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## 2004 Conference General Sessions

### Creating a Life Worth Living Carol Lloyd

The following is an excerpt from the introduction to *Creating A Life Worth Living - A Practical Course in Career Design for Aspiring Writers, Artists, Film Makers, Musicians, and Others Who Want to Make a Living from Their Creative Work*.

*When I dare to be powerful, to use my strength in the service of my vision, then it becomes less and less important whether I am afraid. - Audre Lorde*

"You are actively searching for two things - the creative life you want to lead and the way to create and maintain that life so that you are as sane and as happy and as financially solvent as you want to be . . . "

I began writing the first words of this book ten years ago, long before I had ever professed any interest in career counseling. The words, directed at my secret self, were scribbled in the pages of my journal. It was a brilliant Sunday afternoon the summer after my supposed graduation from college. I say supposed because I had two incompletes - one of which was my senior thesis. In those days, I felt that as long as I still had a project owed to some institution greater than myself, my life held purpose. When people asked what I was doing, I could say, "Finishing my degree." Perfectly respectable and vague. I knew that the day I finished school, the geography of my life would transform from a small but fertile ecosystem into a desert stretching out in all directions - full of choices and, at the same time, so damned empty.

That particular Sunday I was visiting my parents and trying desperately to

avoid the topic of what I was going to do with my life. My mother, in her gentle, persistent way, managed to insinuate my future into our every conversation.

ME: These peaches are great. Are they organic?

HER: I hear the horticultural program at State is wonderfully innovative. You always did like fresh fruit.

ME: Do you mind if I do a load of laundry?

HER: Jack Miller's son just started a rock 'n' roll Laundromat. Have you ever thought something like that would be fun?

I was there to eke out the last drops of childhood oblivion, but she kept interrupting with her cheerful inquiries. Finally she asked me directly, "Have you thought about what you really want? Not just the job, the *life*."

Although I was tempted to respond with the adolescent mantra, "Mo-om, gimme a break," I knew I shouldn't let the opportunity slip by. I was well aware that many people were not so lucky as to have someone ask them what they really wanted to do. My mother didn't really care what career I chose as long as I did not short-sheet my own desires. She knew what it was like to sleep in a mis-made bed. Like many women of her generation, she had delayed her real ambitions to conform to an ideal of the suburban housewife. While I had not been subjected to the same socio-political forces, I think she intuited that my tendency might be to choose something I wasn't really excited about just because it seemed "safer."

I decided to take advantage of my mother's interest in my future. Besides, if I could prove that I was really grappling with these questions, then at least she'd leave me alone for the rest of the week-



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end and I could revert to my natural vegetable state.

I outlined what I saw to be my three main options: academia, social work, and art. Although all the choices were rather murky, each represented a distinct facet of my identity. I wrote a narrative describing my sense of what each of these lives would look like - one, five, ten, and twenty years down the road. I listed the pros and cons of each life. I tried to imagine how I would feel on my deathbed with each particular choice.

I showed the papers to my mother. Trying my best to impress her with my diligence and maturity, I informed her that I was vacillating between social work and academia. One was "socially responsible," I explained, the other "intellectually challenging."

HER: "But what do you really want to do?" my mother asked, raising one sharpened eyebrow at the pages marked ART.

ME: "I don't think that's really the point," I said peevishly.

HER: "Heck it isn't!"

My mother encouraged me to pick the realm I felt most passionately about, *not* the one I felt I should or even could do - thereby setting me loose on the path of an artist and entrepreneur. For an eager-to-please gal like me, the notion of not answering to an overriding institution or organization was pretty disorienting. No corporate ladders to climb, no ivory towers to scale, no bureaucratic jungles to bush-whack? There was no clear path to success but, it seemed, so many ways to fail. At the same time, I was also exhilarated. From the fanatical age of six, I had been telling people that I wanted to be a writer, but by the time I reached college, I had decided that the dream was little more than a self-indulgent cliché that I simply needed to outgrow. Writing down the three primary avenues of my future was the first step in a process that would allow me to choose what I really wanted to do and to construct a life leading toward that place.

Not that I didn't swerve and veer wildly around trying to discover my place in the artistic and employment universe. In the years just after college, my sense of self catapulted from black hole to rising star to lunar eclipse

on a daily basis. I moved to San Francisco, where, with several thousand other art-damaged, interdisciplinary Bohemians, I juggled a handful of part-time jobs ranging from fascinating to annoying - teaching at a home for unwed mothers, running a theater arts camp for children, working as an editorial assistant at an academic publishing house, catering for a cookie store. I also ran myself ragged pursuing a plethora of art forms - acting, writing, dancing, choreographing, directing. I wrote theater criticism, started four businesses, and, of course, returned to graduate school for the all-important MFA degree. I felt like a hawk circling a mouse that kept disappearing into a hole. I was always moving, swooping, searching, but at the end of the day, I was still hungry!

Sometimes I looked on enviously at friends who had chosen more conventional careers earned good livings and always seemed to know what they were supposed to do next. My passion for many things combined with my stubborn unwillingness to go out and "get a real job" created a different set of obstacles than those facing my more career-minded friends. Every day there were a million things I could do. A million things I wanted to do. And, nobody but me to make sure I did any of them. I felt like I was reinventing the wheel every day of my life.

At the same time, the little career counseling session I gave myself provided me with a determination and faith that allowed me to take risks and build a creative life. My long-term commitment to following my passion was the single gift I would fall back on when all the other gifts - luck, discipline, inspiration - seemed to let me down.

This clarity of direction distinguished me from many of the other struggling artists I knew. These smart, talented, independent individuals had begun abandoning the things they had professed they most wanted to do. Shrugging off their madcap creative dreams, they talked in hushed monotones about professional degrees. Shuffling from temp to temp job, they worried about whether to go permanent, loathing the idea while at the same time yearning for stability. Even when their creative careers were on the rise, they admitted that they didn't have an overall plan. I was convinced that if they clarified their desires and created a plan of action in a creative, open-minded context, they wouldn't be

## THOUGHTS FROM The President



**Katie Pasquini-Masopust**

*Our organization is about bringing together art quilters through our yearly conferences where we educate and inspire, and through smaller meetings of what I will call, "Pods." I have had great experiences with our Pod in New Mexico.*

*We are part of the Mountain Zone which covers ten states, far too great a distance for us all to get together, so we have a meeting every other month with anyone from our state or zone. We move the meeting around between several of the major cities in which our members live. I believe it is within a 100 mile radius of most of our members. We have the dates for the meetings planned for the next six months and at whose home or meeting space we will be. We try to car pool to the meetings and make a day of it.*

*The meetings are very inspiring! We start by bringing forth any information that would pertain to our medium, then shows and exhibition information. Our members are diverse, from beginner to the professional so the "Show and Tell" is always a wide range of style and technique. The more advanced quilters share their techniques and inspirations. We help each other with pricing, promotion, critiques, and praises.*

*We are a large organization spread out over many miles and one way that we can help each other is through these smaller Pods. To start a Pod in your area, contact your zone rep for emails and addresses of those in your area, send out an email or postcard and invite those interested to a meeting. You will be pleased with the numbers that will attend and a great new support group will be formed.*

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# The Director's REPORT



**Sharon Heidingsfelder**

The next conference will be an exciting program which will be held in Little Rock, Arkansas, Sept 9 - 12, 2004. In this newsletter, there will be three speakers - Carol Lloyd, Michael James and Susan Delaney. They will speak to the entire assembly and their information will be on the first page of this newsletter.

Carol Lloyd will be speaking first on Friday at 8:30 a.m. and will be continuing on Sunday morning. Susan Delaney, MD, will speak on the book that she wrote and how this combination forms the basis of the 500+ tips provided in Rx for Quilters. She will speak on Saturday at 8:30 a.m. Michael James will explore the question of art, change, and evolving paradigms. His speech will be on Saturday at 10:30 a.m.

On the first day of the conference we will go to John and Robyn Horn's house. You can see their home and art collection in the Dec. '00 - Jan '01 issue of American Craft Magazine. We will have dinner in their home with only 100 people who can attend. The registration form will be in the next newsletter, please make a reservation early.

On the second day of the conference, the buses will take you to the shows in Little Rock. I will put the prospectus of the shows in this newsletter as well. We will take the buses to downtown Little Rock at 4:30 p.m. and will be at the Historic Arkansas Museum at 5:00 p.m. The opening of the Arkansas Art Center show will be at 6:00 p.m. and dinner will be at 7:00 p.m. in the atrium of the Arkansas Art Center. The buses will take you back to the Center around 9:00 p.m.

If you are coming to Little Rock Airport, please let me know if you need a ride to the Center. I will also include a map of the Center for those who are driving in the next newsletter. Little Rock is in the center of the United States. I hope all of you will be there. It will be an exciting conference.

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so quick to leave their dreams behind.

One hot night in a little hut in Bali, I got the chance to try out my career counseling system. I was traveling and studying dance with a choreographer who had been my friend, business partner, and artistic collaborator for years. We were in one of the most beautiful, creative spots on earth, and she could not enjoy it. She was worrying about the future - her mind a hot pot of imagined dance companies, medical school applications, and MFA programs all stewing in the bluer broth of doubt. I whipped out my pen. "Okay, Samantha," I cried with game-show vigor, "We're going to give . . . A Life Worth Living." That night, as monkeys howled from the nearby forest, we mapped out her options, brain stormed new ideas, and systematically tried to find new solutions. As the sun spilled into the tropical sky and we fell into sleep, Samantha was not the only one who had found a new career direction.

I began applying my brand of creative career counseling to my friends' career problems. With no small grain of salt, I kept calling it, "A Life Worth Living." After all, who was I to preach the path to career nirvana? At dinner parties friends would tease me, "Hey, Carol, pass me a life worth living." And, I'd willingly oblige. I discovered that creative people were hungry to discuss these issues and that I instinctively knew how to help them clarify what they wanted, navigate the vague terrain between vision and real life, and arrive at practical solutions.

It went on like that for years, this spontaneous thing I did for my friends.

Gradually, this "thing" evolved into a formalized process. I began to work with friends of friends, then strangers. I began seeing patterns among different personalities and different creative forms. Based on the wildly enthusiastic response, I realized that I had tapped into a need for a career process designed specifically for creative people. Some of my students had already gone to traditional career counselors and had been disappointed.

As one young film maker put it:

"They gave me a two-hour multiple choice test with questions like, 'Which would you rather be for Halloween: (a) a fireman, (b) a monster, (c) a famous politician, or (d) a kitten?' Then they asked me about my job history - which amounted to a lot of word processing and office work. Then they told me I

was artistic and should think about pursuing a career in arts administration. Then I went home and ate a whole roll of Pillsbury cookie dough."

Then one day I got a call from a woman whose book on creativity I had admired. In a moment of "inspired procrastination" (an important technique I will discuss in detail later), I had written her a letter a few days before telling her about my workshop and my writing.

HER: "Have you written about your workshop?" she asked me.

ME: "Uh, not really."

HER: "You should write a book."

ME: "Excuse me?"

HER: She spoke slowly and gently, as if to a child. "This is a call, telling you, you should write a book."

ME: "Oh." I swallowed. "Sure."

Just as it took an unfamiliar hand to push me gently off the cliff and into the ether of a new project, I hope this book can do the same for you.

### What It Is and What It Ain't

First of all, let me assure you that there are no career tests in this book. This is a process for reinventing your life. You are the inventor, not me. The project of the self-help book has always seemed a paradoxical one. While the author is madly positing abstract principles about life, the book's real purpose lies in creating a space for processing the reader's very personal, individual experience. For this reason I use the image of scaffolding to remind you that my process is only a temporary structure to help you build your own dream house. The scaffolding may be generic, but your house will be unique. My scaffolding may help you to climb high enough to see some spectacular views, but you'll want a custom-designed home to keep you there, safe and strong. When the house is ready for you to live in, you will remove the scaffolding because it's no longer useful.

From the ample techniques, ideas, and opinions scattered throughout these pages, you can build your own creative structure, your own house of dreams. By "structure," I mean everything from your daily habits to your



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belief system, the particulars of your artistic vision to your relationships with people and places - in other words, all those elements of your life that together propel you to your chosen future.

Though I have tried to avoid lifestyle prescriptions, I do finally advocate some kind of self-imposed creative structure - outside of the demands of a day job or the biological demands for food and sleep. Without this structure, we too easily fall prey to entropy. Time dances by us. Freedom becomes a kind of prison; we fly in so many directions we can't go anywhere.

There are reams written on the extraordinary powers of the human imagination, the healing forces of creativity, the mysteries of the artistic process. This book draws from such writings but attempts a very different task: *to apply the artistic process to building a career*. It doesn't assume much about your or your beliefs. It doesn't assume you need a dose of rah-rah, go-get-'em positive thinking or, on the other hand, a rigid authoritative diet of tasks and laws. It also doesn't assume you buy into therapeutic definitions or religious doctrines. It is with the utmost respect for my readers that I embark on this book with a solemn vow to avoid psychobabble, prescriptive bromides, and sacrosanct euphemisms. Except when necessary, that is. Sometimes the prophetic voice of sweeping generalizations works wonders, and then I don't hesitate to use it. So now that I've totally reneged on my solemn vow, I hope you can see how untrustworthy I am. Don't take my word for it. Do it, use it, critique it. Experience it yourself.

As in all teaching relationships, both parties participate in the consensual hallucination that the teacher has the answers. In this process, which offers techniques but not solutions, possibilities but not imperatives, it is more important than ever to be clear about the limits of the teacher's understanding. Not because I am a fraud and have nothing to offer but because, for creative people, living by an internal system is the only way.

Borrowed ideas about being creative can inspire and work for a while, but their power won't last unless you adapt them to your particular chemistry, desire, ambition, culture, and values. That said, we can learn a lot from other people. Artists are not grown in vacuums but in the fecundity of social

influences. So learn, borrow, and steal what you can, but, as you move through this process of finding a new direction, make sure you listen to yourself. To this end, I have included an exercise in most chapters asking you to articulate what you learned and what you still need to explore.

The only thing this book does assume is that you are an artist.

"Hey, wait a minute, I'm not an artist."

