



NEWSLETTER

Contents

<i>Insight! Diversity! Intensity!</i>	1
<i>President's Message</i>	1
<i>Members' News</i>	3
<i>In Print</i>	4
<i>Introductions</i>	5
<i>HomePage on World Wide Web</i>	6
<i>Sessions at IDIA '95 Conference</i>	7
<i>Book Contract</i>	9
<i>Professional Development</i>	11

INSIGHT! DIVERSITY! INTENSITY!

Cathy Rasmussen

All of the planning and preparation for the 1995 SAQA conference at Arrowmont was well worth the effort as it was a wonderful experience for those who attended. The enthusiasm and camaraderie increased with each passing day and allowed for some exciting interchanges among the participants. The idea of so much creative talent in one room was awe inspiring for me and it provided an electrical current that "charged" the conference and carried over to the subsequent workshops.

The Smoky Mountains in October turned out to be as inspirational as the locals said. The early morning mist on the mountains and the incredible sunsets had a magical effect which held us all in its grasp. Arrowmont is nestled in the middle of bustling Gatlinburg but is removed enough from it to create a nurturing environment with a wonderful view. The Arrowmont facilities were perfect for us, and except for the very accommodating Arrowmont staff, we had the place to ourselves. All of this, plus the great food waiting for you at each meal, was heaven for many of us.

The conference got off to a great start with an opening reception in the gallery at Arrowmont. The opening was sponsored by Fairfield Processing Corporation and Arrowmont. A harpist provided lovely musical background while guests viewed the *Diversity!* exhibition. A wonderful assortment of finger foods and desserts was provided along with wine and cider served by the friendly volunteers at Arrowmont. The excitement of this evening – a combination of enjoying the quilts, seeing old friends, and meeting new ones – set the tone for the days to come.



Richard Finch, left, critiques the work done by Norm Robinson, right, in Finch's "Creative Experiences in Drawing Form and Space" class at IDIA.

The intense program schedule started off early the next morning with quilt historian Bets Ramsey presenting *Art Quilts 1950 to 1970*. This lecture focused on the work of earlier fiber artists, the forerunners to the contemporary art quilt movement of today. Martha Connell, SAQA board member and gallery owner, showcased in her slide presentation, *Vocabulary of the Medium*, the innovative work of artists whose quilts she believes helped to define studio art quilts. The work of Yvonne Porcella and Michael James, among others, was included.

continued on page 3

PRESIDENT'S MESSAGE

Yvonne Porcella

INSIGHT! DIVERSITY! INTENSITY! at Arrowmont held in October was an exciting event – successful in reaching the goals set forth by SAQA for this our first major conference, exhibition, and workshops. For those attending, the ten days in Gatlinburg were memorable and many personal achievements were reached.

As many of you know, **Carol Jessen** was a pivotal member of the committee to establish the direction of our first conference. Her death before the workshop saddened us deeply. It was Carol who diligently processed the correct words to convey the feeling of SAQA's first major event into

continued on page 8

INSIGHT! DIVERSITY! INTENSITY!

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The keynote speaker, Charlotte Davis Kasl, lent a humorous touch coupled with a note of sadness to her presentation, *Finding Joy: 101 Ways to Free Your Spirit and Dance with Life*. Charlotte is the sister of the late Lenore Davis and she spoke quite openly about their relationship over the years and how they fostered each other's creativity.

The general meeting of SAQA discussed some basic information for new members, a rotation of the varied volunteer responsibilities for SAQA was proposed and discussed (more about this in the next newsletter), the announcement of Jonathan Shannon as a new board member (see related article), and my official status as Executive Director of SAQA.

This long first day ended with a slide show of work from the conference participants that was truly incredible. The caliber of work was amazing and some of the best pieces I have seen in years. It was a great way for everyone to connect the name, the work, and the face together, and it provided a sense of intimacy that carried over long after the presentation was done. Everyone wanted to continue chatting and getting to know each other, and since this usually took place on the huge porch outside my room every evening, I can vouch for these sessions carrying over to the wee hours.

Anyone who was the least bit sleepy on the following morning woke up fast with Pat Oleszko's presentation, *Pats to Suckcess*. Pat is a performance artist who came dressed for the part and regaled us with her many hilarious stories about her work in New York City. Merikay Waldvogel followed with her lecture on *Breaking the Mold: Quilt Artists from the 1930's*. This informative slide presentation focused on artists who tried to stray from the expected traditional formats with a special emphasis on those quilters who participated in the Sears Century of Progress contest.

Sas Colby, a mixed-media artist, presented a retrospective of her work for the last twenty-five years. She included the various sources of inspiration for her ever-changing art. D. R. Wagner, studio artist and lecturer at University of California, discussed his narrative work in needlepoint/petit point via slides, poetry, and humor.

