledge of relevant facts."

Weiner deciphers this with numbers. An appraiser would look at all the "comparables" that have sold (ideally) recently. If that quilt sold at auction for \$100,000 (hammer price), you would have actually paid \$110,000 including a 10% (for argument's sake) buyer's premium. Hence, in order to acquire the quilt, you would have had to part with \$110,000.

- ❖ **Equitable Distribution Value** – This dollar evaluation is the type of appraisal that you would need if you were considering the division of assets, perhaps during the dissolution of a marriage. Wiener continues to interpret what the numbers used in the above example mean in this context. "The number used here depends on the actual cash, the net amount, you would put in your pocket if you sold that [quilt], assuming that you had the time to advertise and sell it in the best of all possible markets." If you were the seller of the [quilt] that had a hammer price of \$100,000, your proceeds might be, at best, \$90,000, which would reflect the deduction of a 10% (again, for argument's sake) seller's commission. However, there might be more reductions for insurance, shipping, photography, or advertising. It is that final number that would be closest to the figure used for this category. (Ruth Katz, *Colonial Homes*, April 1996, p.29)

How do you find an appraiser?

Appraising is a complicated field practiced by trained professionals. In "How to Find an Appraiser" (*Antiques and the Arts Weekly*, January 13, 1995), Wiener writes: "... finding an appraiser may be problematic. Unlike real estate appraisers, personal-property appraisers are not required to be licensed or certified by any state or federal governmental agency. At the moment personal property appraisers belong to what is euphemistically known as a 'self-regulated profession.'"

With so few guidelines, where does one turn? Just as in finding other professionals, recommendations from friends and from those who use the professional services of appraisers on a regular basis, such as lawyers, accountants, trust officers, and museum officials, are most important.

Today, many appraisers are choosing to belong to professional, not-for-profit appraisal societies that provide them with educational opportunities to expand their expertise and to learn about the many changes that are taking place within their profession.

Membership requirements vary greatly, as do the number of personal property appraisers in each organization. One should check with the societies themselves concerning what professional skills the appraiser has to demonstrate before being accepted as a member.

When evaluating the requirements of the professional organizations, one should verify that it is a tax-exempt, non-profit entity. Although appraisers are not regulated, tax-exempt organizations are. They must guarantee to the government that, if they apply strict membership requirements to appraiser candidates, these requirements are applied equitably to all prospective members. In other words, favoritism, within a tax-exempt association, is against the law.

For-profit organizations are not subject to the same governmental regulation. Consequently, when examining the credentials of an appraiser one may wish to employ, or when seeking a referral from an association, it is also prudent to check the credentials of the association as well, ascertaining such facts as the year in which the organization was chartered and its status as a tax-exempt 501(c)(3) non-profit entity.

In this way, one can feel reassured that the credibility of the appraiser and the appraiser's credentials have been scrutinized carefully before contracting with the appraiser to examine your personal possessions.

Several appraisal associations belong to an independent organization, the Appraisal Foundation, which receives federal funds and is empowered by Congress to establish standards for all aspects of the appraisal profession. The Foundation formed an Appraisal Standards Board "that develops, publishes, interprets and amends the Uniform Standards of Professional Appraisal Practice (USPAP) on behalf of appraisers and federal regulatory authorities and others."

It is important to know whether the appraisal organization you are considering follows the USPAP's Standards and belongs to the Appraisal Foundation. Three organizations are members of the Appraisal Foundation:

- ❖ The American Society of Appraisers (ASA) in Washington, DC

- ❖ The Appraisers Association of America (AAA) in New York City, NY
- ❖ International Society of Appraisers (ISA) in Seattle, WA

What are the elements of a correctly prepared appraisal?

Hazel Carter, member of the ASA and co-founder of the Quilter's Hall of Fame, suggests the appraisal itself should be a typewritten document. It should include the purpose (insurance, donation, etc.), present ownership of property, a complete description of property, the condition report, appraised value, and the appropriate market place where the value given could be realized.

There are legal matters that will be address in a professional appraisal. Members of the ASA, ISA, and AAA must take an ethics test and abide by the Uniform Standards for Professional Appraisal Practice as promulgated by the Appraisal Foundation. That will be noted in the appraisal. Additional pages will be for photographs, possibly a bibliography and definitions, and the appraiser's credentials. The document must be dated. The signature of the appraiser is essential. Some appraisers will affix a seal.

The professional appraiser's fee schedule will be either a set amount or a charge by the hour. Never engage the services of an appraiser whose fee is determined by the appraisal value. This is illegal.

An appraisal is a personal, legal document between you, the owner of the property being appraised, and your appraiser. It may be necessary to share your document with an insurance company, exhibit organizers, the Internal Revenue Service, or with a judge (in a court of law) (parentheses added). ("What is the Correct price for a Quilt?" by Hazel Carter, *Patchwork Quilts*, October 1994, p.21.)

What are the needs of the studio art quilter?

For the studio art quilter, the needs are somewhat different. A variety of options are available for a quiltmaker working today, none of which are perfect. "There are no simple answers (for the quiltmaker) unless your work has a marketable cash value," says Penny McMorris, co-author of *The Art Quilt* and an Advisory Council Member of The Alliance for American Quilts.

Marilyn Henrion, a well-known quilt artist, working and exhibiting primarily in galleries and museums, has never had a quilt appraised but her work has an extensive sales record.

In the art world, a prize at a quilt show means nothing. What matters is a sales and exhibit record. Values are determined by the market place. The appraiser for your art quilt must have a fairly extensive background in art and textile history to determine where the piece fits in the larger art world, past and present.

The good news is that the first pricing survey of art quilts is currently underway. Marilyn Henrion sent a questionnaire to mid-career artists who are Professional Artist Members of the Studio Art Quilt Associates (SAQA). She reported her findings at the SAQA Meeting at Quilt National in May 1997, and the findings appeared in the Fall, 1997, issue of the SAQA newsletter. A five-year survey of almost 1,000 quilts will provide a reality check on what is selling, sizes, and prices. It is hoped this profile will lead to a broader survey that will also include quiltmakers at the top of the scale for prices achieved for their work. All of these results will be crucial to the appraisals of studio art quilts.

