



## NEWSLETTER

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## SAQA ANNOUNCES BOARD CHANGES

The annual meeting of the board of directors of Studio Art Quilt Associates was held in Houston in conjunction with the professional development conference. The meeting resulted in several changes reflecting SAQA's expanding role in the promotion of art quilts. Planning and defining SAQA's goals for the future were of paramount importance to the board. This organization has always been driven by the commitment, energy, and enthusiasm of its board members and will continue to do so.

Retiring members Martha Connell, Beth Gutcheon, Jonathan Shannon, and Rebecca A. T. Stevens have all agreed to continue their participation as members of the advisory board in developing SAQA's future role. We thank them for their past efforts on our behalf and look forward to their ongoing involvement as advisors.

This issue of the newsletter and subsequent issues will focus on the new Board members in the *Introductions* column.

### SAQA BOARD OF DIRECTORS

- President** – Yvonne Porcella, Modesto, California  
**Treasurer** – Wendy Huhn, Dexter, Oregon  
**Secretary** – Marcia Johnson, Ardmore, Pennsylvania  
**Vice President, PAM Liaison** – Karen Berkenfeld, New York, New York  
**Vice President, Public Art Arena** – Jacqueline Atkins, New York, New York  
**Vice President, Regional and International Divisions** – Marilyn Henrion, New York, New York  
**Vice President, General Volunteer Management** – Sue Pierce, Rockville, Maryland  
**Executive Director** – Cathy Rasmussen, Hewlett, New York

## PRESIDENT'S MESSAGE

Yvonne Porcella

The sign of a successful seminar is when extra tables and chairs are needed to accommodate the attendants. "Opening Doors – Defining Goals" was held on November 11, 1996, at the conclusion of Quilt Festival in Houston, Texas. Forty people made advanced reservations, but as many more attended tables and chairs were added.

Elizabeth Ann Coleman, Curator of Textiles and Costumes, Museum of Fine Arts, Houston, gave an informative keynote lecture, "How Do Museums Collect," referencing both antique quilts in existing collections and the possibilities of art quilts entering museums both by exhibition and acquisition. Two panels dominated the remainder of the morning and mid-afternoon programs, "Defining Goals" and "Understanding Your Work Critically." The audience asked many questions of the capable members of each panel. Late in the afternoon three break-out groups addressed professional development issues.

The purpose of events like this one is to gather artists, collectors, and art consultants together to discuss mutual concerns. Within the context of the program, information is presented and assimilated by those attending. It also offers an opportunity to put faces to well-known names, a chance to make new friends, and network for the common good of all artists. An informal, pre-seminar Sunday evening reception and auction was the scene of generous interplay between participants.

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## **PRESIDENT'S MESSAGE** (cont.)

Wendy Huhn acted as auctioneer for a variety of items offered for bid and donated by the professional artist members. Both tangible goods such as small quilts as well as tours and room and board in exotic places went under the gavel. The auction generated a sizeable sum which will be added to the general fund to provide for the long overdue oral history project sponsored by SAQA.

Prior to the reception and seminar, the Board of Directors had a very productive meeting where decisions were made to strengthen SAQA towards its future maturity as a non-profit educational corporation. A calendar of future events was outlined and these will be presented in future newsletters. One event in 1997 will be a conference on professional development issues for artists. The event will be in late May in conjunction with the opening of Quilt National '97 in Athens, Ohio.

Future events include a Fall 1998 seminar on the issue of appraising and pricing art quilts and a 1999 seminar on collecting art quilts. Be sure you are a member of SAQA in the year 2000 because another spectacular week-long INSIGHT! DIVERSITY! INTENSITY! Conference and Exhibition is being planned. This will be similar to the one held at the Arrowmont School of Arts and Crafts in 1995. We are looking for volunteers now to join the steering committee to plan this major event, a virtual happening and life-changing experience scheduled every five years.

As you can see, the board and I have decided that I should remain president. Since SAQA is moving toward the next century and many programs are pending, the board wanted to ensure the longevity of this important organization by maintaining some consistencies and changing others. I thank those who volunteered to help make the changes painless, relieve me of some of my duties, and help strengthen the organization. Volunteers are always needed and appreciated, so please let us know if you, too, would like to help shape SAQA's future.

