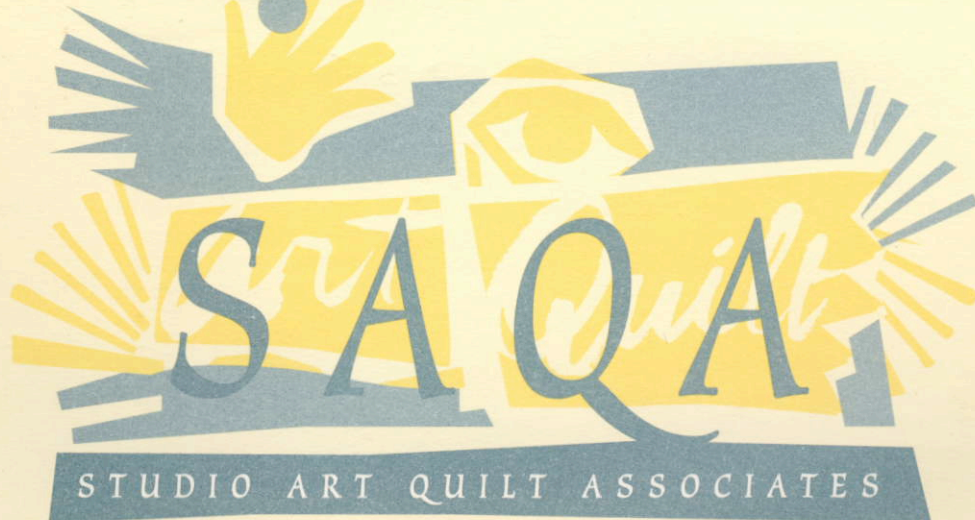




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A Synopsis of the 2002 SAQA Conference -- Advice for Selling Work

Nelda Warkentin

Forty-three SAQA members were in Oceanside, California, last November to learn more about the business of being an artist. Most of the participants were from the western states, but SAQA members from Alaska, Arkansas, Delaware, Maryland, Nebraska, New Jersey, Pennsylvania, Vermont, and West Virginia also attended. The one-day conference offered sessions on marketing, visions of a California artist, insights on collecting, and a mentoring session. Following are some of the things we learned.

Don't Price Your Work Too Low

Anthony Flesch, marketing consultant and writer from Sedona, Arizona, commented that one way to price your art is to use fair market value (what comparables are getting). However, your time is what you have to sell. Flesch suggested you figure out your hourly rate, multiply this amount by the number of hours it takes to make and market a work, then double it (to allow for the gallery profit).

Flesch elaborated by saying, "Pricing has to do with reputation--a belief in what you're worth." A high price is an attribute, as a work can look better when it costs more. He noted your prices will determine which galleries are interested in your work. Flesch suggested you consult with your allies (for example, gallery owners) to price your work.

Don't Use the Term "Quilt"

Flesch got us talking when he said we should stop using the word "quilt" to describe our work. He said the term is a marketing obstacle. To make his point, Flesch noted that IBM, "the copier company," is now trying to become IBM, "the document company." But, people already know IBM as "the copier company." Changing the image, once it's established, is very difficult. When people hear the word quilt, they think of the bed quilt. Flesch commented, "The term, 'fine art quilt' doesn't compute because people already have the bed quilt image in their head."

Target Your Marketing

We learned that successful marketing is putting together the right medium with the right audience. You need to ask, "Who is attracted to you and your work?" To find out, Flesch suggested you do market research. Identify who your potential customers are, where they live, their age, education, income, whether they are adventurous or conservative, etc. You must know who your customers are before you can know how to reach and inspire them to purchase your work.

Do Relationship Marketing

Flesch encouraged us to become more personal in our outreach. Use your web site to build relationships with potential buyers. Have a "contact me" button, preferably one that goes directly to your email, so you can respond immediately. Each time you update your web site, let your customers know by sending them an email.

Also, Flesch suggested, keep in touch with those who repeatedly come to your shows. For example, if a client visits your town annually, send them information on

A Synopsis of the 2002 SAQA Conference

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local events they might want to attend. You could also offer a ticket for a drawing for a prize at your opening or write each customer and say "for you only." The idea is to demonstrate you know your customers by personally reaching out to them.

Generate Exposure for Your Work

To get exposure, Flesch suggested you get to know art writers in your area. Find the right newspaper editor and cultivate a relationship with him or her. Invite them to your openings and to your studio for a private showing. Periodically send them professional photos of your work. Create visibility for yourself and your work. Do one press release a month. Even if they don't print it, they'll think about you and your work.

Have a Professional Do Your Web Site, Business Cards and Letterhead

According to Flesch, the affluent want to see a quality web site. Flesch suggests you have your web site done professionally. Also, you must have professional looking business cards and letterhead. Your marketing materials reflect who you are and what your work is about.

Use Your Position Statement as a Marketing Tool

Your position statement is a tool to speak to your audience. For example, your statement might say you do "abstract fiber art" or "fiber art to stretch the mind." Flesch suggested you put your position statement on your web site and on everything you hand out.

Enter Shows That Aren't Quilt Shows

Linda MacDonald, northern California artist and teacher, discussed and showed slides of her work. Her presentation was instructive, as Linda has been making and selling art for many years. She suggested you submit your work to shows other than quilt shows. Doing this will give your work more exposure and can result in a new customer base. Look for non-quilt shows in *Art Week*, *Art in America*, *Art Forum*, and *Art News*. Linda encouraged us to join a non-textile group and have a show with non-fiber artists.

Create Work That Has a Visual Impact and Is Inspired

Rick Gottas, owner and director of The American Art Company, Tacoma,

Washington, and member of SAQA Board of Directors, noted that collectors are visually-oriented people who are observers a little outside the mainstream. Nancy Brakensiek, art quilt collector, is drawn to quilts that have a visual impact and make a solid statement. Technique is less important to her. Nancy commented, "Before I buy a work, the piece must speak to me in the heart and head." Anthony Flesch supported Nancy's comment about "art speaking to the heart and head." Flesch commented, "Art is self expression that may or may not resonate. When it resonates, the checkbook comes out."

Keep in Touch With Those Who Buy your Work

As a collector, Nancy feels a personal responsibility to protect the artist, their art, and to promote the medium. She said, "Don't be shy." Collectors like to have their egos stroked. They want to know the artist. She and her husband maintain a database of articles, cards, etc., from the artists whose work they have purchased. Nancy believes it is a smart idea to stay in touch with anyone interested in your work.

When it comes to collecting, Beth Smith, Assistant Director of the Oceanside Museum of Art, Oceanside California, said she is influenced by something she hasn't seen before. She asks, "What's next in audience's interest?" She enjoys visiting an artist's studio to learn what's next for that artist.

Get Advice From Others Who Sell Their Art

During the last session of the SAQA conference, we divided into groups of four. An accomplished artist in each group mentored the other three. The session offered participants an opportunity to learn from artists who are in the business of selling their art.

Following the Conference

After the conference was over, SAQA members were invited to the opening of Quilt Visions. The opening was crowded, but everyone was able to see the show. The awards were given and everyone was joyous.

Author's Note: The conference was worth my time and expense. I returned home excited by the valuable insight and knowledge shared by speakers and participants. I encourage SAQA members to attend the next SAQA conference scheduled for Friday, May 23 (in conjunction with the opening of Quilt National '03) in Athens, Ohio. For more information, check the SAQA web site.

THOUGHTS FROM The President



Katie Pasquini-Masopust

"I try to take one day at a time, but sometimes several days attack me at once."

-- Jennifer Unlimited

Time. I have been teaching and lecturing, and I am always asked the same question after a slide lecture when I show my progression as an artist. I show my early paintings, then my first traditional quilts, next my progression from Mandalas through dimensional pieces and now my landscapes and more abstract representations. How do you get so much done?

I have been thinking about this and I believe it is about how I deal with time. Some people have told me that they try to work for an hour or two a day, some just have weekends, others find themselves so involved with outside work, family, and paperwork demands. I believe that you can get more done by setting aside as long a period of time as possible. Much time is lost in the setting up and getting into your right brain. If I only had seven hours a week to work on my art, I would set aside a whole day to do nothing but my art--no paperwork, no phone calls, no interruptions. By working for longer periods of time you are free to roam the creative side of yourself and discover your voice.

I travel a third of the year and I do most of my paperwork from my laptop while filling the hours in the hotel room. That way when I return home I am free to go into my studio. Another thought is to hire an assistant to come and help do the things that you don't enjoy doing. If you can't afford one, try a trade of some sort, whether it is art work, services, fabric, or that your son will mow their lawn. Whatever works, be creative.

Keeping my studio organized is also a big help in getting a lot of work done. Knowing where everything is and how to get to it, speeds up the process and allows your right brain the time and freedom to be creative. Make a list and prioritize, time for creating should be at the top. Learn to say no to some things in order to nourish yourself. If you are happy, life is so much better!

The Director's REPORT



Sharon Heidingsfelder

Since the time I could remember, I have sewn. I sewed my own clothes and clothes for my mother and grandmother. I love to sew. I can remember asking my mother for money to buy "material" to make a dress. Later when I went to college, I remember my teacher saying that the class could use any type of material to complete a project for our interior design class. I thought how could I make a project from material. Then it hit me! Material isn't fabric, it can be wood, paper, cardboard, any type of building material. So from then on, I have used the word "fabric" instead of "material" to clarify the word.

When I met my husband, Jack Ammann, 27 years ago, he was a "Jack of all Trades." One of the most pleasurable things he did was to play in a band. He was a self-taught musician and he played the piano and saxophone. At one time I decided I would make him a quilt for his birthday. I don't like to appliqué, but when I was done, he was very pleased with it. When I told him what was on it, he decided that I was misusing his words, too. He didn't play the piano, it was a keyboard (digital, of course). So now we have a playful communications going on. He calls my quilts, blankets, and I call his keyboard, a piano.

Communicating is a "funny" thing among specialized groups. In Wendy's column, "Curious by Nature," she poses questions to our members. In the last newsletter, she asked the question, "Why does the term, 'Art Quilt' continue to surface. Is this really the ultimate description or is it confusing?" I guess as long as we communicate, sometimes we use the wrong word to describe our feelings about Art.

Quilt National '03 - Thirteen is Lucky!

While the number 13 may be unlucky for some, those who see Quilt National '03 can expect a variety of visual surprises and pleasures. The Dairy Barn in Athens, Ohio, once the home of a herd of prize-winning dairy cattle, will be the venue for the 13th in a series of biennial juried exhibitions of innovative quilts. From May 24 - Sep 1, 2003, visitors to the Dairy Barn Cultural Arts Center will see an amazing collection of 86 quilts from talented fiber artists from 27 states and 10 foreign countries.

Jurors Liz Axford, Wendy Huhn, and Robert Shaw studied images of 1,452 works by 676 artists from 23 countries. Their careful deliberations yielded a composition in which the melody of dozens of new voices blends perfectly with the sometimes familiar (or often surprising) creative voices of names that are familiar to Quilt National's ever-growing audience.

Quilt National Project Director Hilary Fletcher notes, "Regardless of their preferences, everyone should find that this collection of quilts includes examples of awe-inspiring craftsmanship, of exciting or new design strategies, and images that speak to their senses as well as their emotions." Visitors will encounter some works that are vaguely reminiscent of formats, materials, and techniques that are the roots of what has evolved to be a richly diverse art form. In other works, they will see that the artists are clearly exploring new territory and speaking through materials and techniques that grandmother never dreamed of.

SAQA members who are included in the show are B. J. Adams, Bob Adams, Patricia Autenrieth, Sue Benner, Elizabeth Busch, Lisa Call, Judith Content, Noriko Endo, Nancy N. Erickson, Darcy Falk, Deborah Fell, Margery Goodall, Valerie S. Goodwin, Patty Hawkins, Sharon Heidingsfelder, Marilyn Henrion, Inge Hueber, Wendy Huhn, Michael James, Ursula König, Judy Langille, Linda Levin, Kathleen Loomis, Linda MacDonald, Suzanne MacGuineas, Patricia Malarcher, Eleanor McCain, Patricia Mink, Jan Myers-Newbury, Dominie Nash, Miriam Nathan-Roberts, Anne McKenzie Nickolson, Lori Lupe Pelish, Emily Richardson, Judy Rush, Joan Schulze, Susan Shie/James Acord, Jen Swearington, Kristin Tweed,

Meiny Vermaas van der Heide, Nelda Warkentin, Barbara Watler, Jeanne Williamson, and Annemarie Zwack.

More than 7,000 visitors are expected from all over the world to see Quilt National '03. Although parts of the collection will travel to museums and galleries throughout the country until late 2005, the Dairy Barn Arts Center, located in Athens at 8000 Dairy Lane, is the only place to see the complete exhibition. The exhibit hours are Tuesday through Sunday, 11:00 a.m. to 5:00 p.m. There are also extended hours on Thursday until 8:00 p.m.

Visitors will also be able to take home unique mementos of Quilt National. The newly-expanded Dairy Barn Gallery Shop will feature items hand-crafted by the Quilt National exhibitors and by other regional artists.

Those unable to visit Athens can see the quilts in the beautiful full-color, hard-bound book, published by Lark Books. The catalog of the exhibition will feature images of all the quilts as well as statements by the jurors and exhibitors. It may be ordered from the Dairy Barn. (See contact information below.)

Quilt National '03 is produced by the Dairy Barn Southeastern Ohio Cultural Arts Center with additional sponsorship and grants from the Fairfield Processing Corporation, maker of Poly fil brand fiber products; Bernina of America; Quilts Japan magazine; FreeSpirit Fabrics; Friends of Fiber Art International; Studio Art Quilt Associates; the Ohio Arts Council; the City of Athens; AmeriHost Inn; and numerous generous businesses and individuals.

Visitors to the Dairy Barn's web site (www.dairybarn.org) can link to a sneak preview of images of some of the works in the exhibition. Maps, a complete itinerary of the touring collections, and a listing of the artists are available on the web site or by contacting the Dairy Barn by postal mail to at P.O. Box 747, Athens, Ohio, 45701; by phone to 740-592-4981; or by e-mail to artsinfo@dairybarn.org.



Quilt Visions 2002

Warren and Nancy Brakensiek

After a four year hiatus, Quilt San Diego/Quilt Visions 2002 opened at the Oceanside Museum of Art (OMA) on Saturday, November 2, 2002.

Members may recall that the every two year event was formerly held in Balboa Park in San Diego. Unfortunately, while the exterior was lovely the exhibition rooms were poorly lighted making it difficult to properly view the works. Combined with the cancellation of Visions 2000 and other reasons pertaining to the exhibition, this may have led some members to pass on Visions 2002. We can only say, please reconsider for 2004!

Located about 35 miles north of San Diego, OMA currently is the 5,000 square foot former Oceanside City Hall located in the city's civic center complex. Opened as a museum in 1997, OMA is a lovely facility. OMA members can rightly boast of a knowledgeable, hard-working, and delightful staff and an enthusiastic and extremely talented group of volunteers. OMA hosted our Playing with a Full Deck collection in 1998 and of the seven venues in which we have seen the exhibition, OMA was one of our favorites. The Visions 2002 works were well spaced, with complementary pieces installed adjacent to each other. With movable partitions, superb lighting, and ingenuity and creativity in installation, the 45 pieces were displayed by Quilt San Diego/Quilt Visions personnel and OMA to their maximum enhancement.

Over 500 people attended the Saturday evening opening, too crowded to truly enjoy the works but creating a great buzz for Visions. Artists in attendance seemed genuinely pleased with the display of their works.

We hope that OMA will become the permanent home for Visions as that would be good news for all who love this medium. The current drawback is the small size of the Museum. However, do not despair. A capital expansion campaign is underway which, according to Museum Director, Skip Pahl, will increase the Museum's size 400% or 500% over the next four to five years! Plans include adding a new building and converting an adjacent fire house into museum space. Thus, possibly by Visions 2004, but most likely Visions 2006, the exhibition may be able to increase its size back to approximately 80 works.

As you have no doubt concluded, this is not a review of the works included in Visions 2002. We were impressed by the quality and variety of the works selected by judges Inez Brooks-Myers, Rebecca Stevens, and Lynn Lewis Young. Awards and winners included "Quilts Japan Prize" (Jane Dunnewold), "The Sponsor's Award" (Patricia Goffette), the "Studio Art Quilt Associate's CREAM Award" (Robert Leathers), the "President's Choice Award" (Inge Mardal and Steen Hougs) and the "Williamson Family Memorial Award" (Sue Pierce).

After the Opening of Quilt Visions

Warren Brakensiek

I wanted to add that the feedback I received from members was quite positive. All parts of the Saturday program seemed quite popular with the various speakers reinforcing many key points during the day. Thanks particularly to Sharon, and to all, for making it a very worthwhile weekend.

Since most everyone had to leave Sunday morning, I thought I would briefly mention Sunday's activities. Nancy and I attended the artist's breakfast, which was attended by about 100 people. Remarks were brief and everyone seemed to enjoy the event. Nancy and I sat with the museum director, Skip

Pahl, and Peggy Jacobs, the president of the Museum volunteers who was the primary person responsible for hanging the show. They are both delightful folks.

The Museum opened at 11:00 a.m. for this group so we were able to enjoy the pieces without a crowd. Skip said they had over 500 people for the Saturday night opening so it is no wonder we all felt a bit like sardines. It occurs to me that maybe in the future we can try to have a sneak preview for the artists and SAQA members so we can enjoy the pieces up close.

From 11:00 a.m. - 12:00 p.m., we wandered around the museum, looking and chatting with artists and other attendees. From 12:00 - 1:00 p.m., Inez Brooks-Myers, one of the jurors, took a group of about 45 people around for an hour to talk about each piece. Having never heard a juror "walk around talk," I found it quite interesting and Inez extremely knowledgeable and gracious. We left at 1:00 p.m., just as a group of twenty Japanese connected with Nihon Vogue, the sponsors of the Quilts Japan prize, entered for their own jurors tour.

Finally, at 3:00 p.m., Nancy and I gave a variation of our collectors slide talk to about fifty people. What was to be a one-hour program lasted over one and half hours. As no one threw fruit, nor walked out, before we finished, I consider it a success. We enjoyed it thoroughly.

SAQA CONFERENCE

"Branching Out: Redefining Your Art Career"

Announcing Studio Art Quilt Associates Annual Conference in conjunction with Quilt National '03, Athens, Ohio, "Branching Out: Redefining Your Art Career." The meeting will be on May 22 - 23, 2003, at the Ohio University Inn, Athens, Ohio. For more information, visit our website, www.saqa.com; call, 501-490-4043; FAX, 501-490-4036; or send a SASE for a brochure.

Price of conference is \$145 for members; \$185.00 for non-members (includes a one-year SAQA membership); and \$195 for non-member international (includes a one-year SAQA international membership). The keynote speaker will be Nancy Crow, from Baltimore, OH, speaking on "Trying to Get There." In addition, there will be two panels. One will be on "Different Career Approaches" with Debra Lunn, from Lancaster, OH, speaking on fabric design; Katie Pasquini-Masopust, Santa Fe, NM, speaking on conference organizer; Joan Schulze, Sunnyvale, CA, speaking on authoring books; and Elizabeth Busch, Glenburn, ME, speaking on commissions.