The evening was topped off with the panel discussion, *Making It in the World of Art*, and included Colby, Oleszko, and Wagner, joined by Beatrice Bowles, a professional storyteller. SAQA Board Member Holley Junker was the panel moderator. All of the artists were very frank about their struggles for recognition, their commitment to their work (which was difficult at times), the necessity of

self-promotion, and the ever present need for financial compensation. It was an extremely lively session with a mix of information and laughter.

Sunday morning was the professional development breakout sessions presented by SAQA members. (The information from two of these sessions is included in this newsletter.) These were extremely well prepared and provided the attendees with very useful information. Many people told me at the conference, and afterwards by letter, how much they got out of these sessions and how it was the highlight of the conference for many. My thanks for such a great job to Sue Benner, Karen Berkenfeld, Marcia Johnson, Penny Nii, Sue Pierce, and Kathleen Sharp.

Many attendees headed to Dollywood on Sunday afternoon. It was a perfect fall day to walk around and see the sights and attractions. October is when Dollywood holds its annual craftsmen celebration so it was a great time to be there. The staff at Dollywood did a wonderful job in showcasing the professional artist members exhibit. It was presented in its own special area, and they even built a box for our membership brochures. Everyone had a memorable day filled with lots of fun and laughter.

Sunday evening started off with a presentation of work from the workshop faculty and a welcome for some of the new arrivals. Joining presenters Beatrice Bowles, Sas Colby, and D. R. Wagner was studio quilt artist Wendy Huhn, collagist Jean Thickers Francis, and drawing instructor Professor Richard Finch. The small group remaining for the workshops got to know each other even better and was also able to establish close relationships with the instructors. At the end of the week, an unofficial viewing of each other's work took place as we all walked through the studios. The pieces that developed from these classes were wonderful and clearly showed the hard work that had gone into them. It was quite inspirational to see how some of the students evolved through the week under the tutelage of this incredible group of instructors. It was a great way to end our stay at Arrowmont.

For me, saying goodbye was mixed with a feeling of sadness and, yet somehow, exhilaration. I'm sure many others shared this experience. It was great to meet so many new people and connect the names with the faces. I enjoyed spending so much time getting to know everyone and the setting certainly facilitated this. For those of you who were not able to attend, it is very difficult to describe what you missed. I covered the tangible elements here but it's the intangible ones that were the most important and which defy description. For those of you who did come, thank you for your support and I hope we can do it all again!

