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## Current Exhibits

### **Invisible Lineage**

*Invisible Lineage* showcases the work of four influential mid-20th century fiber artists—Mary Buskirk, Lydia Van Gelder, Mary Walker Phillips, Katherine Westphal—alongside works of four late century artists, Pat Abrahamian, Pam Moore, Karen Hampton, and Janice Sullivan. The juxtaposition highlights the profound influences that the earlier artists had on a second generation of artists working in the fiber medium.

On view through February 5, 2012, a wide array of objects and textiles drawn from each artists' collective bodies of work illuminate the invisible lineage between the first generation of ground-breaking artists and the later artists they inspired.

From the late 1950s through the 1980s these textile pioneers—Mary Buskirk, Lydia Van Gelder, Mary Walker Phillips, Katherine Westphal—each created a large body of work that focused on a specific technique or combined multiple processes to create their innovative works.

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**River Ever Flowing** by Mary Buskirk, 1973.  
Wool, brass rods; weaving, eccentric weave,  
double-layer braiding, 56"x31"

*These exhibitions and related programs are funded in part by the David and Lucile Packard Foundation; Arts Council Silicon Valley in partnership with the County of Santa Clara; the City of San Jose; and the Santa Clara Valley Quilt Association. Invisible Lineage is supported in part by a grant from Friends of Fiber Art International and co-presented by Lacy Knitters Guild.*

## Invisible Lineage

continued

Weavers Buskirk and Van Gelder both pushed the possibilities of the loom by creating tapestries and sculptural works or exploring ikat dyed traditions.



**Levelor** (detail) by Katherine Westphal, 1984-85. Cotton, batik; heat transfer, applique, quilted, 54" x 77"

Although Phillips began as a weaver, she is best known for her intricate and large scaled macramé and knitting that pushed these mediums from craft to art. Westphal explored surface design techniques like printing and dyeing, and incorporated paper into her hangings and sculptures.

This is the first time these artists have exhibited together and collectively they provide a unique view into the textile roots of the San Francisco Bay Area and the important legacy that these women have left.

Like Buskirk and Van Gelder, weavers Hampton and Sullivan explore texture, techniques and personal identity, but use a wide variety of techniques and surface embellishments.

Just as Phillips elevated the status of knitting and knotting, contemporary artists like Pat Abrahamian and Pam Moore continue to push art knitting with

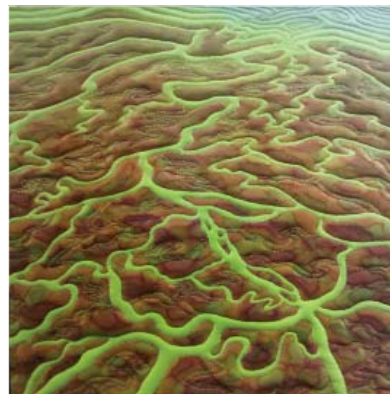


**Ikat Knitting** by Lydia Van Gelder, 1980. Cotton; knitting, space dyed, 38" x 21.5"

their complex and abstract knitted works, creating very different work than their predecessor. In addition to their creative link to Phillips, both have a personal link to the earlier artist, who was a friend and teacher.

## Collecting California

*Collecting California* is the Museum's first exhibition featuring quilts and textiles drawn from the Museum's permanent collection by contemporary California artists.



**On the Edge II** by Linda Gass, 2008. Silk, hand painted, quilted, 16" x 16". Gift of Jonathan Glick.

It features recent acquisitions—gifts from both artists and collectors—and showcases the rich variety, legacy, and continued evolution of the California fiber art movement.

Included in the exhibition is a selection of work by local artists Sonya Lee Barrington, Cathy Bolding, Marian Clayden, Susan Else, Linda Gass, Sheila O'Hara, Therese May, and Joan Schulze.

Artists from other parts of the state are Marlene Bloomberg, Charlotte Patera, Michael F. Rohde and Louise Schiele.

Vintage pieces on exhibit are quilted works by Lucy Hilty, Jean Ray Laury, and Yvonne Porcella, and Ed Rossbach's classic hand manipulated twinning, as well as a basket by the long time collaborators Lillian Elliott and Pat Hickman.



**Behind Door #1** by Sheila O'Hara, 1982. Wool twill weaving, 8' 11" x 4'

This exhibition focuses on an important aspect of our collecting mission—to honor and support local fiber artists and art history by documenting and preserving California's textile art for the future.

Note: The Museum will be closed December 23-26, and December 30-January 2.

