



NEWSLETTER

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UNDERSTANDING COPYRIGHT

Delores I. Hamilton

Artistic Design Infringement – Bring Out the Handcuffs!

Inspired by another of Meringue Jellyroll's award-winning quilts in the "'96 Visions Show," you decide to make a quilt based on her copyrighted season quilt, "Summer." Just the thought of this stunning quilt causes you to rhapsodize over her creative design talents.

Having thought about doing this for some time, you homed in on Meringue's "Dyeing Over You" booth during the "'96 Quilt/Surface Design Symposium." As the world-class fabric shopper that you are, you completed a perfect swan dive into her fabric piles, surfacing with a wonderful hot yellow/orange/red fabric with hand-painted fried eggs sizzling across it. The perfect piece for the background.

You are now ready to start creating your own version of "Summer." With a picture of "Summer" on your design wall to guide you, you begin. Being extra sensitive to Meringue's artistic design rights, you wouldn't even think of making an exact copy. Instead, you decide to alter at least 10% of the design and to increase the size. To further ensure that there'll be no doubt that this is your own version, you'll stitch "July" instead of "Summer" across the bottom in a cursive script.

When you finish your masterpiece, you are thrilled with the results and, at the urging of your friends, enter your quilt in the "North Carolina Quilt Symposium," a prestigious and well-attended show.

Guess what happens?

- It wins Best-of Show!
- You collect \$300!
- A collector offers to buy it for \$2,500, and you say "Yes, oh yes, oh yes!"
- Another attendee asks you to make a "January" one for her and agrees to pay you \$3,000!

Ecstatic over your great fortune, you send a photograph of your creation (with its Best-of-Show ribbon prominently displayed) to Meringue. Your accompanying note jubilantly

explains your winning the prize money and your selling your quilt for such a grand amount. You also add that someone has even commissioned you to make another similar quilt. You know that Meringue will be thrilled for you.

Sound like a great scenario? Ready to rush out and duplicate it?

Hold on. You just violated Meringue's copyright on her quilt; in fact, you violated it in a most egregious way. And is she ever pissed! (Not a pretty sight, dear reader.)

The registered letter you are about to receive from Picky, Meticulous, and Fuzzy, Attorneys-at-Law, is not a pretty sight, either. It will detail just how flagrant your violation has been, what you're going to have to do to rectify it, and when your court date is.

How could this have happened?

"But I changed it!" you sputter and moan in anguish. "It's not a copy. I changed it! I changed the colors; my background has fried eggs painted on it; I changed the sun's rays; I even changed the size of the quilt. Gosh darn it," you cry, "I even substituted a month instead of a season!"

You're convinced that those changes constitute much more than a 10% change. How could your quilt possibly violate her copyright? What could you have done wrong?

What did you do wrong?

Just about everything.

First, you were working on a misguided – but often repeated – idea that permeates the quilting world. This idea has several variations, but essentially it goes like this:

If I change the colors, 10% (15%, 20%) of the design, or the medium (an oil painting rendered in fabric, for example), I can make this quilt mine without even thinking about infringing on the copyright, let alone the artist's design.

COPYRIGHT (cont.)

Let me react to this idea as gently as I can: wrong, wrong, wrong, wrong, wrong!

When Meringue's attorney holds up her quilt before the judge and jury, and then has the bailiff hold up your version, it's clear to all in the courtroom the second quilt, your magnificent quilt, is quite frankly, a rip-off.

Ladies and gentlemen of the jury, you must find the defendant guilty.

- She did not create an original work!
- She did not have the right to enter this flagrant copy into a well-attended quilt symposium show!
- She did not have the right to receive monetary compensation – money that she thus deprived the original artist of!
- She could not copyright this as her original design because Meringue Jellyroll already did!
- She even had the unmitigated, unwarranted, unconscionable gall to negotiate a deal to produce yet another rip-off of Meringue's copyrighted design!
- And, worst of all, dear members of the jury, (a sobbing Meringue crops her head into her pin-pricked, callused, yet artistic hands) she never even bothered to contact the artist – the long-suffering artist who is just now beginning to get the recognition and recompense that she has so long deserved – to ask for **permission** to use her copyrighted art!

Oh, the horror of it all. (Long pause.) This is clearly a travesty of justice, so I ask you, ladies and gentlemen, to send a message to all copyright infringers with your verdict. Judge her guilty. Punish her to the limit of copyright law. And award Meringue high monetary damages for this merciless transgression on her artistic soul!

End these courtroom theatrics! What really can happen to that quilter?

If the law works as stated (and typically a judge, not a jury, decides cases like this if they go to court), Meringue can get the copyright-infringing quilter to cease and desist. She can also claim all monies that the quilter has been paid, including any deposit that the person who commissioned "January" paid her. Specifically, Meringue can make sure that the quilter cannot:

- Sell her reproduced quilt.
- Enter her quilt in large-venue quilt shows.
- Receive prize money for it.
- Offer to produce more quilts like it.