Henrion reports that it is clear that no one surveyed to date is making a living at selling quilts. This is not news. Quilt artists are like most other artists in this regard. They have to keep their "day jobs" for now.

Important Points to Remember

Appraisals are done to establish real value. If a person has paid too much for a quilt, a piece of real estate, a painting, a car, or anything else, and an appraiser is asked to evaluate the property, he/she is ethically bound to give its fair market value regardless of what the client paid for it and whether it is worth less or more than the purchase price. When a prize-winning quilt is appraised, it must be ranked against all similar quilts whether or not they have won prizes. It has simply earned its maker or owner a money prize, and its value thereafter might very likely be considered less. Fair market value is not what you paid for your quilt nor what prize it has won. Fair market value is determined by how it compares to other quilts of similar types in place it is normally sold by willing sellers to willing buyers not under pressure to sell.

The appraiser must be aware of the market (public and private sale) on a daily basis. Therefore, often, dealers who are appraisers are good choices, because their livelihood depends on being able to assess accurately the current value of objects every day. Current values cannot be learned from price guides. The appraiser's knowledge of the laws is gained through both serious study and practical experience.

Insurance appraisals of quilts "you have made" are particularly difficult if you have no sales or exhibit history. If you have made a quilt and you have no sales and exhibit history, the appraisal is handled in the same way as that of any other piece of art created by a living artist with no sales and exhibit history. You can only insure it for the cost of the materials used in its creation. For donation purposes, the same rules apply – materials costs only.

Never forget that an insurer will sell you all the insurance you want up to market value. If your quilt is damaged or lost, and you do not have a good visual documentation, as well as a well written complete appraisal, you lose. This protection is for you, the owner, not the insurance company.

When you need to have your quilts appraised

When you need to have your quilts appraised, use the guidelines presented in this article to discuss your appraisals.

For the antique quilt collector, in my opinion, one should look to knowledgeable dealers who have spent many years in the field. Look for people who have a broad group of resources upon which to draw at the highest level and who are committed to continuing high standards of professional development. I have participated in programs for AAA at New York University and also have participated in their annual meetings discussing quilts as art in volatile markets.

Hazel Carter, a well-known figure in the quilt world, received her designation as an Accredited Senior Appraiser from the American Society of Appraisers, the nation's oldest multidisciplinary, testing, and accrediting appraisal society with headquarters in Herndon, Virginia. Carter was awarded her designation as a result of successfully passing the Society's intensive

written and oral examinations, submission of appraisal date, and other qualifying criteria demanded by the Society's International Board of Examiners. The International Board of Examiners of ASA created the Specialty of Textiles, within the Personal Property discipline. Carter is the second in the field of quilt appraisers to receive this accreditation.

Approximately 50 quilt appraisers have been certified through a program offered by the American Quilter's Society (AQS) in Paducah, Kentucky. AQS has recently become interested in learning more about USPAP and the Appraisal Foundation. At the May, 1996, AQS Appraisers Meeting in Paducah, Bernard Ewell, a member of ASA, presented the USPAP Standards and a discussion was held. In 1997, Sally Ambrose, from the state of Washington, spent 15 minutes presenting a discussion about AQS adopting USPAP Standards. It was agreed that, at the 1998 meeting in Paducah, a panel will discuss USPAP and AQS. Ambrose is a certified personal property appraiser with ISA and is a candidate member of Senior Appraiser in personal property with ASA. She is also an AQS appraiser and a member of the Professional Association of Appraisers-Quilted Textiles (PAAQT), an organization established five years ago by a group of AQS appraisers. This separate professional organization offers continuing education, active networking, a newsletter, and annual and regional meetings. Pam Pampa of Florida is President of PAAQT.

Barbara Brackman and Terry Clothier Thompson conduct weekend programs in appraising antique quilts at their studio in Lawrence, Kansas, designed for people interested in any aspect of appraisals. Those who attended range from quilt lovers who are thinking about learning the business to professional appraisers who wanted to know more about the specifics of quilts. They do not certify appraisers, rather, they teach how to date, value, and price quilts. They give an introduction to the basics of the appraisal business while teaching you how to identify and date quilts.

A Future Conference

At the International Quilt Festival '98 in Houston, The Alliance for American Quilts, the International Quilt Association, and Studio Art Quilt Associates will sponsor a seminar on appraising quilts, incorporating representation from major appraisal organizations, artists, collectors, and others active in the areas of quilts and appraising. This will take place on Saturday, October 31, 1998, at the George Brown Convention Center.

If you have other questions about appraisals, please send them to Shelly Zegart, P. O. Box 6251, Louisville, KY 40206 or e-mail me at zegartquilt@aol.com.

Acknowledgements

Information for this article was generously provided by Sally Ambrose, Barbara Brackman, Hazel Carter, Helaine Fendelman, Marilyn Henrion, Penny McMorris, Pam Pampa, and Victor Wiener.

Shelly Zegart was a founding director in 1981 of The Kentucky Quilt Project, the first state documentation project. In 1993 she co-founded The Alliance for American Quilts. She lectures on all aspects of quilt history and aesthetics and has built quilt collections around the world. A member of the Appraisers Association of America, Zegart appraises antique and contemporary art quilts.

INTRODUCTIONS

Dominie Nash is a long-time professional artist member of Studio Art Quilt Associates and generously volunteers her time to manage the distribution of the PAM portfolio to various galleries and art consultants.

I never dreamt I could be an artist. All through my school years, I was patted on the head for my diligence but was emphatically discouraged from going beyond the basic required art classes. I sewed and knitted, but didn't connect this with art. Art meant drawing and painting. Then, after a brief unsatisfying career as a social worker and sociology graduate student, I chanced to meet some interesting women who were weaving and using their sewing skills to make what looked like art. I was intrigued and started weaving classes. At the same time a friend wanted to learn to do batik, so we found a book, some dyes, and plunged in.