MEMBERS' NEWS

Cathy Rasmussen

- During December, Marcia Johnson had her work exhibited at the Alliance Francaise in Philadelphia, Pennsylvania, in a show entitled, *Le Plus Beaux Villages de France, Art Quilts and Photo Quilts, Marcia Johnson*.
- Natasha Kempers-Cullen will teach a two-week session at Haystack Mountain School of Crafts, Deer Isle, Maine, August 18-30, 1996. Her workshop is entitled "Art Quilts: Painting, Composition, and Embellishment." She will also be teaching at the Empty Spools Seminars at the Asilomar Conference Center in Pacific Grove, California, June 9-14, 1996.
- The work "Pressure," by Katy Widger, was juried into the national Sacred Arts XVI All-Media Art Exhibit at the Billy Graham Center Museum at Wheaton College in Wheaton, Illinois, to be viewed March 1-May 31, 1996.
- New member Nancy Forrest has been commissioned by the University of Washington Medical Center to produce an art quilt for their Pain Center. Also, images of Nancy's work will be featured in the upcoming financial and year-end reports published by the Washington State Housing Finance Commission.
- Patty Kennedy-Zafred's work, "... for the Money," which is included in the SAQA exhibition *DIVERSITY!*, was featured in the October issue of *American Craft* magazine.
- Michael James will have his recent wall quilts featured in an exhibition at the Wheeler Gallery in Providence, Rhode Island, from April 11-30, 1996.
- "Stars Over Tabor Road," a quilt by Connie Hester was juried into *Virtuosity*, the first virtual reality art exhibit on CD-ROM, which will be distributed worldwide to museums, galleries, collectors, and art and educational institutions by ART COMMUNICATION INTERNATIONAL in Philadelphia. This quilt also won a second place award at the American International Quilt Association's Quilt Festival in Houston, Texas.
- From April 19-May 25, 1996, the exhibition, *Fiber Collage Quilts: 3 Artist's Insights*, will be hung at the Bruce S. Kershner Gallery at the Fairfield Public Library in Fairfield, Connecticut. Works by Niki Bonnet, Marge Malwitz, and Florence Suerig are included.
- Bonnie Peterson-Tucker has two of her works included in *Angry Needles*, the first exhibition organized by FAN (Fiber Artists with Nerve), a national group of artists exploring new directions in fiber. Their work rejects the technical standards traditionally used to judge sewing, quilting, and weaving. Instead, the pieces explore the meaning of fiberwork in women's lives. They demonstrate how sewing can be an empowering means of drawing attention to the truth. The quilts and embroideries in this show deal with anger, repression, grief, change, and death. The exhibit is at The Trustman Art Gallery at Simmons College in Boston, Massachusetts, from February 5-March 22, 1996. For more information contact Bonnie at 708-782-5530.
- Montana was well represented at the IDIA '95 conference at Arrowmont. All four members were there! They are Nancy Erickson, Barbara Olson, Linda Jackson, and Terri Carlson. Barbara Olson exhibited her quilt, *In the Beginning*, at Houston and won the AIQA award of excellence in the small art category. Also, her pieces, *In the Beginning* and *Village Sunrise*, have been chosen by *Quilter's Newsletter Magazine* to be a part of their PBS series, "Sew Creatives."
- Meiny Vermaas-van der Heide received a professional development grant from Arizona to defray some of her expenses to attend the conference at Arrowmont. These grants are available throughout the year to help artists and representatives of Arizona small arts organizations attend out-of-state conferences/workshops/residencies which will contribute to their professional growth. I don't know how many other states offer this kind of incentive, but it would be worth checking into.
- The 17 SAQA members included in *The Art Quilt: Celebrating Women's Visions & Energies* at the Rochester Institute of Technology's Bevier Gallery were: Elizabeth Busch, Mary Allen Chaisson, Barbara Lydecker Crane, Carol Drummond, Michele Duell, Darcy Falk, Ruth Garrison, Carol Gersen, Linda Levin, Linda MacDonald, Therese May, Mary Ann Scarborough, Joan Schulze, Sally Sellers, Sandra Sider, Nancy Taylor, and Meiny Vermass-van der Heide. My thanks to Carolyn Maruggi, who was one of the show's directors, for sending me the complete information as well as a copy of the wonderful brochure for the SAQA archives.
- My apologies to Linda Perry for crediting her achievements to Linda Behar in the last newsletter. Linda Perry plans to use her grant to work on computer-aided design. The DeCordova museum in Lincoln, Massachusetts, acquired her work, *Day Break I*, for its permanent collection. She also completed a commission for the author Elizabeth Berg.
- *Tactile Architecture*, an annual exhibit of contemporary architectural quilts formerly sponsored by the Decatur House in Washington, D.C., will now be part of the International Quilt Festival in Houston, Texas. The 1996 version of the exhibition can be seen at Montpelier in Orange County, Virginia, from March 2-April 30, 1996. Excerpts from the exhibition will be seen in Lyon, France, for Quilt Expo V from May 16-19. The exhibit will be featured at the International Quilt Festival from November 7-10, 1996. Bonnie Peterson-Tucker is one of the 34 quilt artists whose work has been selected for the exhibit. If other SAQA members have been included, please let me know. For information on the 1997 competition contact: Tactile Architecture, International Quilt Festival, 7660 Woodway, Suite 550, Houston, TX 77063, or FAX 713-781-8182.
- The Firelands Association for the Visual Arts (FAVA) will present their national biennial contemporary quilt

MEMBERS' NEWS

(continued)

exhibition, *The Artist as Quiltmaker VII*, from May 11-July 21, 1996. This exhibition features 26 artists from 14 states and was juried by Jan Myers-Newbury. SAQA members included in the exhibit are: Cynthia Corbin, Carol Drummond, Britt Lagerquist Friedman, Ruth Garrison, Alison Goss, Ann Johnston, Marcia Karlin, Natasha Kempers-Cullen, Mary Catherine Lamb, Judith Perry, Mary Ann Scarborough, and Meiny Vermass-van der Heide. For information about future shows contact FAVA at 80 South Main Street, Oberlin, OH 44074-1683, 216-774-7158.

- The Yeiser Art Center in Paducah, Kentucky, is accepting entries for *Fantastic Fibers*, an exhibition featuring art quilts, fiber sculptures, rugs, baskets, beadwork, weaving, embroidery, wearables, surface ornamentation, handmade paper, lace, jewelry, and wall hangings. There will be an illustrated catalog of the exhibition which will be shown during April and May of 1997. Slides will be accepted from April 1-June 30, 1996. Send a SASE for details: Yeiser Art Center, 200 Broadway, Paducah, KY 42001-0732.

- Entries for *Crafts National 30* to be held June 2-July 21, 1996, and now being accepted. Media eligible:

ceramic, fiber, metal, paper, glass, wood, and other. Entry fee: \$20/3 entries. Juror: Michael Monroe. \$3,000 in prizes. Deadline: 3/15/96. For prospectus send SASE to Crafts National 30, Zoller Gallery, 210 Patterson Building, Penn State University, University Park, PA 16802, (814) 865-0444.