## **SAQA ADDRESS CHANGE**

Please note that the new mailing address for Studio Art Quilt Associates is P. O. Box 287, Dexter, OR 97431. This address is the published address for membership and general information. The new telephone and fax number is (541) 937-8061. You can e-mail questions and/or concerns to the association at [wchuhn@aol.com](mailto:wchuhn@aol.com).

Please continue to forward any items for inclusion in the newsletter to Cathy Rasmussen at 1199 East Broadway, Hewlett, NY 11557. Her phone and fax number is (516) 374-5924.

## **MEMBER ADDRESS CHANGES**

A new e-mail address for Sandra Sider is [photoquilt@aol.com](mailto:photoquilt@aol.com). The e-mail address for Dianne Hire is [dianne.hire@juno.com](mailto:dianne.hire@juno.com), and her fax number is (207) 338-0408. Marcia Johnson's telephone area code has changed to 610.

## **SAQA WEBSITE**

The good news is SAQA has a website on the World Wide Web, and the address is <http://isis.infinet.com/saqa/>. The bad news is we don't have enough artists.

You do NOT have to have an e-mail account or even own a computer to have a page about you and your work on the World Wide Web. And you can even have a unique address so you can tell people to visit your "home page" on the World Wide Web.

If you're concerned about copyright, rest assured that such low resolution images are used on the Web that people will not be able to print out your quilt as a usable document. It is really no different than having your quilt in a magazine or showing it in a show that allows photography. Anyone can copy it from there also, if they are so inclined.

Jan Cabral is a professional web page developer who is doing SAQA artist "pages" for only \$25 per page, less than 25 percent of her normal rate. This is a great opportunity for SAQA members, and we hope more of you will take advantage of it. So publicize your art to the world and send a check for \$25, a slide or photograph accompanied with an artist's statement, and a SASE to: High Tech Quilting, P. O. Box 21307, Columbus, OH 43221. Content should fit on one 8.5" x 11" page.