My future was set. The fiber arts became my profession and my obsession, particularly anything that involved surface design. It was a struggle in those early days to find information about all the processes I wanted to learn, but I persevered in the school of trial and error, piecing together my self-education. The dyeing and printing freed me, became my palette and my way of drawing. The weaving which I pursued seriously for more than a dozen years involved ikat and warp painting, and the batiks which weren't good enough to frame were cut up and sewn together to make my first quilts.

The freedom of design I found in quiltmaking finally won out over weaving and I now work exclusively in that medium, with occasional ventures into collage. I feel the two are closely related and many of my quilt designs evolve from the collages. Creating the fabrics remains an essential part of my quiltmaking, no matter in what direction the concept and design of my work develops. I never tire of the "Christmas morning" magic of seeing the results of a dyeing or printing session. There is always a large element of surprise (I don't do very scientific dyeing). And, there is always something I'm pleased with, or at worst a challenge to see if I can rescue a failure by layering it with more color and pattern. (At risk of being considered a few teeth short of a zipper, I'll confess that I even enjoy ironing the newly-dyed fabric.)

These days, I work in a wonderful studio in a former printing plant at the edge of Washington, DC, on the top floor with huge windows and (dirty) wooden floors. I share this space with another quilt artist. I don't even mind the eight-mile commute as half of it is through a beautiful city park. I try to get there every week day (in case the angel comes, as the painter Philip

Guston once said). When there I try to keep focused on the love of process and problem solving which started me on this path. It isn't always easy to keep this balanced with all the "career" things we artists feel compelled to do. (I, at least, keep the paperwork and slide stuff at home to work on if I can stay awake long enough at the end of a studio day.) If the angel doesn't show up, which happens on more days than I would choose, there are several options I try. One is to stare at the wall (unproductive, but so boring that it sometimes spurs me in to action). Another, is cleaning the studio (ditto). Trying some collages or experiments in some new surface design process helps some. And, looking through old sketchbooks or collages may do the trick. Usually one of these works before I threaten myself with a return to social work. I try to have several things going at once so I'm not suddenly faced with a newly-blank slate, but there are always those days when nothing in progress works either. The only excuses I allow myself for not showing up are attending meetings of several quilt and fiber art groups which are essential to me to counteract the isolation and self-absorption of doing the work, or field trips to museums and galleries for information and inspiration. Over the years I have learned to love folk textiles from all parts of the world, especially those where the hand of the maker can be seen in little odd touches or imperfections. They remind me that beauty and perfection or slickness do not always go hand in hand, and give me permission to try off-the-wall ideas. I draw inspiration as well from painters who work superbly with color and/or pattern, such as Bonnard, Diebenkorn, and Hodgkin.

Even on days when I feel down or disappointed with my work, or the world's response to it, I know that I have a wonderful and fortunate life as a fiber artist. I sometimes try to imagine another scenario, but everything else comes up short.



*"Peculiar Poetry 13," 49" x 45",
© Dominie Nash, 1996.*



*"Peculiar Poetry 12," 53" x 46",
© Dominie Nash, 1996.*

SHIPPING ARTWORK TO INTERNATIONAL EXHIBITS

Yvonne Procella

Receiving an invitation to exhibit art work in an international venue is very exciting for three reasons. One, it provides the opportunity for exposure in another country. Secondly, the possibility exists to combine a vacation and a visit to the exhibit. At the exhibit there is the possibility of meeting other artists from other countries. And, lastly, it can be considered an asset to building your exhibit history.

An artist should consider many things before accepting the invitation. The commitment of time and money are two factors which effect the decision process. If the exhibit installation requires the work to arrive long before the opening, the work must be shipped. If it is a short venue where you plan to stay in the area, perhaps you will be able to hand carry the work to and from the exhibit. Shipping artwork or traveling to an international destination can be expensive.

When I was invited to enter my work in the "9th International Triennale of Tapestry" in 1998 at the Central Museum of Textiles in Lodz, Poland, the opportunity was too great to resist. I wanted to submit my best work for this invitational show and I was aware of the amount of time needed to make a large quilt.

The invitation to show at this exhibit came in March, 1997. Photographs, which included twelve copies of color photographs and slides, along with the required paperwork had to be in Poland by the middle of October. The exhibit required the work to be packed in a sturdy container and shipped by the artist to arrive in Poland by March 31, 1998. The exhibit dates were May 25, 1998 to October 31, 1998. Return shipping by the museum could take six months after the close of the show.

Specific requirements for shipping were sent to the invited artists upon acceptance of the invitation. For this exhibit, the work had to travel with an ATA carnet. This is an international travel document called "The Merchandise Passport," which registers the work as made in the US. A security bond provides that the work will not be sold and will be allowed to enter a foreign country and re-enter the US without duty. Carnet can be obtained from the United States Council for International Business in Hunt Valley, Maryland. An information packet including forms can be requested by voice message at (800) CAR-NETS. After filling out the forms and paying the fees, the USCIB will issue the carnet. Fees include a processing and security bond. Insurance for the value of the piece can also be obtained through USCIB and is calculated on the price of the artwork.

Having a carnet does not eliminate the costs of having a customs broker. A broker is the person who handles the export and import of the item. This can be included in the shipping costs and varies depending on the mode of shipping and specific services of each company. It is wise to ask any international shipper if his fees cover all customs fees both here and abroad. Although the work could be shipped by boat which would require additional time, air freight is the suggested mode of travel.

B.J. Adams, Barbara Lee Smith, Norma Minkowitz, and John Garrett were the other US artists invited to participate in the exhibit. We all were in contact regarding pricing for various

modes of shipping. Each of us lives in different parts of the country which determined which airport was closest for air freight shipping. Some shipping companies will pick up the cargo at your door, others require you to ship the piece to their location. Shipping work to the air freight office could require a ground trucking transportation service if the work is crated and too large for conventional package shippers.

