



## NEWSLETTER

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## SAQA AT ATHENS

*Cathy Rasmussen*

Members of Studio Art Quilt Associates were on hand to celebrate the opening of Quilt National '97 in Athens, Ohio. It was great to see many familiar faces as well as meeting all of our new members. While it was a busy weekend for all, there was still plenty of time to exchange information - both professional and personal. It was a wonderful opportunity for new members to meet the SAQA board members and volunteer staff. Those in attendance were Yvonne Porcella, President; Marcia Johnson, Secretary; Wendy Huhn, Treasurer; Karen Berkenfeld, Vice President; Marilyn Henrion, Vice President; also, Sharon Heidingsfelder, Newsletter Editor; Jan Cabral, Web Site Coordinator; Dominic Nash, Portfolio Rotation Coordinator; and Cathy Rasmussen, Executive Director.

The weekend started on Thursday with our professional development seminars. Participants went away armed with an incredible amount of information

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*Jason Pollen shares information about his art with participants.*

## PRESIDENT'S MESSAGE

*Yvonne Porcella*

Exciting events are planned for future SAQA conferences and symposia. It is the opinion of the board of directors that the location of future events should be outlined to allow long-range planning meetings as well as educational opportunities for our members. SAQA has attempted to reach all members by rotating meetings in various parts of the United States. Finding an appropriate venue with an art quilt exhibition on display as well as factoring in the costs of renting facilities has been difficult. The decision was made to offer SAQA meetings on a rotating basis in conjunction with established exhibitions. On even years, 1998 being the next, SAQA will hold a meeting and conference with a theme which will appeal to a new audience with the potential for attracting new members. Houston, Texas, offers a great opportunity to join the established International Quilt Market and Festival sponsored by Quilts, Inc. Our 1996 meeting attracted over 75 people, which was tremendous considering that our meeting occurred the day after the quilt show closed. In odd years, SAQA will join artists at the opening reception at The Dairy Barn Southeastern Cultural Arts Center in Athens, Ohio, during Quilt National. At this venue SAQA will focus the theme of the conference on professional development subjects as well as offering an opportunity for established artists to meet emerging artists.

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# INTRODUCTIONS

Wendy C. Huhn is a long-time member and was previously the Northwest Representative for SAQA. She is currently on the Board of Directors as Treasurer.



Wendy is an award-winning creator, exhibitor, writer, and teacher, whose work is recognizable to people all over the United States. Her whimsical, often tongue-in-cheek works have been commissioned by private and public arts patrons as well as various organizations. Recently, two of her quilts appeared in the movie, "How to Make an American Quilt," based on the best-selling novel by Whitney Otto. Ms. Otto subsequently purchased both of the pieces that were used in the movie.

When not making art, Wendy handles all of the financial business for Studio Art Quilt Associates which is a time-consuming operation requiring great organizational skill, which is something she has in abundance. She has made the transfer of our base of operations from California to Oregon a smooth one, which was no easy task. In addition to her SAQA responsibilities, Wendy is also the Northwest Representative for the Surface Design Association and a member of Northwest Designer Craftsmen.

How does she find the time to do any work? Well, obviously, she is a very disciplined person and takes her art quite seriously. She works in her studio seven days a week for approximately ten hours a day. At night, she often does hand work such as beading, or works on the computer and/or her responsibilities for the various organizations with which she is involved. Wendy creates between 12 to 15 new works a year. Her quilts use glue, gel, and solvent transfers on fabric; fabric printed with a photo copier; print gocco; airbrush; appliqué; stencils; paint; machine quilting; and embellishments of beads and other objects. She creates her own fabrics as well as uses commercially printed ones.

Wendy states, "Imagery is crucial to my work and it is the force that motivates me to make art. This is my way of telling a visual story as words do not come easily to me. My interests in art are centered on fun, humor, and attempting to turn the ordinary into the extraordinary. It is my wish that the viewer be drawn into my work, puzzle over it, and be amused by what they see."

Her inspiration comes from everyday situations in which she and her friends are involved, such as, relationships, the meaning of life, and trying to make sense out of all of it. She writes notes in a journal about

what she wants to work on and amasses files and files of images for possible use. This is the "food" for her work. While she continues to deal with images based on gender issues, and a woman's place in a traditional and changing American society, she attempts to do so in a humorous way.

When she has collected all of the images she wants to use, she starts photocopying them, reducing and enlarging them as appropriate. She then pins the copies to the wall until they start to "sing" and then transfers the images onto cloth. Her original work is done in black and white and she adds the color later. "It's a peculiar thing to think that, as a child, I was constantly cutting paper dolls from magazines and reassembling the pieces to create my own dolls. It is the same function and motivation that remains to be my life's work and passion," says Wendy.

Wendy has a B.F.A. in Fibers from the University of Oregon. Her work in school focused on off-loom techniques, dyeing natural and synthetic fabrics, and tapestry which she found much too slow. After finishing school her plans were to head to Flagstaff and work as a white water guide, do her art, and explore the possibilities life had to offer. As often happens, plans change, and she fell in love and spent the next three years building a log house. During this period she had a small studio in the back of the bus they were living in while working on the house. Her focus turned to fabric as it was manageable in such small quarters. She started out making banners and then moved on to quilts. The piece that she entered in her first art quilt show was returned with the critique, "seams should be cut to 1/8 inch," and she knew she was on the right track. "Why would seams matter if it is art?," says Wendy. Her basic philosophy is summed up as follows. It's wonderful to be in a show, it means everything and it means nothing. Art like life is a crap shoot.