# MEMBERS' NEWS

Cathy Rasmussen

- "SPECTRUM, The Textile Art of Caryl Bryer Fallert" is at the Illinois State Museum from November 16, 1996, through February 2, 1997.
- Judy Everts had two quilts included at the "International Quilt Week '96, Yokohama" during October, 1996.
- Nancy Forrest has been commissioned by All Star Media, Inc., to produce three pieces for its main office in Seattle.
- Debra Kam had her work, "Ocean Lullaby II," selected for inclusion in the "19th Annual Vahki Exhibition," which will be shown at the Galeria Mesa•Mesa Arts Center in Mesa, Arizona, from January 14 through February 8, 1997.
- Mary Ann Scarborough will have a solo exhibition at the Oswego Art Center Gallery in Oswego, New York, from March 15 through April 27, 1997.
- M. Joan Lintault (United States) and Maryvonne Deville Guillot (France) were jointly awarded "Le Chassy d'Or" for quilts that were exhibited in the 8th Exposition Internationale de Patchwork, held at Le Chateau en Morvan, Chateau-Chinon, Bourgogne, France, last July and August. Joan was also awarded one of the eight "Prix du Public." The participants included 90 exhibitors from 17 European countries, Japan, and the United States.
- A two-person exhibition is scheduled at Roundtop Center for the Arts in Damariscotta, Maine, from January 10 through February 10, 1997. The show features Dianne S. Hire and her husband, Terry M. Hire of Belfast, Maine. Dianne's innovative art quilts and Terry's color photography and pettipoint reveal the harmony of the couple's artistic visions and vibrates with a creative impulse.
- Diane Chatterson had her work, "Carnival," included in the Quilts=Art=Quilts at the Schweinfurth Art Center's 15th Annual International Juried Quilt Show in Auburn, New York, from November 17, 1996, through January 5, 1997. Her work, "Dualities II," was shown in a juried exhibition at the Wayne Art Center in Wayne, Pennsylvania, from December 7, 1996, through January 10, 1997.
- Marilyn Henrion's work has appeared in the following recent publications: "Andalusian Odyssey" in *American Style Magazine*, Fall 1996; "An Ever-Fixed Mark" in *Diplomat Magazine* (Moscow) August 1996; and "Eclipse" in *Art/Quilt Magazine*, Spring 1996. Her work has been included in exhibitions at the Artisans on Taylor Gallery in Port Townsend, Washington, the Hoyt National Art Show in New Castle, Pennsylvania, and the Janice Charach Epstein Museum Gallery in West Bloomfield, Michigan.
- Sonya Barrington, Judith Content, Robin Cowley, and Kathleen Sharp have studio art quilts in the prestigious multi-media juried "California Design '97" Exhibition at the Contract Design Center in San Francisco, California, from January 17 through February 27, 1997.
- Denise Linet was also included in the "Innovative Traditions 1996 New Expressions in Contemporary Quilting" Exhibition at the Museums of Stony Brook in Stony Brook, New York.
- The works of SAQA members Elizabeth Hendricks and Joan Colvin were included in the "Images in Fabric" exhibition at the Russell Jaqua Gallery in Port Townsend, Washington, during the month of October, 1996.
- Paula Nadelstern was in Houston for the release of her new book, *Kaleidoscopes & Quilts*, which along with matching notecards is available from C&T Publishing.
- The New England Quilt Museum presents "Quiltsapes: Views and Visions," an exhibition of landscape quilts by four New England artists from January 17 through March 16, 1997. The works of SAQA members Jo Diggs and Carol Ann Grotrian are included in the exhibition.
- "The Artful Hand," an exhibit of contemporary art quilts and turned wood, was shown at the Gallery Concord in Concord, California, from November 8 through December 21, 1996. The works of SAQA members Robin Cowley, Vicki Johnson, Charlotte Patera, Ann Rhode, Rebecca Rohrkaste, and Janet Shore were included.
- Bonnie Peterson-Tucker has two pieces included in "Knot By Our Selves," the group exhibition by member of FAN (Fiber Artists with Nerve) at the 18790 Art Center in Belmont, California, from January 16 through March 2, 1997. Her exhibition, "Meaning/Identity: Art Quilts by Bonnie Peterson-Tucker" will be on display at the Chicago Illinois Union at the University of Illinois at Chicago from March 10 through April 11, 1997. Bonnie is an alternate for an artist-in-residence at Yosemite National Park for a month in 1997.
- "Seasons and Signs: Eight Women in Fiber" will be at the Stocker Center for the Arts in Elyria, Ohio, from February 28 through March 30, 1997. Included are the works of SAQA members Ann Fahl, Caryl Bryer Fallert, Judy Zoelzer Levine, and Bonnie Peterson-Tucker.
- During January, Marcia Johnson's work will be included in the Gross McCleaf Gallery Third Biennial Contemporary Quilt Exhibition in Philadelphia, Pennsylvania.



## MEMBERS' NEWS (cont.)

- Michael James lectured at the Neuberger Museum of Art at Purchase College in Purchase, New York, on "Studio Work: the How, Where, When and Why of What I Do," in October, 1996. This lecture was part of the program sponsored by the museum in conjunction with the exhibition, "Contemporary Quilts from the James Collection."
- Gretchen Echols has two artworks in the Holiday Show at the Bellevue Art Museum. Echols will also install a display of paper dolls from her childhood collection of over 100 dolls – with all their clothes! The exhibit, "Once Upon A Time," is the 11th annual holiday celebration for children which runs from December 13, 1996, through February 9, 1997.
- Wendy Huhn will no longer be one of the Northwest representatives for SAQA. Sally Sellers and Ann Johnston will continue to cover this region.
- "Homage to Frida," a Christmas ornament by Wendy Huhn, was featured in the Holiday 1996 newsletter for the National

Museum of Women in the Arts. They invite all women artists to submit artistic and creative ornaments for their annual Holiday Tree which is on display in the Great Hall of the museum. Submissions must be original, handcrafted, and measure no more than 6 x 6 inches. Only one work per artist is accepted and each submission becomes the property of the holiday ornament archive and will not be returned. For 1996, they asked you to send your name, address, and an ornament description on a 3" x 5" file card with your ornament by a date in December. Check with them for the deadline for the 1997 tree at NMWA Holiday Tree, 1250 New York Avenue, NW, Washington, DC 20005-3920.