However, the hapless quilter has rights, too. Specifically, she can:

- Keep her quilt for her own personal use.
- Give it away as a gift, stipulating that it cannot be sold.

- Display it in her home.
- Enter it into a small quilt show with a limited audience.
- Accept a Best-of-Show ribbon for it (but not money).
- Consider it an homage to the original artist and love it.

She can also start to understand copyright law better.

In the next few issues you can understand it better, also. More articles on copyright law will cover the following topics:

- How and when to copyright your own work, including how to protect yourself from your students using your handouts or teaching your personally-developed classes.
- How and when and with what government agency to register your copyrights.
- How to distinguish between copying artwork and using it as inspiration.
- How to deal with the fact that artists have influenced your work.
- How to use copyrighted art, poetry, songs, or whatever in your work . . . legally by:
 - Obtaining permission.
 - Working under the restraints of single-use permission.
 - Paying to use copyrighted material.
- When to grant permission to another artist to use your copyrighted work.
- How to get answers to your specific copyright questions without paying a high-priced, or even a low-priced, attorney.

You can contact me at 199 Tiercel Court, Cary, NC 27511-8605, with any specific questions or concerns you may have.

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This new addition to the newsletter is authored by Delores Hamilton, who has worked in the publishing business as a writer, editor, and manager for 25 years. She has been quilting for 8 years.

WEBSITE UPDATE

<http://isis.infinet.com/saqa/>

Jan Cabral has notified us that she has recently revamped the SAQA web page to allow members to link their pages with SAQA's. If you currently have a page and would like to be linked with SAQA's site, you can contact Jan with the URL (Uniform Resource Locator) of your site and she will add the links. Jan will only accept this information by e-mail and her address is jan@infinet.com.

MEMBERS' NEWS

Cathy Rasmussen

- Stephanie Randall Cooper's work was in "Illuminations," a nonjuried Contemporary QuiltArt Association show during the month of February, part of the group's Ten-Year Anniversary Celebration events. The work of several SAQA members has been selected by Lloyd Herman, juror for "On The Edge: Northwest Quilt Art," another exhibition in this year-long celebration. Members with work included are Janet Steadman, Joan Colvin, Hazel Ayre Hynds, Elizabeth Hendricks, Toot Reid, Karen Soma, Karen Perrine, Rachel Brumer, Stephanie Randall Cooper, Gretchen Echols, and Erika Carter. The show will be at the Museum of the American Quilters Society from May 31 through September 6, 1997, in Paducah, Kentucky. Stephanie is chair for the Anniversary Committee and is responsible for three of the four exhibitions planned, a commemorative art quilt series, an anniversary newsletter, and many other events for the general public and the CQA membership. If you would like to receive the 12-page anniversary newsletter send a legal-sized SASE with 55 cents postage (or 9x11 envelope, same postage) to Stephanie Randall Cooper, CQA Anniversary Newsletter, 2911 York Road, Everett, Washington 98204-5407. Check out the web site at "www.accessone.com/mesmeries/cqa.html"
- Alice Norman had her work, "My Funny Valentine," included in the "Quilts=Art=Quilts" exhibition at the Schweinfurth Art Center in Auburn, New York. The show travels to the Boise Art Museum in Idaho.
- Patty Hawkins has her work, "Cactus People," included in the Quilt National Retrospective Exhibition, including 30 art quilts, to celebrate 10 years of QN exhibitions, and curated by Director Hilary Fletcher. This was on exhibit April 3-6, 1997, at the Quilters' Heritage Celebration in Lancaster, Pennsylvania. Patty's quilt, "Beyond The Blue Horizon," is included in a three-year traveling show of the Art Quilt Network, "Crossing Boundaries," celebrating their 10th anniversary.
- The wallhanging, "Zaandvort Storm," by Liese Bronfenbrenner was part of the "Natural Forces" exhibit, a show of contemporary quilts at the Aullwood Audubon Center in Dayton, Ohio, during the month of March.
- Marilyn Henrion has three solo exhibitions for 1997. They include Leman Publications Gallery in Golden, Ohio, April 22 through May 28; Atlantic Community College Art Gallery in Mays Landing, New Jersey, July 7 through August 14; and the Decouvir Gallery in Seattle, Washington, September 12-30.
- Judith Dierkes' quilted painting, "Gulls in a Tie Dye Sky," is on display at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, from March 1 to May 17, 1997. Also included in the exhibit, "Tennessee Designer/Craftsmen Invitational: Artful Lying," is a sky painting of hers entitled, "Flying Over Mexico."
- Wendy Hill has had her first book published, *On the Surface, Thread Embellishment & Fabric Manipulation*. The book will be available in September from C & T Publishing and promises to be a combination "open-ended how-to techniques" and "artsy-full-of-beautiful-photography" kind of book.
- Cynthia Nixon's work, "Crash Quilt," was included in the exhibition, "Woman by Women," at the Detroit Gallery in Detroit, Michigan, from January 18 through March 9. The exhibition included the work of ten artists interpreting the female form in clay, fiber, and wood.
- The Tennessee Association of Craft Artists has awarded lifetime membership to Bets Ramsey. This award is presented in gratitude for important contributions made to the development of the crafts in the State of Tennessee. Individuals are nominated by the board and are elected by the general membership.
- Meiny Vermaas-van der Heide will have several solo exhibitions in 1997. They include "Quilts Als Kunst," Nieuw Buien, The Netherlands; "Earth Quilts - Green Quilts," Phoenix College Gallery, Phoenix, Arizona; "Colors From My Heart," Casa Grande Art Museum, Casa Grande, Arizona. Meiny did not attend the SAQA conference in Houston as she gave birth to her new son, Theodore Wilfred, in Houston the day before the conference.
- SAQA members Judy Becker, Marcia Johnson, Adrien Rothschild, Nancy Herman, Emily Richardson, Marilyn Henrion, and Michael James were included in the 3rd Biennial "Contemporary Quilt Exhibition" at the Gross McCleaf Gallery in Philadelphia, Pennsylvania, during the month of January.
- Caryl Bryer Fallert had her work included in the exhibition, "Traditional Medium, Modern Art/Contemporary American Quilts" at the Sonnenschein Gallery at Lake Forest College in Lake Forest, Illinois, from January 24 through February 9, 1997.
- Nancy Beckerman had her work included in four exhibitions during 1996: "Quilts=Art=Quilts," Schweinfurth Art Center, Auburn, New York; "Dynamics of Design," Eastcoast Quilters Alliance, Westford, Massachusetts; "Imaginations," Quilt America, Kokomo, Indiana; "Innovative Traditions: Contemporary Expressions in Quiltmaking," The Museums at Stony Brook, Stony Brook, New York.
- Katy Widger has received honorable mention in "Sacred Arts '97," a multimedia fine arts show at Wheaton College, Wheaton, Illinois, for her work, "Narrow Door." Her piece, "Reconciliation" was juried into the National Christian Fine Arts Show held at the Henderson Fine Arts Center of San Juan College in Farmington, New Mexico.
- Cindy Rinne had her work included in "On the Wall at the Deli Grin Coffee House" in San Bernardino, California; "Crossroads: A New Horizon," 2nd Annual Juried & Judged Quilt Show for Southern California which was exhibited in Ontario, California; and "Tea and Comfort: Quilts and Vessels," City of Brea Gallery Curated Group Exhibit, Brea, California.
- F.A.C.E.T., a Chicago area critique and support group for fiber artists working in studio art quilts and reconstructed fiber, is jurying for new members in September. Potential new members need to have a mature and established style, a professional track record and must be able to attend monthly meetings in Evanston, Illinois. Please send a SASE to Ann