Well, maybe not in the limited sense. I define artist in the broadest possible terms - not only the literary, visual, and performing arts, but also all those careers and personalities that demand that you create your own life. Some of my students didn't consider themselves "artists" even within this broader definition. At a certain point, however, they realized that they needed to approach their lives and career problems in a creative way. Even signing up for the class was, on some level, an acknowledgment of the fact that they had an artist inside them waiting to burst forth.

Every life can benefit from the brilliance and thrill of unleashed creativity, but there are some professions that cannot survive without it. Scientific invention, journalism, events planning, teaching, scholarship, electronic media, consulting, organizational development, bodywork, counseling, and entrepreneurial work are just a few of the careers that require the creative process. While this may seem like a weird collection, all these jobs involve creation, self-reliance, and synthesizing a complexity of elements into a single whole.

Many careers in embryonic fields are both unhampered and unaided by institutional structure. Because of the absence of structure, these careers demand a more inventive and multifaceted approach than they will a hundred years hence. For example, when Freud was doing "talk therapy," he was also inventing it. The creative demands in his evolving field were far greater than those imposed upon a conventional psychologist today.

If you don't see yourself as an artist, or involved in any pioneering career, but just have lots of competing interests, then the "Live Worth Living" process can help you sort out and synthesize your desires. If you want to shift your life toward creativity but you're not sure how, then this book can help you discover your path and embark on that journey.

For many, the most difficult challenge is discovering what they really

want to do. For others the challenge lies in planning the life and committing to it. Others have no trouble dreaming or planning the dream, but giant, tentacle obstacles impede their everyday progress and prevent them from reaching their goals. Still others have accomplished a lot in their lives, but their careers no longer fulfill their needs - be that money, creativity, or intellectual challenge.

So if your desired career demands creativity, if your life begs for unification and balance, if your mind craves an as-yet-invented path, you are undergoing an artistic process: a mix of alchemy and common sense, magic, and action. This duality of dreaming big and acting small forms the core philosophy from which this process springs.

This book will guide you through a creative planning process with a moment-to-moment attention to your life as you live it *now*. On the one hand, you will be exercising your imagination to build a clearer vision of the future through long-term imagining. I call this "eagle vision" or "stretching the dream muscle." At the other end of the spectrum, you will be creating those daily habits that allow you to work systematically, regardless of the weather, your mood, your successes or failures. This daily effort I call "squirrel work" or "flexing the action muscle." I have found that most people struggling with creating their own careers either have cramped dream muscles or weak action muscles.

This article was reprinted with permission from Carol Lloyd.



Carol Lloyd has led workshops in the "Life Worth Living" process for the past 12 years, helping hundreds of individuals attain their dreams. Since *Creating a Life Worth Living* was published in 1997 with Harper Collins she has traveled

around the country, lectured on creativity, and the arts at a host of public and private universities and professional organizations including San Francisco State, Berkeley Theological Union, UC Berkeley, Yale, Wesleyan, Columbia, Barnard, and NYU School for the Arts training deans, counselors, theologians and students. Lloyd was featured on NPR's "Talk of the Nation," KALW's "Career Talk" and NPR's "To the Best of Our Knowledge" as well as numerous commercial radio and television shows. Her fiction, essays, and fea-

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ture articles have appeared in numerous publications including *The New York Times Magazine*, *The San Francisco Examiner*, *Salon Magazine*, *SF Focus* and the *SF Weekly*. Her weekly column "Surreal Estate" about the Bay Area's land battles and housing crisis currently appears every week in *sfgate.com*. As theatre writer and director she received grants, awards, and critical acclaim for her productions, plays and educational innovations including an Audrey Skirball-Kenis Fellowship for Playwriting, a San Francisco Foundation Theatre Grant, a San Francisco Education Innovator's Award, and the Marin Headlands Artist-in-Residency. She has designed and lead theatre and dance workshops for at-risk youth and was founder and director of "The Flying Buttresses," a theatre arts summer school for children. In 1991 she founded the Writing Parlor in 1992, a San Francisco literary arts center and theatre that taught writing, creativity, and artistic self-sufficiency to thousands of students.

### Rx FOR QUILTERS

Susan Delphine Delaney, MD

Book Reviewed by Beth Stewart-Ozark

If you stitch by hand or machine, Dr. Susan Delaney has some sound advice and a multitude of tips designed to keep your needle passion alive and well for years to come. A medical doctor since 1977, and a quilter since 1985, she combines her awareness of the physical and emotional problems encountered in a variety of needlework situations with her medical knowledge. This combination forms the basis of the 500+ tips provided in *Rx for Quilters*.

Those tips address such topics as avoiding neck pain, exercises to strengthen postural muscles, repetitive strain injuries, and designing a work space fitted to the individual. According to Yvonne Porcella, "Everyone should read *Rx for Quilters*. Delaney highlights the life-giving effects of quilting and offers positive solutions to the negative effects of sitting and stitching for hours on end." Prevention of injuries is a major focus of the book. For those new to quilting and textile art, following Delaney's suggestions will reduce the possibility of damage to the very bodies we depend upon to translate our ideas into stitched reality. For those of us who have been meeting the challenge of quilting/textile art for some time, the information describing special

times in a woman's life provides specifics related to our quilting activities. Of particular note, eyesight changes as we age, beating stress, hormonal shifts, and pregnancy and personal illness receive individual attention by Delaney with the intention of providing solutions to maximize our time with our textile obsessions in balance with the rest of our lives. She does not forget to address the emotional component as well as the physical.

Having begun to use the exercises in Chapter 1, I can truthfully say that I have fewer days lost to sore neck and shoulder muscles. I've even changed the height of my sewing chair because of her input. I would recommend this book especially to younger quilters as a guide for future years. Making changes and building good habits early will lengthen your quilting life, as Delaney indicates frequently. For the not so young, I still recommend *Rx for Quilters*. I intend to play and work with quilting and textile art for a long time. Delaney's tips make it possible to do so with less pain and much less stress.

### Susan Delphine Delaney, MD, is a

lifelong crafter who fell utterly and irrevocably in love with quilting in 1985. Delaney is also a lifelong synthetic thinker and writer. She loves nothing more than to bring about a fusion between two or more areas of knowledge. Her book, *Rx for Quilters*, stitcher friendly advice for every body is a fusion between the art of quilting and the art of medicine. In it she discusses the areas of the body impacted by quilting and how to best conserve and protect the eyes, wrists, back, neck, and fingers from immediate and repetitive strain injuries. She also looks at special seasons in a woman's life where hormonal changes or injuries may affect her ability to quilt. A final section of the book is devoted to ergonomic work space design.

Delaney's book won a gold medal for health communication in the 2001 national health information awards program. Her column, prescription for quilters, which runs in professional quilter won a Silver Medal in the 2003 competition.

### BRINGING FORTH ANEW: STRATEGIES FOR CHANGE

Michael James

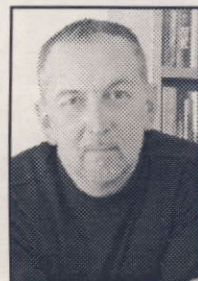
Whether change is imposed on us externally or from within, it's a challenge to negotiate its often scary terri-

tory. How willing are we to embrace change? . . . to adapt to it? . . . to promote it? What are our comfort zones? Do we trail warm fuzzy blankets of "comfort" around with us to ward off change? What kinds of strategies can we, as artists, use to effect change, and to engage with it? This talk will explore the question of art, change, and evolving paradigms.

Michael James, a native and longtime resident of Massachusetts, now lives and maintains a studio in Lincoln, Nebraska, where he is the Ardis James Professor in the Department of Textiles, Clothing and

Design at the University of Nebraska - Lincoln. There he teaches undergraduate and graduate courses in textile design, and serves on the faculty of the Visual Literacy Program, an interdepartmental foundations course for visual arts and design majors. He earned his MFA degree in Painting and Printmaking from the Rochester (New York) Institute of Technology in 1973, and his BFA in Painting from the University of Massachusetts at Dartmouth, which in 1992 conferred on him an Honorary Doctor of Fine Arts degree for his work in the area of studio quilt practice.

A Fellow of the American Craft Council, Michael's work is included in numerous collections, including those of the International Quilt Study Center at University of Nebraska - Lincoln, the Renwick Gallery of the Smithsonian, the Museum of Arts and Design in New York City, the Mint Museum of Craft & Design in Greensboro, North Carolina, the Indianapolis Art Museum, and the Newark Museum in New Jersey. He is a recipient of several National Endowment for the Arts Visual Artist Fellowships, including a USA/France Exchange Fellowship, as well as grants from the Boston Artists Foundation. His work is the subject of the monograph *Michael James Studio Quilts* published in 1995 by Editions Victor Attinger, SA, in Switzerland, and he is the author of two classic guidebooks to quilting and design, *The Quilter's Handbook* (1978) and *The Second Quilter's Handbook* (1981). He has written and lectured widely on non-traditional quilting and led workshops on quilt design throughout North America and in Europe and Japan. His new website is: [http://www.unl.edu/mjames\\_quilts/](http://www.unl.edu/mjames_quilts/).





# SAQA Board Members

## Outgoing Board Members



### Darcy Falk

Though Darcy has been sewing since 1962, she only started making quilts from her own designs in 1984. Falk now constructs stitched textile collages, layering,

fusing and stitching fabrics. Currently, she works in the studio about three-quarter time, but by this fall as she finishes up some volunteer commitments, her tenure as an SAQA board member, she will be working full-time at her art. Falk's artwork is primarily sold through galleries, with some public and private commissions. Her inspirations include things she has read or written, visual experiences, conversations she has had, and music she has been exposed to, in other words, pretty much everything!

Music plays a big part in her life. Falk's husband, Michael, is a mandolin player, and an internationally known (but locally obscure) mathematician. A lot of music, both live and recorded, of all genre, gets played around their house. Falk's family also bought a house last fall, and much of her time gets spent working on various house projects. And her sons, ages 17 and 13, require less care taking these days.

Falk believes that the way to have our medium universally respected is to balance the professionalism of its practitioners with excellence of expression. "Whatever we choose to call our art - art quilts, textile collage, or mixed media textiles - the medium can only grow if we, as artists, present ourselves professionally and make great work." Studio Art Quilt Associates is a unique organization in that it supports both of these goals for this medium.

Falk attended her first Studio Art Quilt Associates conference at Arrowmont in 1995. At that conference, she found both creative and professional inspiration. Here was a group of talented, dedicated, professional artists who had banded together in support of the art quilt. Falk is proud to be involved with this organization and to have served on the board since 1998.

Here are some of her beliefs about our art:

Artists who make quilts should exhibit their work in venues that show all types of artwork, not just fiber art. We need to have our work presented with other media, to see how the work holds up, to see where we fit into the art world.

Call your artwork whatever you want, but make sure the description fits your work. "Art quilt" is a description of an overall genre, so maybe there are sub-classifications that describe your work more accurately.

Sometimes it's more important to do the work than to debate what to call it.

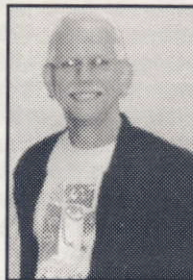
Visual artists and those who buy visual art are generally attracted by good design, and Falk believes that good design combined with carefully constructed messages are the best way to communicate with our audience.

Excellence is key: make beautiful, meaningful work and they will come. Ensure your success by maintaining your standards of professionalism. There is a lot of mediocre artwork being created, and the cream rises to the top.

### Phil Jones

Phil Jones has been a great pleasure to have served on the Board of Directors for SAQA. During his tenure, Jones has seen our organization grow in many positive ways. We now have a larger, more diverse board. Due to the hard work of our President, Katie Pasquini-Masopust, we have many new corporate sponsors. We have a consistent, reformatted portfolio for Professional Artist Members. We have a beautiful, well-designed and managed website to provide information and services to members, as well as to the interested public. We are producing a newsletter packed with useful articles and information. We are positioned to seek out new funding for various activities, such as the Little Rock conference in 2004. We are planning several exhibits for the membership to help promote and educate the public about art quilts. And the list goes on.

Phil Jones is stepping down, as he is in the midst of making several life changes and doesn't have the time to devote to SAQA as a board member. However, he will remain an active pro-



fessional artist member, and continue to assist the board and membership in any way he can. Jones wants to thank the board for all of their hard work over the past several years and you, the membership, for continuing to support this great organization.

## New Board Members



### Judith Content

Growing up in New England, Judith Content developed a deep appreciation for textiles early on. Navajo rugs, paisley shawls, early American samplers, Shaker baskets, and,

of course, quilts were all treated with special regard by her family. However, it wasn't until she was attending college in San Francisco, studying to become a painter, that she discovered fiber as an art form. Graduating with a degree in Art with an emphasis in Textiles from San Francisco State University in 1979, Judith established her first studio in 1980 and has worked as a full-time artist ever since.

Her special passion is for Japanese thread resist dye techniques, especially arashi-shibori, for which she has developed a unique contemporary interpretation. A frequent lecturer on surface design, color, and creativity, Judith has shown her dyed and quilted silk wall pieces nationally in such exhibitions as "Quilt National" and "Visions," and internationally in Japan, France, Canada, and the United Kingdom. Her work is in several museum collections in the US as well as in Japan. She is currently serving on the Board of Directors of the Textile Arts Council (TAC) at the M.H.de Young Museum in San Francisco, and she served eight years on the Foundation Board of the Palo Alto Art Center.

She lives in a rural pocket of Palo Alto, California, with her husband, college-age daughter and two cats. Her free time is spent in the garden, beach combing, and adding to her numerous collections (pastry blenders, ginger jars, whisk brooms, heart shaped rocks and Japanese glass fishing floats to name a few).

She is honored and delighted to be a new member of the Board of Directors of SAQA, and looks forward to serving the organization and its members.



## SAQA Board Members

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### Linda MacDonald

Linda MacDonald is looking forward to working on the board of a national/international organization that promotes the making of contemporary quilts. She said, "the art quilt medium is so unique and fascinating." She has been creating art quilts since the 1970's and has seen the development in creativity and depth of content within this field. MacDonald said, "the 'art world' is a large, many-faceted organism. Every medium imaginable is used to make art. The art quilt can have a place within it by continuing to create excellent work. I encourage art quilt makers to approach mainstream galleries and alternative art spaces besides the large quilt and fiber shows."