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## SAQA AT ATHENS (cont.)

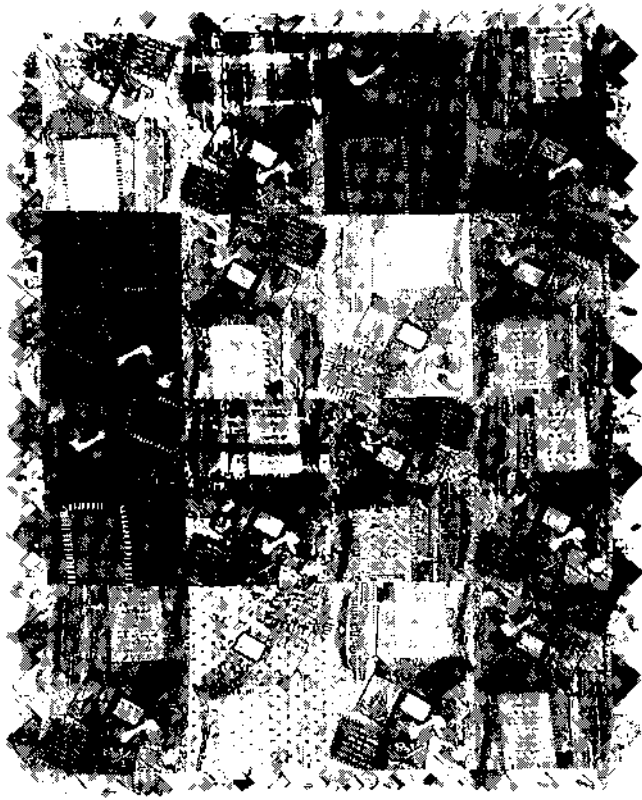
concerning résumés, press releases, resources, and professionalism. The involvement of the participants brought about an even greater level of communication and exchange of ideas. Sharing one another's experiences about what has worked and what has not, was beneficial to the group.

Friday morning the conference started bright and early with Quilt National '97 juror, Jason Pollen, giving an inspiring slide lecture. It certainly was a great way to start the day as it got everyone's attention as noted by the questions following his talk. Delores Hamilton, SAQA newsletter columnist, spoke about the copyright pitfalls we can avoid. Her entertaining examples lightened the gravity of this subject matter. Obviously, not everyone has all the answers as there were numerous questions in this session. The morning closed with the presentation of

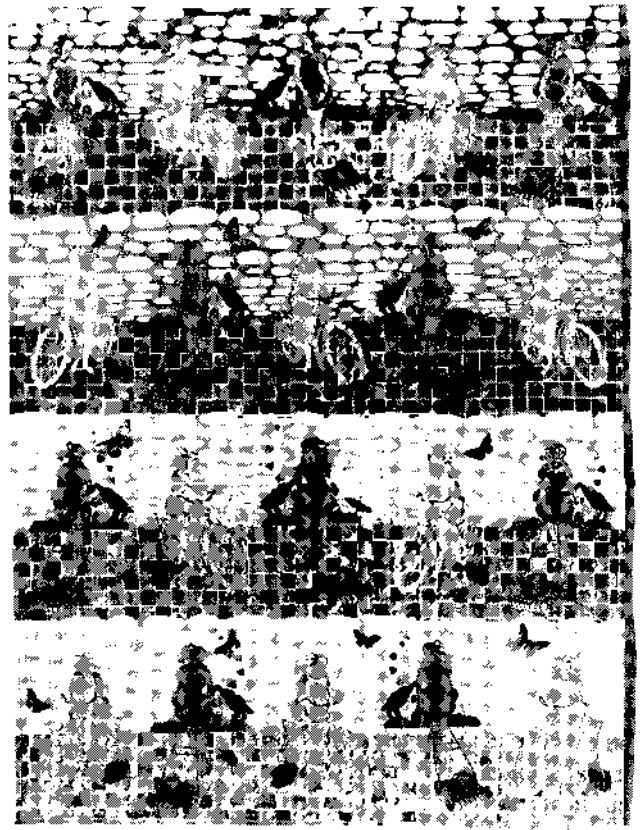
Marilyn Henrion, SAQA board member, on her results of the survey she conducted of the Professional Artist Members of Studio Art Quilt Associates. This presentation was most interesting and insightful and led to much discussion. (Results of this survey will be in a newsletter at a later date.) After a break for lunch, we resumed for member slide presentations which was handled in a most professional manner with the expertise of Sharon Heidingsfelder.

With the close of our conference, the evening festivities began with the opening reception of Quilt National '97 at The Dairy Barn Southeastern Ohio Cultural Arts Center.

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"Driving with Mary," 42" x 33" x .5". Wendy Huhn, 1995.



"Venus at Work & Play," 53" x 38". Wendy Huhn, 1995.

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

As usual the unsung heroes of any organization are always the workers behind the scenes. First of all, the members of the board of directors meet often for four hours or more during these events to establish policies for the future of SAQA. Each and every member of the board volunteers many hours which takes them away from the art of creating quilts in order to make SAQA great. Just an example, Marcia Johnson recently spent many days during her trip to Santa Fe, New Mexico, researching possible sites for the SAQA conference for the year 2000.