Wasserman, 3300 Grant, Evanston, Illinois 60201, for a prospectus.

- Wendy Huhn will be teaching "Transfers to Fabric/Paper=Instant Art" at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, from July 7-11.

- Sandra Townsend Donabed had her work, "Eight is for Grief," and Debra Kam had her piece, "Ocean Lullaby III," and Hazel Ayre Hynds quilt, "One In Nine," were included in the New England Quilt Museum exhibition, "Expressions in Cloth: Quilts That Heal," March 20 through May 11, 1997.

- Moore College of Art Design in Philadelphia, Pennsylvania, the oldest and now the only visual arts college for women in the nation, continues their inter-generational quilt project designed by alumna Judy Smith-Kressley. During a "Sewing Weekend" in January, under the direction of Judy, alumnae assembled the quilt squares in sections.

- Ellen Anne Eddy will have her book, *Thread Magic: The Enchanted World of Ellen Anne Eddy*, released in June from Fiber Studio Press. The book includes over 50 of her works organized in series. She offers her techniques and experience in a comprehensive technical section that includes information for beginner and expert alike.

- Quinn Zander Corum had work in "Creation," a show at Marylhurst College in Portland, Oregon, during March. She also had two pieces in "Oregon Made for Interiors" at Maude Kerns Art Center in Eugene, Oregon.

- Sally Sellers has a solo show at Foster/White Gallery in Kirkland, Washington, titled, "Emotional Architecture," from May 8 through June 8. Sally, Jeannette Meyer, and Sharon Heidingsfelder have work included in "The Art Quilt" by Robert Shaw due out in late summer. Sally is also included in the book *From Color to Quilt*, edited by Christine Barnes, which will be released this spring. Patty Hawkins and Sally Sellers had a two-person exhibition of quilts, "Double Visions," in January at Fort Lewis College in Durango, Colorado.