MacDonald has a BA in painting, an MFA in Textiles, and a California teaching credential in art. She recently retired

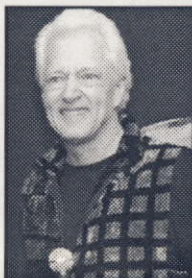


from her teaching job in the public schools teaching at-risk high school students. MacDonald has exhibited nationally and internationally and has taught in many venues. Most recently she is teaching a contemporary quilt class at San Francisco State University. Linda MacDonald hopes she can add a unique perspective to the challenges and developments of the future of SAQA.

### Warren Brakensiek

Downtown Los Angeles resident and SAQA board member, Warren Brakensiek likes to describe himself as permanently playing hooky from the practice of law rather than as a retired lawyer. Along with his spouse, Nancy, Warren has been collecting contemporary art quilts for over 15 years.

As Treasurer of SAQA, Warren focuses on the organizational, financial, and budget sides of SAQA while adding one collector's viewpoint to all other aspects and issues involving our organization.



Warren's goals for SAQA include its continued growth and increased relevance and benefit to its members. He adds that he looks forward to even greater popularity and visibility for this wonderful art medium, eventually leading to even more artists being able to devote more time to and, if they wish, being able to support themselves through their art.

In addition to contemporary art quilts, Warren is also passionate about travel. He notes that travel is a life long learning experience, both from the standpoint of what you see and experience and in learning the most efficient and enjoyable ways to travel. He advises those who long to travel, "If at all possible, don't put off travel for your own enjoyment and enrichment, the more you do it the more rewarding it becomes."

As a final note, Warren urges all members to do their part to support SAQA, adding that we are a volunteer driven organization whose success is reliant upon input from members and their participation and involvement. We all benefit from a strong and vibrant SAQA.

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## C & T Publishing to Celebrate 20th Anniversary

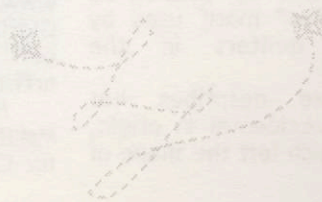
C & T Publishing, Inc., will celebrate twenty years in business this fall, announced co-owners Todd and Tony Hensley. "Since 1983, C & T has been dedicated to producing beautiful books and gifts designed to inspire creativity in quilters and crafts persons," says CEO Todd Hensley. "We meet this challenge by consistently offering the finest-quality publications available from today's top quiltmakers and fiber artists."

According to Publisher Amy Marson, "Our successful track record draws the best and brightest in the industry to publish with C & T, and in turn, much of our success can be credited to our highly respected authors." The company list of authors includes many of the best-known names in the quilting world, including Alex Anderson, Harriet Hargrave, Jean Ray Laury, Judith Baker Montano, Elly Sienkiewicz, and Jean Wells.

C & T will honor ten of its most successful authors this fall with full-page ads in popular quilting publications such as *Quilter's Newsletter Magazine*. Also in honor of its 20th anniversary, C & T will publish *Celebrate The Tradition*, a collection of quilt blocks, patterns, and stories from more than 70 best-loved authors and designers. *Celebrate The Tradition*, edited by Liz Aneloski and Joyce Lytle, was a September 2003 release. CFO Tony Hensley notes that C & T's success is built on serving the needs of customers with a hard-working staff of 50 employees who develop and market an outstanding product. "This customer-oriented team approach and dedication to quality are essential to our growth and future success."

C & T Publishing was founded in 1983 by Carolie and Tom Hensley on the basis of one manuscript authored by quiltmaker Roberta Horton. That book, *An Amish Adventure*, is still in print, and Roberta Horton is a world-renowned author, teacher, and quilt expert. Each year, C & T publishes 30 - 40 new books on quilting, embroidery, dollmaking, and other crafts. The company also offers quilt patterns, quilting tools, and related items such as gift wrap, stationery, and calendars featuring fiber-art images from C & T books. C & T products are sold in the US and internationally through quilt, fabric, and craft stores; book, gift, and museum shops; book clubs and distributors. C & T maintains an Internet presence with regularly updated feature stories, contests, an online catalog, and more at [www.ctpub.com](http://www.ctpub.com). As C & T Publishing continues to expand and diversify, its goal is to preserve the same caring attitude and attention to detail that have always distinguished it from the competition, and to continue to set the industry standard for high-quality books and gifts.

For more information, contact: Mari Dreyer, Director of Publicity, [marid@ctpub.com](mailto:marid@ctpub.com) or Jennifer Ginochio, Publicity Coordinator, [jenniferg@ctpub.com](mailto:jenniferg@ctpub.com)





# Breaking Tradition: The Fiber Revolution

Samuel T. Chen Fine Arts Center,  
Central Connecticut State University,  
New Britain, Connecticut

Marion M. Callis

Recent work by seventeen artists working in the quilt medium forms an exhibition gaining play at several Connecticut venues. *Breaking Tradition: The Fiber Revolution* at the Chen Fine Arts Center at Central Connecticut State University (CCSU), the show's installation was centered somewhat incongruously by several masks and bowls made of handmade wool felt by Roz Spier. A sense of tradition flavored many of the quilts selected for the show, as exemplified by Carol Schepps' explorations in color theory. Her repetitive grid forms and the doodle-like quality of her meandering stitches focused attention on the sensual potential of expertly juxtaposed colors.

The group ambitiously incorporates unconventional methods and materials in their work. Joanie San Chirico's *Catacombs VII: Orants* repeats shapes of windows or gravestones, on painted Tyvek. Gloria Hansen designs images with *Canvas*, a Mac drawing program, then prints images and photos onto fabric using archival ink with added paint. Barbara Barrick McKie manipulates and scans images for her 3-D quilts (*Surface Departure #3* and *#4*), then prints them onto polyester using a disperse dye transfer process.

Martha Sielman's quilts are perhaps the most democratic in their use of materials: *Beetles on CD* and *Jellies of Monterey* incorporate a range of fabric weights and weaves, metallic objects and threads, plastic, netting, beads, and paper. The abundant mix evokes the bower bird's fascination with materials, but also a thoughtful openness to their potential, especially in her *Resurrection of Hope*, a symbolic image initiated as a study in whites.

Quilt tradition takes another stroke from technology in Virginia Abrams' work, this time via design. The artist began quilting in 1997. Her three quilts are made of cottons she hand dyes, then overlays with designs reminiscent of her earlier interest in bio- and organic-chemistry. In *Matrix*, red squares mark the intersections of meandering lines crossing the composition, suggesting interacting forces, and may possibly be a nod to the "mojo" motif used by African-American quilters in the Southern US.

Judy Cuddihee describes her *Release* series as accidental in origin, from a dye spill which left the shape of

a 4-foot long penis on her fabric. The image takes several forms in her work. Most charming is *Release V*, a whole cloth quilt dye-painted brown with the image of a female torso, and dye-printed with a dozen or so blue penises. While the quilt's size clearly indicates its non-utilitarian nature, the scenario evoked of the loosely rendered, central female image busily stamping numerous, precise images of male genitalia on her blanket was one of the most endearing moments in the show.

Roz Spiers' beautiful fiber bowls, arrayed on a sand-covered central table in the largest gallery, suffered for the addition of candy, shells, snakeskins, safety pins, pennies, and screws, among other items, as distracting bowl fillers. Overall, the exhibition's arrangement of several quilt-filled galleries with the centerpiece of another form of fiber art felt arbitrary, despite the merits of much of the work. One can hope that as the range of fiber art becomes more familiar to the viewing public, such odd mixes will become less necessary, and each will get its due.

Marion Callis is an art professor and Director of the Julian Akus Gallery at the Eastern Connecticut State University in Willimantic, CT.

Martha Sielman

*Breaking Tradition: The Fiber Revolution*, which took place at Central Connecticut State University's Chen Gallery from Mar 20 through Apr 21, 2003. Marion Callis is an art professor and the Director of the Julian Akus Gallery at Eastern Connecticut State University.

Seventeen SAQA artists participated in the exhibit were Virginia Abrams, Deborah Barr, Rachel Cochran, Judy Cuddihee, Joan Dreyer, Rayna Gillman, Gloria Hansen, Celeste Kelly, Kevan Rupp Lunney, Barbara Barrick McKie, E. Gaynell Meij, Ed Johnetta Miller, Judith Reilly, Joanie San Chirico, Carol Sara Schepps, Martha Sielman, and Carolyn Lee Vehslage.

*Fiber Revolution* is the name that these SAQA artists are continuing to exhibit under. The group has now grown to its maximum of 30 members and includes members from CT, NY, NJ, PA and DE. There is now a website named [www.FiberRevolution.com](http://www.FiberRevolution.com), designed by Gloria Hansen, one of the original members. There is a waiting list of SAQA artists who would like to join.

*Fiber Revolution* was started by Martha Sielman (SAQA representative for CT, NJ and DE) as a vehicle for her

SAQA region to exhibit together. By offering a group portfolio and the marketing power of a group of artists all working to secure venues, it has been much easier to find exhibition opportunities than it would have been for the artists on their own. *Fiber Revolution* will have had nine exhibits in 2003.

*Fiber Revolution's* mission is to find as many opportunities as possible to show art quilts, so while some of the exhibits take place in galleries, most do not. In 2003, exhibit spaces included a Women's Club, a university's art department gallery, an arts center, a corporate campus gallery, a public library, a medical offices building, and a university's research center. In 2004, exhibits will occur at a retirement community's gallery space, a vineyard, and a corporate office building, as well as at galleries.

In Aug 2004, Close to Home Sewing Machine Stores will be sponsoring *Expressions: A Textile Art Extravaganza* at the Gateway Community College in New Haven, Connecticut. This will be a quilt show that is designed specifically for art quilters, with art quilt exhibits, art quilt classes, and vendors selected specifically for art quilters' needs. *Fiber Revolution* will have a month-long exhibit at Gateway College in conjunction with *Expressions*. In addition, the CHIP research center at the University of Connecticut in Storrs, CT, has contracted with *Fiber Revolution* for a year-round rotating exhibit of their work in exchange for an honorarium that will fund most of the continuing costs of portfolio production and post-card advertisements.

Member participation is essential to *Fiber Revolution's* success. All members are responsible for approaching three possible venues with the group's portfolio but many members approach more. The portfolio was designed by Barbara Barrick McKie. Carol Sara Schepps designed and constructed the labels that the group uses in its exhibits. *Fiber Revolution* is about to begin experimenting with the use of a group post-card, designed by Cindy Friedman, to promote its exhibits. The group's members all pitch in to hang and take down the exhibits, as needed. And as many members as possible show up for the openings.

Working as a group has been a very powerful method for promoting art quilts. If you are interested in organizing a group in your area, you can contact Martha Sielman at [mzielman@snet.net](mailto:mzielman@snet.net).



# Bartering Your Art: It's Rewarding for Everyone

Cynthia Nixon

During the last twenty years, I have completed over fifty painted quilts that were commissioned for public settings and private residences. Several of these projects came about as a result of bartering. In this brief article, I'd like to share some practical information and ideas about the process of bartering commissioned art. Bartering can be a rewarding experience for all concerned: you (the artist), your client or collector, and your community as a whole.

## What is Bartering?

Bartering is the act and process of trading your goods or services for other goods or services rather than paying in cash. For example, I have bartered painted quilts for thousands of dollars worth of professional services with our dentist, our sons' orthodontist, our veterinarian, and my photographer.

## What is Bartering good for?

When you barter your art, you have the opportunity to receive expensive services without having to come up with the cash to pay for them. My husband, Randy Hudson, is a self-employed architect, and I am a self-employed artist. We don't have dental insurance. It has been a great help to our household finances that I could barter with our dentist for dental work, and with our orthodontist for our sons' braces.

Second, you create the means to acquire products or services that you otherwise would not be able to afford. I am currently working on a painted quilt commissioned by my art photographer. It is a barter (trade) for the top-quality professional photography, slides, prints and digital images I have been fortunate to receive for the past three years.

Third, you create a commissioned piece which otherwise wouldn't exist, possibly installed in a public setting, and your clients or collectors gain original art that they otherwise would not have purchased. My dentist, orthodontist, and photographer have been delighted to commission my original painted quilts as a barter. It has been very meaningful for them. They did not have cash in their budgets for such a purchase, nor the time or inclination to



*Children at the Beach, 36" x 72". Collection of Campbell & Pine Orthodontic Office, State College, PA. Installed in main waiting area.*

initiate such a seemingly overwhelming endeavor.

For example, my orthodontist welcomed bartering for my sons' braces enthusiastically, got involved in the process, and commissioned my painted quilts for the clinic waiting area. These finished pieces have become well-known in our community. (As a plus, they were published in *Art/Quilt Magazine*, Spring 1996.) It's been a positive project from the beginning, and continues to be so.

## How do you Barter? What's the Procedure?

Begin by asking. Make a list of people or businesses in your life who are familiar with you and who could be approached regarding bartering, such as your dentist, doctor, athletic facility, veterinarian, neighborhood restaurant, web page designer, accountant, photographer. Some of these may become your new clients or collectors.

Offer your idea of bartering one of your original works for a portion of their service. Show them color prints or photos of your work, tell them about your background, and your other collectors or clients. Be generous. They need to know they can depend on you.

If you have piqued their interest and gained their trust, arrange a time to sit down with them and discuss possible size, theme, colors of the work, and the potential amount of the barter. For example, you may agree to barter a textile or quilt of a certain size for specific photographic services, or \$3,000 worth of dental work, or a web page design.

As soon as an agreement is reached, *put it in writing*. This is your contract,

and it is very important. Have a written agreement, even if (especially if) you are bartering with an old friend. This protects both of you and inspires confidence in your client or collector.

The agreement can be simple and brief, but it needs, at the very least, minimal information such as your names and addresses, a clear description of the planned piece, a clear description what is being bartered in return, and agreed-upon dates of completion. You might also want to include decisions about delivery and installation. Make two copies of this contract, and be sure you and your client or collector sign both. You keep one and your client or collector keeps the other.

At this point, you can create a color rendering or maquette of the proposed quilt, with sample materials. Bend over backwards to be sure your new client or collector understands clearly what you are proposing to complete and barter. When the work is completed, deliver it, conclude the barter, and enjoy the satisfaction of a project well-done!

Without doubt, I have found bartering art to be a positive experience, and recommend trying it. Bartering your art can be personally rewarding, and enriching for your client or collector and your community.

