



## NEWSLETTER

### Contents

Quilt Collection of SAQA Members . . . . .	1
SAQA President Honored . . . . .	1
Members' News . . . . .	2
Fringe Copyright Issues . . . . .	3
Professional Development . . . . .	4
Show Biz . . . . .	5
SAQA Pricing and Sales Survey . . . . .	6
The Art Scene: A Critique . . . . .	7
Artists' Resources . . . . .	8
Mentoring - Part I . . . . .	9
Museum of American Folk Art Exhibition Update . . . . .	11

## QUILT COLLECTION OF SAQA MEMBERS

A collection of approximately 950 antique and contemporary art quilts valued at more than six million dollars will be donated to the University of Nebraska by Ardis and Robert James of Chappaqua, New York. The former Nebraskans also plan to give a million-dollar endowed gift to establish an International Quilt Study Center.

"The James Collection will help establish Nebraska as a world center for the study of quilts, one of the most important indigenous American art forms stretching from our colonial past to its present modern art form. It is a phenomenal collection," said James Moeser, chancellor of the University of Nebraska-Lincoln.

"The NU Foundation will seek an additional two million dollars to support the development of the International Quilt Study Center at the University," said Terry Fairfield, president of the NU Foundation. "The money will be used to support research, exhibitions, acquisition, and conservation of both antique and contemporary quilts."

"We are very happy the quilts will have the exposure they deserve," said Lincoln-native Ardis James, an experienced quilt maker. "They should be available to everyone. The International Quilt Study Center will focus on every aspect of quilts such as usage, education, exhibition, and conservation."

Robert James, a native of Ord, Nebraska, is a Harvard University graduate and a former teacher at the Massachusetts Institute of Technology. During his career, he worked for the U.S. Central

continued on page 2

## SAQA PRESIDENT HONORED

Yvonne Porcella

Yvonne Porcella, artist, author, and teacher, has been selected as the 1998 Quilters Hall of Fame inductee. Yvonne will be the 30th individual to be so honored according to Hazel Carter, who founded the Hall of Fame in 1979.

Yvonne, a native Californian, is the first inductee who specializes in wearable art. Her inspirational vests and coats are featured in two books, *Pieced Clothing* and *Pieced Clothing Variations*. Her books, *A Colorful Book*, *Colors Changing Hue*, and soon-to-be-released *Six Color World*, present her fresh and inspiring color ideas. Yvonne's quilts, distinguishable by bright bold colors and often woven in checkerboard designs, have been included in six Quilt National shows as well as other national and international events. Individual collectors and the following museums have selected Porcella's work for their permanent collections: High Museum, Atlanta; American Craft Museum, New York; Los Angeles County Museum of Art; Phoenix Art Museum; and the Renwick Gallery-Smithsonian.

Yvonne reaches out to fellow quilt artists. She founded the Studio Art Quilt Associates, a promotional organization that educates the public, consults with exhibit curators, and encourages its members to write articles about quilt art. As president her leadership has led the professional quilt artists to new heights of accomplishment.

Porcella will be inducted during the Quilters Hall of Fame Celebration. July 16 though 19, 1998, in Marion, Indiana. Marion is the home of the late Marie Webster, quilt designer and author, in whose home the Hall of Fame will be located. For full details on the celebration of Yvonne Porcella's contributions to the quilt community at large, send a self-addressed, stamped envelope to Quilters Hall of Fame, P. O. Box 681, Marion, Indiana 46952.

# QUILT COLLECTION OF SAQA MEMBERS (cont.)

Intelligence Agency, spent ten years with Mobil Oil and later developed shopping malls. But he still remembers sitting under his mother's quilting frame as a boy in Nebraska, listening to her and friends chat while they quilted. "I liked hiding under that frame, watching the needles glide in and out of the fabric," he recalled.

The richly-colored James Collection is one of the largest and most comprehensive collections of quilts in existence and features handmade quilts dating from 1750 to 1992 from the United States, Europe, and Japan. The massive collection includes antique quilts with traditional designs such as log cabin and double wedding ring and contemporary abstract and geometric patterns sewn by hand and machine.

The Jameses have brought great energy, enthusiasm, and intelligence to their collection, which began in 1979 and features original creations from many contemporary quilt artists, including Michael James (no relation), Jean Ray Laury, Pauline Burbidge, and Pamela Studstill.

The quilts have been featured in publications such as the *New York Times*, *Town and Country*, *Quilt Digest*, and *Threads* and have been displayed at the Neuberger Museum in New York. The Smithsonian Institution and Colonial Williamsburg, Virginia, had vied for the older quilts in the group. The James Collection is considered particularly noteworthy because it includes both antique quilts and some of the best present-day art quilts with sweeping intricacy and high-spirited designs. The Jameses say they have been seekers of the uncommon.

Patricia Cox Crews, UNL Professor of Textiles, Clothing and Design, said she is delighted that Nebraska was selected to receive the gift. "Quilt makers traditionally have been rural women and Nebraska was a rural society until the 20th century," she said. "Nebraska women carried on quilt making when it had diminished tremendously in other parts of the country. When there was a revival of interest, women here still remembered this important cultural tradition."