The 1997 Studio Art Quilt Associates professional development conference will be held in Athens, Ohio, as part of the Quilt National weekend of festivities. SAQA starts the weekend off on Thursday, May 22, by offering two workshops for participating members. "Managing Your Career as an Artist," with Marcia Johnson, is a full-day workshop geared to those at a beginner up to intermediate level and will cover everything from artist statements to xeroxes. "Focus on Resources," with Marilyn Henrion, will cover exhibition opportunities, international resources, grants, licensing, and many other topics for more experienced artists at the intermediate and advanced levels.

On Friday, May 23, a full-day seminar will start off with Jason Pollen, one of the jurors of this year's Quilt National, discussing the challenges and difficult decisions faced by the juror. Delores Hamilton will cover the essential elements of copyright with her discussion on artistic design infringement. The results of the pricing and sales survey, conducted among the professional artist members, will be presented by Marilyn Henrion. After a break for lunch, the afternoon session will allow time for members to share slides of their current works as well as continued discussion of the morning's topics.

Conference participants have the option of attending the Quilt National banquet on Friday evening. On Saturday morning, Studio Art Quilt Associates will host a continental breakfast (as we did last time) for the Quilt National exhibitors and conference attendees at the Dairy Barn before the exhibition opens to the public.

Congratulations to all of the SAQA members who are included in Quilt National '97. They include Teresa Barkley, Sue Benner, Niki Bonnett, Rachel Brumer, Elizabeth Busch, Jeanne Lyons Butler, Erika Carter, Catherine Dawson, Sylvia Einstein, Darcy Falk, Yvonne Forman, Beatriz Grayson, Carol Anne Grotrian, Barbara Oliver Hartman, Sharon Heidingsfelder, Nancy Herman, Wendy Huhn, Michael James, Ann Johnston, Diana Leone, Denise Linet, Wendy Lugg, Mary Mashuta, Ann Stamm Merrell, Jacquelyn Nouveau, Emily Parson, Karen Perrine, Bonnie Peterson-Tucker, Emily Richardson, Bernie Rowell, Lorraine Roy, Jane Sassaman, Joy Saville, Joan Schulze, Robin Schwalb, Susan Shie/James Accord, Fran Skiles, Christine Teasley, Michele Vernon, Nelda Warkentin, Alison Whittmore, and Adrienne Yorinks.

SILENT AUCTION

Some items are still remaining from the silent auction. Your participation allows the Oral History Project to become a reality, so please bid on these items generously donated by SAQA members. All bids must be submitted in writing (DO NOT SEND MONEY) 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 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 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**.

PROFESSIONAL DEVELOPMENT

Marcia Johnson

How to Achieve Results in Finding and Developing Markets for Your Work

As with all steps in promotion, preliminary thinking, planning, and work are required before targeting, developing, and ultimately achieving results in the placement and/or sale of your work. No matter what your career age, it never hurts to stop and look around and access what is happening in the art world at large, with peers and their efforts, and what your track record has been over the past six months to a year.

Artists seek different markets for their work, and a key point to successful marketing is to know who you are and what you are selling. Without this step, all future efforts can only be hit or miss, at best. (Remember, artists that exhibit but do not sell their work are also marketers.) A good place to start is to list all the possible art markets you can think of and talk to people in those markets specifically of interest to you. Many of us do this without structured planning as we meet friends and peers in networking situations and events. "Hi. What's happening? Did you get that commission you mentioned last time?" Take some time to put these conversations in context of your own marketing plans.

Here is the start of an art market list: juried art shows (selling and non-selling), quilt exhibitions, museums (local, regional, national), galleries, (fine craft, fine art, craft, co-op), corporate and private collections, art fairs, publishing, and teaching.

All of these markets should be familiar to you before you decide where you fit into the marketplace. Look at the types of art sold in these markets, how it is sold, and by whom. Is this the route you are willing to go? It is absolutely essential that your work suit the market in which you place it. Artwork that may be prized in one market could have no value, or even negative value, in another.

Keeping informed of these markets and happenings doesn't have to be a complicated procedure. Talk to people in these areas, network at professional meetings, art events, openings,

museum and gallery exhibitions, and READ. You don't have to buy subscriptions to everything, only the ones you continually find interesting and helpful to you. Take a coffee break at the local library or bookstore to survey other art magazines and publications.

During 1997, I would like to develop a dialog with you about the art markets that are of most interest to you. I invite you to submit a short article or several paragraphs on your experiences and methods. Perhaps you have questions you would like addressed or know a gallery manager or teacher that would tell us about their market from their point of view. As we gather current information, this column will explore different markets, how to approach them, and how to get results more effectively.