- The fourth annual Art Quilt Exhibit presented by the Aullwood Audubon Center and Farm and the Miami Valley Art Quilt Network will be on display from March 2-31, 1996, at the Center. This year's theme, *Undercurrents*, evokes images of water in all its forms. For information about future exhibitions, contact: Aullwood Audubon Center and Farm, 1000 Aullwood Road, Dayton, Ohio 45414, 513-890-7360.

- IDIA '95 workshop instructor, Sas Colby, holds Art Retreats each year near her home in Taos, New Mexico. After getting to know her at the conference, this could be an incredible experience as she is a warm and personable woman and a great instructor. The dates for 1996 are July 21-26 in Taos and September 21-27 at Ghost Ranch in Abiquiu. Contact Sas at Box 6129 ndcbu, Taos, NM 87571.

- Congratulations to Ellen Oppenheimer on the recent acquisition of her quilt, "Log Cabin Maze," by the Renwick Gallery of the National Museum of American Art, Smithsonian Institution.

IN PRINT

This is a new feature for the newsletter. If your quilt appears in a book or magazine, SAQA would like to hear about it. We keep archival materials as a historical reference, so if your work or a specific quilt has been featured on the printed page, send us a copy. It is important as an organization to document achievements of the membership, it is up to you to let us know.

Look for art quilts by Heather Allan, Elizabeth Barton, Yvonne Porcella, and Ellen Oppenheimer in *American Craft* (December 1995/January 1996).

Art/Quilt Magazine has fabulous pictures and reviews of exhibitions. Since so many artists are featured, we suggest you look into this exciting magazine for the latest on art quilts.

Quilts: A Living Tradition, Robert Shaw, published by Hugh Lauter Levin Associates, Inc., Southport, Connecticut, 1995, is a very large 6½-pound book which features a beautiful overview of quilts from 1760 to the present. The last chapter of the book features "The Art Quilt." There are several listings for our organization and many quilts by SAQA members.

America's Smithsonian Exhibition is a celebration of the 150 years of the institution. Artifacts from all 16 of the museums have been selected to tour the United States. The exhibition includes 300 items, and it is the largest traveling museum exhibition ever assembled. The collection is so large that it will appear in Convention Centers rather than museums. The opening event will take place on February 9, 1996, at the Los Angeles Convention Center. The artifacts will be divided into three galleries - Technology, Art, and History. Included among the items will be Apollo 11 and *Takoage*, a quilt by Yvonne Porcella. There will be a publicity poster, exhibition catalog, and CD-ROM disk which accompany the tour along with an interactive audio tour guide.

INTRODUCTIONS

One of the many exciting outcomes of the IDIA '95 conference at Arrowmont is the announcement of Jonathan Shannon as the newest board member of Studio Art Quilt Associates. His enthusiasm about working in the organization is contagious and we are delighted, and most fortunate, to have him as part of the SAQA team. Jonathan's primary role will be to act as a liaison for the Professional Artist Members.



Jonathan Shannon began making quilts in 1988, after a long career as a fashion designer and an innkeeper. A degree in fine arts from the University of California at Los Angeles, a lifelong love of textiles, and many years of studying art in its various forms provide the background for his search for a personal artistic expression.

Shannon chose quilting, i.e., fabrics and stitching, as his medium to express both socio-political statements and the formal aesthetic concern of the artist. He believes that within the medium are contained historical, emotional, and mystical connotations which lend strength to his work.

Shannon produces exhibition art quilts. He has won best of show and other major awards from shows across the United States including the American International Quilters Association, the National Quilting Association, the Mid-Atlantic Quilt Festival, and the Pacific International Quilt Festival. His work, "Air Show," was awarded the best of show at the 1993 American Quilter's Society show, and the piece is now in the permanent collection of the Museum of the American Quilter's Society. In 1994, his piece entitled "Amigos Muertos" won best of show at the National Patchwork Championships in England.

He became a certified quilt judge of the National Quilting Association in 1990. Since that time, he has judged many shows including the South African National Quilt Show in 1992 and 1994. In 1995, he judged the National Patchwork Championships in Ascot, England.

Shannon has been featured in magazines worldwide including *Quilter's Newsletter Magazine*, *Quilting International*, *Quilting Today*, *The Quilter* (U.K.), *Art/Quilt Magazine*, *Patchwork* (Japan), and two covers for *American Quilter*. His work has recently appeared in the publications *88 Leaders in the Quilt World Today*, published by Nihon-Vogue, *Quilts Today*, *A Living Tradition* by Robert Shaw, and *Pictorial Appliqué* by Charlotte Warr Anderson.