While mentioning the duties of the board of directors, I must add a special thank you to Marilyn Henrion who recently undertook the job of doing a price survey of art quilts which were sold in the past five years by our professional artist members. The research took Marilyn three months to complete which was in addition to her regular duties on the board. More information on this survey will appear in an upcoming newsletter.

With the established meeting schedule outlined to rotate every other year, SAQA will plan **Insight! Intensity! Diversity!** – a week long event which includes a juried exhibition, general meeting, selected speakers, and inspirational workshops – every five years. Our next event will be held in Santa Fe, New Mexico, in the year 2000. You can imagine how

many volunteer hours it will take to plan this event, to research all the possible venues, as well as plan the budget necessary to make the event attractive for attendees as well as a financial success for the organization. This event requires more volunteers to accept the task of arranging the exhibition as well as printing the entries brochure, and much more. As usual we ask if any of you would like to help, now is the time to offer. In order to make our **Insight! Intensity! Diversity!** – **Art Quilts for the New Century** successful, we need your comments. Please contact Cathy Rasmussen with your suggestions, or if you want to volunteer for a committee.

So if you ever wonder what the members of the board do when we go off to the meeting, remember that we are planning the future of SAQA. It is lots of work and we hope you enjoy the results – a strong organization offering a forum for artists. Our long-range goals are to document the development of the art quilt, advocate a presence in the art world, educate the public about our art form, and promote professionalism among our members.

Our goal for the immediate future is to attract new members so we need your help in spreading the word. Look for us on the world wide web!

# SHOW BIZ

Michael James

A member writes: "A gallery has approached me about representing my work. I have negotiated contracts with galleries for exhibits but not for representation. I have a question about one clause, which reads as follows: 'The gallery shall receive a 25% commission on the agreed selling price of all studio sales.' This is not pertaining to sales resulting from the gallery's exhibition and on-site marketing of the work, nor on any commissions for new work arranged by the gallery. (They take 50% of those sales, which makes sense.)"

What is your experience or thought? I have been in business since 1987 and have a client base of my own. In the last ten months I've probably spent \$8,000 on marketing. In addition to quilts, I do restoration work and some bed quilt work. Should the gallery be allowed to take 25% of that work? I don't think the clients can bear the 25% markup."

This is a tough one. I think I'd need a lot more information before I could make a decision one way or the other. There are lots of factors to consider. How many artists does this gallery represent? What is the staff-to-artist ratio? What is this gallery's marketing range: local primarily? regional? national? international? What were this gallery's gross sales for each of the last three years? Have you been able to study their last financial statement? How committed is the gallery to the type of work that you do? Does it specialize in quilt work, or is it primarily focused in other media? Does its staff understand quilts and how to market them? Do they know the audience for this type of work, and how to reach that audience?

While they're not asking you to sell your soul, they are asking you to give them a significant percentage of every sale you make on your own, regardless of where the client came from. Ethical behavior in regards to most artist/gallery relationships means that the artist owes the gallery an agreed-upon percentage for any sales the artist makes outside the gallery if the gallery acted as a direct or indirect conduit for the client-artist contact. That is, if a client first learned

about your work in a show at the "Avant-Garde" Gallery, and comes to you directly six months after the show ends and asks to buy this piece or that, or to commission a new work, you are ethically bound to factor in a percentage for the gallery (though perhaps not legally, unless you've signed a contract with the gallery that states terms for this kind of situation explicitly, something that most galleries do include in their contracts today).

I get the sense here that when you talk about representation you're talking about "exclusive" representation. For the gallery to be doing its work and earning its take, it should be the exclusive conduit for all of your sales, taking care of all of the paperwork, all of the marketing, all client contacts and presentations, etc. This frees you up to do your work, and the freed time can likely translate into increased production which can mean increased sales and potential benefits to all concerned.

The problem is, however, that few galleries today are willing, or able, to do the kind of representation that artists enjoyed back in the fifties and sixties when O'Keefe, Pollock, and their like were comfortably taken care of by their galleries. Today it's a tough sell: there's not as much commitment to individual artists' work and to nurturing and growing careers via exhibitions and representation. If an artist's work doesn't sell the first go-round, the gallery's not likely to come back for more. There's a huge field of prospects out there and galleries are always searching for something that will sell, that will satisfy a fickle and unpredictable public. They're not likely to put two or three years' effort into growing a market for a particular artist's work.

Personally, I'd be uncomfortable with an arrangement such as this and doubt that I'd agree to it. I'd be scrupulously honest about letting a gallery know of any outside contact resulting from initial exposure in the gallery, and with sharing a percentage of any outside sale that resulted, but as far as sharing a percentage on sales that have absolutely nothing to do with the gallery in question . . . well, this sounds exploitative to me.

I'll pass a copy of this column along to a gallery or two and see if they'd be interested in responding. If so, I'll pass that information along in an upcoming newsletter.

© Michael James, 1997.

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 or by e-mail to [mjames@meganct.net](mailto:mjames@meganct.net).

## SAQA AT ATHENS (cont.)

A good crowd was in attendance for the first invited viewing of this year's works and to hear Donna Wilder of Fairfield Processing Corporation give out the special awards. The reception was followed by the Quilt National '97 banquet at the Ohio University Inn, which was a lovely way to close a long and busy day.