By now the artists not only have been creating large works of art, but we also have been educating ourselves about the nuances of international shipping. This was not going to be cheap. We each had to make the decision individually about how we wanted our work handled. Each artist had different requirements dependent upon the size of the work. We all made telephone calls to various international freight companies for the best price from our location. Price quotes were calculated on the overall size of the container and value of the piece.

Some of us were having wooden crates made to protect the work. B.J. Adams packed her piece in a cardboard tube but was required by her shipper to have a waterproof-packing crate in addition to the tube. I had researched having a plastic packing crate custom made. The company was recommended by Marilyn Henion who had used the East coast company to make the crate for a traveling quilt show. Price for a nine-foot long, foam-lined crate was reasonable but the crate required shipping by truck to my address in California. A minimum of three weeks was suggested for making the crate and another three weeks for ground transportation. Then the crated artwork had to travel from my studio to the air freight company.

After much deliberation on my part, I made the decision to turn my piece over to a Fine Art Service who would make the crate, pack the work, file for the carnet, arrange for air freight, deliver the piece from the airport in Warsaw to the museum in Lodz. Foreign charges were added for customs clearance and VAT on services. For me this was the best solution, but it was not the least expensive. I also had the opportunity of having this company pick up the work in Lodz and return it by air freight to the Fine Art Service warehouse, rather than have the museum return my work by boat. There would be an additional charge for this service.

Regarding insurance, I do have an artist policy which covers my work while outside my studio. Upon checking with them, I learned that they only cover work in the US, not foreign countries. My homeowners policy would not even consider giving me a rider on my policy. I also check with Huntington T. Block and Lloyds of London. Both of these companies do not insure an individual piece but rather require a one-year minimum premium policy and then attach a rider to that for an individual piece. Insurance with the USCIB proved to be the most reasonable. They have offices in various parts of the US where carnets can be obtained and all offices are connected by computer link. Once the carnet number has been assigned, you can arrange for insurance with a telephone call to USCIB in Hunt Valley, Maryland. Dependent on the amount of insurance needed, they may ask for proof of value or a letter from an appraiser.

Things to do before handing your artwork over to any shipper:

- ❖ **Make out a ProForma invoice.** This states the title of the piece, size, materials, value, and country of origin. This should include all packing materials, armatures, etc.
- ❖ **Make out an inventory list.** This should accompany the piece so you and the art packer or shipper knows what you delivered.
- ❖ **Make a folio with instructions.** This folio should include a photograph of the work or a color copy, diagrams of how to hand the quilt, diagrams of how to assemble the armature, and instructions for packing your quilt.
- ❖ **Put your name and address on everything.** This includes the packing materials such as a clean, white, untreated piece of fabric to cover the back of the quilt or cloth bag to hold the quilt as well as the armatures and a cloth bag to hold the armatures.

Some useful names and addresses for international shipping follow.

- ❖ ATA Carnet, United States Council for International Business, 1212 Avenue of the Americas, New York, NY 10036, (212) 354-4480 or Executive Plaza, 11350 McCormick Road, Suite 105, Hunt Valley, MD 21031, (410) 771-6102 or (800) 422-9944.
- ❖ International freight forwarding companies are (ask for contact person in your area) DHL, (800) 228-3552 and Cavalier, (800) 445-1020.
- ❖ For Fine Art Services check the yellow pages or contact a registrar at a museum in your area. In Northern California, contact Atthowe Fine Art Services, 3924 Market Street, Oakland, CA 94608, (510) 654-6816.
- ❖ A fiber crate manufacturer is Fibre Case Company, Inc., 270 Lafayette Suite 1510, New York, NY 10012, (800) 394-6871
- ❖ For insurance, contact Huntington T. Block, 1120 20th Street N.W., Washington, DC 20036-3406, (800) 424-8830 or United States Council for International Business, Roanoke Brokerage Services, Inc., Executive Plaza, 11350 McCormick Road, Suite 105, Hunt Valley, MD 2103, (800) 422-9944.

SAQA EXHIBIT AT MUSEUM OF AMERICAN FOLK ART

Studio Art Quilt Associates is pleased to announce the Museum of American Folk Art exhibit, "Edge to Edge: Selections from Studio Art Quilt Associates," will open at the Museum's Eva and Morris Feld Gallery at Lincoln Square in New York City on June 13, 1998. An opening reception will be on Monday, June 15, at the Gallery which is located on Columbus Avenue at 66th Street. The show has been extended for two additional weeks closing on Sunday, September 27, 1998. The schedule for the traveling exhibit will be in the next newsletter.

Stacy Hollander, Museum Curator, has selected an interesting collection of twenty works from SAQA members for inclusion in the Gallery's first art quilt exhibit. The quilts will provide a strong visual impact in the Gallery, both individually and collectively. Our congratulations to the following artists who are included in the exhibit, Patricia Autenreith, Eliza Brewster, Judith Dierkes, Nancy Erickson, Gayle Fraas & Duncan Slade, Rosemary Hoffenberg (two works), Ann Johnston, Debra Kam, Drunell Levinson, Eleanor McCain, Barbara Barrick McKie, Paula Nadelstern (two works), Betsy Nimock, Emily Parson, Bonnie Peterson, Robin Schwalb (two works), and Judith Trager.

On Saturday, September 12, an educational seminar on contemporary quilts will be offered at the Gallery during the morning. The afternoon will offer demonstrations and book signings. In the morning program, Robert Shaw will discuss, "The Art Quilt: An Overview," which will provide an introduction to the many talented women and men who are working to advance the

art of the quilt. Yvonne Porcella will trace and discuss the 1960's innovative development of craft/arts and its long-lasting effects in "The New West - The New Quilt." Documenting and honoring the creative achievements of women quilt artists over the age of fifty has been a personal project of Dottie Moore, and she will give her insight in "Piecing a Quilt of Life: the Inner and Outer Journeys of Creative Women."

The program is open to the public at no charge but advance registration is absolutely necessary. Please contact Madelaine Gill in the educational department at the Museum, (212) 977-7170 or FAX (212) 977-8134, to reserve a space for the seminar.