The following are Jonathan's thoughts about the development of his role as liaison:

It took the experience of the SAQA conference at Arrowmont to convince me of the viability of the professional artists membership program. Although I have been a general member since the beginning, it wasn't very clear to me how it was worth the \$100 a year to be a professional artist member. This seems like a lot of money to invest if nothing much happens in return. However, after three days of talking to other professional artist members, and the volunteers who handle this program, I am more than convinced of its viability.

After one look through the professional artist portfolio that is mailed to interested curators, designers, and galleries each month, I felt my work needed to be a part of that package. I heard of shows and articles that were put together from the professional artists membership list. I discovered three main reasons for belonging to this group: 1) increased exposure for my work; 2) a foot in doors not accessible to me; and 3) someone else is doing the work! Somehow I hadn't really understood all that was happening. Many of the general members I talked to at the conference felt the same way. This is why when Yvonne (Porcella) and Cathy (Rasmussen) asked me to join the board I agreed to serve as the artists' liaison.

In this capacity, I will try to facilitate more communication between the professional artist members. It was this communication that was so exciting at Arrowmont as we exchanged information ranging from our deepest emotional inspirations to the most practical considerations such as how to ship quilts.

I would like to develop an informal newsletter for the professional artist members that shares what we are doing, thinking, selling, showing, etc. This mini-newsletter can cover stuff more informally than the official newsletter so that we can really feel like a group with common interest and be part of an organization that promotes those interests. You'll be hearing from me.



"Amigos Muertos," 89" x 89", © Jonathan Shannon

Studio Art Quilt Associates
Announces a HomePage on the World Wide Web

HomePages for Members – \$25
(only \$20 if text is supplied on disk)

Each page is 8½ x 11 and can contain one scan (photograph or slide), and your artist's statement or whatever information you want (use 14-point type). Please do not publish your home phone number or address. If you would like to include an address where prospective buyers can reach you, rent a post office box (most places have them for \$10-\$15/year). If you have an e-mail address, you can have an automatic reference to it.

Simply send your photo or slide, your text, and a SASE to: High Tech Quilting, P. O. Box 21307, Columbus, OH 43221-0307. Allow 3 weeks for your information to be placed on the WWW.

A \$5 discount for sending text as an ASCII file (PC or Mac accepted). Please send in a recyclable disk mailer with return postage.

Name: _____

Address: _____

City, Street, ZIP: _____

Telephone: _____

FAX: _____

e-mail: _____

Color of Background Desired (send sample if possible): _____

Don't forget to enclose your check or money order.

SESSIONS AT IDIA '95 CONFERENCE

The following information has been graciously supplied by two of the presenters for the breakout sessions at Arrowmont—Karen Berkenfeld and Kathleen Sharp. We thank them for sharing these recaps of their sessions.

CONTRACTS AND LEGAL FORMS

© Karen Berkenfeld

Contract Basics

A contract establishes conditions under which parties agree, and their rights and duties under those conditions. Courts will enforce a valid contract according to the terms agreed to in the contract. This is why it is important to read and agree with all the conditions in a contract before signing it.

Essential elements of a contract to be enforceable in court:

- must be made by legally competent parties;
- must not have as its purpose something that is illegal;
- must include a valuable consideration/inducement for each party to carry out his/her part of the agreement;
- must impose a mutual obligation on the parties;
- must be the result of mutual agreement between the parties;
- must be in writing if a written document is required.

Kinds of Contracts

- Express contracts are ones in which the terms are declared by the parties either orally or in writing at the time it is made.
- Implied contracts are ones in which the facts and circumstances show a mutual intention of the parties to make a contract.

Unless specified by law, a contract may be made in various ways, including a conversation between the parties involved, their actions, or both. In either case the language of the contract must be clear enough to enable a court to determine the terms. Written agreements are more enforceable and they prevent claims based on bogus oral agreements. An essential part of a written contract is its signing by both the parties or their agents.

While the essential elements of a contract tend to be uniform, laws vary from state to state. It is vital that you be familiar with those laws, and that you consult an attorney before entering into complex contracts.

When Do You Need a Contract

It is very important to always have a contract for any sale, commission, exhibition, workshop, reproduction of an image, etc., even if you are not receiving payment. Such things as copyright, credit to the artist, responsibility for insurance and expenses, all are valuable considerations and require a contract.

Negotiation

Most contracts begin with oral negotiation. You should have a standard contract that contains all the points favorable to you when beginning oral negotiations. You can then discuss and evaluate changes presented by the other party. That way you can intelligently determine what concessions you might be willing to make in order to move on to the final goal of the contract. It is vital to keep written notes on the negotiation process so that you know at all times where the agreement stands in comparison to the original goal. Give thorough consideration to each step in the negotiation.

Simple Contracts

An informal contract can take the form of a letter of agreement or bill of sale. This is useful when no money is changing hands, when you are dealing with close friends, or when the agreement is preliminary to a formal contract. A letter of agreement should specify the rights and obligations of the parties involved and be signed by both parties.