- The Yeiser Art Center in Paducah, Kentucky, announces its call for entries for "Fantastic Fibers 1998." Slides and résumé along with a SASE will be accepted from April 1 until June 30, 1997. Art quilts, sculptures, rugs, baskets, paper, wearables, and embroidery are included. A catalog will be produced. Contact Yeiser Art Center, 200 Broadway, Paducah, KY 42001.

## SILENT AUCTION

The live auction in Houston was a big success and a great deal of fun. Here's your chance to participate and to do your part for the Oral History Project by bidding on these remaining items that were received either too late or time had run out for the bidding. All bids must be submitted in writing (DO NOT SEND MONEY AT THIS TIME) to Cathy Rasmussen, 1199 East Broadway, Hewlett, NY 11557.

### • ITEM 1 – VALUE \$50/OPENING BID \$10

One hour (plus) of professional development counseling which may include résumé writing or improvements, portfolio presentation ideas and/or publicity planning and presentation. Follow-up time by phone. Includes a copy of the manual, *Professional Presentations: Promotional Tools for Artists*. Offered by **Marcia Johnson**.

### • ITEM 2 – VALUE \$150/OPENING BID \$75

What a party you could have with eight fresh Maine lobsters shipped to your door overnight! Offered by **Mary Allen Chaisson**.

### • ITEM 3 – VALUE \$225/OPENING BID \$50

Fiber Vessel – A non-utilitarian vessel made of hand painted and dyed fibers – silk, cotton, paper, and anything else that seems to be handy. Embellished with beads, feathers, silk ribbons, stitching and found objects 4" x 6" x 4". Offered by **Judith Trager**.

### • ITEM 4 – VALUE \$800/DISCOUNTED RATE \$200 PER STUDENT

A private two-day studio class with donor in her wonderful, large, Boulder, Colorado fiber studio learning her collage techniques of making art textiles. All materials are included – paint, paper, fabric, thread, and the use of two Berninas as well as bed/breakfast/lunch/dinner. Transportation is on your own.

Donor's husband is a fabulous cook. Each student will have his/her own bedroom suite. This offer is for two students, two days, after July 1, 1997. Offered by **Judith Trager**.

### • ITEM 5 – VALUE \$250/OPENING BID \$50

A one-day individual class in printmaking on textiles at the New York studio of the artist. Materials are included in the package. Offered by **Karen Berkenfeld**.

### • ITEM 6 – VALUE \$50/OPENING BID \$20

You supply the donor with slides and information of your work and she will create you a portfolio. A binder and a limited number of enlargements of your work are included. Offered by **Louise Thompson**.

### • ITEM 7 – VALUE \$70/OPENING BID \$25

Photography services for a total of 36 slides of your wall-hanging-size quilt(s). Shipping and insurance of the quilt(s) both ways are the responsibility of the owner while donor bears expenses of slide delivery. You may send up to three quilts which can be up to 72" x 72" square or a rectangular shape up to 48" x 96". Offered by **Meiny Vermaas-van der Heide**.

### • ITEM 8 – VALUE \$250 PER DAY/OPENING BID \$125

A private 3-day workshop of your choice from donor in her Tempe, Arizona studio. All travel expenses, meals and lodging are on your own. Offered by **Meiny Vermaas-van der Heide**.

### • ITEM 9 – VALUE \$525/DISCOUNTED RATE OF \$225 PER DAY

Up to three days of workshops of your choice for your quilt group or guild in donor's Tempe, Arizona studio. All travel expenses, meals and lodging are on your own. Offered by **Meiny Vermaas-van der Heide**.

# INTRODUCTIONS

Marcia Johnson, who had served as publicity volunteer for SAQA, has recently joined the board as secretary.



My path to full-time quiltmaking has had some delays. My first career was as a personnel director and management trainer for both corporate and nonprofit organizations, and later, as I raised a family, as a part-time career counselor with responsibilities in publicity and marketing. The constant throughout the years has been an involvement with quilts, originally as an avo-

cation and now as a vocation. In 1988, I made a full-time commitment to quilts and have enjoyed a dual role as a quilt artist and teacher of professional development.