To see examples of Cynthia Nixon's painted quilts that have been commissioned and bartered, go to [www.SAQA.com](http://www.SAQA.com) (Art in Public Places Gallery and Member's Gallery) and [www.CynthiaNixonStudio.com](http://www.CynthiaNixonStudio.com).





# ARTWORK as a Reflection of My Life

Carolyn Lee Vehslage

In 1998, my life-long struggle with bipolar disorder intensified. I was no longer able to manage in the hectic, high-pressure computer network engineering field. My lifestyle had to be simplified drastically.

Suddenly, I found myself living a quiet life at home. I felt lost. And I still had the need to contribute something meaningful, to make a difference. Through my artwork, I have been able to gain back that sense of accomplishment.

My six new series combine my former computer profession with my disorder. What started out as a study about technology taking over our lives has turned into a metaphor about manic depression.

## The Inspiration

Last summer, my artwork took a drastic turn away from a pictorial style. Three concurrent "events" inspired me to explore abstract design. Fabric designer Lonni Rossi asked me to create a quilt for an exhibition in Houston, Texas, using her "Elements" collection. During Philadelphia, "The Cutting Edge" exhibition opening, fiber artist Leslie Pontz explained her abstract artwork creation. AND I had acquired Claire Fenton's *Fragments* for my own private collection.

As I worked endless hours quilting, embellishing, and appliquéing the commissioned quilt *Underwater Odyssey* by hand, I was able to study Claire's magnificent placement of interesting fabrics, hand-made paper, and found objects.

When I looked at Lonni's fabrics, I just couldn't see my typical landscapes and seascapes in them. All the while a few key comments Leslie made about her artwork were still circulating around in my head.

As the deadline to get a quilt together drew near, I had one of those "ah ha" moments: Lonni's black and brown "Metals" looked like circuit boards and her "Fires" came in reds, oranges and even candle flame blue. The seed of "Fried Circuits Version 1.1" germinated.

## The Physical Process of Creating the Artwork

The type of artwork that I create can be classified in many ways. Before I went in this new direction, I had been designing "art quilts" in 1998. They were mostly pictorial wall hangings of garden and seashore settings.

The computer series still qualify as quilts because I assemble them as a top layer of fabric, foam batting, and bottom layer of fabric and then machine quilt the three together. Some of the pieces have hand-quilted computer wires crisscrossing the surfaces. Even though they are ornamental and could never be used as bedding, I am able to enter them in the numerous local, national, and international quilt exhibitions and competitions.

There is also a series of fiber art and mixed media exhibitions in galleries and museums that the slides of the quilts have been submitted. The jurors, curators, and gallery directors have been very receptive to the computer series. Several pieces from the collection have been acquired for museum and private collections and individuals and corporations have commissioned a few.

The materials in the computer series include fabric, tulle, shears, polyester batting, foam board, cardboard & photo-transfers; computer & electronic components; computer, audio, video/photographic media; cotton thread, metallic thread, fishing line/computer wires; stamps/stencils; metallic inks, wax/glitter glue; paper, stick on letters, beads/found objects such as washers, nuts, bolts and screws.

The techniques are machine and hand quilting; hand embroidery; machine and hand appliqué; hand embellishment; and surface designed by burning and waxing the fabrics and components and hand stenciling and stamping.

In the early years of my computer engineering career I assembled and upgraded many computers for clients, so I am very familiar with motherboards, card adapters, memory chips, drives and cabling. And, I've seen exactly what the components look like when they've been "fried" by a surge of electricity or a lightning strike. The toxic whiffs of smoke from a damaged unit are unmistakable.

I dug through all of our boxes of out-dated and broken computer hardware looking for interesting parts that later became "embellishments." My early idea of "throwing @\$% at the wall and see what sticks" quickly evolved into several individual steps.

*Fried Circuits Version 1.1* started out as elaborate machine embroidery with metallic thread on top of the "metals" fabric. Many of the threads were left dangling similar to Leslie's pieces. This stage was very freeing from the rigid striving for perfectly spaced, 12-per-inch stitches that the quilting judges look for. It allowed me to start ripping, burning, and finally dripping wax on the fabric.

As I assembled the layers of the circuit board from front to back, I wanted to reveal the loss of information or data contained in the circuitry. Lonni's "fire" fabric is well suited for the underneath "burning" layers because it is covered with numbers and datum.

*FC V1.1* was followed immediately by *System Overload Version 1.1: Super Charged*. While the FC series are irregularly shaped, the SO's all are rectangles. I begin with a Lonni Rossi hand-painted piece of "motherboard green" fabric and add my own metallic inked stamps and stencils to accentuate them. The quilt tops are machine quilted in a circuit board pattern using metallic thread. Computer components, cables, beads, and other found objects are sewn onto the surface.

With the SO series, I try to create a dense, colorful image that appears to be on the brink of explosion. The SO components overhang the motherboard boundary in contrast to the implosion of the internal components of the FC series.

## The Mental Process of Creating the Artwork

Soon after creating the first *Fried Circuits* and *System Overload*, I was asked by a magazine to write an essay on my process. In the quilting world process means technique, but in the art world process means, "What's your motivation behind the artwork?" I really had to think about why I was creating the computer series and why I personally identified so much with the pieces.

When I studied them seriously, I focused on the burnt edges and the



## Artwork as a Reflection

continued from page 10

fried electronics of the orange and brown series. Then I compared and contrasted those images with the super-charged colors of the green series. It started to dawn on me that they were akin to manic depression with the FC representing the depressive side and SO portraying the manic side. From there, the series grew.

*System Overload* is the manic state where everything seems super charged and interconnected, pushing on the brink of an explosion. It's full of bright lights and whizzing speed. The colors are alive: reds, greens, oranges, and yellows. Metallic threads of copper, gold, and silver sparkle.

*Keyboard Lockup* evokes feelings of frustration and lack of control when computers "freeze up." It's about not being able to move forward from this moment in time.

*Motherboard Meltdown* is a metaphor for stress induced mental breakdown.

*Fried Circuits* represents the depression. The edges have been burned. The fire within has been blanketed in blacks and browns. There are holes in the memory. Patterns and numbers no longer make sense. It stirs up dark thoughts of disconnection, confusion, loss, and isolation.

*Mixed Media* has many meanings including the style of artwork. The embellished items are all forms of "media" - computer, video, and audio. It is a sub-series of my numerous computer series that are metaphors for bipolar mental illness. In this case, the reference is to the "mixed" state: the rapid vacillation between depression and mania, hence the polar-opposite color selection of black and white. Carrying the double entendre further, in computer terms, we "read" and "write" to the floppy and hard drive media. Red is a reoccurring color choice within the computer industry, showing up again and again in logos, print ads, and labels.

*Terminal Eyestrain Version 1.1: Red I* reflects the hypo-manic phase, when the mind's eye sees things differently. Insight and observation occur at an accelerated pace. *V1.1* is a visual interplay on the term red eye and actual red letter i's. There is a single eye with a red pupil imposed over the computer screen. Too much time in front of it and we all get "red eye." There's a pair of prescription eyeglasses draped on the monitor since we all seem to need a

special set just to deal with the eye-strain of reading our email.

### How the Artwork has been Received

When I was asked in an interview, "what makes a quilt artistically powerful?" my response was, "It has to make the viewer think, to ponder it, to have her eyes circulate around the piece, and later to reflect upon it."

The computer series has struck a responsive chord with many viewers. They bring out feelings of how technology has infiltrated and complicated our daily routines. All these automated gadgets were supposed to make our lives simpler, but the benefits come hand-in-hand with new sources of stress.

Although I must lead a very quiet life, my artwork is able to go out into the world through exhibitions, magazine articles, and the Internet. Several times a week I receive a message in my email such as the following:

*"Your featured article was quite moving. It is a very inspiring piece for anyone who reads it. I appreciate your honesty and frankness about your disability. Putting it out there! Wow, how cool and helpful to others with the same or similar affliction . . . the article was inspirational. I am printing it out and hanging it on my bulletin board to read, when I get frozen . . ." - Betsy.*

*"Also, as someone with bipolar disorder your article about your experiences and using your art in your healing process struck a chord with me." - Amber*

*"Your bipolar piece resonated on a personal level for me. The family emergencies I'm going through right now revolve around my bipolar 19-year-old son." - Susan*

What more could an artist ask for in her lifetime then for her artwork to be meaningful to others?

*Motherboard Meltdown Versions 3.1-3.9: Nine Patch* will be in "Art Ability" at the Bryn Mawr Rehabilitation Hospital, Malvern, Pennsylvania, Nov - Dec 2003. This juried exhibition features artwork by artists who have excelled in spite of their disabilities.

Carolyn Lee Vehslage's computer series are viewable online at <http://www.clvquilts.com>. Her award winning artwork is in private, corporate, gallery and museum collections around the world.

## Simply Quilts

Carol Taylor

Well I promised almost a year ago when *Simply Quilts* came to my house to film my segment that I would let you know when it was going to air. At last, they've posted the time on their website as Monday, Nov 3, 2003, at 8:30 a.m. EST on HGTV (House and Garden TV). Who knows? I have not yet seen how it turned out after they cut about five hours worth of taping to five minutes air time. So I have been watching along with you to see how it all turned out.

### The Full Spectrum: Color in Quilts

The *Simply Quilts* cameras focus on award-winning quilter Carol Taylor's love of colors that go all the way back to her childhood and continues to influence her award winning work today! Next, color theory is the name of the quilting game when quilter and color expert Joen Wolfrom shows the *Simply Quilts* viewers how to use the Ives color wheel - and colors from nature - in order to make inventive color choices.

## New Fabric

Yvonne Porcella

Yvonne Porcella has a new line of fabrics available from P & B Textiles. Title of the line is Regency with 31 different colors.



Purple Dog & Green Hair,  
40" x 57".



# International Member

Muenchen, Germany  
Petra Voegtle

I was very impressed by the material I received, especially about the very well-written newsletters which are both useful information as well as entertainment. As I am only at the beginning of my artistic career, I appreciate the information on marketing, business affairs, and other professional information.

I was born in 1951, and hold a MA from the University in Munich for History of Literature, Linguistics and Geography. I worked for 15 years in a high tech environment (American companies like Intel, Digital etc.).

I started with woodcarving in 1997. Out of necessity to save money I started to build my own furniture (my own designs), learned how to carve and handle surfaces from books, then slowly changed from the practical use into art. In 2000, I discovered quilting, here quickly changing from the "bed quilt" into the art category. Again I learned the basics from some books I discovered in a shop.

Besides working with wood (sculptures, reliefs, etc.) I work mainly with silk and hand quilt and paint. Lately I am exploring the trapunto technique in order to combine both

somehow - carving and quilting - giving fabrics new shapes, letting silks appear in a completely different look by using illusional painting. My work is heavily influenced from my travels by Eastern cultures while I was traveling extensively to several countries in Asia and can be seen under <http://www.vyala-arts.com>.

This is the first year in which I started to enter shows. My first invitational exhibition is in Rock Hill, South Carolina, where I have been invited by Dottie Moore to show one of my quilts. I am very proud to be given such an honor as a newcomer. Also I have been accepted by Tubac Center for the online exhibition for another two of my pieces. Another event is taking place at the Greater Flints Art Council, Michigan, "Quilts at the Crossroad," where one more of my quilts will hang in this invitational show, *View from a Window*. And last, but not least, my *Apsaras* will hang in Houston, Texas, in the main juried show and *Mother and I* in Karey Bresenhan's "I Remember Mama" special exhibition.

I look forward to being a member of SAQA and although I will have to learn a lot still about being a professional artist I am eager to bring in my own experiences, perceptions, opinions and feelings whenever requested. My websites are <http://www.vyala-arts.com>; <http://www.fiberedge.com>; <http://wwar.com>.



## Gallery To Go . . .

Carolyn Lee Vehslage

A simple, yet very effective marketing tool is to organize photographs and information of your art quilts in a portable gallery. The next time you have an exhibition opening, booth at a craft fair, or any opportunity to show your portfolio to potential collectors, present your artwork professionally in a binder.

My gallery book has garnered me several commissions and sales of available quilts. As the viewer leafs through the pages, they see that others have collected my art quilts or have ordered custom wall hangings. It gets them thinking in terms of "owning" a unique piece rather than "buying," i.e. spending hard earned cash.

To get started, pick one of your quilts that has "a good story" and gather all the information and images for it. Compose a page in a word document, page layout program, or image-processing package such as MS Word, MS Publisher, Quark Xpress or Adobe Page-

maker. The "Hall's Hobies" example from my "portable gallery" was created in Adobe Photoshop.

Use high-resolution .jpg images of at least 300 dpi or remember to leave adequate space to mount a crisp, clear, and colorful photograph of your quilt on the page. Print the page on card stock to make it more durable and insert it in a clear plastic protector before placing it in your binder.

In addition to the title, dimensions, copyright, and date, each of my quilts has a story behind it and the book does the telling. Often, I'll include the original sketches, scraps of material, or embellishment items right on the page.

For one client, I literally had to match the couch, so a fabric swatch from their sofa is pasted on that page. These extras bring interest to your artwork. Photos of you creating in your studio are also a plus.

Let the viewer know a little bit of how you create your quilts. On my *Gardens of the World* page I've written a description of the techniques used to develop the piece. One picture shows how I used textile acrylics to paint the

*Keukenhof Park, The Netherlands* panel of the six block quilt. The other one was photographed after it was appliquéd, embroidered, embellished, quilted, and over-painted.

You might want to list the specific exhibitions an individual quilt has been in. Some collectors perceive an added value to know where the artwork has been shown. Additional sections in the gallery book should include your résumé, biography, art statement, press releases, and publication clippings.

It takes a bit of organizing and motivation to create your portable gallery, however, I can guarantee that the results are worth it. When people sit and read through story after story of other people commissioning an original, hand-crafted piece of artwork, it plants the seed that they can own a unique art quilt as well.

Carolyn Lee Vehslage maintains an onboard studio on her Mariner Yacht "Fandango." Several of her quilted wall hangings that were created while cruising, are viewable online at [www.clvquilts.com](http://www.clvquilts.com). Her artwork is currently touring North America, Central America, South America, Europe, and New Zealand.