Resources

Free and Low-Cost Legal Aid:

Visual Artist Information Hotline: 1-800-232-2789, Ext. 223
Volunteer Lawyers for the Arts: (212) 977-9270

References

- *Artists' Friendly Legal Guide*. North Light, \$19.95.
- Caplin, Lee. *The Business of Art*. Prentice Hall.
- Crawford, Tad. *Business and Legal Forms for Fine Artists*. Allworth Press, \$12.95.
- Crawford, Tad. *Legal Guide for the Visual Artist: The Professionals' Handbook*. Allworth Press, \$18.95.
(Contains Listing of Volunteer Lawyers for the Arts)
- Klayman and Steinberg. *The Artists' Survival Manual*. Scribners', \$12.95.
- *Making a Living as an Artist*. Art Calendar. \$17.95.
- Michels, Carroll. *How to Survive and Prosper as an Artist*. Henry Holt Publishing Company, \$8.95.

UNDERSTANDING COMMISSIONS

© Kathleen Sharp

- Always remember: the client has come to you because you are the artist, the experienced professional in the making of art. The client has been drawn to your unique art expression and desires it strongly enough to find you and pay what has been agreed to be a fair price for it.
- Keep a private journal in which you date and record summaries of conversations, ideas, meeting, as well as responses. An unstructured, informal style, or "brain drain," clears the way for your artist brain to address the work at hand while keeping the facts handy for reference.
- Mention your process early on. Think about your way of working and be prepared to interject short, loose descriptions as a guideline for your client. Leave a little room for miracles. "The cutting and tearing of textiles is always an inspiration point, and important things happen then to strengthen the artwork." "All these ideas get run through a filter." And so on.
- Be prepared to define a simple procedural routine covering basic business issues. This grounds the project, allowing art to become the focus. Consult business of art literature for background.
- Freely gather information. Ask open-ended questions about the project. Show slides or pieces of your work, and ask the client what they like about the color, image, contrast, embellishment, textiles, or anything you might want to know before entering the design process. Listen well.
- If you are uncomfortable with the input (too much, too late...) from a client, help set a limit that will honor your process as an artist and allow the commission to proceed. For instance, imagine a gracious thank you with an assurance that the information will be added to an established file you will draw up to help keep you focused on the work as it progresses. Mention process again.
- Consultants are good. Allow experts to keep you and your client from becoming encumbered with the needs of the commission in areas where you might lack expertise such as framing, lighting, or installation. Anticipated fees can be included in the commission budget. (Taking care of these kinds of details is where galleries and art consultants earn their hefty commissions.)
- Follow your inner compass carefully when bringing the work to completion. This does not mean you cannot accept input; it means you have the final artistic say.
- Be candid, generous, thoughtful. Although artwork may be the end product, you can be sure both you and your client will remember the commission process.

PRESIDENT'S MESSAGE

(continued)

four words. "INSIGHT" – Carol suggested should be the inward vision of who we are as artists. (This corresponds to the "eye" within our logo.) "DIVERSITY" was, of course, suggestive of the variety of works selected in the juried exhibition. "INTENSITY" echoed the diligence of the students working within the classroom arena to develop new skills to further personal creativity. And, "ARROWMONT" was the location of this conference.

We are infinitely grateful to Carol for the establishment of the Art in Public Places Registry. As an aspect of Carol's talents as critical writer, she envisioned the Registry as a place to generate publicity for the artists and the art quilt movement. Future plans included writing articles about the work collected in the Registry to further the message about the importance of art quilts. The validation of public acceptance in the marketplace by public display was not only a marketing tool for art quilts but served to impress upon collectors the fact that the new art quilt should be respected.

Carol was the premier computer artist. She could make sense out of what to most of us is just too difficult to master. Not only did Carol have the interest to pursue the computer-aided programs, she also had the equipment which she offered to SAQA as her personal donation. She asked only that her office expenses be repaid; the many hours of learning and producing were generously donated by Carol. She provided us with mailing lists, databases, and on and on. At the time of her death, Carol bequeathed to Janice Cabral the slide scanner to be used for future SAQA projects. With respect to Carol and her offerings to SAQA, Jan has made and will maintain a page for SAQA on the World Wide Web.

As a glorious reminder of our appreciation to Carol, SAQA has established a "Friends of Studio Art Quilts" category. This honorary designation will be awarded to those who have offered service for the betterment of our organization. We are honored to place at the top of this list, the name of Carol Jessen, our artist, our friend.

HOW TO TURN AN IDEA INTO A BOOK CONTRACT

Victoria A. Faoro, Executive Director of the Museum of the American Quilter's Society, Paducah, Kentucky, originally wrote this article for inclusion in the Arkansas Craft Marketing Newsletter. She has consented for it to be reprinted in this newsletter.