The first showing of the quilts will be a sampling of twenty to thirty to be displayed at the Great Plains Art Collection

Gallery in the Love Library. Other showings will be made periodically at the University of Nebraska State Museum in Morrill Hall, Sheldon Memorial Art Gallery, and the Textiles, Clothing, and Design Gallery on the east campus.

This world-class collection of quilts of every vintage and description also will be available for display at various galleries throughout the NU system in Kearney and Omaha, and later by appointment. National and international galleries also may borrow and exhibit the quilts.

The UNL Department of Textiles, Clothing and Design will coordinate the exhibitions and maintain the quilt collection in state-of-the-art storage facilities with environmental controls. Crews will be the first director of the International Quilt Study Center. The primary responsibility for the care and management of the Ardis and Robert James Quilt Collection will fall to the curator of collections, a position for which Crews is currently accepting applications.

Additional duties will be organizing, researching, installing, and publicizing exhibits; grant writing to secure support for exhibitions and related programs; responding to research requests; coordinating and supervising the activities of student interns and volunteers; and meeting the public for tours and gallery talks. Candidates must possess an earned masters degree in textiles, museum studies, art history, or a related field. Knowledge of American quilting traditions and a publication record are desired. Candidates must have excellent organizational, communication, and interpersonal skills and curatorial experience in a museum setting is preferred.

Screening of applications will begin on November 1, 1997, and will continue until a suitable applicant is found. If you are interested in applying, you should forward a letter of interest, a current vita, and the names and addresses of three professional references. Nominations and applications should be sent to Professor Patricia Cox Crews, Chair, Search Advisory Committee, 221 HE Building, University of Nebraska-Lincoln, Lincoln, NE 68583-0802, Telephone: (402) 472-6342, FAX (402) 472-0640.

## MEMBERS' NEWS

Cathy Rasmussen

• "Character Traits: More Art Quilts From the Midwest" is an invitational traveling exhibit of 26 small works, organized by Maureen Bardusk and Laura Wasilowski. It opened in September 1997, at Bloomingdale Park District Museum, Bloomingdale, Illinois, and will be exhibited in 1997 at International Quilt Market and Festival in Houston, Texas, in October, and at the Memorial Union Galleries, University of Wisconsin, Madison, Wisconsin, in December/January. SAQA members included in this exhibit are: Caryl Bryer Fallert, Bonnie Peterson-Tucker, Judy Zoelzer Levine, Maureen Bardusk, and Laura Wasilowski.

• New member, Charlotte Bird, had pieces accepted in two shows - "Gotta Dance," a fiber sculpture book in "The Artist Book," Fine Arts Center in Taos, New Mexico, from September to October and "Running Man I: Hurry, Faster," a quilt in Fiber '97, Textile Arts Centre, Chicago, Illinois, from September 21 through November 15, 1997.

• Ann Fahl of Racine, Wisconsin, will have a show, "The Quilts of Ann Fahl," exhibited January 25 through March 27, 1998, at the Lakeland Art Association in Warsaw, Indiana. Much of Ann's work is based on childhood memories of Winona Lake and this will be the first time her quilts are shown in the area.

continued on page 8

# FRINGE COPYRIGHT ISSUES: QUILTS BEGIN IN CLASSES

Delores Hamilton

This is the last column in a series of articles by Delores Hamilton. We thank her for sharing her expertise and good humor on such an important topic.

**Question 1: If I take a class from a teacher who makes distinctive quilts, and I make one almost like hers, am I violating her copyright?**

**Question 2: If I take a class from a teacher who makes distinctive quilts, and I make one that is derivative of hers, am I violating her copyright?**

**Question 3: If I take a class from a teacher who consults with me on my work, may I enter that quilt in shows that request original work?**

## Question 1: Almost Copies

You've seen these quilts. The central design or image is nearly identical, but the second quilter added a different border or machine-quilted it instead of hand quilting it.

Copyright law deals only with copying another's copyrighted work. So, to answer Question 1, you have to ask yourself if your quilt looks enough like her original quilt that others would recognize it as a copy. Let us say that it does. Clearly, adding a new border or switching to machine quilting does not obscure the fact the design is identical.

Pay close attention to this. You still *have not violated her copyright* . . . as long as you do not:

- Copyright your nearly identical quilt, which means, essentially, that you claim it as your original work.
- Deprive her of income, such as by winning money in contests, or by selling your quilt.

## Question 2: Derivative Work

Is this scenario familiar to you? You are walking through a major quilt show or exhibit, and as you pass certain quilts, you mutter to yourself, "Nancy Crow," "Nancy Crow," "Nancy Crow." You realize, of course, that these are not Nancy's original quilts but quilts likely done by students in her Improvisations I and II Classes. If you've been a student in one of her classes, you can usually even identify which exercise resulted in that particular quilt!

So, to answer Question 2, you need only remember one important piece of information – copyright law does not apply to derivative work. In fact, because the quilts did not infringe on the original artist's copyright, the quilts can even be copyrighted. Yes, that's right. The artist can copyright the derivative quilt. It is, by copyright law, considered an original piece of art.