Many of you have seen my column on professional development in this newsletter. I still maintain my interest in these topics from my earlier years and have written a manual directed specifically to artists. I use the manual, *Professional Presentations, Promotional Tools for Artists*, in workshops I conduct. I very much enjoy the process of helping artists make the administrative part of their jobs easier and their approach to marketing their work more effective. The combined knowledge of professional development and daily life as a working artist helps me to present this information in a supportive and understanding way.

Volunteer work for Studio Art Quilt Associates is very important to me and is also a source for networking and friendship. I believe strongly in the purposes and functions of this professional organization and its empowerment of professional quilt artists. It is without hesitation that I encourage all members to become actively involved in SAQA activities, as I know the more you contribute, the more you will receive in return. There is much work to be done to accomplish our mission and the organization can use the valuable skills of all members, whether as a volunteer on an event committee, organizing a local group, or writing an article for the newsletter. When I attend an annual meeting, I return home with new information, renewed energy to spread the word about studio art quilts, and a great appreciation for time spent with peers and friends.

When I made the commitment in 1988 to pursue my interests in quiltmaking, I pretty much abandoned my business suits and briefcase for work clothes and a rotary cutter. Most of my training in quilting has been realized in the corridors of the quilt world. Over the past eight years, I have shown my work in national and international arenas including juried exhibitions, galleries, and museums. Although I have exhibited in group and solo exhibitions, for the most part, my work is available through art consultants and slide registries, and has been installed in residential and corporate interiors.

My designs are influenced by my photography, which is the first step in addressing a central theme encompassing an idea, place, or issue of interest to me. I spend considerable time in research before actually taking photos. Although I studied photography, many of the good things

that happen in my photographs are serendipitous. I group a large numbers of photographs by subject and collage them into photo quilts. The photo quilts are works in themselves, but also serve as the design models for a process of initiating designs for my quilts. The use of photographic collages allows me to create abstractions of specific places based on my original themes.

I have developed several series of work using this approach, all based on my travels in Japan, France, Italy, and the Southwest United States. Each series has four to six photo quilts and quilts. In 1997, I plan to continue travels in New Mexico and Spain for color inspiration and to learn the culture and history of these areas. It is my goal to combine facets of that learning in my photography and quiltmaking.

Since publicity is part of my training and is important to professionalism, I submit my work to magazines and publications. The recent January, 1997 article, "Film, Photos, and Fabric," *American Quilter*, featured my collaging techniques. Over the years, information and photos of my work have been published in *FiberArts*, *Art/Quilt*, *Surface Design Journal*, *Quilter's Newsletter*, and several publications locally and regionally in Pennsylvania.

In all of my work I maintain a connection to traditional quiltmaking. The geometrics and piecing that interested my counterpart in the 1800's, equally interests me now. But I have been educated differently, live in a different time, and bring my own thoughts and processes to a contemporary exploration of the quilt. It is an exciting and developing way of quiltmaking which builds on the old, but expresses new ideas.



Marcia taught a professional development class at *INSIGHT! DIVERSITY! INTENSITY!* at Arrowmont, October 1995.

# SHOW BIZ

Michael James

Having some sense of where your entry fees go when submitting work to shows such as Quilt San Diego and Quilt National can make writing that check somewhat less distasteful. It's natural for artists to think, "They're making all this money off us starving types," or "Without our work, there'd be no show," but the benefits of exhibitions work both ways, and it could be argued that the artists stand to gain more in the long run than the sponsors.

In the last issue we asked questions of Thayer Hower, Executive Director of Quilt San Diego. In this column the same issues are addressed by Hilary Fletcher, Director of Quilt National, in Athens, Ohio, relative to her exhibition's structure and guidelines.

## SHOW COSTS AND EXPENSES

*What are the general expenses that Quilt National faces in organizing each biennial exhibition?*

"In terms of dollar amounts and in no specific order," Hilary writes, "the largest direct expenses associated with Quilt National (that is, the expenses that the Dairy Barn Arts Center would not have if there were no Quilt National) are: (a) printing and postage costs for 6,000 entry forms; (b) jurors' honoraria, travel expenses (this year from California, Massachusetts, and Missouri), and housing and meals for two to three days; (c) awards; (d) printing and distribution of materials to promote the competition and the exhibition; (e) insurance for the quilts; (f) return shipping for the touring works; and (g) salary of a full-time project director.