Additional lectures will be held during the early part of the summer. Stacy Hollander, Museum Curator, will present a curatorial tour of the exhibit on Thursday, June 18, 1998, at 6:00 p.m.. A Thursday lunchtime lecture series will start on July 9 with SAQA member Paula Nadelstern discussing her work. Lee Kogan, Director of the Folk Art Institute at the Museum, will lecture on "Quilts of Conscience," on July 16. And on July 23, Cathy Rasmussen will discuss the earlier and more recent works of selected quilt artists in "Then and Now." The lectures commence at 1:00 p.m. and are open to the public at no charge.

If you are interested in bringing a group to the Gallery for a docent-led tour of the exhibit, please contact the Gallery Manager, Dale Gregory, or the Docent Coordinator, Arlene Hochman, at (212) 595-9533 for additional details.

SO MANY OPTIONS = EXCITING ART

Nelda Warkentin

The fabric/quilting medium offers an artist unlimited avenues for expression. This is what Studio Art Quilt Associates members said in response to a recent survey conducted to gather information about the fabric/quilting medium. I designed the questionnaire and selected two professional members from each page of the SAQA membership list. This gave me 36 names and addresses. (I also took the questionnaire to my local Art Quilt Network North meeting, but only one person wanted to complete it.) I did the survey simply because I was interested in hearing the responses as these are questions I have asked myself.

Consider, for example, the array of options that fabric provides. A quilter can create different visual effects depending on the fabric's color, pattern or lack of pattern, type (e.g., cotton/velvet), weight (e.g., rayon/canvas), weave (e.g., nylon/linen), transparency (e.g., silk organza), or opaqueness (e.g., muslin) and whether the fabric reflects light (e.g., metallic) or absorbs it (e.g., wool).

Additionally, fabric will accept many other mediums (e.g., paint, ink), plus it can be manipulated (e.g., juxtaposed, overlaid) to create nuances of color, pattern, texture; altered radically (e.g., burned, crushed); perforated (e.g., quilted, embroidered); embellished with objects (e.g., plastic, metal); hung free, hung against a flat or curved wall, or stretched on a frame, and result in art that is any size or shape.

Nancy Beckerman, in responding to the survey, observed, "... art quilts (are) the most exciting medium in the art world today. There is a freshness and a spontaneity to the work..." This freshness and spontaneity is possible because the medium allows for a wide range of expression, thereby enabling a quilter to fully demonstrate her/his creativity. If the quilter is an artist, the result is dynamic and exciting art.

Following is a summary of the survey responses. Please note the numbers indicate the number of respondents who offered that particular comment.

Question: What are the characteristics of fabric as an art medium?

Response:

- Offers unlimited avenues for express (16)
 - Can be used to portray a variety of visual effects (14)
 - Is itself a metaphor (e.g. a fabric's history can add substance to the work; fabric enables the artist to remove some of the technology from the images via hand work) (9)
 - Is tactile, soft, and sensual (8)
 - Conveys warmth and can cut noise and drafts (8)
 - Is an easy, relatively inexpensive and portable medium (7)
 - Chosen at the start affects the final work (4)
 - Ages beautifully (1)
 - Has a scent which is part of the composition (1)
-

Question: Whether you work in fabric, plastic, paper, etc., what are the characteristics of a quilt as an art medium?

Response:

- Has layers (e.g. embellishments, the quilting "line drawing", surface design and/or fabric, stuffing, etc.), and can be two layers of any variety of materials with layers attached by some means (the Quilt National definition) (11)
 - Has quilting stitches which are a design element (10)
 - Is endlessly reinventable (6)
 - Is flexible in size and shape (4)
 - Is unique (4)
 - Can articulate and evoke a wide range of emotion and experience (4)
 - Can create a range of colors (3)
 - Has texture and tactile qualities (3)
 - Hangs without frame or barrier between the art and viewer (2)
 - Suggests a period of time and mediation in a culture that emphasizes the fast and mass produced (2)
 - Has historic resonance (e.g., narrative, abstraction, political expression, traditional women's work), is an American icon, and feminine art form (2)
 - Seams are a design element (1)
 - Is really mixed media (1)
-

Many thanks to the following individuals who responded to the survey questions:

B.J. Adams, Judy Becker, Nancy Beckerman, Carol Drummond, Gretchen Echols, Nancy Erickson, Linda Filby-Fisher, Britt Friedman, Patty Hawkins, Wendy Hill, Donna Leigh Jackins, Natasha Kempers-Cullen, Jeannette DeNicolis Meyer, Jean Neblett, Karen Perrine, Linda S. Perry, Linda Robinson, Sally Sellers, Sandra Sider, Louise Thompson, Judith Tomlinson Trager, Laura Wasilowski, Katy J. Widger, and Sherri Wood. Thanks also to the following who otherwise responded: Elizabeth A. Busch, Robin Cowley, Libby Lehman, and Therese May.

Nelda Warkentin is a quilt artist residing in Anchorage, Alaska, and is a member of SAQA and Art Quilt Network North.

MEMBERS' NEWS

• Sara Brown had an exhibit of her works entitled, "Common Threads," from February 3 through March 31, at The Washington Home of Stewart Mott sponsored by the Capitol Hill Art League in Washington, DC.

• A showing of Carol Drummond's recent works was at The Serendipity Gallery in Boca Grande, Florida, from February 26 through March 2.

• "Major & Minor Works" by Patricia Malarcher was at the M. Christina Geis Gallery at Georgian Court College in Lakewood, New Jersey, from March 4 through 27.

• Bonnie Peterson has her mixed-media quilts included in "Muse of the Millennium: Emerging Trends in Fiber Art" at the Nordic Heritage Museum in Seattle from March 5 through April 19 and in "THE PARK: Yellowstone 125th Celebration Art Exhibition" at the Helen E. Copeland Gallery, Montana State University, Bozeman, from May 17 through August 7.

• "Contemporary Quilts by Eleanor McCain" was at the Gallery of Art in Panama City, Florida, from February 14 through March 7.