## Question 2, continued: A Dilemma for Teachers

Many of you teach quilting classes in which the course content relies heavily on your original quilts. You use your quilts as samples to advertise for these classes and show them to your students, sometimes using slides or your published books. Even if you decide not to show your quilts during class, many of your students are quilt familiar with your work. That's probably what

drew them to your class. Your intent, most likely, is to use your quilts as examples. The key word in that last sentence is "examples."

If you are like most teachers, you want your quilts to serve as an *inspiration* to your students, but you're not all that flattered by students who try to duplicate your quilts. And yet, as your students begin to select the fabrics (dyes, threads, etc.) you selected, you realize that wholesale copying is about to begin.

What can you do at this point:

- Sigh, and let them copy your quilt?
- Suggest ways in which they can change your design or choice of materials?
- Encourage them to tap into their own creativity?
- Talk briefly about the fact that your quilts are copyrighted and what that means?

It's your call, of course. As you decide what to do, keep in mind that many quilters do not think they are creative, and many would be delighted to make a quilt that looks "just like" yours. Whatever you decide, you may want to consider beginning some discussions on copyrights.

## Question 3: Creative Consultation

In many innovative classes, teachers consult frequently with students on their work. Many students then consider the results of these classes as their original quilts and submit them into shows calling for original work?

The answer, if you limit yourself to copyright law, is yes, with qualifications. Copyright law is quite clear that you cannot copyright ideas. So, if a teacher gives you a series of ideas about how to improve your design and you use those ideas, then the quilt is still your original work. For example, your teacher may suggest that you *add some elements from nature* or introduce some curves to counteract the linear design. From these ideas, you decide to scatter leaves over the surface or appliqué semi-circles in the lower left of your design.

However, what if your teacher tells you to change your design in specific ways and you do so? For example, your teacher might review your design and tell you to repeat one element of your design in another area of your quilt. You agree that the repeated element will improve the design and add it to your quilt. Then, copyright law considers you *and* the teacher as the original artists of that piece, even if you did everything from that point on! Accordingly, the copyright would be jointly held, and most quilt contests would expect you to enter the quilt as a "group" quilt. (If you ever plan to do this, discuss it with your teachers because they more than likely will *not* want you to "credit" them as the co-artists.)

In summary, many teachers would probably prefer that you *not* enter work that you've done in classes such as these, but copyright law does not prevent you from doing so.

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# PROFESSIONAL DEVELOPMENT

Marcia Johnson

## Developing Markets for Your Work: Corporate Galleries

*Let me introduce Maureen Bardusk, fiber artist and guest writer for this column. Maureen first shared information about the Corporate Gallery Program in her area during group discussions at the SAQA Annual Conference in Athens this past May. Here she details this art market.*

To continue the discussion of art markets that was initiated by Marcia Johnson, let me introduce you to the Northwest Cultural Council. The NWCC was formed eight years ago to provide cultural enrichment and development in the northwest suburbs of Chicago, "The Land Beyond O'Hare." A stated goal is weaving the arts into the fabric of the community. This is accomplished by coordinating, sponsoring, and dispensing information about events involving art, dance, literature, music, museums, and theaters.

The program that captured my attention is the Corporate Gallery Program. Corporate members are provided with exhibitions that rotate on a two-month basis, in exchange for an annual fee to NWCC and the purchase of a predetermined number of artworks. These corporate purchases are chosen at the close of the exhibition year, from among the six to twelve artists that exhibited at that location during the past year. Any purchase made during the year, by either the corporation or an individual, does not satisfy the annual purchase requirement. One criterion for qualification as a suitable gallery space is public accessibility, which guarantees an ever-changing audience. Most galleries are located in public lobby spaces.

For artists in the program, the rewards are clear – opportunities to exhibit and sell locally in dedicated corporate gallery spaces, exposure to a purchase-oriented audience, and emotional support from a network of artists. Most exhibits are one-person shows, although some sites provide space for two, and in one instance, three artists. Receptions and related events expand the market. Through the slide registry, artists' book (statements and visuals), and other information maintained at the NWCC office, interested persons are assisted in choosing an artist to work with for their art purchase or commission. The artist generally receives 80 percent of any purchase, 70 percent in certain instances. The Council receives 20-30 percent.

Currently there are ten corporate sites, including the NWCC Gallery, and 50+ artists. In 1996, the first two fiber artists were juried into the program, joined by one more in 1997. The anonymous jurying process evaluates the appropriateness of the work for corporate spaces, balance of style and media within the program, and the ability of the artist to fulfill volunteer requirements. The program is artist-run, with members required to donate time in the areas of publicity, exhibitions, jurying, administrative support, and gallery sitting. An executive director and part-time secretary are the only paid positions at the NWCC.

In addition to the Corporate Gallery Program, artists are funded by local corporations to present programs in the schools through "Kids Meet Art," at public libraries, and in other community venues. Funding also supports permanent art installations at schools and other sites, and the Council makes the final connection between corporation and artist.

What types of companies want to be involved? The list includes banks; an international insurance company; various international headquarters for manufacturing, research, and utilities; a hospital wellness center; and Rotary and Kiwanis. The NWCC space is donated by a major developer and is located in their own office park. In short, all kinds of companies want community involvement and will support the arts if given the right opportunity.