Allow me to start the dialogue with an example from the current marketing plan I have developed for my work. After much thinking, informational interviews, and goal planning, I have cut my exhibition efforts dramatically and am concentrating on developing a national art consultant market. This has happened over a period of time, as I have refined my goals and interests in the marketplace and have researched the interests of those buying. This year I purchased a tailored art consultant mailing list from The Guild. In group mailings of 25 or so, I send a picture postcard of my current work and a stamped return post card for the consultant to request other samples of a portfolio from me. The two cards require an envelope and a 32-cent stamp, an increase in the postage my budget allowed in the past for just a post card. However, the return card is useful to the consultant who would like to see more, but doesn't have much time. In the meantime it is helpful to me, as I am receiving three to five requests from each mailing, some of them direct phone calls. These opportunities for communication allow both the consultant and me to access whether my work is suitable in their client market. When we agree, I send further materials. If the likelihood of compatibility is lacking, it saves me future unnecessary expense in portfolio materials and time wasted pursuing unrealistic sales opportunities.

Please contact me with your ideas, tips, referrals, and questions at 71 Llanfair Road, Ardmore, PA 19003, phone 610-649-7282, e-mail at Marhewjohn@aol.com.

PROFESSIONAL ARTIST MEMBER INFORMATION

Once again, here is the breakdown as to who gets what for your Professional Artist Member (PAM) files. This information is currently being sent with PAM renewals and new PAM members.

The PAM liaison is board member Karen Berkenfeld. She retains and updates the PAM files as information is forwarded to her. She should receive from you slides of your work, a résumé, a bio, your artist's statement, publicity, and other public relations information.

The portfolio rotation which is sent out to galleries, museums, art consultants, etc., and is comprised of only PAM materials is handled by Dominic Nash and Michele Vernon. Color visuals of your work, that is, post cards, photocopies, or

tear sheets, should be forwarded to Dominic. She needs a minimum of 25 copies (enough for six months or so) and these can all be of the same image.

Images of your work should be sent to Dominic first to ensure your inclusion in the portfolio rotation. Materials for your files should then be sent to Karen in a timely fashion. While a complete file is appreciated, do not delay in sending her your information because you are missing a piece that is requested. You can always forward this at a later date.

Karen Berkenfeld
150 West 79th Street
New York, NY 10024
(212) 799-3321

Dominic Nash
8612 Rayburn Road
Bethesda, MD 20817
(202) 722-1407

INTRODUCTIONS

Jacqueline Marx Atkins has recently joined the board as Vice President, Public Art Arena.



Although not a quiltmaker myself, I have a great love of and respect for the fabric masterpieces that have served as tangible reflections of people's lives as well as outstanding statements of creative initiative. I was both honored and pleased when the invitation to join the board of SAQA was extended, for it will give me even a greater opportunity to continue my study of the role of quilting in people's lives, both past and present, and especially the great latitude it offers for artistic expression.

inspired me to successfully apply for a Fulbright research grant for 1995-1996, to look more closely at factors that fostered the widespread interest and involvement by Japanese women in American-style quilting, an activity that is usually thought of as a quintessential American tradition. I was especially interested in the difference and similarities to be found within the quilting communities in the two countries, particularly in regard to the social elements that accompany quilting in America and, whether the adoption of quilting in Japan included the wholesale adoption of social components – such as quilting bees – that the art often part and parcel of quilting in America. My study also included research into traditional quilting techniques in Japan, such as patchwork, which has a long and venerable history but one quite different, in many ways, than is found in the West.

My own love of textiles has been a continuous thread in my life, although somewhat variable in its method of expression. It dates back to my childhood, I believe, and includes fond memories of searching out just the right scrap of fabric to create a new outfit for my favorite doll as well as a recollection of strident demands for a sewing machine on my eleventh birthday because I wanted to make my own clothes. Needless to say, my parents were less than thrilled about the idea of investing in a pricey piece of equipment for a pre-teen, but after I put in several months of intense work on a neighbor's machine (resulting in several respectable, even wearable, outfits), they gave in with fairly good grace! I must admit, however, they never understood my penchant for spending hours in fabric shops rummaging through remnant bins and lovingly stroking bolts of sensuous velvets and satins!

In Japan, quilting is a craft that has now captured and incorporated old and new, internal and external elements. The tangible product of this craft – that is, a quilt – may often look and feel familiar to us, but the social and cultural structure within which it is created is strikingly different. Most Japanese quilters were and are still unaware of the cultural differences that exist in quilting between American and Japan. Having successfully transferred and assimilated the content aspects of a craft they admire, they have surrounded it with a culturally familiar and comfortable organizational structure as expressed by the *iemoto* system, a hierarchical teaching structure prevalent within such traditional Japanese crafts as tea ceremony, flower arranging, and dance. The rapidity with which this new and foreign craft of quilting was wrapped into a form familiar and acceptable to Japanese society has been striking. Thus, the practice of quilting itself in Japan is replete with both similarities and contradictions to the American standard on which it is modeled, and these paradoxical difference provide provocative clues to as well as some explanation for the character of the Japanese.