Saturday also started early as SAQA conference attendees were invited to tag along with the Quilt National '97 exhibitors to The Dairy Barn for a more private viewing of the quilts before the show opened to the general public. It was a great time to see the quilts once again in a more relaxed setting. Many galleries and museums in the area provided afternoon

activities for some and the patio at the hotel lured others for relaxation mixed with conversation. The day was topped off by the famous pizza-and-cheesecake party at the home of Hilary and Marvin Fletcher. The Fletchers are wonderful hosts and their invitation was extended to all of the SAQA conference attendees not just Quilt National '97 exhibitors. A great evening was had by all!

The Friends of Fiber Art International hosted a breakfast at the Ohio University Inn for the Quilt National '97 exhibitors and the SAQA conference attendees. This was a nice way to finish off the weekend as it gave everyone one last chance to chat before heading out to the airport or starting their road trip. A busy and productive weekend had finally come to an end. Please plan on joining us there for another great weekend for the next Quilt National in 1999.

# UNDERSTANDING COPYRIGHT

Delores Hamilton

## Copying Artwork in Another Medium

**Q: When I was in Rome, I found a beautiful postcard of a nighttime photograph of the Coliseum and would like to use it as the basis for a quilt. Surely I can't get into copyright trouble for that, can I? After all, the Coliseum is hundreds of years old and everyone who visits Rome has probably taken a picture of it!**

A: Yes. No. Perhaps.

The wishy-washy answer reflects a number of factors that would affect getting-into-trouble possibilities. To determine those factors, you need the answers to these questions:

1. Is the artwork copyrighted? And, if so, is that copyright still valid?
2. Do you intend to reproduce the entire photograph or a *recognizable portion* of it exactly as it is?
3. Do you intend to publish a photograph of your quilt?
4. Do you plan to enter it into a show that calls for original work or one that gives prizes of monetary value (ribbons don't count)?
5. Do you plan to use the quilt for educational purposes?

So, let's get to the most important question first: Is the artwork copyrighted? Get out your magnifying glass and examine the postcard closely. Copyright information on postcards tends to be set in 3-point type.

**No copyright, old postcard** – If you cannot find any copyright information, then you have what appears to be an antique (pre-1900) postcard (probably in black and white). You may copy the photograph exactly. The photographer's estate lawyers will not be interested in your quilt at all because copyright law didn't exist then.

**Copyright, new postcard** – If somewhere on a post-1900 postcard, you find the copyright symbol (©), the photographer's name, and the date, you can assume that the copyright is still valid. (Some early copyrights may have expired, but this assumption is the safest.) Now, what you are about to read may seem wrong to you, but it's true – *you can still legally copy the postcard exactly*. Surprised?

**Legally copying copyrighted artwork** – There are some caveats, but you can legally copy anyone else's artwork. It's what you do with it afterwards that determines whether you have infringed on someone's copyright. If you keep it for your own use, give it to someone, put it into a show that doesn't offer monetary prizes, or use it for educational purposes, you are completely within your legal rights.

To further stretch your credulity, you can also sell it, give it to someone who plans to sell it, publish a picture of it, enter it into shows that offer monetary prizes, and even publish patterns of it to sell to all of your students and readers of your books. Yes, it's true!

Okay, okay, on this last point, there is a minor little detail that you *must* take care of before doing any of those things with your copied quilts: you must, must, must get the photographer's permission (or his/her estate's permission). If you don't take care of this step, you have infringed upon the photographer's copyright, and you have the potential of being in deep yogurt if someone discovers this. (What "deep yogurt" can entail will be discussed in a future article, but the Quilt Mafia and Wendy Huhn are involved!)

**The artist's permission and original work** – Suppose you contact the photographer, he or she gives you permission to make a copy, and tells you that you can do whatever you want with the quilt. Are you now free to enter it into a quilt show calling for original work?

Here is where even conscientious quilters can get into trouble.

Let us say that Josephina Jambalaya buys Katie Pasquini's book *Fractured Landscapes*. She decides to make her quilt following Katie's techniques and plans to use the photograph as a base. The photographer has given her permission to use the photograph to make her quilt, and the *techniques* in Katie's book do not fall under copyright protection. After fracturing the image forty-eleven ways, J. J. creates a quilt that certainly is not an exact copy of the original photograph. In fact, to make sure no one considers it an exact copy, Josephina decides to single out just the west side of the Coliseum for her quilt.

Can she now consider this her original work and enter it in a quilt show calling for original work?

The answer is no, not legally and not ethically.

Because the west side of the Coliseum in the photograph is a *recognizable part* of the original photograph – even though it's fractured, even though it's rendered in fabric, even though it's a different size, even though it's in different colors – it is not Josephina's original work.

Ironically, if Josephina high-tailed it over to Rome, camped out until an identical nighttime sky appeared, took her own photograph of the Coliseum from the exact same angle, and then proceeded down the same fractured path, she could enter the quilt as her original work – legally and ethically.

**Legal vs. ethical** – Because "ethically" snuck in twice now, I feel compelled to comment on copying artwork, with or without permission. I've done it myself (with permission, of course), but I would not feel ethical submitting it to a major show – my local guild show, maybe, but only with clear acknowledgment of the original artist. It isn't my own creative work even though I switched the medium to fabric. It just wouldn't feel right to me, and I couldn't do it.