# What Could Have Been SO BAD That Living on the Street is BETTER?

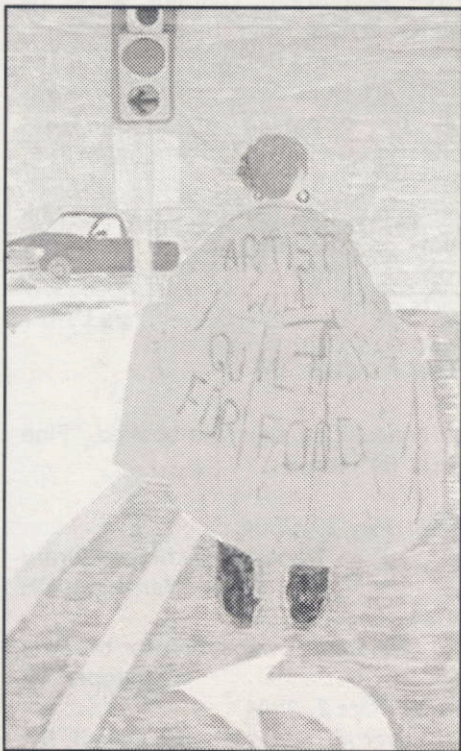
MEET A

Member...

Carolyn Lee Vehslage

Arizona artist Thelma Smith is haunted by the knowledge that her eldest son chooses to be homeless. Her personal search for Norman is documented in her *Left Turn Lane* series of life-sized portraits of what she affectionately calls "the bums."

There's Wild Bill the newspaper hawker and Dondi the Capoeira instructor. There's the very strange Chain Mail Bob who wears a woven metal ski mask in the heat of the day. There's Spud and his four-year-old daughter who live under the Trout River Bridge.



Left Turn Lane #1, *Self Portrait*, 81 1/2" x 52", © 2000.

Smith herself is in a few of the pieces. She strikes a flasher's pose in #1 *Artist: Will Quilt for Food* and squats on the sidewalk holding a cardboard sign in number #9 *Have You Seen Norman?*

Even her son makes an appearance in #11. He's holding a sign with Tim Robbins' quote *Believe Belong Behave or Be Damned*.

As Smith runs her daily errands, she keeps a camera by her side. When she sees a street person, she asks first if she can take their photograph. She tries to engage them in conversation and learn their stories. She asked Wild Bill, "How'd you get here?" and he answered her with his stunning smile, "That was yesterday. Yesterday is gone. Today is a good day."

Back in her Green Valley studio, she projects the image on to an 84" high by 52" wide sheet of Peruvian Pima Cotton Sateen and draws the figure's outline in soft pencil.

Smith paints the canvas with quick strokes of Procion MX reactive fiber dyes. Because of the intense light of the southwest, the figures cast no shadows. It's almost as if they are floating in time and space. To finish her artwork, Smith uses a sewing machine to stitch texture into the cloth.

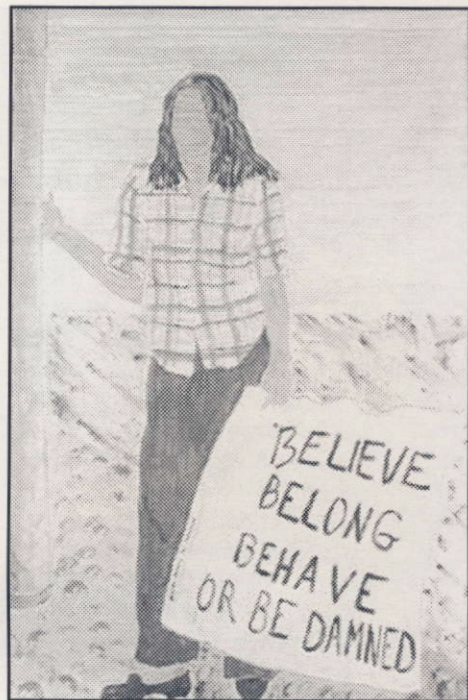
An important aspect of Smith's artwork is to capture the unusual flatness of the bright sunlight of the Arizonian/Mexican border. Her palette for the *Left Turn Series* is very washed out robin egg blues, roses, celadon greens, light yellows, street grays, touches of browns, and the ever present stark whites of the sidewalks.

What sets Smith's portraits apart from other artists is she purposely leaves the faces blank. She is making a strong statement about how as a society we don't even see the homeless as people anymore. They are faceless.

By choice, Smith paints in a primitive manner. She uses saturated color with a paint-by-numbers style. The simpler her portraits appear, the more powerful their meaning becomes.

Smith says of her artwork, "What began as an exploration of a difficult life, became a study of the universality of the human condition. The physical making of the artwork carried me from darkness to equilibrium.

"I believe that the public reason for art is to provoke questions and



Left Turn Lane #11, *Believe Belong Behave or Be Damned*, © Tim Robbins by permission, 75 3/4" x 51 3/4", © 2001.

thoughts. The *Left Turn Lane* series, while not pretty, both asks and answers questions. It has something to say."

Her *Left Turn Lane* portraits have hung in the National Civil Rights Museum in Tennessee, Oceanside Museum of Art in California, and Buckham Gallery in Flint, Michigan. Eight more portraits will hang in the Greater Flint Arts Council during Quilts at the Cross Roads in September 2003.

She is the curator of "Wrapped in Cloth: the Human Figure in Textiles" at the Tubac Center of the Arts, 9 Plaza Rd, Tubac, AZ 85646, Oct 11 - Nov 16, 2003. Portions of the exhibition are on view online from Sep 1 - Jan 31, 2004 at <http://www.TubacArts.org>. To see a portion of Smith's artwork visit <http://www.thelmasmith.com>

Carolyn Lee Vehslage maintains an onboard studio on her Mariner Yacht "Fandango." Several of her quilted wall hangings that were created while cruising, are viewable online at <http://www.clvquilts.com> Her award winning artwork is in private, corporate, gallery and museum collections around the world.



# Review of Shows

## **TIME SQUARED: Art Quilts by the Manhattan Quilters Guild**

Jan 22 - Mar 20, 2004, The New England Quilt Museum, Lowell, MA

Time is the theme of the sixteen quilts featured in the exhibition, "TIME SQUARED: Art Quilts by the Manhattan Quilters Guild." The new quilts by members of the Manhattan Quilters Guild, an eclectic group of international fiber artists who meet in New York City. Each quilt in the exhibition measures only 36 inches square and somehow relates to the theme of "TIME SQUARED." The exhibit also includes a selection of one other representative work from each artist illustrating her own individual style and the broad range of concerns of the art quilt today.

In various approaches to the concept of "time," the artists employed a wide range of contemporary quilting techniques and surface design processes. They creatively evoked the pace of life in New York City or a physical or psychological idea about time and place. Another facet of time that seemed to inspire them was the construction or destruction of physical space as related to time. Working in their own signature style, some chose a particular moment in time, such as in *Time Runs Out* by Brooklyn artist Robin Schwalb. Schwalb chose a famous cinematic scene, from the 1923 movie "Safety Last," in which the hero dangles from the minute hand of a giant department store clock. Artists chose to interpret the theme to depict an abstract concept of time. Some used the idea of quilting's classic squares and grids. Ludmila Uspenskaya referred to Times Square itself in her quilt, *Arcanum*. The Russian-born artist celebrates the dizzying height of New York buildings in her view of Times Square seen from the ground up.

The New England Quilt Museum preserves, interprets, and celebrates American quilting past and present. Located in historic Lowell, Massachusetts, the heart of America's 19th century textile industry, the Museum offers changing exhibitions of contemporary and antique quilts.

## **Let it Shine: Improvisation in African-American Star Quilts**

Sept 11 - Nov 9, 2003, The New England Quilt Museum, Lowell, MA

"Let it Shine: Improvisation in African-American Star Quilts" is an exhibition of twenty-three improvisational quilts made by twenty quiltmakers. Traditional European-American quilts are judged on technique - how many stitches per inch and have a high degree of precision in piecing. Take one look at the quilts in this show: bursting with brilliant colors and rhythmic patterns and made from hundreds of scraps of fabric, and you know that these are not Grandma's quilts! The spontaneous energy and the freedom of unexpected pattern combinations and colors characterizes a genre of African-American quilting known as improvisation. Quilt collector Eli Leon with the William D. Cannon Art Gallery in Carlsbad, CA, organized the exhibition which showcases a portion of Leon's extensive collection of African-American quilts.

The quilts in this show all contain traditional star motifs, however the borders and backgrounds are full of improvisational piecing. It is this juxtaposition of precision piecing with thoroughly spontaneous work, or unexpected pattern combinations, that makes the quilts so arresting. This is seen in Mattie Pickett's, *Texas Star*, which she pieced in 1986. The Lone Star center is a traditional pattern, however, the surrounding borders are made of a multitude of star blocks that have been adapted to fit around the central shape. The resulting dynamic composition is made from a combination of disparate blocks. "Let it Shine" is intended as both an exposition and a celebration of African American improvisation.

The New England Quilt Museum preserves, interprets, and celebrates American quilting past and present. Located in historic Lowell, Massachusetts, the heart of America's 19th century textile industry, the Museum offers changing exhibitions of contemporary and antique quilts.

## **Davis Art Center**

Davis Art Center juried show netted twelve SAQA members as participates in the "2003 Color Field: Painting with

Cloth," Aug 22 - Oct 3, 2003. Of the 32 art quilts selected, twelve SAQA members contributed 21 of those art pieces. Gayle BonDurant (2); Marjorie DeQuincy (1); SusanLea Hackett (2); Diane Moore (2); Charlotte Patera (3); Ann Peterson (1); Louise Schiele (3); Carole Stedronsky (1); Sandy Wagner (1); Diane Madison (2); Diana Connolly (1) and Connie Taxeria (2). Congratulations to all.

## **Doiron Gallery**

Doiron Gallery will host the SAQA Northern California/Nevada annual group show titled, "Fiberworks. . .an Explosion of Color . . . a Collaboration of Art Quilts and Fiber." Show dates were Oct 9 - Nov 1, 2003. Doiron Gallery, 1819 Del Paso Blvd, Sacramento CA. 916-364-4433.

## **Ellen Traut Collection Gallery**

"The Fiber Revolution: Quilts As Art," Ellen Traut Collection Gallery, was from Sep 3 - Oct 31, 2003, Hartford, CT. "Fiber Revolution" contains works by twenty artists from the Connecticut, New Jersey, and Delaware region of the Studio Art Quilt Association. The works will be displayed at Ellen Traut Collection Gallery, 635 Farmington Ave, Hartford's West End. For more information about this feature click the link below or copy and paste it into your browser window: <http://www.absolutearts.com>.

## **Fine Focus '04**

Announcing four pre-booked "Fine Focus '04" Venues:

Apr 1 - May 29, 2004

Mansfield Richland Library  
Mansfield, OH

Jul 24 - Sep 10, 2004

Windmore Foundation for the Arts  
Culpepper, VA

Sep 20 - Oct 2, 2004

Thayer Memorial Library, Lowell, MA  
Dec 3, 2004 - Feb 20, 2005

Coos Art Museum, Coos Bay, OR

## **The Fiber of Coronado**

"The Fiber of Coronado," a Quilt Visions Members Invitational Art Quilt Show, Oct 17, 2003 - Jan 5, 2004, at the



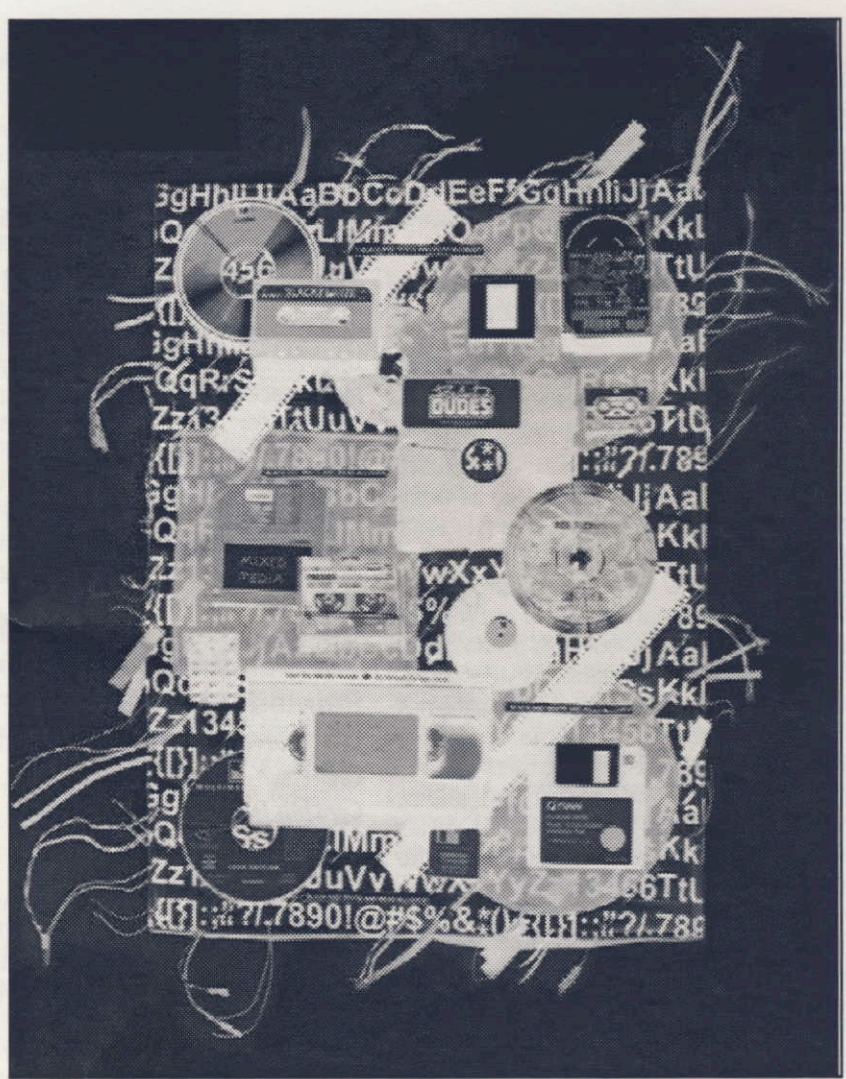
# Review of Shows

continued from page 14

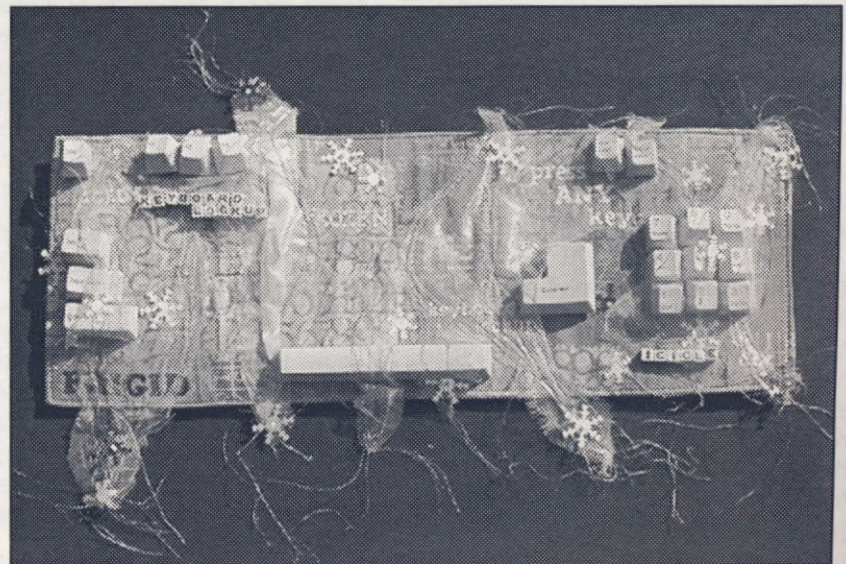
Coronado Historical Association Museum of History and Art, 1100 Orange Ave, Coronado, California. This is an exhibit of art quilts by the members of Quilt Visions celebrating the diversity of Coronado. Contact Quilt Visions, 858-484-5201, and Coronado Historical Association Museum of History and Art, 619-435-7242, [page@coronadohistory.org](mailto:page@coronadohistory.org).