My enthusiasm for making my own clothes withstood a move to New York (from New Orleans), a few years spent trying to be an actress, and eventually, an undergraduate degree from Columbia University. It did not withstand full-time jobs requiring long and demanding hours and lots of travel, however! Also, during my undergraduate study in anthropology, I developed a strong interest in weaving, and so gradually I found my affections transferred from a sewing machine to a loom. For some six or seven years I devoted quite a bit of time and energy to both the study and practice of weaving, even managing to have several shows of my work, but then again new jobs and their demands made my interest more academic than exercised.

Quilts began to play a significant part in my life when, after some twenty or more years as a publishing executive for professional associations, I decided to change my focus and, instead of publishing other people's work, attempted to get published myself! The Museum of American Folk Art gave me my first opportunity, asking me to write the *Memories of Childhood* catalogue for the 1989 Great American Quilt Festival. Although I had long been fascinated by antique quilts, this event opened up a whole new world – that of contemporary quilts – and it proved to be a major revelation as I suddenly realized how far quilts had come from the traditional quilts I have known as well as the aesthetic and creative potential for ongoing development. Although I continued to study historical trends and issues in quilting¹, this revelation led to further exploration of contemporary quiltmaking and quilters, and to further publishing in this area.² It also eventually led to further studies and a certificate in Folk Art Studies from the Museum of American Folk Art and a Master of Arts from Columbia University, and to my present position as an associate professor in the Department of Art and Arts Professions at New York University.

In addition to carrying out research, I lectured extensively to many different groups around Japan, sometimes on American quilts, and sometimes on the progress of my research. On occasion, I acted as an informal advisor to the Nihon Vogue Company for certain facets of their planning for a major international quilt exhibition in 1998, and I served as a judge for the annual exhibition of the Hearts and Hands Quilt School. I also wrote (and continue to write) articles for Japanese publications such as *Patchwork Quilt Tsushin*, *Asahi Shimbun*, and *Quilts Japan*. Some of these pieces are based on my work on American quilt history, others on my research on Japanese quilts and quilters.

The 1990 exhibition, "Made in Japan: The American Influence on Japanese Quilts," presented me with another revelation of sorts as I saw an American tradition reinterpreted through the Eastern eye. This

In all, it was a wonderful and exceptionally productive year for me, as I learned a great deal both about quilting in Japan and the women who create those extraordinary quilts that have captured the imagination

of quilters around the world. It was a year that allowed me to have a very privileged look into the lives of many Japanese women as I joined them in an activity they love. I was fortunate enough to be made an intimate part of their practice of quilting while I was in Japan, and their acceptance of my presence allowed for a degree of interaction that is often denied a foreigner in Japan, especially those there for only a short period of time. Contrary to the common stereotype that depicts Japanese society as a difficult one to which to gain entrée, I was easily accepted by Japanese quilters, partly, I think, because of our common interest in quilting – an interest that, it seems, has no cultural boundaries – but also, perhaps, because quilting is still such a new area of interest (it is, after all, barely thirty years old in Japan). And, so there is a great sense of openness, interest, and genuine curiosity. Japanese quilters wanted to know as much about my world view as I wanted to know about theirs, and so our exchanges, though often rambling far afield from the original topic of discussion, paralleled the more tangible exchanges in quilting and were far from one-sided. The experience was exceptionally rewarding and enlightening, especially in the glimpses it gave me into the issues and concern of everyday life.

I would like to think that, during my time in Japan, I helped to cement further the relationships and interest that already existed between quilters on both sides of the Pacific. Quilting is an area in which there seems to exist an international language, one in which practitioners, because of their common interest, can communicate regardless of actual language spoken. In this sense, quilting has provided a strong international sense

of community among women, offering, as it often does, good opportunities to form new social networks that can cross social, economic, educational, and national boundaries in ways found in few other parts of society. My work with quilters in Japan has only reinforced by belief in quilting as an ideal mechanism to promote better cultural understanding in many ways, and the women I have met seem interested and willing to take full advantage of the opportunities offered.

I once saw a quilt made by a quilt group in Hokkaido that carried the message, "Quilting is Communication." This expresses very well my feelings about the responsive reception I received from quilters in Japan and about the value of using quilting as a way to communicate information not only about Japanese women and their culture but about all women, all quilters, everywhere.

I am looking forward to my role in SAQA as Vice President, Public Art Arena, and I would welcome hearing from you either in regard to my position within SAQA or in regard to common interests in quilting! My address is 139 West 19th Street, New York, New York 10011.

¹See, for example, Jacqueline M. Atkins, *Shared Threads: Quilting Together Past and Present* (New York: Viking Studio Books and the Museum of American Folk Art, 1994), and Jacqueline M. Atkins and Phyllis Tepper, *New York Beauties: Quilts of the Empire State* (New York: Dutton Studio Books and the Museum of American Folk Art, 1992). See also Jacqueline M. Atkins and Robert Bishop, *Folk Art in American Life* (New York: Viking Studio Books, 1995), especially Chapter Three: "The Work of the Needle and the Loom."