Naturally, these are my views, but I'd welcome yours. Contact me at 199 Tiercel Court, Cary, NC 26511-8605.

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# PROFESSIONAL DEVELOPMENT

Marcia Johnson

## Developing Markets for Your Work: Galleries

After you have created a body of work and have exhibited in various venues, you may wish to develop a relationship with a gallery. Work placed in galleries is usually accepted on a consignment basis only, and there is no guarantee that your work will sell to their clientele. Visit galleries and art centers in your area and observe what is being shown, by whom, and at what price range. Choose a gallery (a local one is probably the best start) where the size, price, and style of the work shown is a match with yours. The gallery does not need to have the biggest reputation because the clientele is of greater interest to the selling artist.

Once you have determined the best location for your work, call or write the gallery to inquire if they are interested in receiving portfolio materials from you. Be sure to follow their suggestions for inclusions in the portfolio and how to apply. In most cases, a cover letter, slides, résumé and SASE are required. (Remember to customize your portfolio.) If you place your work with them, agree upon the commission rates and sign a contract. Gallery procedures, publicity, and events should be discussed before signing the contract.

Once you have sold your work, ask the gallery for a profile of your customer so you are aware of exactly why your work was selected. Take stock at regular intervals as to what is selling and why.

There may be other opportunities in your area to gain gallery space other than a retail setting. Some cities have co-op galleries which are run by the artists themselves. If you are

looking for a community of support, this might be the place for you. Attend one of the openings and network. You could also explore opportunities to exhibit in corporate and nonprofit galleries.

Developing a local reputation enhances all activities and events in which you participate. For example, if you show your work on a regular basis at a local gallery and from time to time gain publicity for participation in other local art exhibits, you can direct potential clients to the gallery. Obviously, galleries are looking for artists that are visible.

If you plan to continue with galleries as your target market, you may find the need at some point to enlarge your geographic circle. On-site observation of galleries may become impossible and you will need to check reference materials for galleries suitable for the sale of your work. Keep a file on ads seen in fiber and art magazines such as *FiberArts*, *American Craft*, and *Artnews*. Also, regularly read the current and upcoming events columns for exhibitions and who is doing them. Some other published sources for finding galleries can be found in *Art in America's Guide to Galleries, Museums and Artists*, and *U.S.A.'s National Art Museum and Gallery Guide*. All major cities publish a gallery guide – some are free and others have a minimal charge. Often you can pick up a copy at a local gallery.

*Share your expertise. Voice your opinion. Please contact me with your point of view about galleries or other art markets for publication in this column – Marcia Johnson, 71 Llanfair Circle, Ardmore, PA 19003, (610) 649-7282, or marhewjohn@aol.com.*

## BOOK REVIEW

Marcia Johnson

***Color by Accident: Low-Water Immersion Dyeing* © 1997 by Ann Johnston. Published by Ann Johnston, P. O. Box 944, Lake Oswego, OR 97034. 96 pages, hardbound, concealed wire binding, over 36 color photos, \$24.95.**

As a self-taught dyer, I am in constant search for new ways and ideas of presenting color on fabric. Several years ago, I took part in one of Ann Johnston's *Dye Painting!* workshops at the Quilt Surface Design Symposium and became convinced that she was onto an exciting and easy way to experiment and get great results with her dye painting formulas. Ann is a top-rate instructor. Her workshops are fun and informative. But she even tops herself when it comes to getting the information down on the written page. I bought her *Dye Painting!* after returning home from the workshop and saw everything I needed to know and do right there, 1., 2., 3. So I threw away my class notes and, using her well-written text as my guide, went to work.

Now comes *Color by Accident*, a workbook of color dyeing ideas and recipes, each just waiting for the fabric dyer to plunge

in. I read the background information on dyes, water, fabric, color, and general method in one short sitting. The book presents five variations on the general method, all with the exact steps required and some additional insights into each process. My favorite to date is one layer of fabric dyed with several colors, creating color changes across the surface.

A section on the basics of dyeing specific colors is very helpful and something to return to time and again. The section on developing a palette of year-round colors using the four seasons was inspirational.

There are some key benefits to *Color by Accident*. Ann's method is just as easy for the beginner as the experienced and it produces creative one-of-a-kind results. As an expert in the field of fabric dyeing, Ann anticipates her audience's questions and provides the answers at the conclusion of the book.

This book will be pulled off the shelf often.