"In addition, there are indirect costs in terms of our share of maintaining the Dairy Barn Arts Center as a non-profit organization and as a physical entity. Although my own administrative activity happens at the Barn on a full-time basis, the exhibit itself occupies the Dairy Barn for approximately 4 months out of every 24. This means that it must cover roughly one-sixth of the expenses for personnel, building maintenance, electricity, etc. In other words, we have to contribute to those expenses that enable the Dairy Barn Cultural Arts Center to exist.

"Quilt National does make money for the Dairy Barn. In fact, revenue generated in one way or another by Quilt National accounts for nearly one-fourth of the Dairy Barn's total revenue. As a non-profit organization the Dairy Barn depends on the success of Quilt National to remain viable."

*What about your policy of having exhibitors bear the costs for all shipping to and from Athens?*

"I recognize that shipping artwork is costly, so we do offer exhibitors the option of retaining their work until it is needed for the installation, rather than making them pay for an additional round-trip shipping. They must pay a supplement for insurance during the holding period, but that's usually much less than the shipping cost would be.<sup>1</sup> Our policy has always been that the Dairy Barn covers the cost of return transportation for any works that have been loaned to us for the duration of the tour of Quilt National."

SAY "CHEESE"!

*If I already have top-quality professional 4" x 5" color transparencies of my accepted entry, why can't I just provide this and save myself the expense and trouble of sending my quilt twice?*

Hilary replied when a publisher agrees to do a book or catalogue, as Lark Books (publishers of *FiberArts* magazine) is doing for Quilt National '97, it's desirable to have all of the work photographed under the same light conditions, with the same equipment, and using the same kind of film, for the same batch, if possible.

<sup>1</sup> Of those exhibitors who choose to let Quilt National warehouse their works during the period between the photography and the actual exhibition some four months later, the Dairy Barn charges a storage insurance fee of \$4.40 per \$1,000 of declared value. Thus for a quilt valued at \$3,500 the insurance supplement is \$15.40.



This contributes to a uniformity of quality in the photographic reproductions. "Each work we photograph is done against the same background and with a standard color bar in the lower right corner. This helps ensure the images will be oriented properly and also enables the printer to know what correction is needed, if any, to the color 'mix'.

"Receiving the work for photographing also permits the evaluation of the work directly. The fact that we make our acceptance 'preliminary' until the work has been seen by a juror's representative gives us the option of turning away anything that is really very different than would have been expected on the basis of the slide, or that violates the rules in some other way," she added.

"At our discretion and on an individual basis, we might solicit 4" x 5" transparencies as a cost-saving measure, from artists whose work has appeared in previous Quilt Nationals and whose track record for supplying top-quality visuals is known to us. In general, though, we insist on doing the 4" x 5" photography ourselves."

#### *BEEN THERE, SEEN THAT . . .*

*One of the rules on the Quilt National entry form states, "Please do not submit work that will have been shown in another major exhibition or publication prior to May 1997." What is your rationale for this request? How do you define what is a "major" show or publication?*

Hilary points out that past criticism of Quilt National exhibitions has indicated that reviewers had already seen some of the Quilt National pieces in other national shows. "We'd like to avoid, to the extent that it's possible, showing works that have already had broad exposure. My criteria for a major show are: (a) an exhibition that has been seen by more than two- or three-thousand people, (b) one that has been shown in part or in its entirety at more than one venue, and/or (c) one that has been significantly documented in a catalog or nationally distributed publication. We don't want people to be able to say 'Oh, I saw that before . . .'"

#### *BEEN THERE, LEARNED THAT . . .*

*What about the requirement that "Work must not be the product of an instructional setting in which another artist has provided guidance and/or suggestions."? Why should student work be automatically out of the running?*

Hilary feels the interaction between an instructor and a student results in that student learning a skill or a strategy she wouldn't otherwise have. As Mrs. Fletcher puts it, "Why else would the student bother to take the workshop in the first place? Someone other than the quiltmaker is establishing a set of parameters within which the work will be done. These can be either general or quite specific," she points out. "The end result is work that differs in some way from what would have been created had the quiltmaker worked independently. Although work created outside an educational setting will likely reflect the learning that has taken place, all the creative decisions and parameters are those of the quiltmaker alone. There will not have been an instructor's feedback at any point in the process of creating the work."