Another panel will be on "Changing Styles (or Not?)." Panel members will be Erika Carter, Bellevue, WA; Susan Shie/James Acord, Wooster, OH; Nancy N. Erickson, Missoula, MT; and Nelda Warkentin, Anchorage, AK. In addition, you will have a chance to participate in the Berkenfeld Mentoring Program.

Please join us!

SAQA's Keynote Speech

Linda MacDonald

Thanks so much to the Board of Directors of SAQA for inviting me to be your speaker. I want to say how important SAQA has become to me as a new Professional Art Member now that I have retired from full-time public school teaching. We need to appreciate an organization like SAQA to promote the quilt medium. I don't think there is anything else quite like it. It is helping all of us in finding showing venues, giving an identity to these fiber statements that we make, documenting the history of the art quilt movement, and creating opportunities like today, where we can come together and focus on all the aspects of importance concerning the art quilt.

What I want to do today is talk about:

1. How can we get into more art shows as opposed to quilt shows;
2. What is important to us as artists when we are doing our work;
3. To show my work in slides and say a few things about my path in the art quilt movement.

I've gone to a lot of quilt, craft, and art shows. And there is a difference in them. The quilt shows only have quilts and maybe some quilted garments, the craft shows have every craft medium from clay to fiber, but no paintings or drawings, and the art shows may have everything from clay and fiber, to video, installations, paintings, drawings, photography, and sculpture, and could have quilts but I haven't seen many there. It's appropriate that the quilt shows have quilts; there is a place for medium defined shows. It's appropriate that the craft shows have crafts and art made from many mediums but the art shows should have more fiber and more quilts in them. I can't really say why there is this lack. I can just give some hints as to why I think this is so and some personal opinions on how we can get more quilts into art shows.

And why do we want to do this? I would venture that, think many people would agree, that it is to further our careers as exhibiting artists, and as teachers, and to show the public that art quilts exist and show what they can do, and to find more collectors who may not know about this new medium.

I want to suggest a few items to be thinking about when you are making your art and thinking of showing, so we can accomplish these goals of having our work in more art shows:.

Most of us know about the big national quilt shows like Visions and Quilt National and we enter them. But, there are thousands of art shows around the country in urban and rural areas, from major museums to small art centers. I say, enter non-defined art or fiber shows on a regional and national level in addition to entering guild, and large and small quilt shows. Get a local arts newspaper (I read Art Week, based in San Jose, but it only covers the West Coast), to read reviews and find the competitions.

We will not be in art shows if we do not enter them!

The competitions are defined by three things: the region that can enter, the title of the show, and the media. The region that can enter can range from international to a very local area. You can enter shows in the international, national, your state, a designated area, your county, or your town designations. Then, look at the titles. Here are some titles of show competitions from the recent Artweek: It's A Small World (this could be anything small), Abstraction 2003 (anything abstract), Normal/Abnormal: Bodies and Minds. These are just three titles that could easily have quilts in them. For the media, they will almost never say quilts, but if they say multi media, that's a go, if they say textiles or fiber, that's a go, if they say almost everything and list 6+ mediums, that's a go. They're never going to say art quilts because that's too specific within the fiber medium, unless, of course, it is specifically just a quilt show. So, if it seems remotely close, and the title is close to what you do, enter it. You are going to send your slides and they maybe won't know that they are quilts. That's ok. Your piece will have to get in on its own qualities in competition with everything else. It will have to stand up as a visual statement.

Also, investigate the showing venues if you can. There is usually a web site with the listing where you find out a lot about the site. Visit the galleries, museums, and art centers. There are some that you won't want to show in and many that you will. And what is your work about, what are the ideas? Enter the art shows dealing with those issues. Those three items to think about are the region, the title of the show, and the media for the show.

What is important to us as artists when we are doing our work? Or, what are some things we can do for our work that would allow it to become more art mainstream and more in line with what might get shown in galleries and museums?

I say, give your ideas free reign--ideas first, techniques later. Your idea may be better presented using dance, film, painting, sculpture. Is it best represented and portrayed through the quilt? Why? You can ask that of each piece you make. Quilts may become just one of your mediums. We are here to applaud the quilt but we need to allow ourselves to feel that we are not wedded to it. This can be a frightening thought because quilts are so comforting. Your ideas should come first, media or mode of presentation second.

Graduate school is a fine, wonderful experience where one can focus and develop, but we cannot all go there and do not need to. The feedback for our work is what we want and need. Join a group of artists besides a quilt/textile group. Men, women, young adults, or a combination of all, all pursuing art and enjoying the camaraderie and feedback of interaction, art dialogue and being with others who produce art for his or her own needs. They may be painters, sculptors, weavers, etc. Have a show with these art friends in your community--it may just be in the corner coffeehouse--that's ok now. They won't be interested in your techniques too much or what quilt or fiber workshop you went to. They will be responding to your images. The important thing is that you get feedback from people outside the art quilt world. That is what's unique. Then you will be hearing about the real substance of your work. A substance that transcends technique and medium. I am presently in a five person art group, all women, but two are painters, one is in mixed media, one in fiber, and myself. We meet irregularly at each other's studios, don't have any rules but are together to give each other productive feedback.

Take art, drawing, design, composition, art history, and gallery classes in community colleges and universities, not just classes at quilt symposiums, guilds and workshops, or sewing and quilting stores. Those are of value too. You will now be relating to art through the window of the art world and art history. Be leery of "quilt challenges" or planned shows in advance where there is a theme. Is this really what you want to do or will you be griping and complaining about it until you figure it out that you've taken yourself away from what you really wanted to be doing? Or, it might be a fine experience, and lead to shows of the work and a catalogue and will have been a very fulfilling

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SAQA's Keynote Speech

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experience. Just know that you can choose and say no if it doesn't feel right. I think it's easier to do your own work and then look for shows in venues that will suit your needs.

If you want to gather a group of quiltmakers and their work and approach a museum or art center or gallery with your work, do you have a common thematic bond beyond the fact of the medium? Perhaps the quilts are all landscapes, or figurative, or abstract? If you have a statement written up as to why you want to show together you will go a long way in scheduling a show. Who is the curator in a show like this? Is the work uneven or cohesive? In a town near mine a quilt group created vagina quilts to go along with the play *The Vagina Monologues*. These were shown in local stores during the play so that you could drive by and see them from the streets and then they ended up in a well-received show at the Community College Gallery. You will have a better chance of landing a show if it's obvious why all of this work is together beyond just the fiber connection. Of course, having a curatorial statement ready, and public relations, and publicity shots will make it even more valuable and attractive.

Read *Art In America*, *Art News*, and *Artforum* (just a few), not only quilt and fiber magazines. And better yet, if you are really evolved, don't read any of the art magazines or fiber magazines so that you will not become contaminated by any one else's images. I am not there yet and always have way too many piles of reading material around.

Much has been said in the past about doing your own work. It is frustrating when jurying a show, or viewing one to know that the work has been so heavily influenced by some one else's work. It is difficult to even look at that work. Develop and trust your own vision. Follow your own interests in imagery. What are you truly interested in? Is it landscapes, politics, geometry, gender issues, water, abstraction, etc. Whatever it is, and it could be many things, take those interests and stick with them, develop them, pursue all aspects, follow the trails of interest and excitement. How can you express what you feel in the medium of the quilt? How else can you express these feelings? No one is you, no one has experienced what you are experiencing now, no one feels what you feel and knows how good and special it is. Go there and

experience that uniqueness and create a record. I would suggest that is your art.

I had the good fortune to win the Quilts Japan Prize from the Quilt National '01 and this September I went to Japan and taught for two days and stayed for one week. It was a lovely, wonderful experience and I was treated like a queen, a working queen. I loved the Japanese food and they fed me well. I taught one day in Tokyo at the Japan Handicrafts Instructors' Association, a school of handicrafts where one can receive a certificate to become a teacher in whatever craft skill one studies. I taught another day in Osaka and then had a two-day vacation in Kyoto, a wonderful city. Mr. Seto, the head of *Nihon Vogue* and the provider of the award, and his colleagues were extremely welcoming, and generous. The students were very diligent and nice. What they were most surprised by in my work was the fact that I mainly hand quilted. They thought that since my images were so contemporary that I would, of course, machine quilt. That machine quilting was contemporary and hand quilting was not. They wanted to know why I still hand quilted. I said that whatever the quilt needs for the best presentation is what it should have. I want the quilting to accentuate the design and the image. The image and message come first. I don't want quilting to be a distraction but an addition. If the accuracy of hand quilting is what is needed then that is what I will do. If it is a machine line, then that is what I will do, if it needs nothing then that is what it will get.

The trend now is machine quilting, and lots of it all over the fabric, some done in a thoughtful way and some done in a rote pattern with no concern for the image or pattern. One wonders if it is just the fastest way to finish that quilt and get on to the next one, or are the artists really planning the design, and are they happy with the result? I wonder. Time should not be the issue here. The image first and the method of production must serve this focus.

About My Work

One question I regularly get asked besides the ever present question of how many hours did it take me to make this quilt. A question that can't be answered. They ask why don't you just paint on canvas in oils or acrylics? Why not just be a painter? It is a good question because my work is so pictorial now and not at all concerned with largeness

or a repeat format. Two items that are connected to traditional quilts and where I did start with my artwork and many other people did also. I don't even sew pieces of fabric together anymore. But, I can only look at where I am now, painting on fabric and turning them into quilts, and know where I came from to know that I am in the right place and that my work has developed in imagery at the same time it has developed in technique. They have developed together. Also, I am not as skilled in oil painting or acrylic painting as I could be. I would have to study those skills and devote time to their development for my work to be strong. I will leave my choice of medium open though, as my work continues to develop. One thing that is so superior, is how easily they can be rolled and shipped through the mail.

What I want to do now is show you how I have developed in my work from early pieces, just a few, to my work in the 90's and to today. My work has changed quite a bit. One juror, from a national show, said to me "we were so surprised when we read the names of those juried in because we didn't recognize this piece to be yours when we were jurying the show." It made me wonder that if they had known by looking at it, if it was mine, if it would have gotten in? But I think what it is really about, is keeping your work fresh, which might mean different and new and perhaps, out of context, wouldn't seem like yours. That's ok.

I have tried to follow my interests, which you will see. I started with a theme and when that was no longer of interest, I shifted my attention to new topics. Many themes are okay. Many themes at the same time is okay. It is up to you to decide what your work is. It is the honesty of what you are doing that is important. You must change if that feels right, or you must stay pursuing the seemingly same but probably very fresh ideas if that feels right. Graduate school did change my art. I became very focused.

I always wanted to feel that I "owned" everything in my artwork. Therefore, I could not conceive of using printed fabric for I had not created that print. I only have used prints in two quilts, my very first one, a deco-like fabric bought at Sprouse Reitz, and the other was some interesting printed grays in gradations from Lunn Fabrics. But, in the early days of the 70's and 80's, I bought solid colors, like a palette of paints from a tube, wherever I could

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SAQA's Keynote Speech

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get them, then, I got into dyeing my own, and now I start with white fabric, whole cloth and paint my images using textile paints.

A quick statement about my background. In the late 60's I was a painting major at San Francisco State University. I saw weaving looms in the next room and was very curious about what was happening in the textiles section of the art department. I had knitted, tatted, and sewed when I was young, but I never thought it was anything that could be studied in school. I took fiber classes (there were no quilt classes), I wove, did some needlework, and then following the "Turn on, Tune in, and Drop out" philosophy of my generation, my artist husband and I moved to the wilds of Mendocino County and lived without electricity, in a cabin for a few years. I wove and realized it was not the medium that I was looking for. I wanted images and patterns and I remembered my family quilts and decided to use the form and my patterns, find fabric and put them together. I didn't know of anyone else making quilts except for traditional ones. I used store-bought fabric; they were not true art pieces, but it was very exciting.

I got serious in the late 70's and gave up painting but still kept drawing. Drawing is the basis for my quilts and how I work out my ideas. What was also happening was that a lot of people were bouncing off of the textile/weaving movement of the 60's and starting to make quilts, not knowing that other people were making them too. People were also growing their own food, spinning wool, and chopping wood for their wood stoves. Quilts were part of this, they were large then because quilts always had been. Even though I never used these early quilts on beds, my quilts had to be big.

One thing I'm very happy about is that this spring semester I'll be teaching a quilting class at SFSU in the art department in the same room where I took my first fiber class.

I have been lucky in that as soon as I became serious about quilts there were showing venues for them. A good percentage of them have been in shows, some being shown over and over, some of my quilts are in museums, and some are in private quilt collections and collected by individuals, and a lot of them are just rolled up in storage in my house.

The Words We Use When We Talk About Art

Beth Gutcheon

An important show of art derived from a decorative tradition provides an apt moment to consider the terms we use when we talk about art. The words matter, because they reflect a market reality, and in the art world that market reality is the cart that controls the horse.

When people get defensive about new media in the fine arts, especially when they use words like "art" vs. "craft" to assert that a thing is, or is not, art based on what tradition it comes from or what it is made of, they generally prove either their own ignorance or their self-interest. It is worth the effort to try to use words more carefully than that, if only because when people think with their brains the world is a more interesting place.

Consider the frequent misuse in current Western culture of the word "artist" to mean "painter." All fine arts have roots in decorative, domestic, commercial, industrial, or folk arts. All. A daub by a weekend painter has no more statistical chance of being a work of art than your Aunt Fanny's petit point; it is certainly not Art by definition. So why is it the art world's current format of choice?

A painting is (most often in this century) a piece of fabric with applied surface decoration. For most of Western history, painting on a portable surface was a minor craft compared with the exalted arts of mosaic, stone carving, fresco and later stained glass, which could be incorporated into ceremonial architecture. The arts most valued in the West up to the Renaissance were those large and permanent ones that could be useful in glorifying divine beings, exalting or gratifying mortal ones, or accompanying the dead into eternity. Smaller, more portable precious objects were generally precious because of the stones and metals they were made of, not because there was great intrinsic value in the vision of the craftsmen who made them. Yet that unique spark of the individual artist is the very element we now consider as distinguishing Art from craft. Works that are precious because of the materials they were made of we now call Jewelry.

What is considered Art changes over time depending on who is buying, who is selling, and what is being worshiped. The status of mosaics as Art makes the case. A popular surface treatment in the building trades from at least the 4th

millennium B.C.E., mosaic work was turned to representational Art and held in high esteem as such from the Roman Empire through the Gothic period. It then gradually reverted to being a minor art, practiced by hobbyists and the building trades. The explanation lies in the connection our culture has made between Art and immortality. The art media most honored since the age of Praxitiles have been the media most adaptable to realistic representation of natural objects. To make a convincing human being out of marble or a convincing image of one on a flat surface was a godlike act. When Renaissance painting made natural representation in mosaic look lifeless, mosaic work ceased to be Art. Or perhaps, to put the horse before the cart, ceased to attract Artists.

It is not hard to see why painting then came to be, for a time, synonymous with Art. A painting is made of inexpensive materials, it is versatile, it can be almost any size, and because it is portable it is far more re-salable than mosaic, stained glass, or fresco. But since the invention of the camera permanently altered the artist's standing in the Representing Nature business, the vision of artists and their patrons has changed again. And as artists have in the last 150 years increasingly chosen to deal with the ideas of art--color, plane, line, depth, scale, illusion, texture, and so on and so on--there has ceased to be a logical connection between the media most suitable for representation, and media that interest fine artists. In the last 20th century, given the range and abstraction of artists' concerns, paint is in no way a superior material to the many others now being brought into play from industrial, commercial, and domestic arts, any more than marble is inherently superior for a 20th century sculptor than latex or steel.

There is much at stake in distinguishing Art from craft. The task is complicated by the fact that art usually (though no longer always) includes craft (meaning design and technique). It is further complicated by the fact that a great many hobbyists don't themselves grasp the distinction, and many objects are announced to be art on the grounds that the maker is artistic. But taking a class and making a quilt (or a post-modern videotape) does not make anyone an artist, any more than filling in a hunt

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The Words We Use When We Talk About Art

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scene on a paint-by-numbers tea tray gives someone the same job description as Robert Motherwell's.

Being an artist is a job. It begins with technique, vision, and talent; those are the bare minimum requirements, the tools with which the job is done. But what the job actually is, is twofold. One part is Art, the subject. The job is to swallow Art, internally to recombine its ideas and images with elements of artist's vision and self, and then use technique and talent to produce new objects that add to or change the way we see.

The other part of the job is business. The working artist produces a body of work with some consistency over time, shows growth, and masters the logistic, social and economic tasks of maintaining a studio, of shipping, insuring, installing, and archiving her work, of communicating with dealers, consultants and collectors and she often teaches and publishes as well. All but the most commercially successful must also handle their own publicity, create and circulate professional-quality port-

folios to appropriate journals, maintain scores of professional relationships, earn a living, and file tax returns like everybody else.

With all this, there is nothing so important to a working artist as continuing and expanding his art education. The power to see is like a muscle that must be exercised, and the artist, like the madman society regularly assumes him to be, continually feeds and stretches that capacity, even past normal limits. Art is never experienced in a vacuum, and what seemed fresh and innovative twenty years ago may either seem trite now, or, conversely, be recognized as even stronger and more important than could at the time be appreciated by most. The artist is the person capable of creating work whose power is independent of tastes and trends of the moment in which it was made.

The studio quilt artist contributes something to the state of Art that the studio paint artist cannot, because she has swallowed different traditions and images than the painter. The quilt artist addressing matters of color theory draws on very different precedents from those used by the painter whelped on Josef Albers or Julian Schnabel. But in the infancy of the movement, quilt

artists as a group tended to lack the omnivorous appetite for artistic experience from outside their own traditions that is necessary for a work to be more than pleasing and self-referential. The artists selected for this show are those who have pushed themselves past quoting earlier images or making ingenious variations on the ideas of others. The work is not all decorative, and it is not all easy, but it is all intelligent, bold, and professional. It is not artwork about quilts; it is artwork that could not exist if quilts had not existed first.

There is at least one artist in this show who has fit every criterion of a working studio artist of the first rank for over thirty years. The studio art quilt is well past its infancy, and it will be exciting and illuminating to look back, decades from now, to see which of the works presented here have opened doors and created new pathways, both for the generations of artist that follow, and for those in the art marketplace who are redefining the terms they use when they talk about art, and reeducating their eyes to accept arresting work arriving from a new venue.

Comments for the 1995 Diversity - Art Quilts for the Next Century catalog. © 1995, Beth Gutcheon

Textile Museums Around the World

Warren Brakensiek

Musee de L' Impression sur Etoffes, Mulhouse, France

Among the countless treasures one encounters in the Alsace region of France, the Musee de L' Impression sur Etoffes (The "Musee") will stand out as a "must see" for any textile devotee. Located in the museum-filled city of Mulhouse (pronounced more like "Mayloose"), the Musee is home to over 3 million fabric samples and almost 50,000 textile documents. It is not a museum focusing on high-end designer fabrics. Rather it is dedicated to the history of the manufacture of printed fabrics, both masterpieces and everyday wear for the "common man," from the late 17th century to the present.

The collection owes its start to four young men who opened the first textile print works in Mulhouse in 1746. The business flourished and in 1833 their successors decided to keep a record and samples of their products and those of other regions and make them available to textile designers. The collection has grown continually since that time. Renovated in 1996, the Musee is a wonderful resource for both scholars and others interested in textile history and trends.