# MEMBERS' NEWS

Cathy Rasmussen

- An exhibit of contemporary quilts by Valerie Schadt is at the Artifice Gallery in Syracuse, New York, from June 14 through August 2, 1997.
- Patricia Autenrieth had a solo exhibition, "Selfish," at the gallery of Harmony Hall Regional Center in Fort Washington, Maryland, during April and May which included 24 works; she will also have work in a show curated by Bonnie Holland, entitled "A Permeable Edge: B/fi/O/gu/d/re/Y," at Emerson Gallery, McLean, Virginia, in September, and at The Delaplaine Visual Arts Center, Frederick, Maryland, in November.
- Robin Cowley currently has two showings of her work: "Robin Cowley: Contemporary Textiles," a one-woman show at AirTouch Communications Corporate Gallery in Walnut Creek, California, from May 29 through July 31, 1997, and "Trilogy: Two Quilters & a Weaver" at the American Museum of Quilts & Textiles in San Jose, California, from July 3 through August 10, 1997.
- "Transformation," by Barbara Carow was included in the Cambridge Art Association Exhibit, "Fin de Siècle," at the University Place Gallery in Harvard Square, Massachusetts, in May. It was the only quilt in a show that included sculpture and photography.
- Eleanor McCain had a quilt included in "Paper/Fiber XX," in Arts Iowa City, as well as three quilts selected for inclusion in "Invitational 1997" at the Columbus Cultural Arts Center.
- Congratulations to Ann Johnston on her new book, *Color by Accident*. This 96-page, hardcoverd workbook and reference manual is for beginning and experienced dyers. Contact Ann at P. O. Box 944, Lake Oswego, Oregon 97034, for ordering details.
- Cathy Kleeman's work, "Jenny's Quilt," which she made for her son and his wife as a wedding present, won the blue ribbon for Best Traditional Entry by an Amateur at the 1997 Mid-Atlantic Quilt Festival in Williamsburg, Virginia.
- "The Kimono Update" was recently shown at the Parrish Art Museum in Southampton, New York, from April 12 through May 26. The works of members Judith Content, Yvonne Porcella, and Margrit Schmidtke were included.
- Nancy Forrest's recent work, "Windows of Opportunity," has been purchased by a private collector in Boston, Massachusetts.
- Eliza Brewster had an exhibit of new art quilts on display from May 31 through June 29, 1997, at The Beck Gallery, Sullivan County Museum in Hurleyville, New York.
- Linda S. Perry had a solo exhibition of art quilts during the month of April at the Massachusetts Cultural Council in Boston.
- "Broadway Haiku," an exhibition of quilts by The Manhattan Quilters' Guild, was at The Interchurch Center in New York City, from March 10 through April 11, 1997. The SAQA members who are part of the group are Teresa Barkley, Karen Berkenfeld, Jeanne Lyons Butler, Yvonne Forman, Marilyn Henrion, Paula Nadelstern, Robin Schwalb, and Judy Speezak.
- Janet Kurjan's work, "Meandering Chroma I," and Wen Ross' work, "Ophelia," were accepted to "Hanging by a Thread," put on by the Northern Arizona University Art Museum and Galleries from June 12 through August 31, 1997.
- Linda MacDonald's work is included in a four-artist show, "Parallel Paths-Separate Visions," at the Grace Hudson Museum in Ukiah, California, from June 27 through September 21, 1997. Her work is also included in a two-artist show at the Stewart-Kummer Gallery in Gualala, California, from August 9 through December, 1997.
- Ann Fahl's work is included in the exhibition, "The Magic of Color: A Contemporary View of Baskets and Quilts," a two-artist show which will be at the Gallery 110 North in Plymouth, Wisconsin, from September 5 through October 12, 1997.
- Hazel Ayre Hynds has her work, "When We All Get to Heaven," in two shows: "Journey into Wholeness: Self Awareness and Healing" at the Center for Visual Art in Oakland, California, from July 9 through August 3, and in "Reaching for the Light" at the Allied Arts Gallery in Bellingham, Washington, from October 24 through November 2, 1997. "Women in Combat I" is included in the "Northwest International Art Competition" at the Whatcom Museum of History & Art in Bellingham, Washington, from August 2 through October 26, 1997.
- New member Wen Ross has been busy with several ambitious projects. With an eye toward creating work within her own small community (Parkersburg, West Virginia), she went before the board at a public meeting for the newly-planned Parkersburg Convention Center to suggest a 1% for the Arts Project. She was subsequently invited to sit on a committee organized to advise the architects on aesthetic additions. Responding to her local hospital's request for artwork to hang in their rehabilitation unit, she has hung small pieces and hopes to find funding for a major permanent piece with the help of the unit's director. Wen recently received an Ohio River Border Initiative Grant to organize an exhibit called "Honoring the Source - Artists and Ecologists Celebrate the River." The project consists of visual art, an educational exhibit, and a performance piece. She is hard at work looking for additional funding.
- "Natural Forces," an exhibit of art quilts, was held at the Aullwood Audubon Center in Dayton, Ohio, during the month of March, 1997. The exhibit is sponsored by Aullwood Audubon Center and Farm and the Miami Valley Art Quilt Network. SAQA members included were Deborah Melton Anderson, (Best of Show), Eliza Brewster, Liese Bronfenbrenner, Diane Chatterson, Britt Lagerquist Friedman, Mary Gattis, Barbara Conte Gaugal, Elizabeth Hendricks, Geri Kinnear, Catherine Kleeman, Karen Kratz-Miller, Janet Kurjan, Jill Le Croisette, Dominic Nash, Emily Parson, Susan Sarabasha, Carol Soderlund, Janet Steadman, Lynne W. Stewart, and Peri Irish Switzer.

# CALL FOR ENTRIES

## SAQA at Museum of American Folk Art

The Museum of American Folk Art in New York City is organizing an exhibition of contemporary art quilts to be presented during the spring/summer, 1998. They are delighted to announce that the exhibition will be comprised exclusively of quilts made by members of Studio Art Quilt Associates. This is an exciting opportunity for SAQA to showcase the outstanding work of its membership. All members are invited to send slides of up to five of your best available works (full shots only) for consideration to Cathy Rasmussen, 1199 East Broadway, Hewlett, NY 11557.