## The Art of Being Tactile Works in Fiber

"The Art of Being Tactile Works in Fiber" is an online juried art exhibition on view from Oct 1 until Nov 3, 2003. Dorisanna Conner, Curator of Collections at the Museum of the American Quilter's Society, Paducah, Kentucky, was the juror. One of the artists is Carolyn Lee Vehslage of Erial, New Jersey, whose featured artwork is *Keyboard Lockup Version 1.1: Frozen* and *Mixed Media Version 1.1: B&W and Read Allover*. The exhibition includes a wide range of contemporary fiber art by twenty-nine artists representing Austria, Australia, Belgium, Canada, Costa Rica, Denmark, Germany, Netherlands, Scotland, South Korea, Sweden, and the United States of America. To view the exhibition visit [www.postpicasso.com](http://www.postpicasso.com), and choose Art on the Line.



*The Art of Being Tactile Mix\_V1.1\_B&W*, Carolyn Lee Vehslage



*The Art of Being Tactile KL\_V1.3\_B&W*, Carolyn Lee Vehslage



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

## Documenting the Design Process in Historic Quilts

Laurel Horton

### Abstract

Quilt survey projects typically employ two documentary processes: descriptive analysis of quilts and collection of biographical data on quiltmakers. Both processes result in objective data that can be recorded on standardized forms, compiled, and analyzed. Due to limits of time and expertise, surveys do not generally attempt to document non-physical aspects; that is, they do not attempt to reconstruct the non-material elements of a quilt's history, such as the design process. For the present paper, the design process is defined as a series of intentional decisions made by the maker in the manipulation of materials, tools, and techniques to produce a quilt. For historic quilts, the maker is generally not available to provide a narrative of the design process.

A major hallmark of serious quilt research of the late-twentieth century is an insistence on historical accuracy in order to counter widespread romantic generalizations. The absence of rigorous scholarship in examining the visual properties of quilts often results in the publication of inexact subjective interpretations and conclusions. However, the question remains, "Are there acceptable methods of examining historic quilts in order to abstract data about the design process?"

The author reports on one facet of a four-year project to research sixteen historic quilts from a single family. A novel, intuitive approach to the physical examination led to a method other researchers might use in abstracting the design choices of quiltmakers. Central to this method is the recording of subjective impressions, and the refraining of preliminary judgments in the form of neutral questions.

### Biographical Information

Laurel Horton holds degrees from the University of Kentucky (BA, English; MLS, Library Science) and the University of North Carolina - Chapel Hill (MA, Folklore). Since 1970, she has worked as an independent researcher and writer, specializing in the study of quilting traditions. She has written numerous scholarly articles and edited several volumes of quilt research, including *Uncoverings* from 1987 through 1993. More recently she wrote the principal article for The Charleston Museum's exhibition catalog, *Mosaic Quilts: Paper Template Piecing in the South Carolina Low Country*. Her research interests include international quilting traditions, quilts made by dance groups, and quilt-related narratives.

## The Painting Connection: Painted Imagery in Contemporary American Quilts

Cynthia Nixon

### Abstract

This discussion explores six American artists whose work bridges the Western fine-art painting tradition and the American folk-art quilt tradition: Nancy Erickson, Linda MacDonald, Cynthia Nixon, Faith Ringgold, Gayle Fraas and Duncan Slade.

Like art forms in every culture, quilts exist in relation to cultural history, social mores, the political climate, and other arts. In contemporary American culture, there is a relationship between the fine arts and the decorative arts that is developing in unusual ways. One of the trends that has emerged is the distinctive use of narrative, representational painted imagery that can be seen. For example, in the work of Kurt Weiser in ceramics, Judith Schaecter in glass, and John Cederquist in wood. In quilting, a few artists have consistently used narrative, representational painted imagery. The works of Nancy Erickson, Linda MacDonald, Cynthia Nixon, Faith Ringgold, Gayle Fraas and Duncan Slade synthesize the fine-art painting tradition begun in the Renaissance with the American folk-art quilting tradition.

Their work has dramatically expanded the art of quilting. The imagery of each of these artists is hand-painted with

pigments, unlike photo-transfer techniques, computer-generated imagery, or images created in tapestry weaving and embroidery. The representational, narrative focus is also different from artists using paints and pigments for abstraction or pattern-making. By showing slides of the work of these artists, and discussing information from interviews and research, this presentation identifies aspects of their backgrounds, motivations, and working methods, helping place their artwork within the quilt medium and the larger context of contemporary American culture.

### Biographical Information

Cynthia Nixon holds an MEd from The Pennsylvania State University and a BA from Dickinson College. For several years, she taught Drawing and Design at Penn State. She makes figurative, narrative work rich in symbolic imagery, that draws from American folk art, Medieval and Renaissance traditions. Her work is in the permanent collection of the Smithsonian American Art Museum Renwick Gallery, The White House, the Baltimore Hilton, Dickinson College, and West Penn Hospital Cardiology Institute. She has shown her work internationally in U.S. Embassies, and widely throughout the United States in "Quilt National," the Smithsonian Craft Show, the American Craft Museum, the San Jose Museum of Quilts and Textiles, the James Michener Art Museum, Gross McCleaf Gallery and others. Nixon's work has also been featured in several publications including *Art/Quilt Magazine*, *American Craft*, *Fiberarts Design Books*, and *The New American Quilt*. She is a member of Art Quilt Network/New York and the Board of Directors of Studio Art Quilt Associates.

## Folk Art Aesthetics and American Art Quilts

Sandra Sider

### Abstract

This presentation, illustrated by slides, begins by discussing folk art influences on selected American quilt artists: Liz Axford, Teresa Barkley, Jane Burch Cochran, Nancy Erickson, Michael James, Jean Ray Laury, Therese May, Paula Nadelstern, Bonnie Peterson, Yvonne Porcella, and Susan Shie. Folk art media discussed will include, of course, antique quilts, as well as



## Abstracts from "Wild by Design"

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embroidery, handmade rugs, Victorian scrapbooks, African textiles, and Mexican religious objects. Iconography as well as techniques will be explored in these artists' quilts. Concluding remarks will assess the aesthetic values of contemporary quilt artists, suggesting that folk art aesthetics are applied in a different context and with different results.

Major sources for this paper are *Gee's Bend: The Women and their Quilts* (2002) along with the *Gee's Bend* exhibition catalogue, the *American Anthem* exhibition catalogue (2001) edited by Stacy C. Hollander and Brooke Davis Anderson, *Folk Art in American Life* (1995) by Robert Bishop and Jacqueline M. Atkins, *Exploring Folk Art* (1987) by Michael Owen Jones, and the *Beyond Necessity* exhibition catalogue (1977) by Kenneth L. Ames.

### Biographical Information

Sandra Sider holds a PhD from the University of North Carolina and is currently enrolled in the graduate program in art history at New York University's Institute of Fine Arts. She is the author/editor of several books and articles concerning Renaissance iconography and is known internationally for her reviews and essays in *Fiberarts Magazine*. Her current research pertains to the book she is writing entitled *Quilts to Art: Origins of an American Innovation, 1960-1980*. Her paper for the "Wild By Design" symposium is taken from a chapter in the book. A quilt artist since the 1970s, Sider recently co-founded the "Quilt 21: American Art Quilts for the 21st Century" juried competition, publishing essays in the 2000 and 2002 exhibition catalogues. She also curated and toured the original "Fine Focus" exhibition, 1998-2000.

## The Life, Death and Resurrection of Sunbonnet Sue

Carla Tilghman

### Abstract

One hundred years after her birth as a textile image, Sunbonnet Sue continues

to be quite the adaptable figure. The most familiar images of Sue are as a quilt image: an anonymous, static little girl engaged in wholesome activities. However, in the 1970s feminists used the Sunbonnet Sue figure to challenge traditional perceptions of female childhood. By creating quilt blocks illustrating Sue's death (in a variety of gruesome ways) they intended to kill off Sue as a means of contesting female images of passivity, conformity, and propriety.

Curiously enough, Sue did not remain dead. In the 1980s the image was resurrected in a plethora of 'Bad Sue' quilt blocks which show Sue engaged in a host of naughty or unlady-like behaviors, intended to challenge our perceptions of acceptable gender roles. By looking at Sunbonnet Sue within the context of how childhood has been constructed and perceived, we can see that for most of her life, Sue has represented Rousseau's idea of childhood put forth in the eighteenth century. By looking at the ways in which Sue imagery is used after the 1970s, we can see that a shift in some perceptions of childhood has taken place. Many feminists have argued against completely protecting little girls from an adult knowledge of the world. They have regarded such activity, not as an attempt to allow girls a period of innocence, but instead as a patriarchal construction that keeps women ignorant of a larger sphere of social activity and responsibility. The change in Sunbonnet Sue imagery goes hand in hand with the idea that women and girls should NOT be protected from knowledge of the world. This paper explores Sunbonnet Sue from the perspective of images of children, images for children and changing perceptions of childhood.

### Biographical Information

Carla Tilghman is currently pursuing dual degrees--a PhD in Art History from the University of Kansas and an MFA in Textiles from Kent State University. She has presented art historical papers on textiles at a number of conferences including the 37th International Medieval Congress. Her artwork can be found in galleries in Missouri, Ohio, and Florida.

## Symmetry in Amish Quilts

Linda Wetters

### Abstract

Amish quilts have long been admired for their distinctive designs. Scholars have investigated the origin and development of the Amish quilt, noting differences between Pennsylvania and Midwestern communities. This paper examines a single aspect of design symmetry in the Sara Miller collection of Midwestern Amish crib quilts. Symmetry analysis is a useful tool to investigate the relationship between design and culture. The process of analyzing symmetry involves classifying repeating motifs according to their arrangements in artifacts of material culture.

The ninety crib quilts in the Sara Miller collection are scaled-down versions of full-sized Amish quilts. They were categorized for symmetry using Washburn and Crowe's *Symmetries of Culture* (1988). Amish quiltmakers preferred a narrow range of symmetries when piecing the fronts of their quilts. The symmetries seen in the quilting designs are much more varied. These symmetry preferences express Amish cultural values, particularly *Gelassenheit* (obedience, humility, and simplicity). The concept of symmetry breaking is explored, noting its contribution to the visually exciting patterns in these quilts. Differences between the symmetries in Midwestern Amish quilts, as represented by the Sara Miller collection, and Pennsylvania Amish quilts, are also discussed.

### Biographical Information

Linda Wetters is Professor in the Textiles, Fashion Merchandising and Design Department at the University of Rhode Island. Her research interests include American quilts, archaeological textiles, and European folk dress. She edits *Dress*, the scholarly journal of the Costume Society of America. She co-edited and contributed to *Down by the Old Mill Stream: Quilts in Rhode Island* (Kent State University Press, 2000). Wetters directed the Rhode Island Quilt Documentation Project, which won an Award of Merit from the American Association of State and Local History in 2001. She is a Visiting Faculty Fellow at the International Quilt Study Center for the 2002-2003 academic year.



# Commentary from the State of the Art

## by Michael James

Nancy Herman

It is always a joy to read what Michael James writes because it seems he doesn't write unless he has something to say. His article, "State of the Art," was particularly provocative. I liked it because it hit on some themes that have been ambling around in my mind for quite a while. When I came to the sentence, "In my opinion, where contemporary quilt design fails is in its tendency to turn its back on the primary role that art should serve; to hold a mirror up to society, to challenge beliefs and customs and practices, to affect the way that we engage with the world and its belief systems." I knew I would have to write something as a rejoinder.

Although I am not exclusively a quilt maker and in fact hate to sew, I find I must defend quilt makers from some of James' words. First of all, there probably is no group more incestuous (if not cozy) than the world of painters and as far as derivative and meaningless work I would suggest going to one of these huge expos in New York where galleries from around the world show their best stuff. The Emperor's New Clothes could have been written after an afternoon with much of this "art."

Is it necessary to know what the art establishment is doing in order to make art? I would say absolutely a resounding, "NO!" Is it necessary to mirror society and make a statement about it to make art? "NO," again. Some quilt makers may choose to work in that vein but Amish quilts are a magnificent example of work made by people who were entirely innocent of the rest of the world. What they mirrored was perhaps that very pureness and spirituality. No one doubts their transcendent beauty or that they are "art" today.

What is important I think for those who work with fabric and needle is to keep in mind why they are using these materials to express their spirit? This is especially true these days because we can do so much more with fabric than was ever possible before. I would like to suggest some reasons why I use fabric and invite others to contribute their ideas.