Writing a book and seeing it published can be a very rewarding experience for you as a craft producer. The royalties or fees can provide additional income, but more importantly, a book does much to build your credibility, stimulate interest in the workshops you offer, and let a wider population know about your work.

Because writing a book takes a great deal of time and energy, it is important if you are considering such a project to plan carefully and approach the work with some thought.

Developing and Testing Your Ideas

Determine exactly what topic you plan to write your book about. You probably can't discuss everything about your craft – the history, the techniques, the artistic development, or your personal work in the field. Most likely you can focus on one or two of these areas.

Once you have a firm idea of your topic, ask yourself these important questions:

- *What exactly will your book cover?* Develop a full outline. The more detailed your outline is, the better you will be able to answer other important questions.
- *Is this topic best covered in a book?* Is the topic complex enough and of such interest that a person could write an entire book on it? Do you have enough information to write an entire chapter on each chapter topic in the outline? If not, the topic may be more appropriate for a magazine article. Topics that are very timely but may not have "staying" power, may also be better communicated in periodicals.
- *Do you have something important and different to say?* Look at books already published in the field. Does something already in print cover the topic thoroughly? If so, this may not be a good topic, or you may have to focus on the elements covered less thoroughly in other books, or go beyond what is given there.
- *Are you qualified to write on this topic?* Does your background give you special expertise in this area? Will your résumé make it clear to others that you have that expertise?
- *Do you have the resources needed?* What will be necessary to develop the manuscript? Will you need professional photographs, drawn illustrations, slides of other people's work, help with the writing, equipment such as a typewriter or a computer? It is best to assess your needs and determine what you can provide, what friends might contribute, and what you would need to purchase. Are there areas you need assistance with from your publisher?
- *Do you have the time and the dedication required?* What effect will such a commitment of time have on your production schedule, commitments to family and community, teaching commitments, outside employment, if that is additional? It is best to plot out exactly the amount of time available, and to also assess one's own ability to keep focused and producing.

- *What are you envisioning as the finished product?* What type of book, what length, what size, what style do you want? Your publisher will have much to say about this, but articulating your desires will help you select the best publisher and know the resources required.

- *Who will buy this finished product and why?* What types of people would buy this book, and what size is that audience? It is helpful if you can actually acquire some statistics about the size of that population segment.

Preparation for Submitting a Proposal

Before you actually submit a proposal you will want to gather information and make preliminary contacts with publishers.

- *Make a list of preferred publishers' names, addresses, and telephone numbers.* Select the publishers most likely to be interested in your book and to produce the publication you envision. Look at publishers who have published books similar in type to the one you are planning, but have not published anything on this specific topic. If your book is of regional interest, you may want to look first at regional University Presses or nearby small presses.

- *Make an initial contact with selected publishers.* Call or write each publisher to solicit writer's guidelines and information about who to contact, what to send, when to send, and what the review process will involve. Each publisher has its own system for manuscript proposal review and its own publication process. In some cases at this early stage you may be able to talk with an editor about your idea, to see if there is any immediate interest and to see if refocusing the topic slightly might help the proposal meet a recognized need. Be certain you are prepared to discuss your book idea in some detail if quizzed by an editor.

- *Determine plans and schedule for submission(s).* Review the materials sent by various publishers contacted and determine whether you are in a position to meet their demands, under what schedule you can meet them, and whether they still seem appropriate publishers. You may have to prioritize your submissions if some publishers request that you not make simultaneous submissions to other publishers. Once you know to whom you are going to submit a manuscript proposal, you are ready to begin preparing it.

BOOK CONTRACT

(continued)

Submitting a Proposal

Publishers may specify format and required parts. Some prefer sections and an overview; others like to see the entire manuscript worked out. Regardless of the publisher, you will probably need to submit a minimum of the following:

- *Résumé and other background information.* This should demonstrate your education, your qualifications in your crafts field (exhibits, awards, teaching experience, work in collections, and any prior publications). Also submit a brief summary of your background summarizing your experience, highlighting the most significant activities and achievements, and relating all to the project at hand.
- *Fully developed outline of the book.* This is the same outline you developed earlier, modified in whatever way your conversations with publishers and your thinking seem to suggest. If you will not be developing the entire manuscript, it is helpful to annotate the outline, writing a sentence of two about how each topic would be developed.
- *Fully developed introduction.* This gives a reviewer a good sense of what the book is about, how it came to be, and how the reader is meant to use it.
- *Sample chapter(s).* If you are preparing only a sample chapter, make certain it is a chapter that is in keeping with the flavor and contents of the majority of the book. Often the first chapter or two are not characteristic of the entire book in a how-to patterns book, for example. Develop these supplying the drawings or slides/photos used as illustrations, keyed to specific text. If photos are very important in your work, you may be at a great disadvantage sending substandard slides. This sample should show you at your best as an author.
- *Cover letter.* Addressed to a specific person, this letter should indicate what contact you have had with the publisher before, should specify the materials enclosed, and request that the proposal be reviewed for publication. It is best to either enclose a return post card which the publisher can drop in the mail to indicate receipt and review schedule or to call to confirm receipt of materials and ask when results can be expected. This letter should also explain what you can supply and ask questions about any concerns you have about resources being supplied by the publisher.
- *Return envelope with postage.* It is a courtesy to also enclose an envelope and/or label in the case of a box for return of the manuscript, with postage affixed or enclosed.