For the preliminary selection, slides **must** be received by **DECEMBER 1, 1997** (no exceptions) and accompanied by a SASE if you want them returned. Please include complete identifications for each submission: title, name, region, date, materials, and dimensions. Also include your name, address, daytime and evening telephone numbers, and fax number. Selected artists will be contacted to send their quilts to the Museum's administrative offices by **JANUARY 15, 1998**. A final selection will be made based upon this physical inspection by Stacy Hollander, Curator of the Museum of American Folk Art. The selected works will be exhibited at the Museum's Eva and Morris Feld Gallery at Lincoln Square in New York City.

There are no restrictions placed upon size, technique, date, or materials, so you are invited to flex your creative muscles. The Museum's staff looks forward to seeing the finest examples

## AMERICAN QUILT STUDY GROUP

The American Quilt Study Group's eighteenth national conference on quilt research, hosted by Kansas members of AQSG, is an outstanding opportunity for people who love quilts. This weekend gathering, to be held October 10-12, 1997, at the Holiday Inn Holidome in Lawrence, Kansas, offers participants a unique forum through which to view quilts from new perspectives, learn from scholars as they present their latest research, and enjoy networking and meeting with professionals in the field.

Dr. Gayle Davis of Wichita State University will keynote the conference with her paper, "Frontier Quilts and Diaries: Women's Creative Expression." Other activities include pre-conference tours and workshops; roundtable discussions; an authors' book sale and book signing; silent and live auctions of quilt-related collectibles; and a collectors' sale of quilts and quilt tops to benefit AQSG's educational programs.

The seminar features juried papers focusing on the history of quilts, quiltmakers, and related topics. Papers to be presented are as follows: "Quilt Ownership and Sentimental Attachments: The Structure of Memory" by Catherine A. Cerny; "The Quilting Records of Rachel Adella Jewett and Lucyle Jewett" by Sara Reimer Farley and Nancy Hornback; "Waccamaw-Siouan Quilts: A Model for Studying Native American Quilting" by Jill Hemming; "Feed Sacks in Georgia: Their Manufacture, Marketing, and Consumer Use" by Ruth Rhoades; "The Sunday Friends: The Group and Their Quilts" by Lorre Weidlich; "Hawaiian Outline Embroidered Quilts" by Loretta G.

of your work for inclusion in the Museum of American Folk Art's first art quilt exhibition in their gallery. So get busy and send in your materials as soon as possible!

## The Artist as Quiltmaker VIII

"The Artist as Quiltmaker VIII," the eighth biennial contemporary juried art quilt exhibition, will be shown May 10 through July 26, 1998, at the Firelands Association for the Visual Arts in Oberlin, Ohio. The deadline for slides is September 15, 1997. The entry fee is \$20 per artist, up to three entries, and the juror is Risé Nagin. For entry form information, contact FAVA, 39 South Main Street, Oberlin, Ohio 44074, (216) 774-7158.

## The American Museum of Quilts and Textiles

The Museum of Quilts and Textiles will sponsor an international juried exhibition of quilts and textiles with a sense of humor. Jokes, puns, plays on words, plays on images, satire, and other forms of humor are encouraged. "It Seams Funny to Me" will run from March 12 through May 3, 1998. The jurors are Jean Ray Laury, Lynn Lewis Young, and Katherine Pellman. The slide deadline is December 1, 1997. For a prospectus, send a SASE to AMQT, 60 South Market Street, San Jose, California 95113. If you have any questions, call Robin Treen, Exhibits Director, at (408) 971-0323, ext. 11.

Woodard; and "Art Quilt Makers and Their Critique Groups" by SAQA member, Barbara Carow.

Barbara sums up her experience of manuscript preparation by stating, "Writing for the American Quilt Study Group gave me an entirely new appreciation for the intricacies of scholarly composition. Virginia Gunn is a tactful and knowledgeable editor, and I appreciate her attention to my paper. Drafts of the manuscript went back and forth between us three times."

She adds, "Most of the people I contacted for my research are members of SAQA, and they all responded to my questions promptly. The conclusion of the paper, and the abstract, were the most difficult parts to write. I knew what I had learned, but synthesizing all those questionnaires into a few paragraphs was a real challenge. I hope the paper will illuminate an important influence for many contemporary quiltmakers."

This is a wonderful way to have art quilt topics reach a larger and different audience, so if you are interested in submitting a paper for the next AQSG conference in Charleston, West Virginia, October 16-18, 1998, submissions must be posted no later than December 1, 1997.

For more information on the conference, *Uncoverings 1997* (the journal of presenters' papers), or manuscript guidelines, contact the American Quilt Study Group, 660 Mission Street, Suite 400, San Francisco, CA 94105-4007, (415) 495-0163, FAX (415) 495-3516, e-mail aqsg@aol.com.



# ARTISTS' RESOURCES: A SELECTED BIBLIOGRAPHY

Marilyn Henrion

This listing was compiled for the professional development workshop at Athens, Ohio, in May. Future columns will explore other resources readily available to artists.

## HOW TO SURVIVE AND PROSPER AS AN ARTIST

*Third Edition*

By Carol Michels, Henry Holt and Co., Inc., 115 West 18th Street, New York, NY 10011, 1992.

If you buy only one book, buy this one! A complete resource packed with information and advice on every aspect of career management including visual presentations, résumés, artists' statements, publicity, exhibiting, negotiating with dealers, pricing, copyright, contracts, etc. Also includes valuable appendix listing over 450 resources.