• Linda Perry's work was featured in the December/January issue of *American Craft Magazine* and the January/February issue of *Fiberarts*. Her quilt "Kayenta" was included in the "Surface: New Form/New Function" exhibit at Arrowmont in Gallinburg, Tennessee, from February 26 through April 1.

• "Sweltering Sky" by Judith Content was chosen to represent July in the 1998 calendar depicting the Textile Museum's "Kimono Inspiration" exhibit. Her work was also included in The Art Quilt by Robert Shaw and Jean Ray Laurys *Imagery on Fabric*.

• Robin Cowley had a four-page article entitled, "High Voltage Quilts," in the January issue of *Threads* magazine. She has two upcoming shows. One held from May 1 through July 31 at San Francisco City Hall and the other from October 10 through January 9, 1999, at the 425 Market Street Building in San Francisco.

• Marcia Stein had her work, "Does Not Compute," juried into the "It Seams Funny to Me" exhibit which is at the American Museum of Quilts and Textiles in San Jose, California, from March 12 through May 3.

• Marcia Johnson will have her one-woman show, "Quilts and Photoquilts from the World Wide Travel Series," shown at the Pennsylvania National Quilt Extravaganza in Fort Washington, Pennsylvania, from September 17 through 20.

• Paula Nadelstern had her work "Kaleidoscopic XVIII: Caribbean Blues" as the "Photo Finish" in the March issue of *Quilter's Newsletter Magazine*.

• "Domestic Science: Mixed Media Textiles by Wendy Huhn" was at the Bona Keane Gallery in Portland, Oregon, from January 8 through 31.

• Laura Wasilowski's work, "One Down," is part of the quilt Nihon exhibit sponsored by Japan Handicraft Instructors' Association and is to be exhibited at several venues in Japan through 1999. Her piece, "War of the Roses," was accepted into the *Quilter's*

Newsletter Magazine exhibit, "Rhapsody of Roses," which will be at Quilt Expo VI in Innsbruck, Austria, May 28 - 31, and at the International Quilt Festival in Houston in October.

• New member Julie Brownlee has her first solo show, "Fire and Water," at A Quilter's Garden, a quilt shop and gallery in Marlborough, Massachusetts, from May 17 through June 21.

• Nancy Erickson's work was also included in the "Surface: New Form/New Function" exhibit at Arrowmont and the "It Seams Funny to Me" exhibit at the American Museum of Quilts and Textiles. She has work included in "Figurative Fiber Art" at the Connell Gallery in Atlanta, Georgia, from July 11 through August 15.

• Meiny Vermaas-van der Heide was featured in an eight-page article entitled, "The Art Quilt/The Quilt As Art." The article was included in the winter issue of *Topia* magazine and included an incredible number of photographs. She also included a nice plug for SAQA, which is most appreciated.

• "The Quilts of Ann Fahl" will be featured in an exhibit at the Anderson Arts Center in Kenosha, Wisconsin, June 7 - July 26, with a reception on June 7.

• Rachel Brumer had her work featured in the winter issue of *American Craft Magazine*.

• Stephanie Randall Cooper is included in the exhibit, "Sheen of A Silver, Weight of Air: Aluminum in Art, History, and Design," at the Museum of History and Industry in Seattle. The show was juried by Lloyd Herman. Her quilt was made from aluminum beer cans, color xerox on fabric, blueprints, and included a crocheted edge.

• Rachel Roggel will have a solo exhibit at the New Pieces Gallery in Berkeley, California, from April 1 through 29, entitled "The Road to Jerusalem."

• Selected works by regional members of Studio Art Quilt Associates were on exhibit at the Roseville Arts Center Quilt Show in Roseville, California, from January 13 through March 14, 1998. The exhibit included pieces for the wall and wearable art and was curated by Debra Hosler. Participating artists were Marcy Brower, Kazuko Dailey, Dee Danley-Brown, Phyllis Day, Debra Hosler, Betty Kisbey, Nancy Elliott MacDonald, Charlotte Patera, Louise Thompson, and Sandy Wagner.

• "The Crit Group: Art Quilts by Becker, Crane, Crasco, Donabed, Einstein & Grotrian" is at the Danforth Museum of Art in Framingham, Massachusetts, from April 16 through June 30. A gallery talk by the artists will be on May 7.

• The Signature Quilt Artists, a group of thirteen artists, had an exhibit at the Shelter Rock Art Gallery in Manhasset, New York, from February 27 through March 26. The theme was "Never in My Wildest Dreams" and included SAQA members Linda Abrams, Eileen Lauterborn, Paula Lederkramer, and Aurelie Dwyer Stack.

• "The Kiss," an invitational exhibit curated by SAQA member Rachel Roggel, includes fifty quilt artists interpreting this theme. The exhibit will premiere at the American Museum of Quilts and Textiles in San Jose, California, on July 2 through August 23 and

CALL FOR ENTRIES

The Great Pacific Northwest Quilt Show

The Association of Pacific Northwest Quilters invites you to come to Seattle to see The Great Pacific Northwest Quilt Show, August 7-9, 1998. It will be a regional, juried, and judged exhibit of approximately 275 traditional and art quilts along with wearables, a huge merchant mall, and five lectures per day.

For a show brochure with contest rules (open to residents of Alaska, Idaho, Montana, Oregon, and Washington in the US and Alberta, British Columbia and the Yukon Territory in Canada), hotel information, and lectures descriptions, send a large SASE to APNQ-M, P. O. Box 22073, Seattle, WA 98122-0073.

Le Chassy D'Or

For the ten years of art quilts at Chassy, they are offering an unusual proposition which includes a contest, a game, and a friendship message. The theme is friendship for this anniversary celebration and the deadline is December 31, 1998. They are looking for mini-quilts to assemble into "unusual and unique friendship quilts." For more information on sizes and themes, contact Le Chassy d'Or, 58120 Chateau-Chinon, Bourgogne, France, with a SASE and a universal postal coupon.