In addition to large temporary and permanent displays of fabric and costumes, the Musee also has several exhibits demonstrating the manufacturing process. One shows the

complete process for wood block printing on 18th century calico fabric while another describes the various trades, artisans, and technicians (designers, engravers, colorists to name a few) involved in the printing on fabric process. A large demonstration room allows one to create designs utilizing the available 18th and 19th century wooden blocks.

A visit to the Musee is enhanced by excellent written descriptions in English plus an English audio tour. The Museum shop is first rate with enticing offerings of scarves, shawls, table linens, and numerous other items.

I earlier described Mulhouse as a museum-filled city and I was not exaggerating. It has museum for every taste including history, paintings, ceramics, trains, an electrical energy museum, one of the finest automobile museums in the world, and quite possibly the world's only wall paper museum.

Next stop - Australia. Who knows what textile wonders your intrepid reporter will discover in the delightful country "Down Under." Stay tuned.

For members who do some traveling for business, pleasure, or with family, you might wish to write a short article about a textile-related venue in the area you travel or one you have visited in their hometown. Send the article to director@saqa.com via digital format. Some of our members may want to travel there for their education and amusement.

International Members

Art Quilts in Britain

Kate Cox

Last Christmas I received a greetings/thank you card from the organizer of a Guild I had recently spoken to. On the front was a detail from a wall hanging entitled, "The Woman's Suffrage Commemorative Wall Hanging." This hangs in Christchurch Town Hall, New Zealand. It was designed by Di Ffrench and stitched by members of the Canterbury Embroiderers Guild in 1993. I would love to see the whole piece.

This got me thinking about the differences between the British quilting world and how we perceive the state of affairs in the U.S.A., Australia, and New Zealand.

I know, from friends overseas, that quilters are commissioned to create pieces for public buildings quite regularly. I do not dispute that it is difficult to get these commissions, but they are available and pieces of work have been hung in corporate buildings, hospitals, public buildings, airports, and so on. I do not know of any works that have been bought by a bank, for instance, in England to be hung in a public or employee meeting place.

There is a wall hanging at Shakespeare's Globe on London's Bankside, but I don't think that can be counted as it was given to the theatre as a gift from a group of New Zealand women. I have been visiting and working at the theatre since 1994 and, although it does hang in a place where it can be seen and is mentioned in literature on the theatre, it is not seen as anything very special except in the fact that it was made by women as a gift for the site. It is seen as a beautiful thing, but is not regarded as artwork.

This all seems to me to be part of a larger problem in Britain, that of not accepting work associated with traditional women's roles as being of value. For some reason embroidery and weaving are not so bound by these prejudices but things associated with homemaking are less interesting to the art world.

We all know that artists generally don't make a fortune until they are dead but it seems even more difficult to find a market for quilt art than for any other medium. Over the years I have had exhibitions, at my own expense, in art galleries in London. They were never

run at a loss but I only broke even. Most of the visitors were people who quilt but from time to time someone would walk in off the street and be amazed at what can be done with fabric and thread. I have lost count of the times I've been asked, "What is an art quilt?" to say nothing of the glazed looks I have seen when they begin to think, "Ah, bedcover!" One of my daughters had never been to a show of mine and when she did bring a friend, they looked around and then said, "So what do we do, look at these and then order a bed quilt in that pattern?"

This summer I participated in an exhibition at the College of Pathologists in Central London. We got the venue through one of our group who is a pathologist. There were many visitors, mostly quilters, but because it was a place where meetings took place the quilts were seen by ordinary people as well. Most of the work that was sold was bought by people who had only just discovered the wonders of quilt art. They had seen it at the College and been amazed enough to spend their money.

The big shows in this country do not particularly emphasize the art quilt. They are not juried and so they take everything that is offered. Art quilts compete for best of show alongside the traditional hand worked pieces, unfair to both I feel. Our most prestigious show has been the juried show within the knitting and stitching show run by Andrew Salmons organization. We had the wonderful Cutting Edge exhibition two years ago, but this was run by a small group of dedicated quilt artists. They are to run their second show in 2003. Others are set up along the same lines by similar groups also. But where is our Dairy Barn?

In 2003, Andrew Salmon will begin his new Festival of Quilts Show at the NEC in Birmingham UK and we all have high hopes for it. We are promised new juried selections of top quality works and he says there will be the opportunity to make art quilts a desirable art form to the general public. We live in hope.

Of course one can battle to find sponsors and purchasers alone but this takes so much time and personally I find I have to teach pretty much nonstop in order to support my habit!

I don't want to put down the traditional work of the old quilters. I was recently honoured to be able to look at the archive quilts at the Museum of the Daughters of the American Revolution.

They are wonderful and their stories are very precious. However, they are one art form with a traditional basis and art quilts, it seems to me, are moving into a world of mixed media even when made of fabric and thread. They are as much art as oil paint or marble or bronze works.

If only those that purchase art works in Britain could open their minds a little more we might find a new market for our work and thereby cut down on all the teaching we have to do to support our work thereby giving ourselves more time to create great works of art.



An American Quilter in London

Lynne Seaman

When I moved to London in 1973, I was not a quilter. I began quilting in the early 80's in an adult education class. My teacher was Annette Claxton, who is a very well-known British quilter. There are a lot of quilting groups in Britain, and I soon learned that quilters form a worldwide sisterhood.

I did have to learn more than just quilting techniques, however. The vocabulary of textiles was different than I was used to in the US, so I had to learn some new vocabulary:

<u>U.S. term</u>	<u>U.K. term</u>
Material	Fabric
Muslin	Calico
Needlepoint	Tapestry
Batting	Wadding
Thread	Cotton

Did you know that in the U.S. calico is a fabric with small flowers, and in Britain it has no special name--it is just flowered fabric? Also, chintz in the U.K. refers to the floral pattern, not to the waxed cotton that it is printed on? Or that we use the metric system in the U.K., and it is now illegal to sell fabric by the yard? However, quilt shops still sell fat quarters--they are simply a quarter of a meter, not a yard. So I not only had to learn new spellings, but also new vocabulary for many things. Thankfully Britain had gone to decimalised currency before I arrived, so I did not have to learn shillings and pence!

There are quilt shops in every district of the U.K., as quilting is very popular here. However, you will search in

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International Members

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vain for a shop in London. Property prices are very high here, so I have to travel for an hour by car from my home to the nearest quilt shop. Many do not sell the fabric that I want to buy, so I make many purchases at big exhibitions or on the Internet.

When I wanted to begin making contemporary art quilts, I was fortunate to meet Judith Trager, who started me on the artists' path. There are many contemporary art quilters in the U.K. and Europe, and many art quilt groups. I belong to two such groups--By Design has 12 members and Triple Textures has three--Annette Claxton, Kate Cox, and myself. It is important to exchange ideas and techniques with others who have the same interests. Most British contemporary quilters are well-known here, as most of us teach, lecture, and exhibit often. There are visiting teachers from the U.S., and their classes are very popular. International exhibitions, such as Quilt Expo and our new U.K. Festival of Quilts allow all quilters to meet and study with the big names from all over the world.

There are many shows and exhibitions of quilting in both the U.K. and Europe, so getting your work known is easily done. However, selling our work and getting it known to a non-quilting public is very difficult. In the U.K., textiles of any kind are considered craft, and there are very few galleries that will exhibit craft. For those that do, there is fierce competition from potters, basketmakers, etc., for gallery space.

The one thing that I would like to see change in Britain is for a wider public acceptance of quilting as ART, not just patchwork, as there is in the U.S. There are several groups and individuals working toward this goal, so hopefully the future of art quilts in Britain is ever improving.



Guatemalan Quilt Artist, Teacher, and Designer

Priscilla Bianchi

I was born and raised in Guatemala, Central America, where I still reside today. My mother taught me to sew by

machine when I was 4 years old. Since then I haven't stopped sewing, creating, and designing. Art has always been an important part of my life. Although I've studied plastic arts, drawing, painting, interior decorating, graphic design, and, more recently, art quilting, I consider myself to be self-taught. My studies and travels have taken me to the U.S., Europe, Japan, Costa Rica, and other places.

When I started quilting five years ago, I didn't know it was going to be such a life changing experience. To date, I have created more than 70 art quilts, exhibited my work nationally and internationally in eight solo shows, and participated in more than six collective shows. My work has been acquired by the American Craft Museum in New York City, making me the only Central American fiber artist that is represented in their permanent collection.

I run my own textile company, designing, producing, and exporting Guatemalan hand woven textiles. I'm also in the process of designing my first line of fabric for The Erlanger Group, Ltd., in New York City.

When I first started quilting, I thought that not having a quilting background or community was a great disadvantage. I joke all the time about being "the quilting community." The more I got into quilting though, it made me realize that being isolated was instead a fortunate event. I have no boundaries, no limitations. I can experiment and try a lot of new things. No one is peering over my shoulder, criticizing the dopey, creative, or experimental things I am doing "wrong."

From the start I was aware that I was "importing" a completely foreign tradition into Guatemala, because although we have one of the richest textile traditions in the world, quilting is practically unknown. So, imprinting not only my individual personality and style, but my Guatemalan identity, my roots, became of the utmost importance. I wanted to pay homage to my heritage, my culture, our Mayan influence, and to traditional quilting.

In light of this, using Guatemalan Mayan hand-woven textiles (typical yardage, heavily embroidered decorations, and scraps of traditional costumes) was a natural step in my development and growth as an artist.

Using my native fabric has gradually changed my style towards something more my own, strengthening the direct influence of my roots and the cultural

context that I live in. My style has become more liberated! When people see my art quilts, they will see a multi-color, multi-ethnic Guatemala reflected under a positive, new light.

As a quilt artist, I'm constantly searching for the innovative, contemporary, unique proposal. There's always a strong need to express myself thru my work, to emphasize the things I like. Even if my work is based on a traditional design, I like to imprint my own values to it, adapt an old idea with a new twist!

I usually incorporate icons, symbols, motifs, colors, textures, etc., that will identify me, that will make my work different from anyone else's, and that will communicate I belong to a special community, to a different way of life. Symbols like crosses, zigzags, diamonds, show up in my work again and again, being all part of the Mayan Guatemalan iconography.

I appreciate the bold, understated elegance of simplicity in design. The simple patterns lend themselves beautifully to the rich, colorful, rustic texture of my native textiles.

I experiment constantly. . . I'm engaged in the challenge of expanding the possibilities of the striped and ikat nature of the Guatemalan fabric as far as it will go! I complement my native textiles, with other ethnic fabrics that share the same rustic, primitive, hand-made qualities (Indonesian batiks, African fabrics, hand-dyed, hand-painted cotton, etc.), so they will all sing together harmoniously!

Finding the art of quilting has given my spirit an outlet to express itself. I believe that art is a journey, and my quilts are pieces of a never-ending learning process towards a higher level of self-expression and spirituality. It's not the destiny, but the process what makes everything I do worth while . . . and I'm enjoying every minute of it!



Priscilla Bianchi





The Questions

Conservation - how long will our work last? With the latest technology (digital, ink jet, heat transfers, etc.), the materials (dyes, fusible webbing, glues, bleach, thiox, velcro, paints, etc.), and processes (discharge, devore, cloque, foiling, etc.) used in our work, not to mention environmental factors. What do we really know about the long-term effects of these techniques on our work?

Please share your thoughts on the conservation of your work?

Do you provide buyers with any sort of conservation information?

What sorts of precautions have you taken to ensure that your work survives?

Does Art have to come with a warranty?

The Answers

As a fiber artist, the preservation of my artwork is certainly a consideration, however, the long term effects of new materials and techniques are unknown at this time. I feel my pieces are fragile and by the very nature of the techniques that I use, self-destruction has become part of the process. Pieces that contain materials that have been subjected to rust, mold, acid, bleach, and have been burnt, use materials in which the nature of the fiber composition has been altered. The action of destruction continues even after the initial act of alteration has stopped. I knowingly create works of art that continue to degrade, which is one of the reasons that I utilize the above mentioned techniques. Artist Andy Goldworthy, whose work has an ongoing dialogue with the unpredictable effects of time, questions, and challenges our perception of time, stability, change, and impermanence as it pertains to works of art. As my textile pieces age, it only adds another layer of meaning; over time these pieces become more fragile and precious.

That said, I feel that all artists should give an accurate and detailed description of the materials and techniques used. As artists it is our responsibility to learn as much as possible about the processes we use and their effects on our materials. We need to educate the professionals who will be preserving our work for the future. It is equally as important to educate both collectors

and exhibitors on the damaging effects of light, dust, humidity, and especially oil from handling textiles with our hands. By using what knowledge we do have, we can guide collectors with information on the care and maintenance of our artwork in order to ensure its longevity.

- Denise Linet, Central Harbor, NH



Addressing the question, "Does Art have to come with a warranty?" To a certain extent, yes. If someone has purchased a piece of my work, they can, and should, expect that it will last a reasonable amount of time. This is implicit in the exchange and to me is a matter of professionalism. So the question becomes, "what defines a reasonable amount of time?" My own answer is what we can honestly estimate, given our current knowledge of the materials used. If we are uncertain as to the longevity of certain materials, we should say so. I think it is perfectly reasonable to say, "I don't know," and cite the results of the most recent studies. This respects everyone.

As a matter of integrity, I think we must use what we know to be the best and longest lived materials we can. It is in both the artist's and the purchaser's interest that the artwork look good as long as possible.

- Sally Sellers, Vancouver, WA



When I was in college (1960-64) we were having the same conversations about this new medium that was just being introduced. . .it was acrylic paint. . .of course it was not going to last as well as oil?. . .yet those people who were curious tried it. The same is true with what we are doing.

Our work is media on fiber. . .just as oil paint on canvas is media on fiber. I do try things. . .then put them in the washing machine to see what happens. Hopefully no one who spends a decent amount of money on my work would put it into the washing machine. . .just as you wouldn't put a courtiure garment in the wash. We can see what happens. . .but all mixed media is subject to fading. Rothko's paintings have faded when exposed to direct light. Most pigments or dyes will. But ours no more than the rest.

- Miriam Nathan Roberts, Berkeley, CA



Conservation of your work? First of all I use only 100% cotton everything. . . fabric, thread, batting. . .so I at least have some idea that cotton definitely lasts 300 plus years. I love cotton (since I was very young) and I love wool but I use cotton. I keep my means as simple as possible so I can be expressive in other ways.

Do you provide buyers with any sort of conservation information? Yes, I tell them in the contract what fiber has been used and I also make it clear that I have hand-dyed the cottons with the best reactive dye. . .But I also caution that a quilt must be handled like a watercolor and that means hung on the wall where no sun or harsh light is cast upon it. If my quilt is poorly handled by the owner, I will accept no responsibility for repairing or replacing it. I would never hand a quilt near a window or close by ceiling lights.

In galleries, I send a letter stating that my quilts cannot have any spotlight trained them. . .That all lights must be directed onto the floor or unto the walls between the quilts. I was so happy that the Synderman Gallery hung my works so beautifully and carefully in regards to lighting.

What sorts of precautions have you taken to ensure that your work survives? Using good materials that do have a long life and keeping my finished works in a large storage area where the temperature stays pretty much the same year round.

Does Art have to come with a warranty? No. . .not for my work but if I were using really fragile materials, I would certainly think it honest to make it clear that the materials may not hold up no matter what price is paid. It is my understanding that the Museum of Art and Design (formally the American Craft Museum) will not accept any work that is fragile due to the costs of trying to keep it archivally viable.

- Nancy Crow, Baltimore, OH



Not all visual art is created to last for any length of time, and, of course, performance and conceptual art is usually designed to last only within a specific time frame. Some media of visual art, because of their physical properties, can endure for centuries without any special care or conservation. Quilt artists, however, work in the relatively fragile media of textiles and fiber. In my opinion, those of us who create pieces containing delicate materials or potentially unstable chemicals should make every effort to provide collectors and

Curious by Nature

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institutions with information about preserving our work. Here are some recommendations:

1. Professional-quality visuals of the quilt on archival film, so that in the event of damage or degradation, conservators will have clear and certain documentation of how the piece should look.

2. Your contact information on the back, remembering to notify those who own your work (in as much as you know where your works are) when you move or change telephone numbers and e-mail addresses. (If you are lucky enough to have a gallery representing you, then you can skip this step.)

3. Separate sheet of paper with instructions about cleaning your quilt. (For my cyanotype pieces, for example, there are explicit instructions about water temperature, types of detergent, avoiding bleach, etc.)

4. Separate sheet of paper explaining any special exhibition requirements (such as avoiding direct sunlight or using UV-deflecting plexiglas).

Finally, I should mention that years ago I sprayed all my commissioned quilts with Scotchguard, front and back, partly because the hospitals where some were installed had asked about "ambient liquids" (which is a nice way to say it, I guess). Now I go a step further. Instead of Scotchguard, I use UV-resistant matte Krylon (finish no. 1309), but with some trepidation as this stuff contains toluene and acetone, and of course is not good for the environment. (While there seems to be no negative effect on my photo transfers and inkjet fabric prints, I would not use Krylon on my cyanotypes, which are very stable by nature.)

- Sandra Sider, Brooklyn, NY



I think I have more questions than answers! I do worry about the plastic in the transfers deteriorating maybe 25 years from now, yet the fabric itself may help hold it. I think the inks will last longer. The manufacturers has come out with estimates on how long the inks will last. I've seen an article somewhere.

Conservation: I never fold my transfer quilts; always roll them when shipping, and lay them flat for storing covered with cotton cloth. I have one transfer quilt, which is 10 years old and has traveled all over the place. It shows no sign of fading or deteriorating. We

can continue this conversation, with specific questions.

- Deb Anderson, Columbus, OH



Do you provide buyers with any sort of conservation information? I suggest things like careful placement to avoid light exposure, etc. I have learned, however, that buyers will do what they please with the work.

Lucky's Cautionary Tales:

One collector had become older and maybe senile. Her home was terribly dirty and dog infested. I slept a few nights in the room where my piece that she owned hung. Ugh! I tried some sneaky hand cleaning and got nowhere with it. It is basically ruined, and the slides I took of it way back when are not that good. And that quilt smells like dog ear yeast! Or it did in 1997. It probably is dissolved by now. Ashes to ashes!

Another collector told me, when I saw where she had a major quilt hanging, that it only get direct light for about an hour a day. Hmmm. This was at noon. I lifted some 3-D parts of the quilt and showed her that you could then notice fading in the exposed parts, compared to the covered areas. She rolled her eyes.

We can't control what buyers do. They may be wonderful and really fall all over themselves, taking way better care of the work than we do. (Museums are my dream, since they really know how to do storage and care right! Oh, to have all the work in museums!) Individual buyers may take good care of the work, or they may wreck it, and then, we've only got the visuals. So taking very good visuals is my only defense sometimes. But now that I'm thinking about it, I think I want to make up a handout to give to people I sell to, giving my little Helpful Hints for conservation.

It could say things like:

Keep quilt from being exposed to any direct sunlight, regardless of time of day. Too strong of indoor lighting will also fade quilts.

Keep quilt out of damp rooms, because of mildew issues.

You can vacuum quilts with an upholstery tool on your sweeper, especially good with a piece of pantyhose over the tool's opening.

Do not allow animals to make contact with the work. No moths, please! No, no, that's too rude, isn't it? Like the buyer will think, I think they're a moron. So we're back to take super good visuals of your work!