For artists, this is a unique but logical art market. For corporations, it's a solution to the problem of providing an exciting work environment while fulfilling their commitment to the community. And for this artist in particular, it's been a very happy resolution.

*Maureen Bardusk is a fiber artist in Hinsdale, Illinois. In addition to exhibiting her work in international shows, she writes and lectures about the current state of fiber. With fellow SAQA member, Laura Wasilowski, she has organized two traveling invitational art quilt exhibits: **Calendar Girls: Art Quilts from the Midwest** and **Character Traits: More Art Quilts from the Midwest**. Her work is available through the Illinois Artisans Shop in Chicago and the Northwest Cultural Council, where she is co-chair of the Corporate Gallery Program.*

# SHOW BIZ

Michael James

In the last newsletter, I closed a response to a member's inquiry about a gallery wanting 25 percent of all her non-gallery/studio sales by saying that I'd contact a few galleries to get their thoughts on the subject. I sent copies of the column to Martha Connell, at the Connell Gallery in Atlanta, Georgia; Joanne Rapp, at The Hand & the Spirit in Scottsdale, Arizona; and Bruce Hoffman, at the Works Gallery in Philadelphia, Pennsylvania. Following is the text of the only reply I received which was from Bruce Hoffman:

"In regard to an artist being required to pay 25 percent commission to a gallery from studio sales, I feel that this would only be justified in a case where a gallery has taken on exclusive representation of an artist and, by doing this, the gallery has taken on all business responsibilities for the artist as well as all promotional avenues such as securing museum exhibitions and acquisitions.

"If a gallery arranges a studio visit or a client becomes aware of an artist through the gallery, the artist is obligated to make the 50 percent commission available to the gallery. In the case of our artists we ask that all financial dealings be made through the galleries.

"I must say that I represent several quilters who send me all their contacts being that they do not want to deal with the business end of sales and the paper work involved in commissioning pieces. Other artists are extremely comfortable with this and have no problem dealing with the client.

"I also would like to say that our gallery will rarely represent an artist, especially one from our region, that does aggressive self-promotion on a retail level. It makes no sense to us. We're after all a business and rely on sales to stay in business."

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A SAQA member phoned several days ago with the following dilemma which is somewhat related to this issue of sales and agents' percentages. Summarized, her situation is as follows. She'd done a commission for a corporate client several years ago, arranged and handled by an art consultant. Sometime after the original work was installed, the client approached the artist directly and requested that an exchange be made. They could no longer exhibit the large commissioned work and wanted something smaller for the wall in question. The artist let them choose from available work, and made an even exchange of the new piece for the earlier one. No cash was exchanged in this second transaction, and the art consultant who brokered the original commission wasn't involved. Recently, the client approached the artist yet again, this time to ask if they could re-purchase the original work, commissioned years before through the agent. Again, the agent was not involved in the latest contact.

The SAQA member's question – is she ethically bound to notify the art consultant of this latest development, and to share with her the proceeds from this re-sale?

This is a complicated one, and I hesitated in giving her a firm reply either way. It does "feel" to me as if the client should have approached the artist through the original agent, but for whatever reasons they didn't. It has been years since the artist dealt with this agent. I did ask the artist, "How do you think the art consultant would feel if she learned of these transactions?" Perhaps a more appropriate question to the artist would be, "How would you feel if the art consultant learned of these exchanges?"

I'd be interested in hearing responses on this issue from any members who have had similar experiences or have opinions to express, and will include them in an upcoming column.

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A question to all of you. Is it time for the juries for such shows as Visions and Quilt National to be anonymous? That is, would it be better if entrants didn't know who the jurors were? I can think of a couple of reasons that suggest this might be the way to go. It would remove pressure on jurors to have to justify (in statements, in panels, in talks, etc.) their choices, and it would eliminate the game of entrants trying to second guess what particular jurors might respond to, and trying to create work with this goal in mind. If you have opinions either way, or comments on this or related subject, please let me know.

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Send questions, suggestions for topics, or your well-considered opinions on these or other issues 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@meganet.net](mailto:mjames@meganet.net).

# SAQA PRICING AND SALES SURVEY

Marilyn Henrion

**“Art may not be done to make a living, but that doesn’t rule out its value.” – James Rosenquist**

In an effort to better assess the realities of the art quilt market, I conducted a survey of SAQA Professional Artist Members in January, 1997, to gather data relating to pricing and sales. The survey was sent to 93 members, requesting information covering a five-year period, 1992 through 1996. Responses were received from 61 members. Although this may constitute a significant representative sampling of this organization’s membership, the results, while interesting in themselves, should not be construed as definitive for the status of the art quilt in general. I view this as a preliminary study, to be followed by a larger and more inclusive survey in the future. A summary of the results, as presented at the SAQA Ohio conference in May, 1997, follows.

On a self-ranked scale, respondents categorized themselves as “emerging artist” (21%), “mid-career artist” (61%), or “artist with well-established reputation” (18%). The good news is that a total of 647 art quilts were sold by the 61 respondents during the five year period (476 represented sales of existing works and 171 were commissioned works). The bad news is that, despite the number of sales, very few artists can make a living solely by selling their work, and quilt artists are no exception.