²Jacqueline M. Atkins, *Discovering America/Friends Sharing America* (New York: Dutton Studio Books and the Museum of American Folk Art, 1991); Jacqueline M. Atkins, *America's Quilts* (Chicago: Publications International, 1991); and Jacqueline M. Atkins and Karen Bell, *Art Quilts: A Calendar* (New York: Abbeville Press, 1994).



Visiting a Buddhist temple in Matsumoto, January, 1996. The priest shown here has included quilts in the temple's collection of treasures.



Volunteer quilters in Chigasaki City working on a quilt for the ABC (All Babies in Crisis) project.

SHOW BIZ

Michael James

A member writes: *"I have been offered a one-person show by a well-respected art center in an adjoining city, but I'm not sure it's a good offer. Here's the deal: They will provide me with a large, well-lit gallery space where I may hang my quilts myself for one month. They will feature me in their monthly newsletter which they mail out to at least 1,000 art patrons and artists. They provide no security, personnel, or insurance. I will be required to pay the fee of \$200 for the privilege, and a 40% fee for any sales that occur as a result of a show. I will be responsible for any additional publicity, show cards, mailings, press releases, artist's reception, etc. I will also be responsible for hanging the show and insuring its safety.*

She continues: *"My main concern is the safety factor. They do not even have a security guard for the art center and carry no insurance for theft or vandalism. The gallery itself is rather isolated with easy access to the public. I cannot afford the cost of private insurance, and cannot afford the time nor cost to travel to this gallery and sit every day for one month. Besides, theft and vandalism could easily occur at night, while no one is there, especially considering the neighborhood where the art center is located. The manager assures me that no such incidents have ever occurred there, but they have never had an art quilt exhibition either.*

"What should we expect from galleries and others who offer us shows? I think my concerns about the safety of my artwork are valid, but is it up to the artist to insure it? Do we have to just say a prayer and hope for the best in order to get our work shown? My opinion of this particular offer is that I will be assuming all of the cost and risk, and they will benefit by having their gallery filled for another month. I'm just not sure that the limited exposure and the possibility of a few sales are worth it, especially in a city that seems to be fairly unfriendly to fiber art." K.W., Edgewood, NM

The obvious determinant here is how badly you want to show your work. If you feel you have to see your quilts on gallery walls in a public place where others will see it, and you have no other likely prospects, you may be inclined to take them up on their offer. But I think you'd have to want to show an awful lot to sign on to this scam.

Let's take your concerns one at a time. The biggest one, and reasonably so, is the risk factor for theft or damage. Despite their assurances that nothing has yet happened, you have nightmares that you'll be the first artist victim in the center's exhibition history. It seems to me that their refusal to insure the work may just be laziness at not wanting to deal with a little paperwork. Most public institutions have broad insurance policies covering a large number of potential situations. Given what an art center usually does, it would seem logical to me that they could, at the minimum, attach a temporary rider to their general policy to cover the wholesale value of your work for the duration of your show. I doubt this would amount to more than \$50, or \$60 tops, for the period in question, although this would be determined by the total value that you declare. Of course, given the fact there are no attendants or other security measures to protect your work, any insurance company would be justified in hesitating to insure it.

You can be certain your own personal insurance would probably refuse to consider insuring your work in this situation, or at best, would charge you an unaffordable amount of money to cover it. But my guess is that they'd refuse out-of-hand.

From my own experience, I once mounted a loan exhibition of Amish quilts in my hometown, in a similarly unguarded building, although attendants were on the premises during opening hours. The town claimed they had no insurance for exhibitions in that particular location, an otherwise unused building owned by the town, which the Arts Council that I chaired at the time had turned into a gallery space. After making a few inquiries I was directed to the town's insurer, who said "no problem" and wrote a temporary rider after I provided an inventory and value list. I assume the cost was negligible since I never heard a peep from the town.

Given the center in question is imposing a 40% commission on any sale you might enjoy in addition to a fee of \$200 for the privilege of showing your work there, it seems reasonable to require them to provide insurance coverage.

To keep costs down, you could ultimately skip the artist's reception and the mailing of show announcements and depend instead on the center's newsletter and on news releases that you circulate to get people into the gallery. But of course this shortchanges your work and all the efforts you went into producing it and the show.

The fact is even with commercial galleries, most of which now exact a 50% commission on sales, the artist often has to circulate the news releases since the galleries are not always connected to the constituency for the artist's work. This is especially true in the quilt field. I like to provide mailing labels for specialty fiber-related newspapers, newsletters, and magazines to galleries that might not have these on their normal mailing list. I also encourage them to send materials out a good six months in advance, especially to magazines that often have long lead times.