But in the same handout, I will also mention that they have bought the actual work and not the copyright, which I retain, as in all sales of art, unless otherwise specified. Therefore, they cannot reproduce the work to make money. This will be better accepted if on the same handout as the conservation tips, I think.

It might also be nice if buyers of major works let us know if they move, so we can keep in contact. If we ever need to reshoot images of the work, or borrow it for our major retrospective! I'm dreaming, right? Right. Both on the major retrospective and on the buyers taking time to send that note about the new address to some artist! Wasn't this essay supposed to be about in a perfect world?

What sorts of precautions have you taken to ensure that your work survives? Over time, I have learned to just not use any materials again that cause problems, if I can help it. I no longer use glue of any kind in the work, if I can help it. I've found that polymer clay can come off of very good glue, for instance. So now my polymer clay objects all get made with holes in them, to sew them on. I will use glue on floral marbles and coins, which I've never seen come off, but I think the polymer clay is too oily for gluing. And I won't use floral marbles, coins, etc, unless I really, truly need them badly. I just don't trust glue anymore. Only one popped-off polymer clay thing made me that jumpy!

I hate fusing, too, but that's not just because I don't trust any form of glue, but also because it makes the fabric so hard to hand sew through, and because it flattens all the fabrics into one thing, like a print. I see some quilts done with fusing that I love, but they aren't mine. It looks better with other techniques. I need surface textures more than that.

I also don't trust special fabrics like Lamé anymore. Too fragile! I'm almost all regular cotton now, although I have an itchin' to do some wild fabric appliques again. I've been mostly doing painted quilts for a while now, so a step to the side may be in order.

I only use metallic threads when I have super amounts of patience and not enough time to bead. They're so fragile to sew on, it makes me wonder a lot about how well they'll hold up with wear and tear, like my worries about Lamé. I've got a new stash of Candlelight, but am using it sparingly, because it's still Lamé on a string!

I dumped squirt bottle paints years ago. They never truly dry completely in Ohio, anyhow, and I always worried that



someone would pack one of my quilts without putting a protective fabric over the quilt's face, before folding it up for shipping. This would enable some painted surfaces to possibly touch each other and maybe stick together. So now I paint with airbrush, brush, and am struggling to master the airpen. I hand sew over most of my written lettering and drawn lines, and I do miss the speed and glitz of especially the glitter and sparkle paints. But they're not worth it.

I think we all tend to learn from our bad experiences with materials, so it seems the longer we make work, the more our newest work should be conservation friendly.

I work smaller than I used to, for the most part, and I stay away from breakable things on the work. I think my last big honker was "Rainbow Garden," which was in QN '97. I thought I was so clever, putting those wooden spoons and paintings on wood, right in the quilt. But that piece is so hard to pack. . .it had some squirt bottle paint on it yet, too. . .and everyone wants to show it! Ugh. Don't they want something nice and small? No, they want big, flamboyant work! But it's up to me to put enough punch into the smaller, less lumpy and less fragile work, to make it as interesting.

Another thing I do to make sure my work is protected enough is that I always try to unpack work as soon as it comes home, as soon as I can. Often, no matter what you give a venue in packing instructions, it comes back packed badly. Often bubble wrap is laid right over the face of the work. Bubble wrap is very good for padding, but it's also a dirt magnet, and everyone reuses bubble wrap, because it's so expensive. I don't want it against my quilts, especially not the face! I want fabric, which I provide, against the face. So I unpack, check for damage, and re-pack the work the way I want it for storage. This mainly involves needing a very large, cleaned off table! I advise doing the unpacking as soon as you can.

I want to build a large storage shelf system for storing my quilts, so I can put labels on the shelves and only have maybe two or three in a stack, if they're large quilts. I think storage of the work is one of the most important things about conservation. Quilts should be kept in low humidity, not too hot or cold, with no pets or bugs getting anywhere near them. This should be obvious, but it's hard to dedicate the ideal space to them. Still, we all need to do the best thing for our work that we can,

even if our solutions are not as good as what we really want. Just give it the best efforts you can.

And this would naturally segue into keeping records, but that's another story!

Does Art have to come with a warranty? No, but it should come with warnings! If you expose a watercolor or print to sunlight or water, it gets ruined. If you lean a painting against the basement wall, it can mildew. All artwork needs to be handled carefully by the artist and the buyer both. Even stone sculptures can crack and break if frozen, dropped, etc. If we make the contact of a sale, we can educate the buyer. If it goes through a gallery, we need to make sure the gallery educates the buyer. But again, you need to understand that many buyers do what they want with the art they buy. You can be very responsible though, and maybe the extra concern you show will impress the bad buyers enough to make them take better care of the work. Maybe if they see that you care so much, they'll care, too, and an unspoken warranty of proper maintenance will naturally happen. Otherwise: Good visuals!

- Susan Shie, Wooster, OH



Conservation - how long will our work last? I suppose that depends on what is meant by "long term." In the work that I do, I try to use the best quality materials and techniques, with careful attention to known issues. Specifically, one issue that comes to mind immediately is discharging, which is known to weaken the fibers of textiles, not to mention the residual chemicals which may continue to react long after the process is complete. Another big issue with me is all the digital ink printing on fabric that is being done. Most of the inks available today are not stable and will not last. Much of the beautiful work being done with this technique will end up as faded memories, I am afraid. There are a few pigmented inks available, however these have not been tested in real time, only in laboratory settings.

I have done a good deal of light fast testing of these inks, as well as with fiber reactive dyes and UV protectants. My own findings were not favorable with the inks, and were somewhat questionable with some dyes. Fortunately, there is a lot more information available concerning fiber reactive dyes, as there is a whole industry that has been using them for some time.

In addition, I try to use only natural fibers rather than synthetics. We really

haven't had enough time to see what the long term survival rates for synthetics and blends will be. We do, however, have a lot of information about natural fibers, particularly from museums and conservationists, so I have chosen to stick with them as much as possible.

I believe that we as artists owe ourselves, our work and our collectors the best effort possible, with the information at hand, to produce products that are as stable as possible. I searched for an adhesive that will not release objects glued to fabric yet at the same time won't deteriorate the fibers of the fabric. In those cases when I have not been certain an object will stay affixed, I have developed other means or additional means to accomplish the task. For example, I have a series of work that uses glass pieces as part of the design. Most of these are small, like aquarium beads, but others, which I have custom blown, are fairly large and weighty. For the smaller pieces, I use only an industrial adhesive (E6000), but for the larger, heavier ones, I use the adhesive PLUS drill holes and actually WIRE the object to the quilt. This may seem extreme, but I recently had one of these large pieces purchased by a large urban convention center, and I wanted to be absolutely certain that none of the heavier pieces of glass would eventually come unglued and bop some poor visitor on the head!

In any case, I think that at this point, from all the information I have read, we really don't know what long term effect many of the processes and techniques we use will be, so I believe we should simply use the best information available, along with common sense, to produce the most stable work possible. I personally think it would be very cool if some archeological dig a thousand years from now would uncover one of my quilts fully intact, however, I only have control over what is available to me now while producing the work and have none after the work leaves my possession, which leads to the next question. . .

Please share your thoughts on the conservation of your work? Obviously, this is the other part of the equation regarding the long term survival of the work, the others being the materials and processes. Personally, I like to see quilts stored flat whenever possible, but for larger pieces, I prefer rolling face side out on a large enough tube that creases are avoided. Of course, with storage, it is very important that all materials be acid-free, museum quality. In terms of display, again, common sense and the information at hand is a

Curious by Nature

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good lead. Larger, heavier quilts need stable hanging systems and also need to "rest" periodically, to relieve the stress of the weight while hanging. UV exposure is also a threat, so steps to avoid sunlight and artificial UV sources is paramount. Cleaning, when necessary, should be done by an experienced professional. Do you provide buyers with any sort of conservation information? I feel a responsibility to those who purchase my work to make them aware of the possible hazards to it. These would include the same hazards for most fine art: avoiding direct or reflected daylight, fluorescence, etc.; to clean with caution (preferably by a professional); to avoid extremes of temperature and humidity; and to store properly.

What sorts of precautions have you taken to ensure that your work survives? As I mentioned above, I try to use the best, most stable materials and processes, as well as inform buyers of the best way to care for and keep the work. I also use a stain and UV protectant on those pieces that seem to warrant it, like those which become public art.

I think there are many lessons to be learned here by us as artists. A couple of years ago, I had the opportunity to see a huge retrospective of Jackson Pollack's work, while traveling to London. It was so awesome to see these immense canvases in person, after only having read about them and seen printed reproductions. However, the catalog for the show stated that although we viewers were fortunate to see this collection of his work in one place, as it would not ever happen again, since much of the work had become too fragile to ship. Pollack used inferior house paint on much of his work, so these pieces will not be traveling any more, and some may actually not be available to the viewing public. This is a lesson for all artist's to learn. Not all of us can be Pollacks, but we can strive to produce the most stable, long lasting work possible.

Does Art have to come with a warranty? No, I don't believe that it does, and in fact, much work is being produced today that is intentionally transitory in nature. However, we as artists need to be aware that there may be times when we are asked to warranty the work, such as with the public art projects. With the project I mentioned earlier, I had to sign a warranty for the work for a five-year period.

- Phil Jones, Topeka, KS



I have considered the long-term viability of my work, and I do provide information to buyers and galleries about the materials I use. Because I use a combination of fabric and paper, and sometimes metal, leaves, twigs, paint, etc., the work requires a different level of care than an oil painting. I do not consider my work to be fragile, and I often frame them carefully using archival materials. I do not use glues or fusing for individual elements, and prefer to stitch through all layers. I attach finished work to mat board with a reversible or archivally safe process (linen tape or gel medium), and many of my frames are constructed without glass. I don't consciously limit my materials, but I consider the interaction of processes and choose quality materials. A fiber collector knows the care textile work requires, and by educating a gallery director I feel she can confidently present my work without reservations about its construction and viability.

- Maureen Bardusk, Hinsdale, IL



Conservation - how long will our work last? I am fortunate that in the Textiles, Clothing & Design department at the University of Nebraska - Lincoln we have a Textiles Testing Lab as well as a Textiles Science program, so there is a lot of interest in all of the issues that surround such things as light fastness, colorfastness, etc. I've been working with digital printing for the last year, using a printer that employs reactive dyes, and have experimented a fair bit with various timings for things such as the steaming process (which fixes the dyes after they come out of the printer). I've been conducting a light fastness test of my own since last March (it should complete itself in March of this year), one in which I've had swatches hanging in south-facing windows of my home for this length of time. I've removed swatches from one panel of digitally printed fabric on a once-a-week basis (there'll be 52 exposed swatches by the end), and swatches from another on a once-a-month basis. Clearly there has been fading over the course of a year, but I'm surprised by how much color has NOT disappeared. I'm satisfied that none of my work would ever be exposed the number of daily hours of direct sunlight that these test fabrics have.

Please share your thoughts on the conservation of your work? Keep out of direct or strong indirect sunlight; give the work a rest every six months or so (like for at least three or four months); don't hang in an overly-humid area or

climate; use common sense. These are the things I'd tell any collector.

Do you provide buyers with any sort of conservation information? I've always provided buyers with a "care instructions" sheet. What sorts of precautions have you taken to ensure that your work survives? Kept my fingers crossed. . . after all, I can't start being selective about who I sell my work to. The conscientiousness and sensitivity of the buyer is as much at play here as that of the artist in selecting materials/processes.

Does Art have to come with a warranty? Well, if Art had to come with a warranty, the buyer/collector would have to come with a warranty as well. "I pledge NOT to expose this work to too much sunlight" or "I pledge not to hang this textile next to my floor-to-ceiling water view living room window." As I said, common sense. If I pay \$80,000. for a small Impressionist pastel, I'm surely not going to hang it by my south-facing sun-gathering Southern California dining room window. Ditto any textile I might buy.

- Michael James, Lincoln, NE



Conservation- how long will our work last? In 1993, SAQA co-sponsored a symposium at the Los Angeles County Museum of Art titled, The Art Quilt. One of the topics was art conservation. I remember one speaker showed slides of artist's work currently in museum collections. Included were Stuart Davis 1964 work titled "Fin," a painting: oil, casein, wax emulsion, and masking tape on canvas. Works by Robert Rauschenberg, "Bed," 1955, combine painting: oil and pencil on pillow, quilt, and sheet, mounted on wood; "The Tower," 1957, combine: oil, paper, fabric, and wood, with broom, umbrella, spherical objects, tin cans, and electric lights, on wood structure; "Canyon," 1959, combine painting: oil, pencil, paper, fabric, metal, cardboard box, printed paper, printed reproductions, photograph, wood, paint tube, and mirror on canvas, with oil on bald eagle, string, and pillow; were also part of the conservationists presentation. After showing art works that featured this variety of materials, the speaker commented that these were a nightmare to conserve. The audience collectively sighed. Then the speaker made another important comment that I remember, she said it was a conservationist job to preserve these works by using the best tools and technology available. The con-

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clusion might be that yes, different materials present difficult problems but in most cases with proper care, the art work can survive. New technology brings new ways to preserve art work.

Yes some new techniques are untested but it is the role of artist to stretch the bounds of art and materials. This premise precludes that art work will be preserved by the collector or museum collections but we know this is not possible for every piece of art made today. The problem is not in using new methods and materials, the problem is educating the public on how to preserve the art works if they are collected. Works on paper must be protected from harmful ultraviolet. The Musee d'Orsay in Paris exhibits the most wonderful pastels on paper in a room with such dim light it is a challenge to read the signage. Every art customer should be instructed on proper hanging to insure long life to any work of art including textiles with innovative techniques.

Please share your thoughts on the conservation of your work? I have had two art quilts damaged and conserved by professional textile conservationists. In both cases the art works were stabilized to prevent further damage. Both pieces retained their market value. One piece was placed in a museum collection and the documentation of the restoration accompanied the purchase. It was not a pleasant experience to have art work damaged and expend the emotional energy to deal with the insurance settlement, and restoration. Artists should be prepared to deal with the issues in the event damage occurs to their art.

Do you provide buyers with any sort of conservation information? This is a problem if the artwork is sold by an agent. The artist may not know what the agent has told the customer of the proper way of displaying fabric art. Some agents don't want to scare off a potential buyer by saying the art work is fragile. If I make the sale, either for a public or private building, I provide information specific to the customer. For a public building I include a binder with conservation suggestions, preservation of the piece, and a notice that any change to the artwork due to negligence of the purchaser is not the problem of the artist. I also suggest insurance to cover any loss to the art. I also attach a document to the back of the piece stating the artist and her heirs own the copyright to the art and must be notified if the piece is removed from the original site, resold, or moved to another site.

One such piece of mine is framed in a Plexiglas box with a steel surrounding frame and museum mounted on the wall requiring a special key to remove the artwork. Position of the art work was negotiated with the building architect, the public art committee one year before the art work was designed and professionally installed. On the day of installation, it was noted that directly above the artwork was a small round white cap. The original plans were for this to be lighting and I had submitted suggestions for proper archival lighting. I learned the cap concealed a ceiling mounted fire suppressant sprinkler system. The building owners were immediately notified in writing that the artist would not be held responsible for any water damage to the quilt.

What sorts of precautions have you taken to ensure that your work survives? I suggest a method of cleaning the surface of any art quilt exposed to air currents or common household dust. I suggest framing the artwork if it is subject to damage. I strongly suggest protecting the artwork from harmful light or sunlight. For art placed in any public building and the artist should insist the work be protected by framing or a poleax shield placed over the artwork. You don't want to hear my story of art work sold to a hotel, commissioned for the lobby and where it currently hangs. (Editor's note - Oh, yes, I do want to hear!)

My Hotel Story. . .the three panel art work was mounted in three large poleax boxes custom made with the front poleax panel at an angle to avoid light distorting the artwork. The art work was placed in the lobby. Two years later I returned to the hotel to view the art work and the lobby was not there! It had been replaced with a game room. The clerk at the desk didn't know anything about the art work, in fact the art was commissioned by an agent in Tennessee for a California hotel. Ownership of the hotel had changed. Dejected, I retreated to the coffee shop to drown my sorrows in a cup of coffee and piece of pie. I noted the coffee shop was cheek to jowl full of framed art works. Way too many for the small space. I placed my order and amused myself watching the waiters bring heavy trays full of food out of the kitchen. These trays were placed on three tray stands. Wait a minute, the tray stands were in front of a three fold divider that acted as the barrier of the kitchen view to those in the dining room. I got up and walked over to this divider and there mounted with edges touching were the three poleax boxes with my art work. The poleax boxes

were all scratched from the trays scraping along the poleax. I particularly liked the whipped cream and remnants of gravy on the poleax boxes all along the height of the tray stands. A valuable lesson was learned that day. . .any art work sold to be hung in a public space is gone, any emotional attachment to the art should be buried, just add it to your resume and go on to another piece.

Does Art have to come with a warranty? No, but artists should be aware of the legal issues if art work is damaged. If art work is sold and damaged while in the custody of the new owner, certain considerations should be undertaken before the artwork is restored. Repairing artwork even by the original artist can cause problems. Once made, artwork is unique. Repairing it changes it.

- Yvonne Porcella, Modesto, CA



Conservation- how long will our work last? I admit I do not know about longevity of transfers, etc. I have not had any problems or known of any problems.

Please share your thoughts on the conservation of your work? I suppose that I am aware of light fastness as an issue and do not place things in direct lighting. Also I believe that certain fabrics are stressed by extreme folding, and would recommend laying work flat or rolling it.

Do you provide buyers with any sort of conservation information? Only admonition to not put in direct sunlight.

What sorts of precautions have you taken to ensure that your work survives? Unrelated but on the subject of survival of my artwork: What happens when we unexpectedly pass away? I probably put more thought into that issue when I last made a will.

Does Art have to come with a warranty? I believe no, that art does not come with a warranty. There are no guarantees in life! Look at old textiles. The Victorian crazy quilts. I do not value my one old crazy quilt less because its fabrics are fraying.

- Bonnie Peterson, Elmhurst, IL



**Virginia/North Carolina/
South Carolina**

Eileen Doughty and Judith McIrvin

After some preliminary investigation, plans are not firm yet, but this is our proposal for the VA, NC, SC regional meeting. We propose to hold our first regional SAQA meeting in Roanoke, VA, on Saturday, April 12, 2003. The Patrick Henry Hotel in Roanoke has rooms which are about \$69 for a single or \$79 for a double. If 10 people spend about \$25 per person on food in the hotel, our small conference room will be free. If more people come, we could obtain a larger hotel conference room free. The hotel is downtown, conveniently near many places of interest. There is also a month-long art quilt festival at the Jefferson Center in Roanoke which opens on April 12.

Our tentative agenda items will include: portfolio development (including SAQA portfolios for PAMs) and marketing your art quilts. We would also like to include a short how-to technique workshop, and a show and tell or critique session with member slides or quilts. We hope to see the art quilts at the Jefferson Center after the meeting. We are working on this agenda and welcome any suggestions and/or offers of assistance if you have expertise you could share.

We are so grateful to members Jill Jensen and Diane Stavola for their assistance with the preliminary planning for this event. Diane did a lot of the research about Roanoke for us!