If your manuscript is not accepted, don't drop the project if it is something you really want to do. The response may be the result of timing, or internal scheduling, or current interests, of other works in production, of this not being the most appropriate publisher, or a host of other situations. Repeat the process with other publishers, using the information gleaned from editors you've talked with to modify your book idea or your approach.

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PROFESSIONAL DEVELOPMENT

Marcia Johnson

TOOLS OF THE TRADE: COMMITTING TO GOALS

While at annual conference last October at Arrowmont, there were many lively discussions about publicity and self-promotion with lots of sharing of valuable information. There were several artists who declared they experienced difficulty, however, in accomplishing these processes, not from lack of willingness to do the work, but because they have neglected to develop goals and an action plan. Without knowing where they are going, they were in a quandary as to what needs to be done and when to do it. So, with that in mind, let's go back to the beginning and talk about setting goals.

Developing goals by which you guide your professional life assumes you have a fair idea of what you want to do. Most people only fantasize about an artistic life and its accomplishments, but don't choose their role in it wisely. Many are not remotely aware of the realities, planning, hard work, administrative time, people contact time, nor the great number of hours required out of the studio.

Planning requires considerable time on your part, but if you do it well, it will save you time and disappointment in the long run. Do some honest thinking before you commit your goals to paper. Ask yourself:

- "Do I really want to do this?"
- "Have I first asked enough questions of enough people?"

At this point, if you are at a total loss, take some extra time to discover your true feelings about who you are and where you are going. I recommend you read and do the exercises in a book such as *The Three Boxes of Life and How to Get Out of Them* by Richard Bolles. Also, check the career development shelf at your local library for the style of career management book that suits you. I have used these types of materials to assist career changes, and believe the time well spent. A few hours spent assessing your direction is better than a few years of work which does not pan out.

An example of some of the work you need to do before you develop an action plan is to TALK TO OTHER PEOPLE WHO DO WHAT YOU WANT TO DO. For example, if you want to teach quilting classes, talk to people who have been successful teachers, and maybe even some who haven't been so successful. Why weren't they successful? Do the things these people say ring any bells?

A word on approaching people for an information interview: most people love to talk about themselves and their work and are flattered you have asked to speak to them. Just make sure its at a time convenient for them and remember to thank them.

Here are some steps you can take to move you into an action plan with goals you can commit to with purpose:

1. List some goals quickly, without any fear of realities or consequences.
2. Conduct one or more information interviews, preferably with someone who has information to share that can help you in establishing your goals.
3. In a small group, informally share with others some of your professional background and what you have done that does and does not work for you. Write down the feedback you received. Read it back the next day, week, or month.
4. Refine the list of goals that you initially wrote to include some of your updated thinking and information.

Successful goal planning, especially in the earlier stages, can't be accomplished in one day. It takes time to access, assimilate, and refine. Count on the fact you will need to review your goals a lot in the beginning and, as with all things in life, the more you do it, the better you will get.

SAQA NEWSLETTER

Winter 1996

Volume 6, Number 1

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

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

The newsletter editor is Sharon Heidingsfelder, P. O. Box 391, Little Rock, AR 72203-0391; 501-671-2102; 501-671-2251 (FAX); sheidingsfelder@uaex.edu (e-mail).

For information on SAQA, write P. O. Box 287, Salida, CA 95368. (Membership is \$35 per year, \$100 per year for artist members.)

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PORTFOLIO ROTATION

(No portfolio rotation report this time.)

ADDRESS CHANGE

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IS YOUR INFORMATION CORRECT?

A new database has been developed to maintain our membership information. **PLEASE EXAMINE YOUR LABEL CAREFULLY TO DETERMINE IF THE INFORMATION IS CORRECT.** Above your name is the date your membership expires, your membership category, and your home telephone number. The database can now include your home, work, and FAX numbers, if applicable. If you would like these included, or if there are changes to be made, please contact Cathy Rasmussen, Executive Director (address and telephone number in box to the left). Updated resource directory information will be sent out soon. **Please reply by MARCH 15, 1996.**

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

STUDIO ART QUILT ASSOCIATES

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