## THE BUSINESS OF ART *Second Edition*

By Lee Caplin, Prentice Hall, Englewood Cliffs, NJ, 1989.

Published in cooperation with NEA, prominent artists (Rosenquist, Schnabel, etc.) and experts in the business of art (Karp, Geldzaler, etc.) share survival strategies and behind-the-scenes tips. Fine introduction by Caplin to set the stage, followed by some very candid essays along with some that are obviously self-serving; both are revealing. Includes chapters on planning, protecting, marketing, exhibiting, selling, and the politics of art.

## NEW YORK CONTEMPORARY ART GALLERIES

*The Complete Annual Guide*

By Rence Phillips, Manhattan Arts International, 200 East 72nd Street, New York, NY 10021.

Detailed listings of New York galleries, including size of gallery, type of work shown, philosophy, number of exhibitions, selection process, etc. Because of the rapidly changing gallery scene in New York City, can't possibly reflect complete current information, but good general guide.

## INTERNATIONAL DIRECTORY OF CORPORATE ART COLLECTIONS

Co-published by International Art Alliance and ARTnews, updated regularly. Available from International Art Alliance, P. O. Box 1608, Largo, FL 34649, and ARTnews, 48 West 38th Street, New York, NY 10018.

Information on more than 1,000 corporate art collections, throughout the United States and abroad, with addresses, key personnel, and descriptions of interests.

## ART IN AMERICA ANNUAL GUIDE TO GALLERIES, MUSEUMS, AND ARTISTS

Art In America, 575 Broadway, New York, NY 10012.

Published annually, each August. Alphabetical listing of American museums, galleries, and alternative spaces, arranged by state and city. Each entry included the address, phone number, business hours, names of staff members, and a short description of type of art shown.

## ART & AUCTION INTERNATIONAL DIRECTORY

Art & Auction, 240 West 57th Street, New York, NY 10107.

Published annually, includes names, addresses, and phone numbers of art galleries in Europe, Canada, and the United States.

## ART & AUCTION ANNUAL FALL SURVEY OF CORPORATE ART COLLECTIONS

Art & Auction, 250 West 57th Street, New York NY 10107.

Lists specifics about America's most active corporate collections.

## BUSINESS AND LEGAL FORMS FOR FINE ARTISTS

By Tad Crawford, Allworth Press, 10 East 23rd Street, Suite 400, New York, NY 10010, 1990.

Includes sample contracts and instructions for a variety of situations including sales contracts, exhibition loan agreements, commission agreements, etc. Also includes kit of tear-out contracts.

## LEGAL GUIDE FOR THE VISUAL ARTIST

By Tad Crawford, Allworth Press, 10 East 23rd Street, Suite 400, New York, NY 10010, revised 1989.

Covers copyright and moral rights; sale of art by artist, gallery or agent; sale of reproduction rights, including licensing and book contracts; taxation and hobby loss challenges and the IRS; studio leases, etc. Includes model contracts.

## MONEY TO WORK: FUNDING FOR VISUAL ARTISTS

*Revised & Expanded Edition*

Art Resources International, 5813 Nevada Avenue NW, Washington, DC 20015-2544, 1992.

Excellent resource for selected information on funding opportunities for individual visual artists, including direct fellowship grants, residencies, project grants, travel grants, and public art commissions. Next best thing if you don't have access to The Foundation Center resources.

## THE FINE ARTIST'S GUIDE TO MARKETING AND SELF-PROMOTION

By Julius Vitali, Allworth Press, 10 East 23rd Street, New York, NY 10010, 1996.

Practical and technical advice, with concrete examples and strategies for marketing and promoting one's work. Includes various types of publicity, making a career in Europe, etc.

## GRAPHIC ARTISTS GUILD HANDBOOK: PRICING AND ETHICAL GUIDELINES

Graphic Artists Guild, 11 West 20th Street, 8th floor, New York, NY 10011, revised annually.

Classic reference book with nuts and bolts guidelines on pricing artwork for reproduction as well as discussion of issues involved in different types of negotiations.

## LICENSING ART AND DESIGN

By Caryn R. Leland, Allworth Press, 10 East 23rd Street, Suite 400, New York, NY 10010, 1990.

A comprehensive guide to the mechanics of licensing images for use on apparel, ceramics, posters, stationery, and many other products. Includes sample contracts.

## ART CALENDAR (Periodical)

P. O. Box 1040, Great Falls, VA 22066. Published 11 times a year.

Comprehensive listing of professional opportunities for artists nationwide (exhibitions, grants, fellowships, artist-in-residencies, etc.) Also features articles on marketing career development, legal issues, etc. Excellent resource for those who want to break out of the quilt circuit and into the "art" world.

## CAROL MICHELS' NEWSLETTER (Periodical)

19 Springwood Lane, East Hampton, NY 11937-1169. Published 11 times a year.

Monthly newsletter for artists with new resource information and updates related to exhibition and grant opportunities, art consultants, galleries, curators, etc. Carol also offers arts-related mailing lists that include names and addressees of curators, art consultants, critics, and press. Private career development consultations for artists are also available.

# STUDIO ART QUILT ASSOCIATES

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## SAQA NEWSLETTER

Summer 1997

Volume 7, Number 3

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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