Arizona/New Mexico

Meiny Vermaas-van der Heide

Eleven members of the Arizona Regional Group met Feb 1, 2003, in Scottsdale to share two examples of their work for feedback and/or critique as well as any other information that might be of interest to fellow art quilt makers. This meeting was a great learning experience with lots of sharing of expertise among the group. Thanks to Lila and Jack Bishop for hosting the meeting and taking care of our lunch. It was such a treat to see, touch, and buy the Aspidistra handmade fabrics while listening to Jack talking enthusiastically about his work in fabric dyeing and painting.

Thanks also to Barb Jakucki for inviting me to represent SAQA and have brochures available during her Open House for the 2003 Studio Art Tours organized by the Scottsdale Museum of Contemporary Art. Seeing the flyer with her work made especially for the open studio tour, gave me the idea to ask Barb to help me with the development of the SAQA portfolio page according to the PAM guidelines for our Arizona Regional Group. The idea behind this is tri-fold is to make it easier for potential PAM members to have their portfolio page for the portfolio rotation as well as creating a Arizona portfolio rotation to make it possible for us to find exhibition opportunities as a group. Having your own portfolio page would also be a great personal advertising tool.

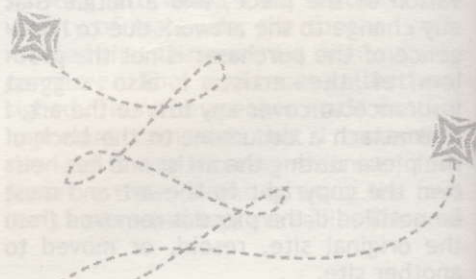
We spoke at length on how to go about doing your own portfolio page using an e-mailed version of Meiny's portfolio page as a template to insert your own written information. This page is e-mailed back to meiny@aol.com for insertion of your images. The photo, or slide images, should be send snail mail to Meiny, who together with Barb Jackucki will scan, erase backgrounds, and insert your images in the portfolio page template with your informational text. Your completed portfolio page will then e-mailed back to you so it will be on your computer as well. It also will be sent to you snail mail, printed out on HammerMill ColorCopyPaper, 28 lb, photo white, 96 brightness available at Staples. That is a lot of snail mail going back and forth; please be so kind and include a 9" by 12" SASE with 60 cents postage with your images. If you are not quite sure about your text/artist's statement, editing help is available from Ellen Martin and your rep, Meiny Vermaas-van der Heide.

The next Arizona Regional meeting is scheduled for May 3 at 11:00 a.m. in some place in the Phoenix Metropolitan area. Unfortunately I still have not found a satisfactory way to offer the same regional rep services to my members in New Mexico. I would love for several New Mexico members to contact me with possible meeting dates and places and I would send out an invitation for the first New Mexico regional meeting which I will be happy to attend and lead as well.

Northern California/Nevada

Louise Thompson Schiele

SAQA Northern California Regional Meeting was held on Feb 5 at Cabin Fever in Auburn, CA, with well over 30 plus members attending a very energetic and productive meeting. After discussion about our 2003 Dreams & Visions challenge, Yahoo mini-SAQA site, mentor program, and Davis Art Center's upcoming exhibition of juried fiber pieces, two active members of our group gave a wonderful program to the group. New owners of the Chartruese Muse Gallery in Modesto, Angie Purviance and Gayl Gallagher shared with us special topics that we will not forget for some time. Angie, a trained artist, shared with us her approach and techniques to her mixed media fiber art and her use of upcoming objects and fiber in her wonderful fiber pieces. Then Gayl talked to use about "play" in our work, taking time to create play pieces and not take ourselves so seriously all of the time to free up those creative ideas stored away in our brains. Both were very entertaining and knowledgeable and shared wonderful secrets with all of us. Our show and tell section brought many new faces to the audience from all over Northern California and Nevada. . . Vickie Johnson from Soquel shared her latest appliqué and painted piece and will have a show at Back Porch Fabrics in Pacific Grove this summer; Karen Boutee shared her success in being brought back to Simply Quilts in a new episode, #905 and showed her new line "Stitch a Story" quilts and garments; Cara Gulati showed and shared her new line of quilt patterns; Liz Berg showed her latest fabric dyed pieces with great success; Gayle BonDurant displayed finished art quilts that represented her work over the last year and many more accomplishments by chapter members. Our next meeting will be May 7, 2003, at Material Girls Fabric Shop in Sacramento, CA.



Have Good Stories (& Wear a Beret)

Alyson B. Stanfield

I have always said my greatest pleasure as a museum professional came when I was giving a tour and watched a viewer experience the "aha!" moment. I didn't know it at the time, but, now that I think about it, "aha!" didn't necessarily mean the viewer had understood the artist's full intentions. It was more like, "Aha! I can now relate to it. I have found something in the story of this artist, or artwork, that I know about and that has meaning to me." After that split second, they couldn't wait to share their own stories to anyone and everyone who would listen.

Ten years working in museums taught me that people will go to great lengths to connect with the artwork in front of them. They want to understand it. They want to find personal meaning in art.

Stories can help you sell your art. One of my clients said it is easier to sell his work when he is there in person--when the customer meets the artist and can "see" the artist's story in person. A gallery dealer recently told me that a good artist's statement is his best sales tool because the stories can help him close a sale. I then recalled that while I was studying art history there would be many artists in whose works I really had little, or no, interest whatsoever. That is, until I heard their stories. I loved reading about their personal tragedies, triumphs, and idiosyncrasies. Their work became immediately more interesting and meaningful to me.

I also like for everything in my home to have a story. I want the things I live with to be meaningful to me, which is why an interior designer would despise working with me. I don't shop to fill blank spaces on the walls or in the corners. I collect things that I would love to live with. From the bizarre pair of lamps my grandmother purchased in Hollywood in the 1940s (island theme, male, female, bamboo, large!), to the small crystal chandelier that hung in my bedroom as a child, to the funky wall sculpture by "Prima Donna on a Bad Hair Day" that I decided I couldn't live without and paid off in monthly installments when I could barely afford my rent. These objects make me smile every time I look at them and think about the memories attached to them. They make my house a home.

I realize that I am not the norm, but I can't help thinking that even the norm

(whoever that is) would buy art from artists whose stories they knew, appreciated, and, most of all, could find themselves in.

A good story should be clearly written, entertaining, and, most of all, should compel viewers to look again at your art. Even if your art isn't narrative, there are stories inherent to the creative process.

For example, instead of saying, "My work is about color." Say, "I deliberately set up color problems for myself when I am making a quilt. I like to take two colors that don't seem to go together and figure out a way to make them harmonious in the same quilt by adding other colors, shapes, and embellishments." That's intriguing to many people because everyone has, at one time or another, experienced trying to put two colors together that just don't seem to work. Your statement will encourage further dialogue and questions.

Here is a very brief outline of how you can improve your stories.

If you are not in the habit of journaling, begin doing so immediately. Talk to other artists about journaling, or work through Julia Cameron's book *The Artist's Way*. Write notes as you are making your art--notes from every angle. How do you feel at the moment? What inspired you to start this particular work? How has the work changed as it progressed? Why did you choose the subject, color, medium? Your notes will help you put together a story about your work when the time comes to exhibit it in public.

- ▶ Start with the most interesting thing about your work. If you don't know what it is, ask others, especially non-artists.
- ▶ Use the simplest, clearest language when telling your stories. Learn to recite the same story ten different ways.
- ▶ Practice making your adjectives more colorful. You want to help people form a mental picture that brings your work to life.
- ▶ Keep your stories short, but make them enticing enough to invite dialogue.
- ▶ Tell them with confidence and conviction.
- ▶ Practice, revise, practice, revise. . .

▶ Listen and learn! There is a true art to storytelling and you could benefit greatly by learning how the experts relate engaging stories to their audiences. Consider enrolling in a storytelling workshop, or attending a storytelling festival in your area. I get great inspiration from Garrison Keillor's *A Prairie Home Companion* or Ira Glass's *This American Life*, both broadcast on National Public Radio.

Once you have a good story, you will find myriad ways to use it. The art quilt world has developed a formula for catalogues and magazines that relates quilt-makers' stories to readers. Your stories can also be used in these ways: post them next to your work on your web site (get a web site!); use them in a slide or gallery lecture and in everyday conversation; put them on wall labels or in a notebook in your exhibition; publish them in your own newsletter; add them to press releases; pepper them in interviews; place them within the text of a brochure; tell them to gallery personnel so they can relate them to potential customers.

If you do nothing else at this point, at least begin the process of improving your stories by journaling and talking to people about your work. These two things alone will pay off almost immediately. If you are well prepared, your stories will come in handy when you most need them.

To most, art is a mystery to solve and artists are equally puzzling and intriguing. People are truly fascinated by artists and what you do. Many can't imagine having that much passion about one's work and they are in awe of your gift of creativity. That is why I encourage you to "wear a beret" when you tell your stories. Wearing a beret is a metaphor for saying loudly and proudly that you are an artist.

Make sure everyone knows you are an artist and that you have good stories.

Alyson B. Stanfield advises artists on their businesses through individual consultations, e-classes and workshops, publications, and a free weekly motivational e-newsletter. You can find out more information and check out the new press kit for artists at www.ArtBizCoach.com.

MEET A

Member...

Laura Wasilowski

Laura Wasilowski's career as an artist began in 1970 as a costuming student at the College of St. Benedict in St. Joseph, MN. She had been trained to construct garments from patterns or draping through a 4-H sewing club as a girl and as part of her costuming degree, Laura learned to dye fabric.

In the 1980's she threw off her hippy togs to be a stay at home mom. Continuing her interest in clothing construction and surface design, Laura began a company called Kaleidoscope Clothing. Having designed a pattern for a loose fitting kimono-style jacket, she hand-dyed, painted, stamped, and silk-screened fabrics for jackets sold throughout the country.

Laura was first introduced to the art of quilt making by her quilting neighbor, Janet Dye, who suggested she attend a lecture by Caryl Bryer Fallert. "When I saw Caryl's work I was stunned!" she said, "A whole new world opened to me." Soon after, Laura attended her first American Quilter's Society exhibit in Paducah, Kentucky. There she met another contemporary quilt maker, Melody Johnson, who was to change her life forever.

Melody suggested converting the hand-dyed scraps from the jackets in quilts and also helped in selecting a new sewing machine for free motion work, a Janome New Home. By the early 1990's, Laura and Melody had established a business, Artfabrik, creators of hand-dyed fabrics and threads. Laura was making art quilts for exhibit, traveling to quilt shows to vend, and teaching her quilting techniques at quilt guilds and symposiums.

There are several elements that make Laura Wasilowski's work her own. From the beginning, she had used her own hand-dyed fabrics in the construction of the quilts. As a dyer she controlled the color hue, value, and texture and regularly dyes fabric with specific quilt designs in mind. Also aiding her color palette is the large selection of fabrics and threads she dyes for sale through the Artfabrik web site (www.artfabrik.com), occasionally raiding the stash of fabric for additional colors.

Some of her earlier quilts were made with a flip and sew technique of

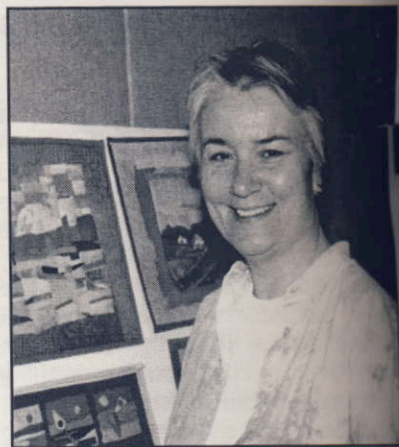
construction ("Crazy Rose," in Quilt National '94). But she soon traded piecing for the ease of fused appliqué. Since 1995, all of her quilts have been constructed in this manner earning her the title of "Dean of Corrections" at the Chicago School of Fusing. She explains her dedication to fusing, "For me, fusing is the most direct route from a design idea to the implementation of that idea. Without stopping for technical roadblocks like cutting templates, measuring seam allowances, piecing, or matching points I proceed directly to the creation of artwork. When those tedious construction methods are bypassed, the constraints on my creativity dissolve. My art making becomes less restrictive, looser, more inventive."

"An artist must make work. Artists only improve and satisfy their creative goals by making a lot of work. Because fusing is a relatively fast medium, I can easily explore more designs, move directly to a final product, and make a lot of artwork. Fusing is freedom. This is why I choose to fuse."



"Ironic Conclusions"

The focus of Laura's early fused quilts were stories of family and friends. These narrative pieces depict snapshots of events in her family's life much like a cartoon or illustration. An example of this phase of her work is found in Robert Shaw's text, *The Art Quilt* (Hugh Lauter Levin Associates, 1997). In the piece, "Gus Cleans His Room: A Mother's Fantasy," the artist portrays her son's bedroom complete with bed, rug, and T-shirts vanishing out the open window. She states, "His bedroom was so messy I rented a giant vacuum cleaner, stood outside the window, and sucked everything out!"



Laura Wasilowski

Having a fondness for everyday objects, Wasilowski has produced several quilts based upon a favorite blue chair. The initial quilt, "Blue Book on Blue Chairs," (see *Visions: Quilt Art*, Quilt San Diego, 1996) has led to variations on this theme. The blue chair has appeared as the "Nude Blue Chair Reclining," "Blue Electric Chair" and most recently, "Blue Beach Chair." "Via Chair Mail," a portrait of the chair in its Halloween costume, is currently in the collection of Hilary Fletcher, curator of the Quilt National exhibit.

Another influence on her art is that of the woodcut as seen in her series on gardening. An affinity for the black line describing shape and volume found in woodcuts is evident in her quilts "War of the Roses," "Blue Ladder," and "Blue Rake" (distant cousins of the Blue Chair). Her large collection of children's books, many of which are illustrated in woodcuts, are consulted on a regular basis for enjoyment and a breath of fresh air.

Wasilowski tends to produce work in a series format. A series of chicken quilts, "Chicken Music," "Chicken Dreams," and "Plaidier than a Wet Hen" led to a string of chicken patterns under the "Poultry in Motion" label. These flights of fancy are a hallmark of Laura's quilts. Whimsy and humor are often evident as seen in her flying iron quilt, "Ironic Conclusions" and her battle with a mouse and jaded cats, "Of Mice and Mom: Self-Portrait Number One."

Laura Wasilowski acknowledges that the art of quilt making has enriched her life. It has given her a means to support her family, an opportunity to travel and make friends throughout the world and, most importantly, a medium that she enjoys immensely. She recommends the art form to everyone.

SAQA Budget

January 1 - December 31, 2003

REVENUE					
Conference Income		\$11,000.00	FICA/Medicare Tax		\$1,660.00
T-shirt		\$900.00	Expense		\$240.00
Interest Earned		\$50.00	File Storage		\$500.00
Membership Dues		\$52,965.00	Fund Raiser - T-shirt		\$100.00
Active	\$26,000.00		Miscellaneous		\$100.00
Active International	\$900.00		Newsletter		\$3,750.00
PAM	\$15,750.00		Formatting		\$5,350.00
PAM International	\$115.00		Postage		
Sponsor	\$1,200.00		Newsletter	\$2,400.00	
Patron	\$1,000.00		Portfolio	\$500.00	
Corporate	\$8,000.00		Membership	\$1,000.00	
Grants		\$1,000.00	Resource Guide	\$1,200.00	
Miscellaneous Income		\$0.00	Miscellaneous	\$250.00	
Product Sales		\$0.00	Printing		\$7,100.00
Website Income		\$1,100.00	General	\$1,000.00	
			Newsletter	\$3,200.00	
			Resource Guide	\$2,400.00	
TOTAL INCOME		\$67,015.00	Miscellaneous	\$500.00	
			Reps - Regional		\$1,700.00
EXPENSES			Reps - Zone		\$600.00
Accountant		\$1,200.00	Shipping		\$250.00
Advertising		\$1,500.00	Supplies		\$800.00
Bad Debt		\$0.00	Tax Expense		\$800.00
Bank Charges		\$0.00	Tax Preparation		\$500.00
Board Members			Telephone		\$1,200.00
Insurance		\$811.00	Trade Subscriptions		\$0.00
Committees		\$1,200.00	Travel		\$3,700.00
Art & Public Places	\$50.00		Airfare	\$2,000.00	
Bibliography	\$50.00		Car/Gas/Etc.	\$200.00	
Portfolio Rotations	\$1,000.00		Lodging	\$1,000.00	
Museum Collections	\$50.00		Meals	\$500.00	
Teachers/Speaker			Website		\$3,750.00
Referral	\$50.00		Website Host	\$250.00	
Conference		\$6,960.00	Web Production	\$3,500.00	
Advertising	\$750.00				
Printing/Postage	\$400.00		TOTAL EXPENSE		\$66,611.00
Rental/Catering	\$1,550.00				
Supplies	\$500.00		BALANCE		\$404.00
Speaker Expenses	\$2,210.00				
Speaker Fees	\$1,550.00		Education Fund		
Corporate Sponsor			Balance		\$2,613.02
Certificate	\$500.00				
Credit Card			CREAM Fund		\$1,659.32
Processing Fee	\$500.00		Award (Quilt		
Donations	\$0.00		National '03)	\$250.00	
E-Mail Subscription			Balance		\$1,409.32
for ED	\$240.00				
Executive Director			Savings Fund		
Salary	\$21,600.00		Balance		\$4,818.63

twenty first century fool

copyright - 1990 J. Bruce Wilcox

back in bygone days - one might have been amazed
by all the tricks and trappings of the fool
now that we are here - royalty is rarely near
and what has cycled in is to be cool

not-with-standing out - crystal clear - no doubt
it's once-upon-a-timelessness that is the rule
creativity is source - just call upon the force
and the way will open for the joker's tool

it's illumination time - enlightenment is prime
androgyny has leapt beyond the duel
suffering must cease - we must source inner peace
self-inflicted suffering is so cruel

recognizing need - this call that we must heed
we'll lighten up this space and share renewal
we'll cleanse and purify - know we can not die
no longer need we be the april fool

regardless of the age - we'll turn another page
knowledge knows no limit - this is school
on a mystic plane - magic has free reign
we'll immerse ourselves within the whirlpool

with gestures such as these - movement meant to please
we'll humor those around the flashing jewel
polished - and yet crass - tasteful - but still trash
the universal child has found the fuel

so those called golden days - remembered - yet rephrased
are here again - if only you'll
ask just to know that all-that-is - is whole
balanced in the twenty first century fool

On Rejection

Jeannette DeNicolis Meyer

Each day I enter the studio with a split personality. A naive optimist filled with hope and excitement politely elbows for mental space with a clear-eyed realist drumming the counter beat of resignation and self-awareness. Each day I enter and think today might be the day I am going to break through to a different way of seeing and making others see, and each day I realize my own limitations but keep putting one stitch in front of the other anyway. Not everyone who makes art is going to be able to show people the world as it hasn't been seen before. That iffy chemical reaction of genes, genius, good timing, and gumption doesn't yield a Mozart or a daVinci often.

There are days I think I've come close, that I've made a quilt others would agree is, if not a pivotal point in the history of modern art, at least a fabric sandwich worth hanging in a show among its peers. Those are the days that, spurred by blindness, or confidence, or hubris, I send my slides off to Big Important Gallery or International Show of the World's Best Fiber Art. The days that I daydream about what I'll wear to the opening at B.I.G. (and if I have time to lose 50 pounds before the gala) and make lists of the people who never thought I'd amount to much who will receive multiple copies of the catalog from World's Best. These are the days that are necessary if I'm going to keep coming into the studio day after day despite the knowledge that I'm no O'Keeffe, but they're also the days that set me up for the other days.