In my own recent experience, in 1996 I showed in a two-person show at the Wheeler Gallery in Providence, Rhode Island. This gallery is part of a private K-12 school and is located in the new library building on the school's campus. The deal was that the artists pay for the show announcements (the cost of which was shared in this case with the other artist), the cost of whatever beverages are served at the opening reception (I provided wine from my small cellar which saved me money), and a 25% commission on any work sold during the show. Given the low commission, the other costs seem fair. We installed our own work, with the help of the gallery director. The gallery provides insurance and an attendant at all opening times. Since the gallery is located in the library building and is locked in off-hours, the security concern wasn't an issue.

With non-commercial alternative gallery spaces, the parameters vary widely and artists have to be adaptable. This doesn't mean, however, that they should expose their work to unreasonable risk or their wallets to rip-offs. This seems to be the case in the instance this member outlines, and I'd say, "Forget it."

With commercial galleries, here's what you should generally expect for your 50% commission. The gallery should provide and mail an exhibition announcement card at their expense, and they should be willing to include your preprinted mailing labels in their mailing. They should write and circulate a news release about the show, both before the opening and again during the run of the show. They should contact by telephone the local newspaper's art critic, if there is one, and encourage him/her to visit the show. They should assume all expenses for the artist's reception if there is one.

They should circulate duplicate slides of the work in the show (the artist should provide the slides beforehand) to potential collectors who might not otherwise get to the gallery. If you had to ship your work to them at your expense, they should return unsold work to you at their expense. They should pay you for any sales within 30 days of the end of the show. If they're particularly good to deal with, they may pay you within ten days of their receipt of payment, though this is rare – but nice!

In turn you are responsible for providing the work, a price list, your mailing lists, showing up at the opening reception if it's not a long distance from home, and referring any client inquiries about the work in the show that you receive personally to the gallery, so they can be assured of their percentage for any sales that result from exposure in their gallery at that time. This means that if, two months or three months later, a client contacts you and says, "I really liked that green and black piece you had at the XXX Gallery but couldn't afford it at the time. I have the money now. Is it still available?," you're morally obliged to let the gallery handle the sale. It's a recognized fact that not all artists are this up front or honest, but it behooves you to be as it establishes your professionalism (and lets you sleep better).

Exhibiting is an art in itself, but it's also a business, and there are lots of in's and out's. Experience will be your best teacher. Go with your gut instincts and try to get the best possible deal in whatever situation you find yourself in.

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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. FAX him at (508) 676-8601 or e-mail him at mfjames@meganet.net.

LA COUNTY MUSEUM OF ART

The following letter from Graham W. J. Beal, Director, and Dale Carolyn Gluckman, Associate Curator and Acting Head, Department of Costumes and Textiles, was received by the Board of Directors and also the Executive Director. We assume this was in response to SAQA's reaction to the elimination of Sandi Fox's position at the Los Angeles County Museum of Art.

The Los Angeles County Museum of Art and the Department of Costumes and Textiles are pleased to announce that Sandi Fox has been engaged to write an important publication pertaining to botanical images on quilts. As the Museum's former collection curator-quilts, Sandi is particularly well qualified to author this book drawn from the Museum's more than 200 American and European quilts and bed covers.

We know that some of you have expressed concern in the past for the status of the quilt collection and the accessibility of the research material related to quilts. Be assured that the quilts remain a part of the permanent collection and, as such, are in state-of-the-art storage in the Department of Costumes and Textiles. The quilt archives and related material continue to be available by appointment through the Department's Doris Stein Research and Design Center. Please contact Sandra Rosenbaum at (213) 857-6085.

The Museum and the Department remain committed to the display and interpretation of quilts as an important component of one of the largest and finest costume and textile collections in the United States. Currently the Museum has on view selections from a gift of children's quilts donated to the Museum during Sandi Fox's tenure. The exhibition, *Hearts and Gizzards: A Child's Gallery of Quilts*, is intended for visitors of all ages, but with an emphasis on younger children about the historic and aesthetic importance of quilts. We hope you and your family will stop by the third floor of the Ahmanson Building to see this innovative exhibition.

The publication of the volume on botanical imagery on quilts will mark yet another contribution to the high standards of quilt scholarship by Sandi Fox. We look forward to the time when it will grace your shelves as well as those of libraries around the world.

Thank you for your interest in the Museum and its programs. We appreciate your support.

STUDIO ART QUILT ASSOCIATES

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SAQA NEWSLETTER

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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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PORTFOLIO ROTATIONS

No portfolio report this time.

IS YOUR INFORMATION CORRECT?

It is time to update the SAQA directory again. **PLEASE EXAMINE YOUR LABEL CAREFULLY TO DETERMINE IF THE INFORMATION IS CORRECT.** Your first name is in quotes. For those who use their maiden name and their married name, your last name as it appears on the label will be how it is listed in the directory. Refer to the box below for a guide to where the data is on your label. If you would like more information to be included, or if there are changes to be made, please contact Cathy Rasmussen, Executive Director (address and telephone number in box to the left). Please reply by June 15, 1997.

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