Data was analyzed to provide both average (total divided by quantity) and median (half fall above, half below) figures. The average retail sale price, per work, for the five-year period 1992-1996, was \$2,303 (total divided by quantity). The median price was \$1,700 (half above, half below). The highest price paid (per work) was \$41,000 for a multiple panel commission. The average retail per square foot for the five-year period was \$186, while the median was \$125. When we compare the artist’s net with the retail price, we learn that the artist’s average net per work was \$1,754 compared to the \$2,303 average retail price, indicating an average commission rate of 40% to an agent. Of the 647 quilts sold, 360 (56%) represented direct sales by the artist, 287 (44%) were sold through an agent (gallery, artist’s rep, etc.).

When we look at trends over the five-year period, 1992-1996, we see a fluctuation in average retail prices per work, starting at \$2,300 in 1992, reaching a high in 1993 of \$3,603, and a low of \$1,968 in 1995, ending at \$2,027 in 1996. There appears to be no pattern here; however, when we look at trends in per square foot prices for the same period, something interesting emerges. The average retail price per square foot rises from \$113 in 1992 to \$254 in 1996. What this would seem to indicate is that the trend is toward more sales of smaller works at higher per square foot prices. As quilts for the wall become increasingly differentiated from bed quilts, the scale of works may be adapting to new space accommodations. This also may relate to the next topic of information yielded by this survey – who is buying?

Of the 657 quilts reported sold, by far the largest segment of purchasers were private individuals, representing 64% of sales. Corporate clients accounted for 18% of sales. With a combined total of 82%, these two represent major market segments for the art quilt. The remainder of the market was shared by the following, in order of significance – government agencies (26 works), healthcare industry (13), educational institutions (9), museums (6), religious institutions (2). Surprisingly, in the case of 58 works (9%), the artists were unable to identify the type of client.

Comparing average prices paid **per work** among each of the different client types, we find the following breakdown (from highest to lowest) – government (\$5,507); museum (\$4,750); educational institutions (\$3,544); healthcare (\$3,135); corporations (\$2,987); private clients (\$1,775); religious institutions (\$1,750). Although not reflecting the highest average prices per work, healthcare, private clients, and educational institutions lead the list in average **per square foot** prices! Here is the per square foot breakdown – healthcare (\$212); private clients (\$201); educational institutions (\$182); corporations (\$162); government (\$137); museum (\$131); religious institutions (\$41). The conclusion that can be drawn from this is that this reflects the smaller size works with higher per square foot prices purchased by these groups.

It is interesting to note the average sizes of works sold, by client type. Here is an analysis of average square feet and approximate sizes based on survey responses: government: 84 s.f. (multiple panel); religious institution: 53 s.f. (7’x7’); museum: 37 s.f. (6’x6’); corporation: 23 s.f. (5’x5’); educational institution: 22 s.f. (5’x5’); healthcare: 17 s.f. (4’x4’); private client: 15 s.f. (4’x4’). While this might be useful information if one is trying to target a particular market, a cautionary note – until a larger survey is done with a much broader sample none of this data should be taken as gospel.

As far as pricing methods are concerned, the survey indicates that there is not much in the way of standardization. There are a multitude of factors that go into artists’ decisions about pricing. These range from the more common factors such as size, materials, labor, and cost of doing business, to market competition, unsold inventory, age of work, “gut-level feeling,” financial needs, personal value, uniqueness of work, awards, exhibition record, publications, “my fame-o-meter level,” etc. Clearly, the issue of pricing is a complex one, shared by artists in all media. As sculptor, Bruce Beasley, said: “Art is not so much a business as it is a calling, and it is not so much the manufacture of products for sale as it is a matter of producing something because one is obsessed with producing it, and only then wondering, once the art is produced, what should be done with it.”

Reader responses to this survey are welcomed. Please address correspondence to Marilyn Henrion at 505 Laguardia Place #23D, New York, NY 10012-2005.

# THE ART SCENE: A CRITIQUE

Steve Meltzer

## Is the Jury Process Shaping Art?

Most exhibitions, fairs, and grant review panels jury by slides. It is a common practice, done for convenience, but it is fraught with factors I believe are changing what gets into shows in a subtle disturbing manner.

As a professional fine art photographer, my job is to photograph artwork in such a way that the slides of the work accurately represent the work and get it selected by jurors into shows and exhibitions.

This is a simple notion, yet a misleading one. Photographs of art are representations far removed from the original work, and they have their own values. These values make some work look better than others and have the effect of changing what gets into shows and thus what we see.

The problem may seem small at first, but I believe it is adding up and slowly affecting the direction of art. Let's look at the factors in this problem:

- A photograph is an approximation of the colors of a work. Each brand of film (see my May 1995 "Art Calendar" column) has its own palette, and no film will exactly reproduce the colors of an original.
- Photographs destroy scale. Take two works - one 4" x 6" and one 4' x 6' in size. Photograph and project them, and they both appear the same size.
- Dark colored works look very dark in photographs and are more difficult to see when projected.
- Simple work is more easily recognized and understood than complex work, especially in the few seconds jurors have to see and evaluate entries.
- New work, or very unusual work, is harder to make sense of for jurors in the few seconds they have to view the work.
- Bright colors are more attractive than grey or dull colors.
- Lighting can flatten subtle textures and tones.
- Brushwork is all but lost if the artwork being photographed is larger than 24" x 36".