I'm betting you know Those Days. The days I inspect and weigh the envelope from the mailbox to prepare myself for the bad news within. The days I stand holding a returned self addressed, stamped envelope. I have learned that treats are seldom delivered in envelopes I have stamped and included in a submission. The Chosen get notified in envelopes with Gallery That Shows Large Paintings printed in the return address space. They learn they're in the International Show of Celestial Art with the equivalent of a thunderbolt from the heavens: a thick letter, with no slides included. Only losers send themselves mail.

Those good days in the studio, which gave me the courage to send my work to people I don't know who will look at it, judge it, and either yip or yawn, often produce these days at the mailbox holding my stationery which I never really wanted back. These days when I have, once again, to figure out what to do with this latest rejection. Do I take it as an Artistic Judgment from people who know better, and practice my "Do you want fries with that?" line which I'll need for my next career, the one I really was meant to have all these years? Thank it for the spur to try harder, do better, and by golly, Mr. Wilson, gather some friends together and put on a show? Rail against the myopic, inbred cabal of gallery owners and show judges whose artistic sense is just not rarefied enough to discern the Staggering Works of Quilting Genius they have just been privileged enough to have been allowed to see?

Well. . .yes. I'm the person who regularly marked "all of the above" on standardized tests. I cook up a pungent stew of artistic neuroses, out there at the mailbox with the grubby SASE in hand like a whisk. Stir in my battered self-confidence, my realistic view of my work, my desire to keep making it anyway, and my dogged belief that this time I really had nailed it, and season it with my nagging suspicion that three jurors can't be wrong this often, and I have one uphill trudge back into the studio, one I sometimes don't make for a very long time after recycling my own envelope. The chipper part of my personality, the one filled with hopes of creating unparalleled works of meaning and beauty, the one possessing that annoying can-do spirit, vacates her spot. The worldly nihilist hunkers in, the one with the why-bother attitude and the arched eyebrow. She lolls in black on the couch, with a post-modern novel propped on her chest, and lists way too many reasons it doesn't make any sense to keep trying to make art.

And the reasonable peacemaker, the one who lived for all these years in a house populated by a husband, male children, even male pets, attempts to interpret the data in a binary way familiar to the masculine inhabitants of my world (in/out, win/lose, worthy/unworthy), while concurrently juggling her female view of the world, filled with

infinite reasons for events. She assigns a host of cogent yet palatable reasons for the rejection as she attempts to enter the minds of the judges and gallery owners, and to see the big picture from their point of view. Maybe they'd been chatting on their cell phone and drinking their latte on the way to the gallery that morning when they rear ended the woman driving her kids to school, and they grumpily rejected everything that passed over their transom that day. Maybe my slides were shown right before lunch break when the jurors' blood sugar was at an all-time low and they could no longer discern color in the normal human spectrum. Or maybe they were feeling just fine and had to fight not to gag or giggle when my slides were projected.

Here's the thing about almost all rejections. I never get to know the reason. Perhaps if I could wake up a different person tomorrow, brimming with an unassailable confidence that any gallery owner would be lucky -- LUCKY-- to have a chance to show my art, I'd pick up the phone and talk to Trendy Gallery's owner and ask for his reactions to my work and demand suggestions of other galleries who were a better fit for my obviously superior output. But no amount of real or misplaced chutzpah will get me information about why my quilts were rejected from the Big Show with the Catalog. By the time I receive my rejection, the jurors have long since gone home, gulped their aspirin, and forgotten the 3,000 quilts they stuffed back into their SASEs.

So I'm left with the rejection itself, which unlike a critique aimed at improving the individual work, gives me no information at all about my art, outside of the decision about which side of the in/out, win/lose binary equation I have landed. And that is fine, if saddeningly final, information to have. It's what I do with that information afterwards that often stops me in my tracks and carves months out of my creative life.

Here is what I've learned over the years. Rejection gets easier, but it's never going to be something I throw a party to celebrate. The show I'm rejected from doesn't determine the depth of the wound; the perceived quality of the artwork I submitted does. If I've sent in what I feel is the best work I've ever done and it comes back in the envelope

On Rejection

continued from page 20

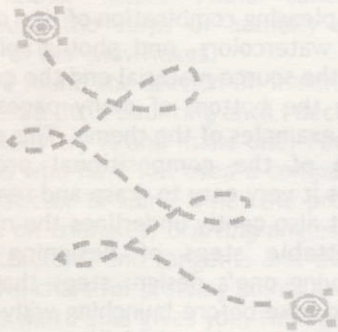
with my name in the left hand corner, I can look forward to at least one long high dive into a large box of consolation chocolates and many mornings of searching the want ads for those fast food job opportunities. Because, let's face it, if my best isn't good enough, I can pretty well write the rest of the script. These are the days when I'm convinced it's self-indulgent or self-defeating to spend my time creating artwork which may or may not be judged worthy by a panel of experts. Days when I'm not done rolling around in the pit of self-pity. Then I remember a Midwestern friend's pragmatic advice about feeling sorry for oneself: "Sure, it's okay to wallow in it. But once you coat both sides, it's time to get up."

If, however, it is work which reminds me of the New Yorker cartoon I had pinned on my studio wall for years, with a 16th century woman assessing the work of a man in Shakespearean garb and proclaiming, "Good, but not immortal," I realize I'd entered the art lottery and statistical inevitability has prevailed. On my sane days, I recall the line from *The Summer Day*, by Mary Oliver, where she asks, "Tell me, what is it you plan to do with your one wild and precious life?" Then I just get back to work, because, other than loving a wonderful husband, raising two fine young men, and nurturing a circle of amazing friends, this is what I choose to do with my one precious life. Or, if I'm feeling a bit more sarcastic, I chide myself that, yes, my time in the studio is indeed impinging on the time I have available to enlighten world leaders on the necessity of universal health care and world peace. And then I get back in the studio anyway, somewhat shakily leaving our collective future to Dubya and his counterparts worldwide.

They are the days I remember what a friend somewhat unhelpfully commented about how these shows work. "The cream always rises to the top," she sagely noted. I've decided to believe, hypothetically, she is right. So I'm not cream. That doesn't make my work water or sulphuric acid either. So maybe it's whole milk or 2 percent. Not quite cream, but still sustaining and nutritious.

The rejections will keep coming, telling me I'm in or out, a winner or a loser. But I choose to not have them tell me I'm worthy or unworthy. Here's the thing. Rejections from shows are followed with puzzling regularity with purchases from public art commissions, from private art buyers, and with notes from people who've seen my work and felt moved by it. So, like the classic summation of Sociology (Some Do, Some Don't), my artwork is sometimes just the ticket and sometimes yesterday's news. It is sad but undeniable that my work won't be pictured in art history books next to Artemisia's paintings. But I'm not convinced it's going to be used to line bird cages either.

I have processed rejections with anger, denial, grief, self-questioning, and even acceptance. But until I find something more engrossing to do with my one wild and precious life, I will not deal with them by failing to dance both parts of my personality back into the studio to move to my now familiar contrapuntal beat. Do I listen to the person saying "I've seen worse," or the one saying, "Maybe this one will make the light shine?" In the end, I think I'll stick with Yogi Berra, who, when questioned about a batting slump, declared, "Slump? I ain't in no slump. I just ain't hitting."



New Title for Museum

Stating that "Craft, art, and design are overlapping and inextricably linked fields of creative activity that need to be appreciated as a continuum," Holly Hotchner, director of the American Craft Museum, announced on October 1 at the museum's annual Visionaries! gala in New York City that the museum would now be titled the Museum of Contemporary Arts and Design.

A Dialogue on Shameless Self-Promotion

Nancy N. Erickson

Artist #1: I'm so glad you've won the grand prize in the International Quilt Exhibition. Are you sending out press releases? The people at the exhibition may do some, but you can enlarge on their contacts.

Artist #2: I've never sent out press releases.

Artist #1: Why not? Aren't you delighted to be the winner? All your friends need to know. They will celebrate with you. That you advertise your success helps the whole field and gives courage to all our members.

Artist #2: Well, I'd be embarrassed to advertise my work, to brag. It is so immodest to do that, and it's not the way I was brought up.

Artist #1: Tut. Tut. This is not bragging. Who's going to know about your good fortune and your fine work if you don't do it yourself? IT IS NEWS. Pampers advertises, why not you with your beautiful quilts? Picasso never hesitated, why should you? Look at it this way: Do you believe your work is good?

Artist #2: Sure.

Artist #1: Well, then, let everyone know about it. Raise the level and breadth of artistic dialog.

Artist #2: How?

Artist #1: Media are everywhere. Write and talk to them. Some of them are your hometown paper, your state arts council, local galleries, the chamber of commerce, the magazines which feature work in fabric and surface design. All of them. Go to the library and seek out new venues. The local radio and TV news directors might do a piece, too. And don't forget to e-mail your buddies.

Artist #2: What do I send people?

Artist #1: Something visual with support materials. A paragraph on you and the piece, maybe a short résumé and a slide, card, or black and white photo for starters. And then thank them if they run something. Delivering your PR personally is also a good idea.

Artist #2: This will all take money and time!

Artist #1: Not much. View it as an investment in you and your career. After all, advertising your art is a lot better morally than pushing cigarettes or booze. Good luck.



Book Reviews

AMERICA from the Heart: Quilters Remember September 11, 2001

By Karey Bresenhan
C&T Publishing, 2002, 128 pages
\$24.95, paperback

Reviewed by Beth Stewart-Ozark

Sixteen months after the horrific tragedy of 9/11/01, *AMERICA from the Heart* has the power to evoke strong feelings, to inspire, and to connect our collective hearts. In response to the need to create, to give expression to what had struck them, and given an outlet by Karey Bresenhan (Director, International Quilt Market & Festival Houston, Texas), the spirits of quilters across America, and indeed of other countries, surprised the author with nearly 300 quilts. (Karey had expected perhaps fifty.) These were hung at the International Quilt Market & Festival in Houston in October 2001, a short six weeks from the day that changed America forever.

While thousands viewed these awe-inspiring quilts at the Houston Quilt Festival, Quilts, Inc., and C&T Publishing collaborated to bring them to the public in book form. All profits from the book, along with \$25,000 in proceeds from Silent Auction of about 100 of the quilts, will be donated to the Families of Freedom Scholarship Fund.

The 270 quilts photographed for this book include representational pieces and abstract ones as well as running the gamut from traditionally-based to contemporary artworks. Many include icons of American patriotism, yet no two quilts are alike. That the quilters were able in such little time to achieve such dramatic and graphic reminders of 9/11 is amazing.

This book may well become one of the quintessential statements of historical significance connected to the tragedy of 9/11. Its images are profound and moving. Commentary from the artist accompanies each quilt and ranges from conceptual statement to renderings of shock, grief, anger, and spiritual insight. Quilts from beginners, professional artists, and quilters-in-

between offer glimpses of American spirit, of our capacity to rise from shock and grief to stand united in love of country. The emotional outpouring depicted in *AMERICA from the Heart* quilts stands as eloquent evidence that art touches us, connects us, and heals us.

Ghost Layers and Color Washes Three Steps to Spectacular Quilts

By Katie Pasquini Masopust
C&T Publishing, 2000, 80 pages, \$22.95

Reviewed by Elizabeth Barton

This book combines directions with inspiration - taking one from the original image, through making a line drawing, adding the "ghost layers" and color washes and finally to the completed quilt. These steps are explained graphically with lots of illustrations. It is important to learn how to translate from inspiration to a composition of shape and line and color; books that reveal how are fascinating! The author describes how she felt she needed a change, a new compositional idea, and, exploring the Santa Fe galleries for inspiration, she saw a painting that used layering techniques to add interest and depth to an image. A whole new process, from which this book is developed, was revealed.

The book is clearly and elegantly laid out with color washed pages -- a most pleasing combination of line drawings, watercolors, and photographs of both the source material and the quilts. Along the bottom of many pages are lucid examples of the theme. This repetition of the compositional process makes it very easy to grasp and remember. It also gently underlines the oh-so-forgettable steps of designing and critiquing one's design: steps that we should take before launching willy-nilly into cutting and sewing! (Have you ever launched willy-nilly? I know I have!) Unfortunately, once a piece is made it is very hard (both psychologically and physically) to disassemble it to solve basic design problems. A book that encourages good design while also making it exciting and interesting is therefore worth its weight in . . . fabric!

The book is divided into three sections -- the first 29 pages explain the technique: supplies, drawing the base layer, adding the ghost layer for depth and transparency, creating the color wash effect, combining the layers, color and fabric sorting, cutting, sewing and

quilting. Then one basic project is explained in step-by-step detail. The author usually begins by making a line drawing on acetate of her original photograph. While the drawings can be quite complex, she explains how this can be done with examples of simple line drawings (e.g. three lines representing mountains, hills and lake). Once the base is drawn on acetate, a "ghost image" (simple shapes lighter or darker than the base) is marked on tracing paper; then strokes of two colors are "washed" onto a background. These layers combine to form a master plan which, mounted on card, can be cut into templates. .

The middle 15 pages show how the author used these techniques (with each step illustrated) for several of her well-known pieces: the canyon (including Chaco), the river, the water lily, the fruit, the passion flower, the doorway and the rock quilts.

The final section of lush photographs of Katie's inspirations, her quilts and those of her students is sheer eye candy! The variations the students created from the basic idea are invigorating! They urge you to try for yourself. This is the real strength of a book like this -- it encourages you to leap to the studio and start designing!!! Ready, set. . .go!

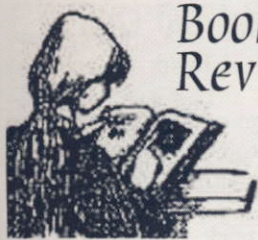
A Workshop with Velda Newman: Adding Dimension to Your Quilts

By Velda Newman
C & T Publishing Inc., 2002, 80 pages
\$22.95, softcover

Reviewed by Patricia C. Dolan

Feast your eyes on the lush fruit, flowers, seashells, and more in Velda Newman's recent publication, *A Workshop with Velda Newman: Adding Dimension to Your Quilts*. Velda is a master designer and technician, and an excellent teacher as this book will attest. The book is well organized, taking the reader through Velda's intuitive process, reasoning process, artistic/creative process, and finally through the various techniques she has developed over her 18 years of experience as a quilt artist. She offers specific examples along the way for the reader, providing pattern templates and detailed instructions to produce the effects for which her work is known.

Grounding her work and teaching in solid design principles, Velda illustrates



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the importance of color, shape, and texture. Like many quilters, she often begins a new project by selecting a color for her subject saying, "Few things elicit a more immediate or stirring response." After choosing her color palette her focus moves to the shapes she will use to form the substance of her subject matter. She writes, "As I work, every element of the design is broken down into a shape and given a direction. A flower is nothing more than the sum of its petals, and a fish quickly becomes its components of body, head, fins, and tail. . . . By determining how the shapes relate to one another in size, volume, perspective, and balance, you can achieve a convincing composition."

The chapter on materials is very helpful, especially for those who are inexperienced in the painting of fabrics to obtain and/or enhance particular effects, form and function in their work. Specific brands of paints, watercolor pencils, crayons and pastels are offered followed by a chapter on techniques for using the suggested materials.

Velda's primary techniques include reverse machine appliqué, tucks, shape and texture stitching, cheesecloth texture, paint, and watercolor pencil, crayons and pastels. Her use of cheesecloth to create texture is delightful, as are her dyeing techniques and the detailing she does with watercolor pencils. There are step by step instructions for each technique with accompanying photographs making it possible for the reader create he/his own samples for future reference.

The remaining chapters provide six quilt study projects, complete with templates and clearly detailed step-by-step instructions for duplicating Velda's techniques. These serve as the foundation for learning how to apply her specific dyeing, painting, tucking, cheesecloth and reverse appliqué techniques.

This book is full of brilliant color, marvelous designs, and plenty of inspiration. There is much here for the art

quilter to learn and apply when and where it would enhance her/his own work. As Jane Sassaman says, "Velda Newman makes sensuous quilts. She translates nature's voluptuous shapes, colors, and textures like no other quilt artist. But Velda is more than a masterful artist; she is also a wonderful teacher." This book firmly attests to that!

Snowflakes and Quilts

By Paula Nadelstern
C&T Publishing, 2001, 112 pages
\$24.95, soft cover

Reviewed by Gail B. Cunningham

Paula Nadelstern has a very specific and delightful way of using the English language and this talent makes her books on quilting a great "read"! Do not let the 112 pages of this book fool you. The content of this book is very comprehensive in every subject covered with excellent sidebars, tips, and photography that provides good visual information. The book is divided into three parts: Part 1 covers The Technical Snowflake with guides for tools, making templates, piecing, power stitching, and finishing touches; Part 2 deals with The Artful Snowflake and includes discussion of the snowflake anatomy, color and fabric considerations, and other design elements; and Part 3 is The Workbook where Paula takes you through the steps of actually making one of her snowflakes.

I found the section on making templates a little daunting until I decided to actually try it and make one. For those of us who have not used a compass or a protractor in some time, the presentation on triangles, drafting angles, using protractors, and tangents and the wonderful chart for plotting points are great gifts that Paula gives you. Hexagons will lose their mystery if you use this book.

The discussion of fabric with definitions of "On-Grain Motifs with Bilateral Symmetry", the "Pseudosymmetricals", the "Zingers", "Mirror Image Motifs", "Directionals", the "Prima Donnas", and the "Allovers" will train your eye to look at fabric and patterns in fabric in a whole new way. There is a wealth of information and advice on how to use fabrics in this part of the book. Everything in the section entitled "My Piece Policy" is helpful, not only for making Paula's snowflakes, but for better piecing and a better understanding of why there really is a logic for piecing

in order to camouflage seams and for linking patches together.

The discussion on shaping templates to fabric is very valuable. I really liked the section "Power Stitching" and Paula's technique for strip-piecing very small patches is one I wish I had known about years ago. "Finishing Touches" provides detailed instructions for joining, repair strategies, corner triangles, layout and quilting. I found the information on repair strategies, corner triangles and layout fascinating and easy to understand because of the manner in which it is presented. This is not a book for the beginning quilter. This is a book for anyone who wishes to refine their skills and acquire a better understanding of how to "fool the eye" and create visual pictures with piecing. Even if you never make a snowflake like Paula's you will find this book a great reference for other quilting projects!

Kaleidoscopes & Quilts

By Paula Nadelstern
C&T Publishing, 1996, 144 pages,
\$24.95, paperback

Reviewed by Wendy Hill

Even if you never plan to make a kaleidoscope quilt using the intricate piecing method described by Paula Nadelstern, this book is definitely purchase-worthy and deserves a place in your collection. Start with any of the six sections and work your way through a wealth of information, much of which could be applied to the design process in general and other kinds of quilting. Paula says there is an element of *abracadabra* in making kaleidoscope quilts, but this whole book is pure magic.

Looking at her quilts, we might expect Paula to be quite the task master about accuracy and rules. Instead, she is very encouraging and supportive, with a great sense of humor, insight into how to develop one's own creative process, and solid knowledge of the art and craft of quilt making. You'd expect text about color and design (and you do get this), but there is also discussion of less expected topics, such as when to be compulsively accurate, how to end up with a visually spectacular quilt despite inevitable boo-boo's, and much much more.