#### *PARTING SHOT*

*Do you have any final words for our readers?*

"What I would really like people to remember is I have been administering Quilt National since 1982. With each successive competition, I make changes in some of the procedures. Each and every change or new policy, however, is intended to enable us to avoid a sticky or less-than-positive situation that previously occurred. Each and every word on the entry form is there for a reason. I hope people will read between the lines and conclude 'such-and-such' must have happened. That's why a particular rule or requirement is in place."

*If you have questions related to specific shows or exhibiting in general, send them to Michael James Studio Quilts, 258 Old Colony Avenue., Somerset Village, MA 02726-5930, or by Fax to (508) 676-8601. This article is copyrighted by Michael James, 1996.*

## Promoting Your Work: Pricing

At the annual meeting in Houston in November, it was announced pricing would be a future topic the organization as a whole would be re-addressing. Since I am often asked about pricing, I would like to this opportunity to offer some general information and my opinion. Accordingly, you should be guided in the use of such information.

Those artists who are successful in their target markets include pricing as a part of their overall marketing strategy. Since the marketing of art quilts is still relatively new in the marketplace scheme of things, those who have gone before us have had to do some trial and error adjustments. You will do well to learn from their experience and knowledge.

There are some givens to be considered when determining your pricing:

- The career age and selling area of a particular artist has great bearing on pricing. A proven record of growth begets higher prices.
- Pay your dues. Establish a track record and price your work reasonably to begin. Once you have priced a work, you cannot lower the price, so take this into consideration. When you have made some sales, you know your planning is paying off. Now you can plan for a possible increase in pricing.
- The most used method for determining price is retail value per square foot. Use it as a guide, and do not include in your square footage a large border area, which although adds artistically to the piece, should not be added to the price.
- List your prices as retail. Have a price list available at all times, perhaps typed on your letterhead. Include it in portfolio presentations.

When you are not the sales representative for your work, you will have to pay a middle person a percentage of that retail price. Many things affect this percentage. Geographical location and the history of a particular marketplace are big factors. Different types of galleries with different clientele demand prescribed percentages.

Although I fully realize the current issue of appropriate pricing guidelines has its controversy. If your intention is to sell your work, in reality, it is the bottom line that counts. Therefore, for me as a marketplace artist, I price my work fairly and am guided by my track record of proven sales and geographic location of sales. If I sell a work for full retail value, I am most pleased. If I chose to submit my work to a gallery or art consultant whose commission rate is 50 percent, I pay that commission. If I do not wish to pay 50 percent, I opt not to partake of their services.

There have been in my experience a couple of times I have made a sale due directly to a referral of a consultant or gallery that has sold other work of mine. In those cases I paid to them a 10 percent referral. My integrity and relationships in the marketplace are a part of my marketing responsibilities.

In reference to the current controversy of overpricing work, it has been my experience that when an artist overprices, he/she defeats their pricing strategy and hurts everyone's chances of consideration as a professional.

Aside from the above issue, what is of prime concern in developing your marketing plan is what is the best method for you to sell your work. Pricing is a secondary consideration. Promoting, not pricing, is your most effective tool to successful marketing.



## VISUAL ARTIST INFORMATION HOTLINES

The Visual Artist Information Hotline, a toll-free information service for visual artists, has resumed full operation as a program of the New York Foundation for the Arts in New York City. Individual fine artists in any of the visual arts – painting, sculpture, drawing, crafts, photography, mixed media, etc. – and in film/video may call 1-800-232-2789 to receive information and referrals. The Hotline operates in all fifty states, the District of Columbia, Puerto Rico, and the Virgin Islands. Artists speak directly with the Hotline staff between 2:00 and 5:00 p.m., Eastern Time, Monday through Friday, or they can leave a voice mail message at any other time.