## New Faces in New Places

**Sofia Motamedi**, our new store manager, is a graduate of Roosevelt University and The Art Institute of Chicago in Art History. She has worked previously at the Kimbell Art Museum in Fort Worth, Texas, The Art Institute of Chicago, and the Chicago History Museum.



One of Sofia's life-long passions is tea. "Tea enjoys a mystique like no other beverage in the world. Very much in the manner of a modern museum, tea can be a form of art and as such, deserves equal respect."

Sofia's company, Galatea, strives to be a guide into this world of tea. Well versed in the history of tea and its influence on Great Britain, Sofia has given lectures on the cultural impact of tea during the Regency and Victorian Era.

**Hallie Brignall**, our new curatorial and development assistant has experience with several non-profit institutions: SFSU library archives, SFSU Center for Modern Greek Studies, GGNRA archives, Cartoon Art Museum, and the California Academy of Sciences.



"I was at the Academy for six years, and in that time I worked as a curatorial assistant in Herpetology, as a copy editor for their

now defunct popular magazine *California Wild*, and finally as the Managing Editor of scientific publications."

In 2006 she traveled to Cambodia to assist a post-doctoral candidate in Herpetology (from the British Museum) to train the student curator for the natural history museum at the Royal University in Phnom Penh.

Hallie earned her M.A. in Museum Studies from San Francisco State University, and a B.A. in Public History from Western Michigan University.

**David Whitman** is a collector of tribal textiles who joined the board of the Museum in the fall of 2011. As a vice president at The Tech Museum of Innovation in Silicon Valley, he oversees The Tech Awards: Technology Benefiting Humanity and works with The Tech's president on special projects.



In collaboration with the Uffizi Gallery and Museo Galileo in Florence, David coordinated The Tech Museum's international exhibition on Leonardo and other artist-engineers of the Renaissance.

For 14 years, he managed U.C. Berkeley's famed Hertz Concert Hall. Later, he assisted in establishing Art Basel Miami Beach, North America's preeminent contemporary arts fair. An independent writer and photographer whose work has appeared in more than 100 publications and exhibitions, David often travels abroad and has resided in Belgium, Brazil, and as a Peace Corps forester in the West Indies.

## Give the Gift of Membership

Having trouble deciding what to give for the holidays? Why not give a gift of artistic inspiration and enjoyment that lasts all year.

When you purchase a membership for a friend you will receive a gift certificate for our Museum store; \$5.00 for an Individual or Family membership; and \$10.00 for an Enthusiast membership.

Then finish up your holiday shopping with unique art, apparel, and accessories from our store.

### Individual \$50

Receive free admission to all exhibits, guest passes for two, invitations to member-only receptions, discounts on programs, 10% discount at Museum store, and quarterly e-newsletter.

### Dual/Family \$75

Individual benefits plus second member admission card, guest passes for four, free Kids Create passes and reciprocal membership to other museums such as the San Jose Museum of Art and the San Francisco Craft & Folk Art Museum.

### Enthusiast \$125

Dual/family benefits plus guest passes for six, access to the Museum library, and reciprocal membership benefits at 360+ museums across North America such as the de Young Museum, Asian Art Museum, Berkeley Art Museum, and the Oakland Museum of California.

In anticipation of a fabulous 35th anniversary year, we recently re-tooled and expanded our membership program to provide opportunities for increased engagement. Find out more online or pick up our new membership brochure.

## President's Letter

As the season changes, the autumn light with its golden glow makes me appreciate time in my home studio. It also signals the holiday season is right around the corner. I encourage you to include the Museum in your holiday gift giving, making a meaningful gift to the programs and efforts of the institution that we believe in and enjoy.

If you will be hosting out-of-town guests during the holidays, a trip to see *Invisible Lineage* with them could be a fun outing. There will be some closures during the Christmas and New Year weekends, so be sure to check the schedule before coming to visit.

The best news of this autumn is the arrival of Christine Jeffers as our Executive Director. She began work the middle of October and is spending time getting to know the staff and volunteers, and our operations. The Board has charged her with developing a strategy to assure the financial sustainability of the Museum, and with developing a plan for completing the capital campaign which includes paying off the investors that allowed us to purchase our building.

Christine will be handling the day-to-day management of the Museum, and will lead the Board and staff in an evaluation of where we are and what our goals are for the future.

Christine introduces herself on page 6 on the newsletter. The Board selected her feeling that her successful fund-raising experience, museum management

background, and long-term roots in this community, make her the right person for the job ahead and we are pleased to be working with her.