When putting together a fabric work, I can select from a myriad of pat-

tern and color pieces and move them around until I get just the sequence I want. I like to put different elements together to make a new whole and although I could make a collage, I prefer fabric because I like the feel of it and the patterns resonate with all kinds of meaning. Because there is a long tradition of pattern construction by the use of a sequence of color in the world of quilts, this piecing together of many different elements is a natural. In my case, I was interested in doing that and found a form that fit my ideas. However, I don't see any reason why a piece of art cannot be produced by a person who chooses the colors to put into a pattern that is already established. I know this is a wild statement by an "art" quilter but think of it this way. When Yang plays Mendelssohn, it is art. He makes it sing by his performance. The pattern is there for anyone to play but he changes the feeling of the piece by the use of his modulation of color. I'm not suggesting that all quilt artists should be using the log cabin pattern but that there is a rich tradition of a pattern which changes by the use of an individual's color sense and this is a unique aspect of quilt making that should be honored by all of us. In music the performer is not expected to also be the composer but the performer is honored if they are good. Quality is the issue really.

Another reason I love to work with fabric is that instead of the paint sitting on top of the canvas the color is woven through the cloth, there are rich nuances of shadow produced by this weave. It isn't just one color but many tones of the same hue. Then there is the richness of velvet and the sheen of satin to be considered as possible expressive elements. This is a short list but you get the idea.

Perhaps the quilt world is cozier than the other art media groups. I don't know. If it is, I don't think that is a bad thing. People often need to be coaxed into expressing themselves but they are always better for it and often the world is better for it too. Aristotle said art is "the trained ability of making something under the guidance of rational thought." I would add to that the implementation of a highly-focused aesthetic sense. I think it is a good idea for quilters to focus on what is wonderful about fabric and in doing that they will produce work that is unique and recognized as art by everyone.

## Elizabeth Busch's Workshop

Eileen Doughty and Judy McIrvn are organizing a workshop taught by world-renowned quilter and SAQA member Elizabeth Busch. The workshop will be "Creating Works for Commissions" and will be Apr 26 - 30, 2004, at Vienna, Virginia (near Washington, DC). This is NOT a sewing workshop. Elizabeth writes: "This workshop is for the person who is ready to learn about doing commissions, both public and private. Even if you are just beginning to think about the possibility of doing this kind of work, in five days you will have attained the tools to enter a competition and/or submit a proposal for a private or public commission. Each person will learn how to read an architect's scale, read blueprints, and build a small model (maquette) of an assigned space." SAQA members from all regions are welcome. Please contact Eileen Doughty (artist@DoughtyDesigns.com) for more information or to reserve a space in the workshop.

## Quilting Art Magazine

Quilting Arts, LLC  
P.O. Box 685  
Stow, MA 01775  
1-866-698-6989

Subscriptions:  
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# Quilt Collection Valued at \$2.2 Million Given to the University of Nebraska

Carolyn Ducey, Curator

The International Quilt Study Center (IQSC) announces the donation of the Jonathan Holstein Quilt Collection and the Holstein Collection of Archival Materials to the University of Nebraska-Lincoln. Valued at more than \$2.2 million dollars, the collections number more than 400 quilts, numerous quilt-related items, and hundreds of documents. The gift of the Holstein Collections to the University of Nebraska Foundation is a joint venture between Jonathan Holstein, collector and author, and Ardis and Robert James, benefactors of a collection of nearly 950 quilts given to the University in 1997 that inspired the formation of the IQSC.

The quilt collection is one of the most historically important collections in existence: the quilts represent the most exhibited, reproduced and seen of any American quilts. It includes a group of 60 quilts shown at the Whitney Museum of American Art in 1971, more than 100 Lancaster County, Pennsylvania, and Midwestern Amish quilts and additional pieced and appliqué quilts and related quilt material. Holstein's extensive research materials cover the period from the late 1960s when he first began to collect and study quilts, to the present time.

The group of quilts assembled for the 1971 exhibition "Abstract Design in American Quilts" at the Whitney Museum of American Art in New York is regarded by most quilt scholars as instrumental in igniting the quilt renaissance of the 20th and 21st centuries. By presenting them on the walls of a prestigious art museum and by comparing their graphic and painterly qualities to those found in modern abstract art the exhibition brought quilts to the attention of an audience that had never before considered them in such a context.

In addition to the Whitney group, the Holstein Quilt Collection also includes an unparalleled collection of Lancaster County, Pennsylvania, Amish quilts, collected by Holstein and Gail

van der Hoof, in the 1970s. Noted quilt historian Patricia Herr commented, "Holstein and van der Hoof carefully gathered an incredible collection. The Amish portion is one of the largest and highest quality ever gathered, certainly the largest in private hands."

Lancaster Amish quilts (and, to a lesser extent, Midwestern Amish quilts) occupy unique positions among America's design masterpieces. Distinctive in design, colors and materials, they are among the most "modern," in terms of art history, of any American quilts.

The Amish quilts in the Holstein Collection are the last large, comprehensive collection of prime quality and condition, classic Lancaster Amish quilts in private hands. Impossible to assemble again, this large, comprehensive, very well known and superlative group fills a very significant gap in the International Quilt Study Center's collection, and gives the Center a vital resource for both public exhibition and scholarly study.

The Holstein Quilt Collection is rounded out by an impressive group of pieced quilts – typically imbued with unusual and innovative patterning. The pieced quilts in the collection comprise perhaps the most aesthetically important group in existence. They represent many years of intensive collecting across the United States on the part of two people with sophisticated knowledge and taste in both American design and modern art.

Holstein is also donating his extensive collection of archival materials to the University of Nebraska Archives and Special Collections. International Quilt Study Center director Patricia Crews acknowledged the importance of this gift:

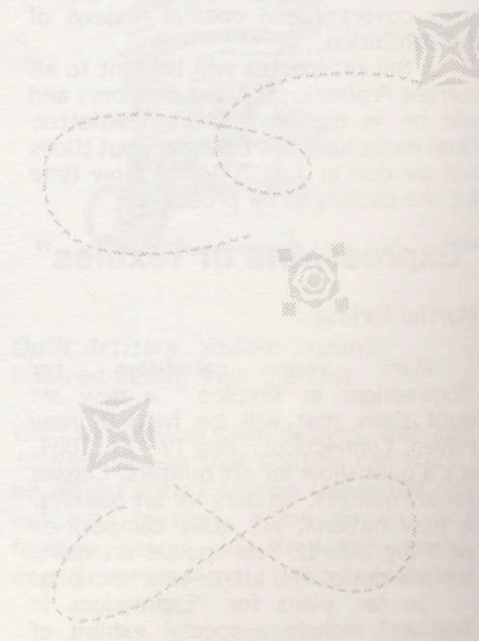
*"Jonathan Holstein's research materials are among the top five collections in the world pertaining to American quilts. They document the worldwide quiltmaking revival of the late twentieth century and enhance our resources*

*for the study of American quiltmaking traditions."*

The International Quilt Study Center has been able, in a very short period of time, to amass the most significant quilt collection in the world. The addition of the Holstein Quilt Collection to the International Quilt Study Center's permanent collection will provide scholars, students, and quilt aficionados an opportunity to study the entire panorama of quilt making in America, represented by supreme examples in depth of all categories and eras of quilt making.

Robert Shaw, former curator of the Shelburne Museum, said, "The addition of this historically important group of quilts to the Center's collection should be celebrated not just by everyone who cares about quilts, but also by anyone who cares about American art and design."

An exhibition of quilts from the Holstein Quilt Collection is slated for February, 2005, as part of the International Quilt Study Center's second biennial symposium, "Collectors and Collecting." The exhibition will be held at the Sheldon Memorial Art Gallery at the University of Nebraska-Lincoln.





## Interest in Innovative Shows

### Contemporary Crafts Museum and Gallery to Show SAQA Quilts

Jeannette DeNicolis Meyer

Rotation of the Professional Artist Members (PAM) portfolio has resulted in the scheduling of a major show in one of the first craft galleries in the United States. "Layers of Meaning: The Art Quilt" is scheduled for March and April 2005 at Contemporary Crafts Museum and Gallery (CCMG) in Portland, Oregon. SAQA PAM will be eligible to submit slides for the upcoming juried show.

CCMG's stated mission is to enrich the community by presenting excellence and innovations in fine craft through exhibitions, educational programs, an artist residency, and a museum collection. Its recent exhibitions have included the American Craft Council's Eileen Osborn Webb Awards and new work by renowned glass artist William Morris. In a strong show of confidence in the vitality of the art quilt, CCMG's exhibition committee has chosen to devote all three of its gallery spaces to showcase the work chosen for "Layers of Meaning: The Art Quilt" for two months.

Efforts are underway to raise funds to produce a full color catalogue to document the thirty or forty quilts chosen for the exhibition, and negotiations are underway to tour the show. Jeannette DeNicolis Meyer and Sally Sellers, the current and former SAQA regional representatives for the NW area, are planning to work with the museum and the Oregon College of Art and Craft to present a weekend symposium of slide talks, panels, and guided tours of the exhibit to launch the show. Both Contemporary Crafts and SAQA will work to garner press coverage and critical reviews of the exhibition.

A full prospectus will be sent to all current Professional Artist Members and will be in the next SAQA newsletter. Final dates have not been set, but slides will be due in July 2004 to allow time for the catalog to be produced.

### "Expressions in Textiles"

Martha Sielman

Mark your calendars for "Expressions in Textiles," a new art quilt show that will be held in New Haven, Connecticut, Aug 19 - 21, 2004. It's a quilt show for art quilters. Classes for art quilters. Vendors for art quilters. A new national art quilt competition with big awards! And special art quilt, surface design and art-to-wear exhibits.

So far, plans for "Expressions in Textiles" include a special exhibit of

work by Tim Harding, whose work is part of the Renwick Collection at the Smithsonian. There will also be an exhibit of works by members of the Fiber Revolution SAQA group, entitled "Reflections," an art-to-wear display featuring work by the Jeffrey Weiss Collection and others; and a building-wide exhibit of surface design, including hand-painted yardage, hand-weaving, rug-hooking, felting and silk painting.

"Expressions in Textiles" will also display the winners of a new national, juried art quilt competition being judged by Ed Johnetta Miller, artist, teacher, curator from Hartford, Connecticut, who also has work at the Renwick and in the Hartford Atheneum; Carol Taylor, an art quilter whose work has won myriad awards; and John M. Walsh, III, a major art quilt collector. The jurors will be giving out several awards, including the \$1,000 Skydyes Award of Excellence and the Society of Connecticut Craftsmen's Award. An Opening Preview and Awards Ceremony will be held Wednesday, Aug 18, 2004.

Teachers for classes will include Mickey Lawler, Lonni Rossi, Cindy Friedman, Judy Reilly, Pat Ferguson, with marketing lectures by David Pollack and myself. Vendors will focus on hand-painted/printed fabrics, specialty yarns and threads, beads, and more.

Information about "Expressions in Textiles" can be obtained from "Expressions in Textiles," c/o Close to Home, 2717 Main St, Glastonbury, CT 06033, 860-633-0721. For a prospectus to enter the "Expressions in Textiles" 2004 juried art quilt competition, send a #10 SASE to the above address. A web site will be up soon!

## Fiber Art Exhibits

### Connecticut

Martha Sielman's work is part of *Connecticut Women Artists*, Nov 8, 2003. "Dance!" won third place; Mystic Art Association, Water St, Mystic, CT, 860-536-7601; Daily 11:00 a.m. - 5:00 p.m.

The Jeffrey Weiss Gallery is showing new work by Tim Harding, as well as the Jeffrey Weiss line of art-to-wear outerwear. 2938 Fairfield Ave, Bridgeport, CT 06605, 203-333-7733, [www.jeffreyweissdesigns.com](http://www.jeffreyweissdesigns.com)

### New Jersey

"Quilt Masterpieces from Folk Art to Fine Art," Oct 17 - Jan 11, 2004. The Newark Museum, 49 Washington St, Newark, NJ, 973-596-6550, [www.newarkmuseum.org](http://www.newarkmuseum.org).

"Fiber Art News," New Work from "Fiber Revolution" Oct 20 - Nov 20,

2003. Brodsky Gallery Chauncey Conference Center, Educational Testing Service, Rosedale Rd, Princeton, NJ 609-921-9000, [www.ets.org](http://www.ets.org).

### Massachusetts

Liz Alpert Fay is featured in "Craft Transformed: Boston University's Program in Artisanry 1975-1985" through Jan 4, 2004. A juried show of works by 75 former faculty and students. Mediums included are textiles, furniture, metals and ceramics. Fuller Museum of Art, 455 Oak St, Brockton, MA

*Let It Shine: Improvisation in African American Star Quilts* through Nov 9, 2003. New England Quilt Museum, 18 Shattuck St, Lowell, MA, 978-452-4207, [www.nequiltmuseum.org](http://www.nequiltmuseum.org)

A new gallery featuring work by fiber artists Patricia Kamlin and Beth Lundergan. The Artful Moon Gallery Causeway Crossing Plaza, Junction of Rts 12 & 110, West Boylston, MA, 508-835-3320

"Hmong Needlework" through Jan 4, 2004, Fuller Museum of Art, Brockton, MA

### Pennsylvania

*Eyedazzlers: The Two-Century Romance of Navajo Weaving and Germantown Yarn*, through Dec 24, 2003, Sedgwick Cultural Center, Philadelphia, PA

*Oxymorons: Absurdly Logical Quilts*, through Nov 2, Erie Art Museum, Erie, PA

*At the Crossing: Midwestern Amish Crib Quilts and the Intersection of Cultures*, through Nov 1, 2004, People's Place Quilt Museum, Intercourse, PA

### Washington

Ed Johnetta Miller's *Rites of Passage II*, through Dec. Renwick Gallery, Permanent Collection galleries - 2nd floor, Washington, DC.

*African-American Quilts from the Robert & Helen Cargo Collection*, Oct 3, 2003 - Feb 29, 2004, "The Art of Resist Dyeing," through Jan 5, 2004, Textile Museum, Washington, DC. The Textile Museum will present the exhibition *The Art of Resist Dyeing*, showcasing approximately 25 objects that demonstrate the various methods of resist dyeing that can be used to decorate textiles. Representing traditions from a variety of cultures, the textiles show the wide range of results that can be achieved through resist dyeing. The objects in the exhibition span the globe and are drawn exclusively from The Textile Museum's collections.