When Paula, 1) asserted there was no inherent value in teensy slivers of fabric and perfect points, 2) advised

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Book Reviews



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there was no absolute, correct, best selection of fabric, and 3) described the optimism found in a new collection of fabrics, I knew I would enjoy actually reading the text instead of just skimming it.

Paula Nadelstern says, "My quilts are a field of seams and gives abundant advice for dealing with lumpy bumpy seams and joins," yet she has passed along the standard press seams closed to the side advice. I'm surprised she hasn't discovered that machine stitched seams are plenty strong enough to press open, which (in my opinion and the growing opinion of others) is the best way to press for most piecing projects. This is my only complaint about the book, and as you might also guess, pressing-seams-open is a personal crusade of mine.

In the introduction, Paula explains that her sphere of knowledge (my paraphrasing) had to be separated into sections and laid out in a linear fashion from the front of the book to the back. She suggests taking what information is useful and putting it all back together for yourself, which is good advice. Buy the book for only the color photographs and it would be worth it. If you do want to make kaleidoscope designs from scratch, there is everything you need in the text and step-by-step directions. But wait, there's more: the section on color and design is full of good down to earth information; the sections on template making and Paula's unusual strip piecing method are solid techniques for any quilter's bag of tricks; and for those interested in real kaleidoscopes, there is a section all about the history and collection of these as well.

Finally, Paula Nadelstern advises, above all, be your own advocate. I feel enriched having read this book and wholeheartedly recommend reading it for yourself.

**Quick-Look Guide:
Caring for Fabrics and Quilts**
Quick-Look Guide: Choosing Batting
By Harriet Hargreave
C & T Publishing, \$ 7.95 each
3-panel accordion fold booklets

Reviewed by Susan Willen

These two compact booklets contain a great deal of useful information in a small space. The one titled *Choosing Batting* begins with a chart which grades polyester, cotton, wool, and silk batting on nine characteristics, including washability, shrinkage, ease of quilting, and price. Then there is a more detailed description of each type of batting. Hargreave describes a process for testing battings of various brands and compositions. She has a checklist of questions for the quilter to ask herself when trying to decide upon batting for a particular project. Finally she has some extremely interesting information about how far apart quilts should be quilted, regardless of what type of batting is used. All of the foregoing is just the front of the booklet. On the back is a table listing 17 brands of batting, with the uses and characteristics of each brand.

The booklet titled *Caring for Fabric and Quilts* is also full of interesting tidbits. First, there is chart showing which sewing machine needle sizes are appropriate for which types of thread. Next is a detailed procedure for laundering quilts. Hargreaves describes how and where dirt gathers in quilts and then explains the best way to remove it. Much of this information was new to me; for example, she advises placing fiberglass screen on the quilt and then vacuuming through the screen, before actually washing the quilt. The back half of the pamphlet lists, "Standards and Expectations" for fabric such as thread count, lightfastness, colorfastness, etc. Hargreave spells out methods quilters can use to test for each of these standards. She also discusses whether or not to pre-wash fabrics.

The two pamphlets contain exceedingly interesting and useful information for quilters. The only question is whether to buy them for their compactness and portability, or to invest in Harriet Hargreave's larger book, *From Fiber to Fabric: The Essential Guide to Quilting Textiles*, from which the information in the smaller volumes is taken.

Musicians and Quilts

Carol Taylor

I received an email from someone in Los Angeles telling me that he was interested in purchasing my quilt "Sound Waves," if it was still available. I wrote back and said it was available and gave him the price. Later we talked on the telephone and it looks like he wants to buy it. (And, if he really does, that will be three big sales in the last 30 days, unheard of, at least for me!)

But the story on this one is even wilder. It turns out this guy, Russ, is in a jazz quartet called the Yellow Jackets out of LA and they've been around for 23 plus years. They are really good and have won Grammys, and are up for a Grammy this year too! (Check out their website at www.yellowjackets.com.)

The story of how they contacted me is wild, and definitely proves that it is worthwhile to have one's quilts on the SAQA website. It seems that Russ's wife was looking on the web for artwork for the cover of their new CD, due out in May. So she found the SAQA website where I have a gallery page and a link to my website.

They went to my website, and apparently found "Sound Waves," loved the quilt and the name and all four felt it would perfect for the cover of their new CD. Then they thought about contacting me and licensing the artwork which usually costs them \$2,500 - \$3,000. So they very sensibly thought, why not just buy the quilt and have a dual use of it. They can hang the real quilt in their studio and to use it for the CD cover. That's when he contacted me. Turns out they got the idea of four parts to my gong motif (and they are four musicians). They loved the name, the colors, and just liked the way it all fit together with their music and CD.

It looks like after he talked to the other guys once again, that they will buy "Sound Waves," and he said they'd credit me on the cover and link my website to theirs too. What fun! It's a crazy route to get here, but as I've said to you often, something new seems to happen to me almost everyday in this crazy art quilt career of mine. I think this one may win the prize for most unusual path to me. I just thought you'd enjoy knowing that the SAQA website is working!

Art Quilts on EBAY

Martha Sielman

When non-artists learn that I make art quilts, they often suggest that I sell them on eBay. eBay is seen as the panacea for all selling difficulties, and I am regaled with triumphal tales of successful eBay sales and purchases. I was, therefore, interested in the postings on QuiltArt forum that an early Nancy Crow quilt was being sold on eBay, and about a month later, that a portion of the Women of Taste collection was also being auctioned. Could eBay be a practical way to sell art quilts?

eBay (www.ebay.com) lets the seller set a minimum bid and a reserve price. The minimum bid is the level at which bidding starts. If you choose to set a reserve price, it is hidden from bidders. If the seller sets a reserve price and the final bid is lower than the reserve, the item does not sell. (You can also set a Buy-It-Now price, but none of the auctions listed in this article used that feature.) There is a charge for posting an auction. If an auction is completed and a sale made, then eBay charges an additional sales commission.

Nancy Crow's 1979 quilt, "July Study," is owned by Doreen and Fred Pallini of Ohio. They wanted to sell the quilt and contacted a friend who is a seller on eBay. The quilt was posted for auction on eBay three times last year (August 3, August 26, and September 19). Each successive auction was more precise in its description of the quilt (there was some initial confusion over the fact that the quilt had been quilted by Mrs. Levi Mast). The first two auctions had minimum bids of \$12,000. The third auction had a minimum bid of \$9,000. There were no bids made on any of the three auctions.

Fifteen of the fifty Women of Taste quilts were posted for auction on eBay, October 17, 2002. Women of Taste was an exhibit developed by Girls, Incorporated, of Alameda County, California (a non-profit organization devoted to "inspiring all girls to be strong, smart, and bold") as an offshoot of their annual Women of Taste fundraising event. Karen Wehrman, a board member, and Lynn Richards, an art quilter who is the program developer at Girls Inc., organized art quilt collaborations between women chefs and women art quilters. The resulting show was accepted into the Smithsonian Institution Traveling Exhibition Service (SITES) program and traveled for sever-

al years to many venues throughout the country. C & T Publishing produced a beautiful catalog of the exhibit.

Girls Inc., and the artists in Women of Taste agreed that sale proceeds from the quilts would be split, so that 70% of the proceeds went to the artist and 30% went to Girls Inc. Several of the Women of Taste quilts were chosen by collectors for eventual purchase at the close of the exhibit. The remaining quilt artists were asked if they would be willing to have their quilts sold through an auction on eBay. Fifteen artists agreed: Susan Shie ("Treacle Soup"), Deanna M. Davis ("Woman Dreaming"), Therese May ("Swans"), Katie Pasquini Masopust ("Artichoke, Asparagus, Side of Ivy"), Judi Warren ("Aux Délices"), Natasha Kempers-Cullen ("Collage Soup"), Jeanne Benson ("Heart of Katel"), Sue Pierce ("Good Food: A Plan for all Seasons"), Susan Webb Lee ("Salad Plates"), Chris Wolf Edmonds ("Al Forno"), Sherry Whetstone-McCall ("Your Plate or Mine"), Joan Schulze ("Chocolate Papers"), Lynn Richards ("The Seeds Were Sown Early"), Libby Chaney Waszink ("Lunch at Border Grill") and Katharine Brainard ("EAT").

The auction generated a lot of traffic -- 1,178 people looked at the quilts on eBay. Though the minimum bids ranged from \$200 to \$500, there were final bids of over \$2,000 for Susan Shie's and Therese May's quilts. Only one of the quilts sold: Libby Chaney Waszink's @Lunch at Border Grill' sold for \$760. None of the other quilts reached their reserve prices. One of the quilts sold privately after the auction finished -- Lynn Richards' "The Seeds Were Sold Early". The other quilts were returned to the artists.

When I spoke with Lynn Richards about Girls Inc.'s experience on eBay, she said that they were thrilled with the exposure that eBay provided for the quilts and for Girls Inc. The entire Women of Taste project has had an enormous impact on the visibility of Girls Inc. and eBay provided a final venue for both the quilts and the organization, reaching many people new to Girls Inc.

I spoke via email with a number of people involved with the auction. Some of the bidders on the quilts (Jack Walsh and Carolyn Lee Vehslage), some of the artists (Susan Shie and Jane Burch Cochran), a gallery owner who specializes in art quilts (Martha Connell) and some sellers on eBay (Nina Marie Sayre, Julie of Quiltworks and Mickey Depre).

The consensus was that this eBay auction had several problems, some of them specific to this auction and some of them relating to eBay auctions in general.

The first problem was that there was insufficient publicity for the auction. Girls Inc. publicized it at their annual fundraiser event, put it in their newsletter, and let the local quilt guild know. One of the members of the quilt guild posted the information to the QuiltArt forum, which is where I (and a large percentage of the bidders) heard about it. I passed the information along to my SAQA region members, including Jack Walsh, who is now the owner of two new quilts. This method was too haphazard and not nearly extensive enough to reliably reach the potential purchasers for these art quilts.

The second problem was that there were inadequate photos of the quilts. Viewing quilts on a computer screen is always frustrating, because so much detail is lost, colors are shifted, and the three-dimensional element is lost. However, a greater number of better, larger photos with more detail shots would have helped tremendously.

The third problem was how low the minimum bids were relative to the reserve prices for the quilts. "Treacle Soup" by Susan Shie is perhaps a somewhat extreme example, but illustrates the problem of selling expensive works of art on eBay. When Susan made "Treacle Soup" in 1998, she priced it at \$10,000. This was its reserve price when it was posted for auction on eBay. (Its current market price is \$21,000.) Girls Inc. listed a minimum bid of \$500. (This was set low because of eBay's standard advice to set a low minimum bid, which prevents the problem that the Nancy Crow quilt had of setting the minimum bid high and getting no bids.) There were 11 bids made on "Treacle Soup", with a closing price of \$2007.56. This obviously was nowhere near the reserve price. Carolyn Lee Vehslage and others expressed frustration at the disparity between the minimum bid prices and the reserve levels. Carolyn Lee said, "If I had known that the reserves were so high, I would have pooled all my available funds and bid on just one quilt instead of bidding lower amounts on several items."

The last problem was one of perception. People have sold a huge variety of items on eBay, but it is perceived as a place to get a bargain.

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Art Quilts on EBAY

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People buy a lot of things on eBay, but they want to get it for cheap. Certainly my own reaction to learning that the Women of Taste quilts would be on eBay was that maybe I could have a chance to buy a piece of art by some of my favorite artists at a price that was in my (not expansive) budget.

There are currently several art quilters who sell their work through eBay auctions. Their work is small and the prices are very low. For some artists this works very well. Julie of QuiltWorks says, "I find my Ebay experience extremely positive! The main thing I enjoy is direct contact with my customers. . . Before Ebay I was selling my artwork on commission in a store, and even though I would get typically three times more for each quilt, I did not find it as enjoyable as Ebay. I don't see art quilts as a profit making operation (it works out to be about \$1 an hour, if I count the amount of work that goes into it, minus materials.)"

For Mickey Depre, her eBay sales act as "giant business cards." She has always made small quilts as studies for larger works, and saw an opportunity to sell them on eBay. What has happened has been a huge marketing plus. People who buy her small pieces on eBay then contact her to purchase larger works. Others who have bought from her have had their guilds hire her as a teacher. Traffic at her web site has increased tremendously, and her workshops are booked three years ahead. Though she sees prices being somewhat depressed in the current market (from a high of \$75 for an 8" x 8" piece to a current price of \$40 - \$50), she feels that the contact with the hundreds of people who see her work on eBay is still worth the lower return on these pieces.

For other artists the low prices that eBay currently requires are unacceptable. Susan Shie wrote, "We are adults, not kids playing with art. We NEED a good, fair income from our artmaking, as we live in the same economy as the lawyer, doctor, banker, etc. We deserve to make a good income from the sales of our art, for as long as we've worked to build up our professional names. . . I love to make my art. I do it both because I adore making it and because I need to support myself."

The Internet and eBay are continually evolving at an incredibly rapid rate. Guild.com tried selling on eBay two years ago and gave it up. Sotheby's had

an eBay venture where oil paintings sold for \$8,000 and up, however it closed this February. So, does this mean that eBay will never work for the high end of the art quilt market? It's hard to tell. Nina Marie Sayre, who sells quality quilting fabrics through eBay had this recommendation, "I don't think it's a bad idea for the average art quilter - like myself - to occasionally list pieces just to see how they will do. The overhead is really low and there are people out there looking to buy more inexpensive original pieces (under \$500). Do I think you can get rich doing this -- noooooo -- but it's always worth a try. I think markets are always emerging on ebay. I mean, who would have thought that I could sell quilt fabric for the last four years and make enough to cover my former salary as an engineer!"

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Martha Sielman is a Professional Artist Member. She is the regional rep for Connecticut, New Jersey and Delaware, where she has organized a series of group shows for interested members. She also publishes a fiber arts newsletter for the Northeast. She can be reached at: msielman@snet.net.



CALL FOR ENTRIES

Fine Focus 2004

Traveling exhibit of small format art quilts. Slide deadline: October 10, 2003. Prospectus and entry information available at www.finefocus.net or send a long SASE to Fine Focus 02, Kim Ritter, 18727 Point Lookout, Houston, TX 77058. For info contact email judydales@finefocus.net.

Fiber Focus 2003

Fiber Focus 2003 -- A nine-state juried biennial exhibit open to artists residing in nine Midwestern regional states: Arkansas, Iowa, Illinois, Kansas, Kentucky, Missouri, Nebraska, Oklahoma, Tennessee. Exhibition dates: Jun 13 - Aug 8, 2003; Exhibition site: Art St. Louis Gallery, 917 Locust St, #300, St. Louis, MO; Media: contemporary work in any fiber media or combinations of fiber media. Media other than fiber may be incorporated if the central or key element being explored is clearly fiber or fiber technique; Requirements: juried by slides. Artists 21 years of age and older may submit up to three 35mm color slides of original artworks created in the past 2 years (Apr, 2001 - Apr, 2003). Entry fee: \$30 non-refundable. Entry form: Required for entry. Only available by mail (currently not available by e-mail or online). For entry form send a #10 SASE to: Fiber Focus 2003, Art St. Louis, 917 Locust Street, #300, St. Louis, MO 63101-1413. Slide entry postmark deadline: Friday, April 4, 2003.

Fiberart International 2004

The Fiberarts Guild of Pittsburgh, Inc., announces the eighteenth biennial juried exhibition at the Society for Contemporary Craft and the Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania. Exhibition dates are Apr 3 - Aug 15, 2004. Slide deadline: Aug 25, 2003. Entry fee: \$33 for up to three entries (two slides per entry: one slide full view and one detail). For entry form send a #10 SASE to: Ann Taymans, 133 Dewey St, Pittsburgh, PA 15218-1407, fiberartinternational@yahoo.com. Download at www.fiberartinternational.com.

The Proverbial Challenge II

The Proverbial Challenge II, "Riddle Me This!" is accepting art quilt entries for the second Proverbial Challenge collection for display the Simi Valley Cultural Arts Center during summer 2004 and national tour. Slide entry deadline is Mar 30, 2004. For details, contact Sam Hunter/Proverbial Challenge, 6524-2 Stoney View Lane, Simi Valley, CA 93063-6430 (include SASE); www.proverbialchallenge.org.

A Tale of Two Residencies

Maureen Bardusk

I truly believe that time spent at an artists' residency is an investment. After all the project planning, organizing of materials/events/life-in-general, and anticipating all the things that might happen in my absence, bidding farewell to husband and dog (in no particular order), I can journey onward and land in a place that offers little interruption and plenty of support.

Or, so I thought.

In 2002, I unintentionally accepted two residencies that differed in all respects but two -- the end result being a stack of work in various stages of completion, and the satisfaction of experimentation and resolution. My first residency, a month at Ragdale Foundation in Lake Forest, Illinois, was a return to a friendly environment and my dream studio. I had been to Ragdale several times since 1995, and although each experience was different physically, socially, and emotionally, I always came away feeling refreshed, excited about my work, and confident that a miracle had occurred.

This occasion was different only in that I spent my time with an incredible group of artists, and our friendships have continued past that one-month sojourn.

My second residency followed after a brief two-week visit home, during which time I hosted the guest speakers for a pre-exhibition workshop, and managed dinner for 30 in my not great-enough great room. I packed my two bags (one for art supplies, one for clothing and everything else necessary for a six-week stay), headed to the airport, and took off on my first solo adventure.

Newfoundland, Canada, is remote, and Pouch Cove, Newfoundland, is beyond remote. My directions were somewhat vague, and I just trusted that if I drove north from the airport I would recognize the building from the website pictures. Not exactly true. I did, however, find the building, find the key, manage to get inside before it was dark, and get a hasty introduction to life in Pouch Cove from the departing Danish artists. I found myself alone in a small coastal town (motto: First to See the Sun), and alone in a building designed for two residents, with the non resident director out of the country for another week.

It took me another four days to feel comfortable enough to work; but in the meantime I cleaned (necessary), drove

around the coast, met a former resident artist who was in town to teach a basketmaking class, was invited to dinner with a group who were gathering at an organic farm up the road, was given a driving tour by a local artist on our way to an opening, and had dinner with her international dining group afterward. I spent one month in this studio. On the first day, I drew a calendar page simply to be able to draw a line through the day and hope that I could make it through all 31. By the third week, time was evaporating. I got up early (First to See the Sun, remember) and worked for several hours, then got in my car and explored the area. I returned in time to work a few more hours, and sometimes went out in the evening.

The work process I had perfected at Ragdale, after a year of determined experimentation, requires plenty of drying time as I paint in layers on several papers simultaneously. I developed a routine of alternately working and exploring, discovering hiking trails and historical sites, meeting more people, listening to music at Folk Night, and being welcomed into the community of artists. I bought books written by local authors, studied the history of Newfoundland, and read every evening when the light was not strong enough to do hand work. By the end of the month, I had worked on 31 pieces: painting, fusing, stitching by machine and embroidering by hand. I rolled it all together and carefully buried it in my duffel bag, planning to spend another two weeks visiting the west coast of Newfoundland

with my husband. It was a relief to take a break from the blank paper, and it was awesome to drive across this sparsely populated island to the beauty of Gros Morne National Park. It was only after I was home in my own studio that I could examine what I had accomplished. I worked seriously for another month to finish the pieces that were worth finishing, met with the photographer for a big shooting session, and organized the work and slides to approach various galleries for representation. One result of all this will be a solo exhibit, *Crossing Boundaries*, at Green Lantern Studios in historic Mineral Point, Wisconsin, in April 2003.