Jurors routinely view hundreds of entries at a setting. When you think about the effect of the issues I've listed above, you can begin to understand my concerns.

Let me give you a couple of examples that illustrate my point.

Let's consider whether a work like Picasso's "Guernica" would get into a juried competition if Pablo, before he became famous, had to submit slides of it.

First of all, "Guernica" is a big work. It's a large painting that conveys a lot of its impact through its sheer size. The scale gives force to the horror it records - the viewer has no choice but to face it. But at the jury selection, it would be projected about the size of an 8" x 10" print held at arm's length. Good-bye, impact. A point for rejection.

"Guernica" is a complex work. A product of Cubism, it is a sea of images that pull the viewer around the canvas, stopping at jagged shapes and odd juxtapositions. Projected for the jury letter-size would make it almost impossible to see, much less understand, any of the concepts or details embodied in the work.

And when Cubism was new, the jurors of its time would have been almost powerless to know how to even see this kind of image. Read the reviews of the day to get a sense of just how hard it was for people to accept this kind of work at first. Another point for rejection.

"Guernica" is a work in grey and black and white. It is somber and flat; it wouldn't jump off the screen and grab the jurors' attention. Again, a point for rejection.

In the five or so seconds the jurors would have to view Picasso's entry, they wouldn't be able to get even the slightest idea of what the work is, and it would be rejected.

Similarly, consider a painting like Rembrandt's "The Night Watch." With its rich dark tones and softly lit, rounded spaces reduced at best to a postcard of itself, it would be just another work rejected from the show.

If you want to experience what being a juror is like, try this. Put on your jogging clothes and sneakers, and go to a local gallery or museum. Upon entering the place, run past each work without stopping. Choose the five best works. You are now a juror. It isn't your fault, it's the process - i.e., the jogging - that's the problem. But my concern is that this process is having a cumulative effect upon art, and its meaning is clear.

In many ways, because of the limitations of photography and of the jury process itself, jurying becomes a homogenizing process favoring a mid-field of expression. Whole categories of work may be at a disadvantage and go unexhibited and ignored, simply because they either don't photograph, or read, well when projected.

The tail is wagging the dog.

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*Based in Sarasota, Florida, Steve Meltzer is a professional photographer who has been shooting art and craft work for 20 years. He has written a book about photographing two- and three-dimensional artwork and he gives workshops for artists and craftspeople around the country.*

*This article originally appeared in **Art Calendar** and was suggested by SAQA member Barbara Carow. It appears here with the author's permission.*

# ARTISTS' RESOURCES

Marilyn Henrion

This listing was compiled for the professional development workshop at Athens, Ohio, in May.

## MODERN POSTCARD

6354 Corte del Abeto #E, Carlsbad, CA 92009  
(800) 959-8365

Excellent work at least expensive price (as low as \$95 for 500 color postcards).

## MITCHELL GRAPHICS

2230 E. Mitchell, Petosky, MI 49770-9604  
(800) 841-6793

## RICHARDSON PRINTING CORPORATION

Acme at Kenwood Street, Marietta, OH 45750  
(800) 848-9752

## COLOR Q INC.

2710 Dryden Road, Dayton, OH 45439  
(800) 999-1007

Several excellent printing resources if you're interested in having a brochure done. Have them send you a packet of information and samples of work. Compare and choose for yourself.

## KINKO (national chain, many locations)

Often the best and least expensive place to have color laser prints made from slides or flat art.

## FUJI TRUCOLOR FACTORY OUTLET

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Good quality duplicate slides at 39 cents each regardless of number! (Note: image comes out just a tad larger than original, so if your original image comes close to the edge of the mount, include note of caution along with your order to be sure not to cut off image on dupes.)

## THE GUILD

Kraus Sikes Inc., 931 East Main Street #106,  
Madison WI 53703-2954  
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Annual sourcebook of artists producing hand-crafted, one-of-a-kind artwork for purchase and commission, mailed to 8,000 design professional and art consultants. Special section for fiber artists. Artists are juried in by review committee.

## AMERICAN CRAFTS COUNCIL

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"Craftsman Protection Plan" studio insurance covers work in studio, in transit, and in exhibitions.

## THE VISUAL ARTISTS INFORMATION HOTLINE

Nationwide service for career related information on many topics including grants, emergency funding, health and safety issues, insurance, art law, etc. Call 2:00-5:00 EST Monday through Friday to speak with Hotline staff member or leave voice message at any time.

## THE FOUNDATION CENTER

79 Fifth Avenue, New York, NY 10003

National service organization that provides information on foundation funding. Resource library and guidance services available to the public on walk-in basis during specified hours. They also maintain offices in San Francisco, Cleveland, and Washington, D.C.