# Quilt National: The Installation

Sarah J. Williams

In 1998, part of my personal five-year plan was to be in "Quilt National." Little did I know it would be as an exhibition designer. I had come with little experience - a local quilt guild show and a quilt art group show both in North Carolina - nothing the magnitude of "Quilt National."

My husband and I moved to Athens in July 2002, just in time to volunteer and help with the incoming entries. Maria Medina Lopez and I sorted, labeled the full image and detail slides of each piece and put the 2,900 plus transparencies into 38 slide trays. In a whirlwind 2 1/2 day session in September 2002, the jurors, Liz Axford, Wendy Huhn and Bob Shaw, selected 84 quilts out of the 1452 submitted. Once the quilts had been photographed, some were sent back to the artists and the rest were rolled and stored at the barn.

In May 2003, the real work began. With my dining room table expanded to the max, Maria and I took the proofs and loosely sorted them by color and size. Anne Money Penny, the previous exhibition designer, advised us to create smaller rooms of art within the larger gallery space. It made what seemed to be a daunting task into a manageable one. With a blueprint of the barn, pencils and erasers, we started to design the exhibition from the corner outside of the gift shop.

We wanted both the front and back of Michael James' piece, *A Strange Riddle*, to be seen. Once drawn on the blueprint it became the foundation for the first "room" within the gallery. As we worked around the gallery there were some other visual considerations to factor in. The viewer's vantage point, long and short, in all of the gallery settings. The overlap a work would create with another in the background.

With the barn cleaned and the layout decided, Maria and I started with the unpacking of the quilts onto six tables. The

proof pictures were put on the floor in the gallery where the works were to hang and each quilt was prepared for its hanging location.

The ceiling in the barn is made of plank timbers and hooks can be placed anywhere for a versatile hanging grid. Large boards are used as backdrops and can be hung horizontally or vertically or at any angle. There are a limited number of boards so some work had to be hung free standing. To economize on space a few pieces close in size were hung back to back. As we hung the quilts we still were changing angles and in some cases entire positions for a more pleasing installation.

Of course there were challenges as we hung the show. Accurate information on your entry sheet is very important. Make sure you double-check all of the information about the piece.

The size of the sleeve also matters. The poles used to hang the work at the barn are 2-inches round electrical conduit. The placement of your sleeve can affect the way the quilt hangs. If sewn too low the top of the quilt droops. When there is no give in the sleeve the bar shows in the front. By placing the sleeve in from the edge of your quilt it assures the hanging rod will not show. The weight of a bar within a sleeve sewn at the bottom helps a quilt hang straight and not curl. If you're not sure what a show uses, contact them.

A quilt back that reads as a solid has more versatility when displayed. If the back of a quilt clashes with the back of another piece it was hung against the wall.

As in any show there is never enough space in the front of the gallery for all of the art to hang, some have to be around a corner or in the back. No matter the placement we hope that you agree they all shine.

I would still like my work to hang as a part of the show, but for now I am content with my work behind the scene.

## Craft Books from Chester Book Co.

To order, call 800-858-8515, or order a their website, [www.chesterbookco.com](http://www.chesterbookco.com)

*Living with Form*, Michael Monroe

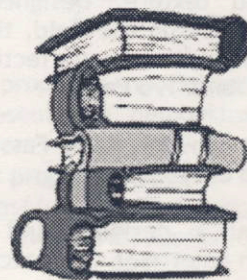
The Horn Collection displayed in this splendid volume is a remarkable display of impressive wood, clay, glass, fiber, and metal contemporary crafts. Icons of craft and the soon-to-be famous are presented in rich full-page color plates accompanied by pertinent biographical information. This unique opportunity to view an exceptional private collection celebrates both the depth and richness of contemporary craft and the joy of collecting. \$35.00/Paperbound/216 Pages

(At the 2004 Conference, *The Horn's Collection* will be on display at their home in Little Rock. There will be 100 people who can observe all their

crafts. The book is available in the Arkansas Art Center during the conference.)

*Memory on Cloth, Shibori Now*, Yoshiko Iwamoto Wada

Shibori is infinitely more than the tie-dye that became well known in the late 1960s. Shaped-resist dyeing techniques have been done for centuries in every corner of the world. Yet more than half of the known techniques - which cloth is in some way tied, clamped, folded, or held back during the dyeing to keep some areas from taking color - originated in Japan. This long-awaited sequel to *Shibori* introduces the work of 40 contemporary artists, including fabric designers, textile artists, and designers of wearable art. \$80.00/Hardbound/212 Pages



*Quilt Artistry*, Yoshiko Jinzenji  
Inspired Design from the East

With strikingly original designs, Yoshiko Jinzenji proves that quilting can truly be an art form. Anyone interested in quilting, textiles, home design, or fashion design will find this book deeply inspirational. With beautiful

continued on page 22



# welcome

## NEW MEMBERS

Deirdre Abbotts , Westport, CT  
Alison Banks, Concord, NH  
Sharon M. W. Bass, Lawrence, KS  
Karen Bettencourt, Arlington, MA  
Marian B. Bressel, Wayland, MA  
Melani Brewer, Cooper City, FL  
Rebecca Brown, Glastonbury, CT  
Susan E. Brown, Durham, NC  
Paula Brown, Aiken, SC  
Paula Chung, Moorpark, CA  
Nancy Ciesiel, Chicago, IL  
Catherine Cole, Windsor, VT  
Marion Coleman, Castro Valley, CA

Nike Cutsumpas, Danbury, CT  
Dianne Dockery, Kutztown, PA  
Carol Eaton, Shelton, CT  
Cherie Ekholm, Redmond, WA  
Kathryn Fitzgerald, Davis, CA  
Kelly Fleming, New York, NY  
Lucille Gouin, Norman, OK  
Rhonda Gushee, Milford, OH  
Leeda Hauser, Vacaville, CA  
Dori Hawks, Jupiter, FL  
Linda Hood, Sacramento, CA  
Peg Keeney, Harbor Springs, MI  
Ellen Lindner, Melbourne, FL  
Karlyn Bue Lohrenz, Billings, MT  
Cathy H. Mabijs, Summerdale, PA  
Kathy O'Meara Magnuson, Atlanta, GA  
Alice P. Means, Bolton, CT  
Marie Miller, Oklahoma City, OK  
Susan Neulist, Carrboro, NC

Ada Niedenthal, Prairie Village, KS  
Norma Schlager, Danbury, CT  
Sandra Scott, Monroe, CT  
Iris Simmons, Wilmington NC  
Janet Sola, Hamden, CT  
Monika Talarek, Hillsboro, OR  
Sharon Tollin, Palm Harbor, FL  
Penelope Trudeau, Lebanon, MO  
Petra Voegtle, Muenchen 80809,  
Germany  
Marti Waller, Rowe, NM  
Mimi Winder, Lee, NH

### SPONSOR

Alison Gerber, Manhattan Beach CA  
Mary Montanye, Bellvue, CO

## Craft Books from Chester Book Co.

*continued from page 21*

color photos throughout, design patterns, and detailed instructions, Jinzenji shows how to make not only quilts and pillows, hut clutch purses, tiny quilt "mandalas" and even a hammock.

\$35.00/Hardbound/128 pages

**Fiberarts Book of Wearable Art**, Katherine Duncan Aimone

A fabulous collection of contemporary, stunning clothes that are wearable art. These one-of-kind and limited edition pieces are often kept by collectors - who wear them again and again to experience their beauty and complexity. Setting the garments apart from others are, "the drape of the cloth, the way the cloth moves with the body, attention to the fine craftsmanship, line proportions, scale, composition, color, and "texture." Designed by 39 of the most creative textile artists in the field, these clothes are unique examples of exquisite form perfectly merged with function.

\$29.95/Hardbound/176 Pages

**Passionate Patchwork**, Kaffe Fassett with Liza Prior Lucy

Celebrated fabric designer and artist, Kaffe Fassett, explores a rich palette of new patchwork ideas. In addition to basic information on making patchwork, he explores designs and variations with detailed discussions of each. There is an extensive display of color variations and combinations possible, with clear color diagrams illustrating both technique and finished patchwork. Another instructive and inspiring book from this fabric art master.

\$34.95/Hardbound/160 Pages

**Fabric Dyeing & Printing**, Kate Wells

This book will surely become a classic with its comprehensive coverage of fabric printing and dyeing, plus a wealth of technical detail. It fully explains and clearly illustrates all

fabric dyeing and printing processes from identifying fibers and fabrics, through basic dyeing methods to patterning with hand, block and screen to transfer printing. Included are dozens of recipes for dyes and resists, techniques for creating textured fabrics, finishing methods, lists of suppliers, and information for working safely.

\$39.95/Hardbound/192Pages

**The Photo Transfer Handbook**, Jan Ray Laury

Snap it, print it and, if you wish, stitch it - it's that clear with this in-depth presentation of the entire transfer process. A wonderful gallery of contemporary pieces from photos of grandma to computer generated images, adds the ideas and inspiration to work in photo transfer.

\$21.95/Paperbound/ 80 Pages

**Imagery On Fabric**, Jean Ray Laury

The book which brought together the most exciting contemporary trend in fiber arts is now available in a completely rewritten and updated edition. From crayons to high tech, copy machines to photo transfer, the author leaves nothing unexplained about methods, products and techniques. Over 200 photographs, clear illustrations and a complete list of materials and their uses make this the essential book for expanding and experimenting with surface design.

\$27.95/Paperbound/176 Pages

**Batik: for Artists and Quilters**, Eloise Piper

The secrets of this ancient art are shared by an expert. You'll be introduced to a spectrum of colorful ways to apply batik to your artwork enabling you to wax and dye your way to an astounding array of patterns. Clearly written and illustrated with over 200 color images, it includes a gorgeous global gallery of inspiring traditional and contemporary batik designs.

\$29.99/Hardbound/144 Pages



## CALL FOR ENTRIES

### "Art Quilts: Elements"

The Page-Walker Arts and History Center in Cary, NC, is proud to announce the juried exhibition, "Art Quilts: Elements." The exhibit will be open to the public Apr 30 through May 31, 2004, and is sponsored by the Town of Cary Parks, Recreation, and Cultural Resources Department and the Professional Art Quilt Alliance - South.

Art quilters from the United States may submit slides (full/detail) of up to three works, due Jan, 31, 2004. For information, please send a SASE to Elements, c/o Janine LeBlanc, 903 Romain Ct, Fayetteville, NC 28303-5669. You may also request an e-mail prospectus from jleblanc33@earthlink.net, or visit [www.artquiltersouth.org](http://www.artquiltersouth.org). The entry fee is \$15.00 for the submission of up to three works.

### Calendar

Jan 31, 2004	Deadline for arrival of slides and entry materials
Feb 17, 2004	Notice of acceptance and shipping instructions mailed
Apr 21 - 25, 2004	Shipping dates
Apr 25, 2004	Hand delivery date
Apr 30 - May 31, 2004	Exhibit open to the public
Apr 30, 2004	Artist's reception - 6:00 - 8:00 p.m.
May 31, 2004	Exhibit closes

### "The Art And Soul Of Quilting"

"The Art and Soul of Quilting," a Juried National Quilt Exhibition, is coming to the Anderson Arts Center, 121 66<sup>th</sup> St in Kenosha, Wisconsin, for ten weeks beginning in Jan, 2004. The Anderson Arts Center is located on Lake Michigan between Milwaukee, WI and Chicago, IL. The show will overlap Quilt Festival in Chicago so visitors who live a distance away will be able to attend both shows.

All interested artists over the age of 18 and residing in the United States are eligible to participate. A prospectus is available at [www.kempercenter.com](http://www.kempercenter.com) (click on Anderson Arts Center) or by sending a SASE to the Anderson Arts Center, 121 66<sup>th</sup> St, Kenosha, WI 53143.

Exhibition dates are Jan 18, 2004 - Mar 28, 2004. The Exhibition Coordinator is Kay Sorensen. The Juror is Ann Fahl. Ann Fahl is a prize-winning quilter who has exhibited her quilts in competitions and exhibitions in the US and abroad. She is also a free-lance writer, teacher and lecturer on the subject of quilting. (A more detailed biography is available in the prospectus.)

Cash Awards of \$1,000 for Best of Show; \$750 for the Award of Excellence, sponsored by VSM Sewing, Inc. & Sew 'n Save of Racine, Inc; \$500 for Most Innovative Use of the Medium, sponsored by P & B Fabrics, Inc; and \$200 for the Viewers Choice Award, sponsored by Free Spirit Fabrics, Inc, will be awarded. The prizes will be presented during an Opening Reception on Sunday, Jan 18, 2004.

Quilts may be worked on by two people, but must be entered under one name. The quilts do not have to be previously exhibited but must be completed after Jan 1, 2002. There are no size limits. Application deadline is Nov 10, 2003.

## Resource Guide Change

Please affix the label below over the name Judith Dierks in the Resorce Guide. It should read Eileen Doughty.

## Uncovering the Surface

Carolyn Kallenborn

Carolyn Kallenborn is currently soliciting proposals for the Surface Design Association's International Textile Conference in June, 2005, for speakers and workshops. Kallenborn thinks the members of SAQA would have some very interesting viewpoints to add to the conference.

### Call for proposals:

*Uncovering the Surface*, International Textile Conference

Sponsored by Surface Design Association

Hosted by Kansas City Art Institute, Kansas City, Missouri.

Conference dates are Jun 2 - Jun 5, 2005 and workshops are May 29 - Jun 1 and Jun 6 - Jun 8

Call for proposals - workshops, speakers, presentation, demonstrations.

For proposal guidelines look at <http://www surfacedesign.org/> or SASE to:

Carolyn Kallenborn  
Fiber Department  
4415 Warwick Blvd.  
Kansas City MO 64111

[cmkallen@earthlink.net](mailto:cmkallen@earthlink.net)  
816-802-3370

Proposal review begins Mar 1.  
Final deadline Mar 15, 2005.



Warren Brakensiek, Los Angeles, CA  
 Judith Content, Palo Alto, CA  
 Rick Gottas, Tacoma, WA  
 Maureen Hendricks, Potomac, MD  
 Linda MacDonald, Willits, CA  
 Cynthia Nixon, State College, PA  
 Katie Pasquini-Masopust, Santa Fe, NM  
 Robert Shaw, Shelburne, VT  
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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 director@saqa.com. Electronic format is preferred.

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