Because of all the momentum following this three-month workfest, it has taken me to this anniversary before I have had enough distance to evaluate the experience. It was truly a study in contrasts. A comfortable, supportive environment, familiar and plush, to a complete course in self-reliance and endurance. I truly appreciate the awesome, harsh grandeur of Newfoundland, and feel a resonance with many of the people I met there. I hope to return.

The important thing, of course, is the work. Because my mappings are influenced by place, I can read the days in the pieces I produced. I found a method of working that challenges and stimulates me, and offers endless possibilities. I discovered something about myself as well, and that is the gift I treasure most.

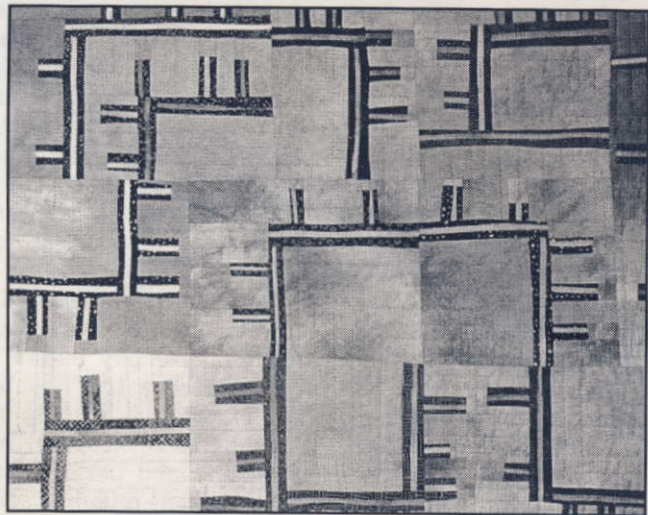
Maureen Bardusk is an artist in Galena, Illinois.



Maureen Bardusk, "Coastal Theory 2"

ART SHOWS

ArtQuilts at the Sedgwick 2003



Janet Schultz, Flagstaff, Arizona
"Subdivision Colorline No. 23," 31" x 28 "

Forty-seven pieces were selected out of 815 entries for the 5th annual ArtQuilts at the Sedgwick 2003. The eight volunteer committee members also have a small exhibition of their art quilts. The show will be open from Apr. 6 - May 4, 2003. The three jurors for the 2003 show are Patricia Malarcher, artist and editor Surface Design Journal, Englewood, NJ; Michael Olszewski, artist and professor of Textiles at Moore College of Art & Design, Philadelphia, PA; and Linda Lee Alter, founder and current board member of The Leeway Foundation, Philadelphia, PA.

SAQA members included in the show are B.J. Adams, Deborah Barr, Elizabeth Barton, Judy Becker, Astrid Bennet, Heidi Bercovici, Arlene Blackburn, Butler, Mary Allen Chaisson, Jette Clover, Ruth Garrison, Rayna Gillman, Valerie Goodwin, Michele Hardy, Rosemary Hoffenberg, Phil Jones, Patricia Mink, Cynthia Nixon, Constance Norton, Bonnie Peterson, Judith Plotner, Kim Ritter, Maya Schoenenberger, Janet Schultz, Gabrielle Swain, Kristin Tweed, June Underwood, Meiny Vermass-van der Heide, Barbara Watler, Kathy Weaver, and J. Bruce Wilcox.

ArtQuilts at the Sedgwick, Sedgwick Cultural Center, 7137 Germantown Ave, Philadelphia, PA 19119, 215-248-9229, <http://www.AQATS.com>, info@sedgwickcenter.org, opening public reception will be on Sat. Spr 5, 700 - 10:00 p.m. Hours for the show will be Wed. - Sun., 1:00 - 5:00 p.m., Fri. Until 8:00 p.m.

Art Quilts at Coos Art Museum

Dawn McIntyre

The Quilts? Exhibit opened in Coos Bay, Oregon on January 17, 2003, at the Coos Art Museum. It closed February 22. This exhibit featured 50 quilts by 12 of Studio Art Quilt Associates (SAQA) professional artists from 11 states. Participating artists were Mary Beth Bellah, VA; Eliza Brewster, PA; Judith Content, CA; Britt Friedman, OH; Ann Johnston, OR; Natasha Kempers-Cullen, ME; Katie Pasquini Masopust, NM; Judith Plotner, NY; Kim Ritter, TX; Audrey Sargeant, WI; Carol Taylor, NY; and Charlotte Ziebarth, CO. On January 17, Ann Johnston represented

SAQA at an elegant opening reception complete with chamber music and wonderful food.

"How did this show come about?" "What is Studio Art Quilt Associates?" These were questions I was asked as exhibit curator. In 1995, I attended a SAQA conference in Gatlinburg, Tennessee, and saw Diversity, an international exhibit of Studio Art Quilts selected by Yoshiko Wada. I was impressed with the quality and variety of work and intrigued with how artists interpreted the definition of a "quilt." As a museum volunteer and textile artist (who doesn't quilt), I visualized having a quality textile exhibit in our community on the southern Oregon coast. The idea percolated in my brain for a few years, but I knew if I presented a proposal for a textile or quilt show to the museum's exhibits committee, I had to be willing to follow through and do something about it. Only one thing stopped me -- I didn't want to spend a year doing it.

Inspired by the Diversity Exhibit, I wanted to challenge preconceived ideas of what a quilt is. Oregon has a strong quilting tradition. My goal for an exhibit was to feature a variety of styles with quilt artists who express their voice using unconventional approaches. I also wanted to allow a viewer without textile knowledge to experience art from a new perspective. I did not want all the pieces to be "decorative." As with other art media, art quilts are about artistic expression and creative thinking. I

wanted quilts that were about innovative interpretations composed of both new ideas and valued techniques derived from traditional work.

As I brainstormed ideas to create a high quality exhibit in the least amount of time, the concept of working with a professional organization like SAQA was very appealing. Sharon Heidingsfelder and Phil Jones suggested several ways SAQA could help the museum put an exhibit together. One suggestion was using the Professional Artist Members (PAM) Portfolio, which presented examples of an artist's current work and contact information. On request, artists would send slides of work available, and the museum could rest assured the artists were familiar with a selection process. Once we received the PAM Portfolio, the process was quick and easy.

The PAM Portfolio was an excellent tool. From the time we received the Portfolio on October 1, the selection process took a week. The greatest difficulty was narrowing the field of 70 artists to 12. When contact was made, the artists were cooperative, professional, and enthusiastic. By November 1, we had slides of their available work. A week later the pieces were chosen for the show. The process was quick and smooth. With the help of underwriters and many volunteers, we had a successful show up in less than four months, with 200 people attending the opening reception. Throughout the entire show, the museum had high attendance and a significant increase in donations.

The exhibit featured a variety of techniques and media, such as dyeing, printing, painting, photography, transfers, collage, sculpture, and bead work. Mary Beth Bellah's teapots are three dimensional sculptures, executed with techniques traditionally associated with quilting. In addition, Kim Ritter and Natasha Kempers-Cullen create three-dimensional effects with beading. Audrey Sargeant uses enameled pieces of metal sewn to her quilts for a three-dimensional effect. Carol Taylor and Charlotte Ziebarth design their own quilt blocks and repeat them in innovative ways. Both Judith Content and Audrey Sargeant use discharge techniques but each has a unique style. Ann Johnston and Carol Taylor hand dye their fabrics and quilt heavily with creative stitching designs. Britt Friedman and Kim Ritter create "whole cloth" quilts by painting on fabric. Britt uses minimal stitching, while some of Kim's quilts are heavily quilted. Eliza Brewster, Natasha Kempers-Cullen, and

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ART Shows

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Judith Plotner use a variety of printing techniques. Katie Pasquini Masopust, Britt Friedman, Charlotte Ziebarth, Judith Plotner, and Eliza Brewster all use photography. Katie uses it in the design process and the others transfer or print their photos directly on fabric. All pieces in the show stimulated the viewer's eye and showed rich texture and imaginative design.

The slot for this exhibit was chosen to coincide with Quilt Run 101, a promotional event for quilt shops on the Oregon coast. Our local quilt shop and quilt guild were the major underwriters for the exhibit and helped supply the museum with volunteers to extend museum hours during the quilt run. My friends pitched in to help me hang the show and put on an elegant reception. In addition, sponsors made it possible to produce a small catalogue of the show which included a photo of each quilt as well as artist statements, short biographies, and information about SAQA. On January 31, a curator's tour kicked off the opening of the quilt run. On February 20, a combined event called a "friend-raiser" was held with the Oregon Coast Music Association to solicit new members for both organizations. Chamber music and the Quilts? Exhibit provided a backdrop to the event. The exhibit drew a wide variety of people to the museum and succeeded beyond my expectations.

As I thought about curating this exhibit, comments I've heard over the years kept popping into my head, "Textiles are not art!," "Quilts are not art!" It was rewarding to see people "get it." The contemporary art quilt is an art form, not only technically impressive but imaginative. But most of all inspiring!

911: Les Artistas Reaccionan Art Quilt Exhibition to Tour Costa Rica

Forty-eight artists from the USA., UK, Canada, and Costa Rica used the art quilt medium to express their emotional reactions to the September 11th terror attacks. Together the artwork is a thought-provoking, tear-inducing exhibition. The artists used a broad mix of techniques from pieced to whole cloth, appliqued to torn, painted to burned, quilted to beaded. Their artwork portrays grief, rage, hope, and patriotism.

The exhibition can be viewed online at <http://www.clvquilts.com>. Curators



Pamela Allen, Kingston, Ontario, Canada
"Compassion Giving Comfort," 49" x 60"

of the exhibit were Carolyn Lee Vehslage who arranged quilts for the USA, UK and Canada as well as Carolyn Underwood, who arranged quilts from Costa Rica. Exhibit locations were at the U.S. Embassy and Centro Cultural Costarricense Norteamericano in Costa Rica.

SAQA members who exhibited quilts were Christine Adams, Arlene Blackburn, Jill Havrilla Caban, Rosemary Claus-Gray, Judy B. Dales, Robyn Daniel, Linda Dawson, Eileen Doughty, Cindy Friedman, Patty Gamburn, Debi Hamey-Bommersbach, Patricia Klem, Emily K. Lewis, Barbara Pucci, Kim Ritter, Elizabeth Rosenberg, Martha Sielman, Thelma Smith, Julie Zaccone Stiller and Carolyn Lee Vehslage.

2003 Ohio Fiber Art Exhibitions

Quilt National '03, Dairy Barn Cultural Arts Center, 8000 Dairy Barn Ln, Athens, OH, 740-592-5090, www.quiltnational.com, May 24 - Sep 7, 2003. QSDS Invitational 2003, The Columbus Cultural Arts Center, 139 W Main St, Columbus, OH, 614-645-7047, www.qsds.com, Jun 1 - 29, 2003.

Art Quilt Alliance 2003, The Columbus Cultural Arts Center, 3rd Floor, 139 W Main St, Columbus, OH, 614-645-7047, May 29 - Jun 27, 2003.

Textiles from Israel, Jewish Community Center, 1123 College Ave, Columbus, OH, 614-231-2731, Jun 8 - 20, 2003.

Art Quilts: Small Works by the QSDS Faculty, 5th Ave Galleries, 1435 Grandview Ave, Columbus, OH, 614-486-2611, www.qsds.com, May 30 - Jun 30, 2003.

Best of 2003, Ohio Designer Craftsmen Museum, 1665 W 5th Ave, Columbus, OH, 614-486-4402, May 4 - Jun 22, 2003.

Ohio Pioneers of the Art Quilt, Snowden Gallery, Campbell Hall, The Ohio State University, Neil Ave, Columbus, OH, 614-292-7316, <http://hec.osu.edu/artquilt/>, Jun 14 - Aug 31, 2003.

Pushing the Surface: Art Quilts Inspired by Ohio, The Johnson-Humrickhouse Museum, 300 N. Whitewoman St, Coshocton, OH, 740-622-8710, May 17 - Sep 7, 2003.

2003 Philadelphia Fiber Art Exhibitions

ArtQuilts at the Sedgwick 2003, Sedgwick Cultural Center, 7137 Germantown Ave, Philadelphia, PA, 215-248-9229, www.AQatS.com Apr 6 - May 4, 2003.

9th Annual Contemporary Quilt Exhibition, Gross-McCleaf Gallery, 127 S 16th St, Philadelphia, PA, 215-665-8138, www.grossmccleef.com, Apr 4 - 26, 2003.

Art Quilts by Philadelphia Area Artists, Independence Visitors Center, 1 N Independence Mall West, Philadelphia, PA, www.independencevisitorcenter.com, Apr, 2003.

Fantastic Garments for City Hall, 13 Philadelphia Wearable Arts Artists, Philadelphia City Hall, Broad & Market Sts, Philadelphia, PA, 215-683-2078, www.phila.gov/visitors/index.html, Mar - May 30, 2003.

Six Continents of Quilts: The American Crafts Museum Collection, James A. Michener Art Museum, 138 S Pine St, Doylestown, PA, 215-340-9800, www.michenermuseum.org, Apr 26 - Jul 6, 2003.

Lonni Rossi's Art Quilts, Moore College Galleries at The Kimmel Center, 260 S Broad St on the Avenue of the Arts, 2nd floor/Tier 1, Philadelphia, PA, 215-790-5800, www.kimmelcenter.org.

Quilter's Heritage: Celebration 2003, Lancaster Host Resort, 2300 Lincoln Hwy East, Lancaster, PA, 217-854-9323, www.qhconline.com, Apr 3 - 6, 2003.

The Esprit Collection, People's Place Quilt Museum, 3510 Old Philadelphia Pike, Intercourse, PA, 800-028-8218, www.ppquiltmuseum.com.

25 Years of The Fabric Workshop and Museum, The Fabric Workshop & Museum, 1315 Cherry St, Philadelphia, PA, 215-568-1111, www.fabricworkshop.org, Feb - Apr 2003.

Pricing and Selling Your Work

Caryl Bryer Fallert

Question: Can you offer some advise on pricing and selling art quilts? I am a fiber artist and I have gotten a commission. I have placed in national contests and I machine quilt my work to within 1/2 -1". Can you give me some advice on what to charge? What is standard for a rookie? So many people undercharge and I know I will not enjoy doing it if I feel I am giving it away! Thanks for any help you can offer!

Answer: Pricing is one of the most difficult decisions we have to make as fiber artists. My own work, like the work of many other well-known quilt artists, is priced by the square foot. This seems to me to be the only practical way to predict what a commission piece might be worth. Since some of my quilts have very complex piecing and others are whole cloth, I have a different square foot price for each different style.

So how do you decide what your square foot price will be? First you need to keep track of your time on at least one quilt in that style. How long did it take to design your quilt and prepare the paper pattern? How long did it take to piece. How long did it take to baste, quilt, and bind. How long did it take to put your studio back in order after the quilt was finished? Add up all these numbers and divide by the number of square feet in your quilt. That's how long it takes to make one square foot of quilt in that style.

Now you need to decide how much your time is worth. Minimum wage is between \$5.00 and \$6.00 per hour. This is the rate of pay for unskilled, entry level jobs. Since you have won awards in national contests, and have been ASKED to do this commission, we can assume that you are NOT unskilled.

Skilled labor is worth more. What do you hire other people to do? Clean your house? Mow your lawn? Fix the plumbing? Repair appliances? How much do you pay them? In the Chicago area, the going rate for housekeeping services is \$10 - \$15 per hour.

Once you have decided on a number for your hourly rate of pay, you need to multiply that number of hours it will take to make your quilt. A 40" x 60" quilt, for instance is 16.66 square feet. Suppose that you are really speedy and you can actually design, piece, quilt, and bind a square foot of quilt in two hours. So your quilt will take 33.32 hours to finish. Now suppose, hypothetically, that your time is worth \$15.00 per hour. The figure you start with in figuring your price will be \$15 x 33.32 or \$499.80.

That's just the starting figure. If you are working with a gallery, agent, designer, or architect, they are probably going to want a commission. They have, hopefully, done some the marketing, interaction with the client, and accounting for you, and they expect to be paid for their time. If it's a gallery, they will usually expect to be paid 50% of the selling price. If you need to be paid \$499.80 for the quilt, that means the person the gallery is selling it to will need to pay \$999.60 for the quilt. If you have found your own client, and done your own marketing, accounting, and client interaction, then you need to pay yourself for all of these things. If you ever plan to work with an agent or gallery, you need to plan ahead and set your prices accordingly.

Now you probably are going to want to document this quilt by taking photographs and writing up a little record sheet for your client. How long will that take? Another hour? (You really are speedy.) Pay yourself and your agent each another \$15.00. So now the price of the quilt is up to \$1029.60. Does the



**Sandra Betts, Saint John,
New Brunswick, Canada**
*"For the Lost Innocents
"For the Lost Innocents
of September 11," 2001, 27" x 18"*
(In 911: Las Artistas Reaccionan)

client expect you to come to their home or business and install the quilt? How long will it take to drive there and back (one hour)? How long will it take to install it (another hour)? Do you have to purchase special rods to hang the quilt (add \$15.00)? How long does it take to cut, sand, paint, and drill the rods (add another \$15.00)? How much did you pay for the sand paper, drill bit, paint, and saw (add another \$5.00 - you can't take it all on this one quilt)? Do you need special equipment to hang the quilt (level, nails, hammer, step ladder) (add another \$5.00)? Does the client want the quilt to be sprayed with Quilt guard UV sun protection (add another \$10.00)? Of course, you have to double all these numbers, because your agent is going to take half.

So finally, because you work faster than most of us, and are willing to work for what you are paying your housekeeper, (that's one quarter what you are paying your plumber) you can sell your quilt for \$1189.60 (let's round that up to an even \$1200.00).

You are so right, too many people undercharge and give their work away. I'm glad you asked. I'm sure there are many others out there wondering.

Caryl Bryer Fallert will be pleased to answer your question. Contact her at www.bryer-patch.com.



June Underwood, Portland, Oregon
"Crows Line," 49" x 22"

*Every time I close the door on
reality it comes in through the
windows.*

-Jennifer Unlimited

welcome

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International Representatives

At the last board meeting, upon the suggestion of an overseas member, it was suggested that we need to have member representations for non-US members. If you are interested in the following reps, please contact Sharon Heidingsfelder at director@saqa.com, for more information regarding the job. The International Zone Representative will be Patricia White, Canada. Those who want to be a regional reps will be for Europe, Asia, Oceania, Canada, and maybe South/Central America.

about...

Studio Art Quilt Associates

To find out more about SAQA, write to P. O. Box 2231, Little Rock, AR 72203-2231; send e-mail to info@saqa.com; or visit our website at <http://www.saqa.com>. Basic membership is \$40 a year; professional artist members pay \$105 a year.

This Newsletter

The SAQA newsletter is published three times a year. Studio Art Quilt Associates is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, and documentation. Deadlines for news and articles are Feb 1, Jun 1, Oct 1.

All newsletter articles, reviews and address changes should be sent to SAQA, P. O. Box 2231, Little Rock, AR 72203-2231 or e-mailed to sheidingsfel@aristotle.net. Electronic format is preferred.

All member news should be sent to your regional representative who will then forward them to the zone representative. If you don't have a regional rep, please contact your zone rep. (See list at right.)

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on page 31.