## MEMBERS' NEWS (cont.)

- Ann Brauer has recently opened a retail studio and gallery in the historic village of Shelburne Falls, Massachusetts, where customers can view her quilts while she works. She is busy helping organize, "Art on the River," a semi-annual gallery walk in Shelburne Falls. Her work has been included in "Color, Texture, Imagination" at Gallery 12 in Guilford, Connecticut, and "Jewels for the Home" at the Detroit Gallery of Contemporary Crafts in Detroit, Michigan.

- The Massachusetts Cultural Council awarded \$1,000 to each of its three finalists in the crafts, photography, and sculpture categories. Michael James was one of the finalists in the craft category.

- "Inspired by Nabisco," a multi-media exhibition featuring art inspired by Nabisco Food Products created by 35 artists, was shown at the Nabisco Gallery in East Hanover, New Jersey, from June 23 through September 3 and included two quilts by Yvonne Porcella.

- The New England Quilt Museum presents "Caryl Bryer Fallert: A Spectrum of Quilts, 1983-1995" from October 30, 1997 through January 3, 1998. Included in the retrospective are several series of quilts illustrating the three dimensional high-tech "tucks" and "string piecing" for which she is well known, and her recent explorations of dyed whole-cloth quilts with elaborate surface stitching.

- Kristina Becker had an exhibition at the Thimblecreek Gallery in Walnut Creek, California, from August 8 through September 17, entitled "Come - Listen to My Quilts."

- "Quilts '97 at Round Top," at the Round Top Center for the Arts in Damariscotta, Maine, featured the work of The Renegades: North and South from August 2 through September 2. The Renegades North are 5 Maine quilters and the Renegades South are a group from New Hampshire. SAQA members included are Dianne Hire and Debra Kam.

continued on page 10



# MENTORING – PART I

Darcy Falk

She's no fairy godmother.

There won't be carriages or ball gowns. You won't turn into an artistic Cinderella. But a mentoring relationship can still be a transformative one.

After several years of attending conferences and workshops, I observed that artists who were in close contact with other artists seemed more able to look at their work in an objective light. They appeared more adept at handling their business contacts and at evaluating for themselves where their careers and artworks were headed. Some of those relationships were between peers, but many had formed connections with artists at different points in their careers. These relationships were instrumental, if not critical, to their success.

## What Are These Relationships Like?

In a traditional, or formal mentoring relationship, particularly one set up in a business context, the affiliation looks more like a master-apprentice relationship, in which the mentor and mentored work directly together. Formal mentoring relationships generally require physical proximity.

Sheer numbers work against this type of arrangement for art quilters. Oftentimes, there simply aren't other local artists working in this medium. Nancy Erickson explains, "(Montana) . . . is a small state in population . . . and my contacts have all been with people in other areas of art . . ."

The absence of formal art quilt study programs (except surface design programs) at traditional universities may contribute to the lack of opportunities for formal mentoring situations. Artists may need more flexibility than formal mentoring situations provide. The reality of day jobs and other responsibilities dictate that we take a more flexible approach to our artistic development than a formal mentoring relationship might offer.

The pyramidal structure of the art quilt field, with a relatively small number of accomplished artists, also dictates that we look for other solutions to mentoring. The number of people an artist can effectively mentor is limited.

Potential mentors may not always be prepared to take on the role. In this case an informal relationship, in which each participant can self-regulate their involvement, may feel more comfortable.

"I have been approached by a student of mine about being her mentor. I really would like to play that role, but I feel uncomfortable. She has a lot of talent and I have encourage her to continue with her work . . . (But) I do not feel established enough . . . to take her on as an apprentice . . . I have only been doing this kind of work for three years myself. I'm afraid of sharing my process and creating my own competition," writes one art quilter who asked to remain anonymous. "I guess it's hard to be a mentor if you never had a mentor."

For these reasons, art quilters are much more likely to have established one or more informal mentoring relationships, guided more by the needs of the participants, than by any formal model of mentoring. Though these informal associations are harder to characterize, they are more useful to art quilters.

## Cross-Discipline Mentoring Relationships

For many of these same reasons, art quilters establish mentoring relationships with artists working outside of the art quilt field.

Joy Saville writes, "I find that my work is nourished more by other media and experiences than by art quilts." She is typical of the artists who wrote to me about their cross-discipline mentoring relationships. They convincingly argue that these cross-discipline relationships are more beneficial to them.

"Because the art quilt is emerging as an art form I think it is best whenever possible for quilt artists to exchange mentoring with artists of other disciplines and to find common ground with them," Nancy Whittington explains.

Michele Duell writes, "Michael Platt . . . [a printmaker and an informal mentor to her] is completely involved in another medium . . . (H) is criticism and suggestions are totally based on artistic merit."

Sharing technical information is harder to do with artists working in media other than art quilts, but there's a broadmindedness to be gained from their influences. A variety of techniques are not traditional to quilts, even art quilts. Borrowing of technique can expand our visual vocabulary. A willingness to explore these techniques lends a certain vitality to the whole field.

While the inclusive nature (some say "toxic niceness") of art quilting can protect us from the ravages of the larger art world, it can also lead us to do less than excellent work. In excusing ourselves from that realm, we avoid many risks. We also avoid having our work accepted as valid and sidestep any potential for educating the rest of the art world about our work. In order to gain respect and legitimacy for our work, we will have to be subject to the same (fickle) artistic/aesthetic standards as the rest of the art world.