Recently the Museum honored our volunteers with a party and a small gift. I wish to add my heartfelt thanks for the enthusiasm, hours, and effort our volunteers give to further our mission of promoting the art, craft, and history of quilts and textiles.

We move into our 35th anniversary year with anticipation of wonderful exhibitions and programs, growth of our educational programs, and increased membership and attendance.

Marie Strait  
*President, Board of Directors*

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### In Remembrance: June Hamilton 12/13/1923–10/19/2011

One of the Museum's longest serving volunteers, June Hamilton, passed away on October 19, 2011. June had been a volunteer with this Museum since its conception in 1977. She and her dedication to the Museum will be missed.



June faithfully volunteered for the past 34 years, following the Museum through its many locations and incarnations. In the time I have been here, she has steadily volunteered every month in the gift shop with her friend and

current volunteer, Nancy Pyeatt, until her health prevented her.

It is rare for one to be so dedicated to an organization for that many years; we are truly grateful that she would devote so many of her years to us.

June was an avid quilter. She was a member of the Santa Clara Valley Quilt Association and was also part of an intimate quilt group called the "Golden Thimbles."

Her friend Marie Sparks spoke for all of us when she said, "I will sorely miss her cheerfulness and the strength of her indomitable spirit."

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## Got Fiber?

This year's High Fiber—Art of Collecting events earned more than \$14,500 for the Museum, with 40 artists participating in the two-week exhibition and sale.

We had a stellar High Fiber VIP opening reception with 70+ guests in attendance and sold over half of the pieces. Special thanks to our VIP High Fiber volunteers: Colleen Alley, Patty Hall, Teri Hamma, Pam Moore, Betsy Shoup, and Tom Snell. Special thanks to board member Wendy Hornstein for catering the reception; her homemade chili was a big hit.



**Steel Reflections** by Elizabeth Barton, 24" x 18"

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## Thankful for our Volunteer Connection

Since its founding, Santa Clara Valley Quilt Association members have been vital to the operation of the Museum through their volunteer service as well as financial support. In this issue we honor two of the many SCVQA members who also devote much time to the Museum—collections volunteers Joni Strother and Ann Croll.

Collections Manager, Joyce Hulbert says, “Ann and Joni have been an essential part of our collections team since the Fall of 2006. Both have given generously of their time and energy to assist our mission to care for the collection. Over the years working together, each has developed unique strengths that reach every aspect of collections management. From Ann’s design of our collection database to Joni’s attention to detail for the care and storage of the collection, their efforts have made it possible for us to systematically and effectively develop and build the collection.

“Together we have completed an American Association of Museum’s MAP assessment of the collection, which laid the ground work for a now complete Collection Management Policy. They are also assisting in carrying out a preservation assessment of the collection. This assessment is funded by the National Endowment for the Humanities and the JW and HM Goodman Family Charitable Foundation.

“As the primary staff member that gets to work with Ann and Joni on a weekly basis, my work and experience at this Museum is enlivened and encouraged each time they grace our doors.”

Joni, an SCVQA member since 2001, began volunteering in 2002

as an education outreach docent. “I really enjoy meeting second graders and introducing quilts to them. I am also an Arts Express docent. We help fifth graders learn to sew both by hand and on a machine to make their own class quilts.”

Five years ago she started working as a collections volunteer. “I enjoy being behind the scenes, seeing the new acquisitions and learning about how to display and care for all kinds of fiber artwork. Every day is different and interesting. Since starting in collections, I’ve also been part of the team that takes down and puts up exhibits. I will never look at a museum display in the same way since learning the nuts and bolts of how it works.

“As much as I enjoy the work, I get so much out of spending time with the other volunteers and the Museum staff. I really feel appreciated and I’ve made some enduring friendships and gotten to meet many interesting artists. It’s much better than working for a living.”

Ann started volunteering at the Museum in 2005, “helping at the store desk and as a visitor greeter. Frankly, it was sporadic and not very interesting, and I didn’t feel very connected. When I got the opportunity to help with collections...it made all the difference to my involvement at the Museum. Coming every Tuesday afternoon and working closely with a small group of people, I got continuity, exposure to meaningful projects, the chance to learn, and I’ve made some great friends! In fact, Joni Strother is the reason I learned about SCVQA and she invited me to my first meeting!”