Tactile Architecture™ 1998

Quilts, Inc., announces the 13th annual juried exhibit of modern quilts with architectural themes. Premiering at this year's International Quilt Festival in Houston, selected designs must have a clear architectural motif expressing the artist's understanding of the exhibit's theme. Entries must be received by June 30, 1998. For more information send a SASE to Quilts, Inc. 7660 Woodway, Suite 550, Houston, TX 77063.

MEMBERS' NEWS (cont.)

then travels for two years. SAQA members included are B.J. Adams, Patricia Autenrieth, Maureen O. Bardusk, Mary Beth Bellah, Sandra Townsend Donabed, Darcy Falk, Donna M. Fleming, Gayle Fraas & Duncan W. Slade, Patty Hawkins, Wendy C. Huhn, Natasha Kempers-Cullen, Beth T. Kennedy, Jean Ray Laury, Dominic Nash, Emily Parson, Bonnie Peterson, Sue Pierce, Rachel Roggel, Linda H. Schiffer, Sally A. Sellers, Susan Shie & James Acord, Meiny vermaas-van der Heide, David Walker, and Laura Wasilowski.

• "Art Quilts: A Haystack Faculty Survey," an exhibit of quilts will be at the Blaine House (Governor's Mansion), Augusta, Maine, from April 27 through August 28, 1998. SAQA members included are Elizabeth Busch, Michael James, Natasha Kempers-Cullen, Susan Shie/James Acord, and Duncan Slade/Gayle Fraas.

• SAQA members Sally Field, Nancy Jerauld, Dianne Hire, and Nancy Wheelwright, contemporary quilt artists from Maine, are four of the five Renegades who created an exhibit of twenty-five small quilts based on Ecclesiastes 3:1-11, that is now traveling the US. The exhibit started in Lancaster, Pennsylvania, on April 2 and will travel to various venues, ending at Paducah, Kentucky, on February 20, 1999.

Galeria Mesa

Slides must be received by August 11, 1998, for a national juried exhibit of artwork that explores the human figure, "The Figure Revisited." Works may be realistic, abstract, stylized, experimental, expressionist, etc., and may deal with all, or part, of the figure, in any media. For a season prospectus of the gallery's exhibits, contact Galeria Mesa/Mesa Arts Center, P. O. Box 1466, Mesa, AZ 85211-1466 or (602) 644-2056, FAX (602) 644-2901, e-mail robert_schultz@ci.mesa.az.us, website <http://artresources.com/galeriamesa>.

ANA 27

The Holter Museum of Art will present "ANA 27," August 28-October 27, 1998, with \$1,000 cash awards available. The exhibit is open to all artists over 18 who reside in the United States. Works to be exhibited will be selected by the juror, Peter Frank, based on slide entries. All media, either two or three-dimensional, are acceptable and all works must be original and executed within the last two years. Deadline for slide submissions is June 15, 1998. For a prospectus, send a SASE to the Holter Museum of Art, 12 E. Lawrence, Helena, MT 59601.

Small Wonder: Art Quilts in Miniature

SAQA member, Sandra Sider, is organizing a traveling exhibit in which piece should measure between 7" and 13". For full information and rules, please send a SASE to her at 3811 Orloff Avenue, Bronx, NY 10463, or see the new exhibit of miniature art quilts at <www.quiltart.com>. Deadline is December 1, 1998. There is no entry fee.

• My apologies to any members who called the New England Quilt Museum regarding the upcoming crazy quilt exhibit. Apparently, I was not aware that this is an invitational exhibit.

• Hazel Carter reminds us that Yvonne Porcella will be inducted into the Quilters Hall of Fame on July 16 through 19. If you cannot be there for the Saturday evening banquet, you can send a letter, poem, or other greeting to Hazel at Quilters Hall of Fame, P. O. Box 681, Marion, IN 46952. The items will be presented to Yvonne at the banquet.

• "Character Traits: More Art Quilts from the Midwest," a show organized by SAQA members Maureen Barduck, Ann Fahl, and Laura Wasilowski, features 26 quilts, 22" square, focusing on one letter of the alphabet. The quilts encompass a broad range of styles and techniques. The show opened in the Bloomingdale Park District Museum in September, 1997, and will travel to five other venues before finishing at Leman Gallery in Colorado. SAQA members included in the exhibit are Maureen Bardusk, Ann Fahl, Caryl Bryer Fallert, Bonnie Peterson Tucker, and Laura Wasilowski.

SAQA MEMBER BECOMES EDUCATION COORDINATOR

Maxine Farkas

I am the new kid on the block in a couple of areas of my life. I am a new member of SAQA. (I finally took Sandy Donabed's advice and joined in December of last year.) And, in the middle of February, I took a part-time position as education coordinator at the New England Quilt Museum.

The lovely thing about being education coordinator at NEQM at this point is that I have the opportunity to develop the education program as well as run it. The not too lovely thing about the education arm of the Museum is that we have to pay our own way. One way for the Museum to bring in innovative programs is to work with the local guilds and share the basic overhead costs associated with bringing in lecturers and instructors from outside of the New England area.

In order to make this plan work it will be necessary to develop the Museum as a resource for program chairs throughout the region. In order for that to happen I need to develop a comprehensive database/information source for guilds to use. That is why I am asking everyone who lectures and teaches, to

send me your résumé, a list of lectures and workshops available, a separate fee schedule, and at least one color copy/photograph of your work. In return, I will maintain a list of a lecturers and instructors and include it with my mailings to the guilds. I will also maintain a book of the information sent to me for use at the Museum. Fee schedules will be retained exclusively for Museum use.

As an aside, NEQM maintains a gift shop. At the moment there are a few who have small works at the shop. If anyone is interested in placing small works on consignment at the Museum, I strongly suggest that you contact the shop manager Gina LaRosa-Finch.

Another idea I am working on is a series of professional development seminars to be offered by the Museum. Please share any suggestions, ideas, wishes you might have with me at Maxine Farkas, Education Coordinator, New England Quilt Museum, 18 Shattuck Street, Lowell, MA 01852, e-mail MaxQuilts@worldnet.att.net.