The Hotline provides information on organizations at the national, regional, state, and local level which support individual visual artists. Organizations offer direct support (i.e., cash grants) and/or indirect support (i.e., workshops and slide registries). For grants and fellowships, the Hotline can send detailed profiles of each program, which include eligibility requirements, the amount of money awarded, the application and selection process, and deadline information. Artists must contact each organization directly for application forms and complete guidelines.

The Hotline also provides information on a variety of other topics including emergency funding, health and safety, insurance, artist communities, international opportunities, public art programs, studio space programs in New York City, legal information, and publications. Even when a topic falls outside the scope of the Hotline, the Hotline attempts to provide some suggestion on how to continue the search for information.

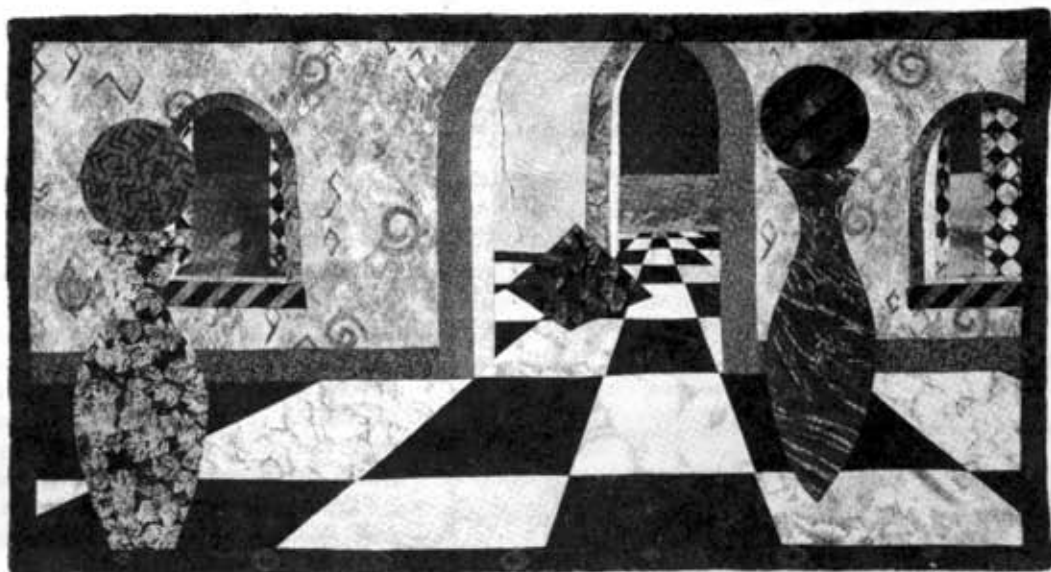
## QUILTMAKERS SUPPORT GIRLS

As an affiliate of the national non-profit organization, Girls Incorporated, the nation's leading voice for girls, Girls Incorporated of Alameda County provides innovative programs that lead the way to help every girl become strong, smart, and bold for the 21st Century.

To raise unrestricted funds supporting these programs that develop young girls' economic empowerment, Girls Incorporated annually celebrates the accomplishments of the Bay Area's finest women chefs and restaurateurs at an annual event, "Women of Taste," an evening focused on fine food, wine tasting, live entertainment, a silent auction, and a quilt challenge.

Two quintessential women's traditions – culinary arts and quilting – offer fiber artists the opportunity to explore and imaginatively portray one's personal connections with food. Whether you have a special memory, experience, opinion, obsession, cultural tie, family tradition, or the love or disdain thereof – Girls Incorporated invites you to visually explore the subject of women and food.

For additional information on this juried quilt challenge, offering cash prizes and a traveling exhibit, send a SASE to Girls Incorporated of Alameda County, Quilt Challenge, 13666 E. 14th Street, San Leandro, CA 94578. Slides are due August 18, 1997.



*"The Twins," 40" x 76", © Kathleen Sharp, 1996. This quilt was chosen for California Design '97, see page 3.*

## STUDIO ART QUILT ASSOCIATES

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## SAQA NEWSLETTER

Winter 1997

Volume 7, 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, 2301 South University Avenue, Little Rock, AR 72203-0391; (501) 671-2102; (501) 671-2294 (FAX); sheidingsfelder@uaex.edu (e-mail).

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

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