Ann continues, “I get so much from volunteering—connection to other textile junkies, a place to share, learn and grow, and a productive outlet for my hankering for juicy projects, like digitizing the collection, or learning about crazy quilt conservation, or how to install an exhibit, or the greater context and history of the things made by skillful hands, to name a few.

“I think the key to success with volunteering is aligning peoples’ talents and ambitions with the right opportunities.”

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### International TECHstyle Art Biennial

In 2010, the San Jose Museum of Quilts & Textiles launched a new signature event—the International TECHstyle Art Biennial (ITAB). Returning in 2012, ITAB is a juried exhibition of work by artists merging fiber media with new information and communication technologies in their artistic processes, as a medium of artistic expression, or in the content of their work.

ITAB serves as the premiere platform for introducing the work of artists exploring the intersection of fiber and technology to a global community that assembles—virtually and in the real world—at San Jose’s Biennial ZERO1 festival.

ITAB seeks to expose and explore the tensions between and among works by artists using fiber media whose work employs diverse artistic disciplines.

[Download Prospectus](#)  
[Download Entry Form](#)

## Director's Corner

So it is week five in my new tenure as Executive Director, and I'm sure you are all wondering what I've been doing.



I began my first week with many meetings, solving mysteries (yes we have them!), and writing some new membership letters and the annual fall appeal letter. That first week ended with High Fiber and Art of Collecting, such a wonderful way to meet museum friends, supporters, members and volunteers!

I want to thank those of you who purchased artwork from High Fiber. You can see the financial results of that effort elsewhere in this newsletter. The Art of Collecting Symposium was an eye opener as we learned about Katherine Westphal from JoAnn Stabb, the history of Fiberworks from Chere Mah, and saw the amazing work of eight graduate students at the CCA in Oakland as presented by Deborah Valoma. Deborah and her students have coined a phrase for those of us who dabble in a little of this and that—we are “textile-ish.”

The bus tour the next day was the icing on the cake—such an intimate way to see what others are collecting. I want to thank my staff for all their hard work in putting this fantastic weekend of events together.

Each day is filled with new activities like how to test the elevator to make sure it works safely and properly, reviewing text and images for the upcoming Invisible Lineage catalog, (which we should have for sale later in December in time for holiday gifts), and meetings with members, supporters, community representatives and city officials. I've worked my first First Friday, and it was amazing to see so many people in the Museum appreciating the art and engaged in conversation about particular pieces. If you haven't yet attended a First Friday in SOFA, I highly recommend that you do so.

What you might like to know about me...I'm a south bay native, Irish descent, B.F.A. in painting and drawing (but now I do collage), M.A. in Museum Studies. I've run a marathon and several half marathons. I love making new friends, I'm fearless, like to lead by example, reach for the stars, THINK BIG, give generously, reward hard work, and treasure my friends, family, and donors!

This is a new era for the Museum, and I expect that we as a group will determine the Museum's future. I will be looking to the board for leadership, advice and help. And I would love to hear from all of you what you think. What is important to you in the world of quilting, textiles, and fiber art?

Our annual appeal will appear in your mailbox soon. Please be as generous as you can. Funding for the arts has been cut locally as well as nationally as many of you know, and so we rely on your gifts to continue our day-to-day operations, care for the collection, and mount the high quality exhibitions that you've come to expect from us.

This is a very special place, and I am honored to be leading it into the 35th Anniversary. I look forward to creating a plan for financial sustainability for the Museum as it is a treasure that cannot be replaced.

Christine Jeffers  
*Executive Director*  
[Christine@sjquiltmuseum.org](mailto:Christine@sjquiltmuseum.org)

## Museum Staff

- Christine Jeffers  
*Executive Director*
- Deborah Corsini  
*Curator*
- Joyce Hulbert  
*Collections Manager*
- Caroline Ocampo  
*Marketing Director*
- Kristen Calvert  
*Visitor & Member Services*
- Hallie Brignall  
*Curatorial & Development Assistant*
- Sofia Motamedi  
*Store Manager*

- Jessica Paulin  
*Administrative Assistant*
- Sylvia Carroll  
*Educational Outreach*
- Denise Martin  
*Arts Express*
- Janet Hagquist  
*Quilts as Women's Shelter*
- Pat Havey & Jenn Vickers  
*Kids Create*

## Board of Directors

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*Vice President*
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- Michele McKee  
*Treasurer*
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- Linda Craighead
- Nancy Franklin
- Karin Hazelkorn
- Tom Snell
- Yvonne Porcella
- David Whitman