CALL FOR PAPERS

For presentation at the 20th annual seminar, October 15-17, 1999, in East Lansing, Michigan, and for publication in the twentieth annual volume of quilt research, *Uncoverings 1999*, American Quilt Study group seeks original, unpublished research pertaining to the history of quilts, quiltmakers, quiltmaking, associated textiles, and related subjects. Papers should be 4,500-9,000 words in length. If your paper is selected, you will be invited to make a presentation at the seminar. For complete submission and manuscript guidelines, contact American Quilt Study Group, 660 Mission Street, Suite 400, San Francisco, CA 94105-4007, (415) 495-0163, FAX (415) 495-3516, e-mail aqsg@juno.com, website <http://catsis.weber.edu/aqsg>.

FLATTERED, BUT STILL...

Sharon Heidingsfelder

I receive on a regular basis, articles, photographs, postcards, etc., that I assume you wish to be included in the newsletter. I really enjoy seeing these items, but I have to admit I am just the editor of the newsletter, not the writer. Cathy Rasmussen decides what goes into the newsletter and sends it to me on a disk which I then edit and format into the newsletter. I also get the newsletter printed and prepare it for bulk mail (lest you think me a slacker). So please send Cathy any information you want in the newsletter.

Also, I send all the extra copies of the newsletter to Cathy after the bulk mail is prepared. Please contact her if you need extra copies, or feel that you have not received your copy in a timely fashion. We are at the mercy of the USPS when we bulk mail our newsletter. I can not trace your newsletter to determine where it got hung up.

THE WHOLE CLOTH – A SUMMER OF FIBER ARTS

Southern Oregon will be bursting at the seams with quilts and fiber arts. From May through September, 1998, four cities in the Rogue Valley will host eleven Fiber Arts Exhibits, *Quilters*, the play, and classes and workshops that celebrate cloth in all its splendors. Traditional quilt collections, contemporary art quilts, new fiber works, wearable art, and more will fill spaces in Ashland, Medford, Jacksonville, and Grants Pass, Oregon. Exhibitions that will be included are "Quilt National 97;" "The Elements: Earth, Wind, Fire & Chocolate" sponsored by the Pacific Northwest Quilters and curated by SAQA members Melody Crust and Heather W. Tewel; "Navigating A Life: Fibers" an exhibit of the work of SAQA member Stephanie Randall Cooper; "Perceptions: Quilters Melody Crust and Heather W. Tewel;" and the collaborative and individual work of SAQA members Melissa Holzinger and Wendy Huhn. More events and exhibits are being schedule so for detailed information and a great-looking brochure contact *The Whole Cloth* at (800) 982-1487 or (541) 734-3982.

STUDIO ART QUILT ASSOCIATES

c/o Sharon Heidingsfelder
P. O. Box 391
Little Rock, AR 72203-0391

NONPROFIT ORG.
U.S. POSTAGE
PAID
LITTLE ROCK, AR
PERMIT NO. 1632

05/15/1998 Professional Artist
209 524-1134 209 524-1134
porcello@cdepot.net

"Yvonne" Porcella
3619 Shoemaker Avenue
Modesto CA 95358

SAQA NEWSLETTER

Spring 1998

Volume 8, Number 2

The SAQA newsletter is a quarterly publication of the Studio Art Quilt Associates, a non-profit organization founded to promote the importance of the studio art quilt.

To submit information to the newsletter, write Cathy Rasmussen, Executive Director, 1199 East Broadway, Hewlett, NY 11557, (516) 374-5924 (telephone and FAX). (Deadlines for information are December 1, March 1, June 1, and September 1.)

The newsletter editor is Sharon Heidingsfelder, P. O. Box 391, 2301 South University Avenue, Little Rock, AR 72203-0391; (501) 671-2102; (501) 671-2294 (FAX); sheidingsfelder@uaex.edu (e-mail).

For information on SAQA, write P. O. Box 287, Dexter, OR 97431. (Membership is \$35 per year, \$100 per year for artist members.)

BOARD OF DIRECTORS

Jacqueline Atkins – Editor (New York, NY)
Karen Berkenfeld – Quilt Artist (New York, NY)
Marilyn Henrion – Quilt Artist (New York, NY)
Wendy Huhn – Quilt Artist (Dexter, OR)
Marcia Johnson – Quilt Artist/Teacher (Ardmore, PA)
Sue Pierce – Quilt Artist/Curator (Rockville, MD)
Yvonne Porcella – Quilt Artist/Author/Teacher (Modesto, CA)

BOARD OF ADVISORS

Constance Bird – Certified Public Accountant, Clendenin, Bird, & Billington (Modesto, CA)
Martha Connell – Owner of Connell Gallery/Great American Gallery (Atlanta, GA)
Hilary Fletcher – Coordinator, Quilt National (Athens, OH)
Sandi Fox – Quilt Historian/Curator (Los Angeles, CA)
Beth Gutcheon – Author/Teacher/Novelist/Quilt Artist/Screen Writer (San Francisco, CA)
Jonathan Shannon – Quilt Artist/Judge (London, England)
Rebecca A. T. Stevens – Consulting Curator, Contemporary Textiles, The Textile Museum (Washington, DC)

IS YOUR INFORMATION CORRECT?

It is time to update the SAQA directory again. **PLEASE EXAMINE YOUR LABEL CAREFULLY TO DETERMINE IF THE INFORMATION IS CORRECT.** Your first name is in quotes. If you use your maiden name and your married name, your last name as it appears on the label will be how it is listed in the directory. Refer to the box below for a guide to where the data is on your label. If you would like more information to be included, or if there are changes to be made, please contact Cathy Rasmussen, Executive Director (address and telephone number in the box to the left). Please reply by **JUNE 15, 1998.**

Expiration Date	Membership Category	FAX
Home Telephone	Office Telephone	
e-mail address		

"First Name" Last Name
Address
City, State, ZIP

(This newsletter was typeset by Gloria Mayhugh, Little Rock, Arkansas.)