Mentoring relationships from both the art world and the microcosm of art quilting can encourage excellence in our work – one through challenge, the other through nurturing of the form.

## Mutual Mentoring

Some of the mid-career artists I surveyed indicated they're involved in "mutual mentoring," or "dual-mentoring." They've developed alliances with peer artists in which they share information and critique work, yet neither takes a lead role in the

continued on page 10

relationship. They recognize that each has different areas of expertise and that it's valuable to share information when possible and relevant. They've each had different experiences in creating and promoting their artwork. In the process of sharing information, they're keeping each other from repeating past mistakes.

Nancy Whittington writes about her "dual-mentoring" relationship this way. "My mentor-friend . . . is particularly helpful to me in the very beginning stages of a quilt . . . I suffer the most doubt during the early phases of a work, when what is there doesn't yet match up with what is inside. Talking about the original ideas and what still feels unresolved in the emerging form and colors . . . encourages me to keep working though this crucial, but difficult stage."

According to an article about mentoring that appeared in the *Journal of Women & Aging*, "In this type of mentoring,

power is much less in evidence because neither participant in the relationship is superior to the other; rather, a mutuality is established for offering reciprocal assistance. Its advantages include (a) being open to all women – not just a select few who find someone to groom them, (b) having fewer relational problems that stem from intensity, (c) fostering greater self-reliance, (d) promoting less resentment by colleagues concerning favoritism, and (e) involving no setbacks related to a mentor's career problems."<sup>1</sup>

<sup>1</sup>Paludi, Michele A., Deborah Meyers, Joni Kindermann, Hilda Speicher, Marilyn Haring-Hidore. "Mentoring and Being Mentored: Issues of Sex, Power, and Politics for Older Women." *Journal of Women & Aging*, Vol. 2 (3)1990.

*This article originally appeared in Art/Quilt Magazine and is used here with the author's permission.*

## MEMBERS' NEWS (cont.)

- "Visions in Fiber: Today's Textiles as Fine Art," was at The Gallery of South Orange, South Orange, New Jersey, from September 7 through October 12. The works of Patricia Malaracher and Joy Saville are included in this exhibition.

- Cindy Rinne had a solo exhibition, "Season Rain, Contemporary Quilts by Cindy Rinne," at the Wignall Museum/Gallery at Chaffey College, Rancho Cucamonga, California, from August 21 through October 10.

- Donna Jostyn was included in the "30th Annual LOCAL: 14 Northwest Women's Art Show and Sale" in Portland, Oregon, in early October. LOCAL is an acronym for Lake Osego Crafts and Art League, the founding organization of 14 women artists from Lake Oswego. The group now represents women artists from throughout Oregon and Washington.

- Mary Beth Bellah had her quilted teapot, "Quilted Comfort: An Emerald Expression," juried into the Materials' Hard & Soft exhibit at the Greater Denton Arts Foundation in Denton, Texas, from September 12 through October 24. "The Puzzling Perspective" exhibit she coordinated and curated has been traveling nationally and opened on September 15 at the Virginia Quilt Museum in Harrisonburg, Virginia, and will be there through January, 1998.

- Bonnie Peterson-Tucker donated a paper plate for the annual "Paper Plate Benefit" for Columbia College Center for Book and Paper Arts in Chicago, Illinois.

- Judith Trager held "Open Studio '97" at her studio in Boulder, Colorado, for two weeks during September.

- Marcia Johnson has her "Quilts from the World Wide Travel Collection" at the Quantum Corporation Art Gallery in Milpitas, California, from July 24 through October 23; "Jewel Tones from the Desert" at the Detroit Gallery of Contemporary Crafts in Detroit, Michigan, from September 1 through October 15; and "Come by the Hills," two commissioned works, installed in August at the new Loudoun County Medical Center, Leesburg, Virginia.

- Sabrina Rios was invited to be a part of a special exhibit at the International Bead and Button Show, "Embellishment," in August in Austin, Texas. Six of her overbeaded quilts were hung there as part of the exhibition "Embellished Textiles III."

- Kim Ritter has written a new book for beginning quilters called, *Quick Quilting*, which is now available from Quilt Digest Press. Her latest quilt, "Currents #2: Resurfacing," was juried into "Quilts: A World of Beauty" at the International Quilt Festival in Houston, Texas.

- Darcy Young also had her work, "The Journey," juried into the 1997 International Quilt Festival exhibit, "Quilts: A World of Beauty."

- "Dialogues," at the ARC Gallery in Chicago, Illinois, from September 30 through October 25, features individual and collaborative works in mixed-media textiles by Wendy Huhn and Melissa Holzinger. (See photograph on page 11.)

- Wendy Huhn received the 1997 Duchess Award which is given each year in honor of Maude Kerns, founder of the Maude Kerns Art Center in Eugene, Oregon. In odd years the award goes to an innovator in art. The winner receives a \$500 honorarium and the opportunity to exhibit at the Center during the next year. Wendy won the award this year from a field of 14 nominated artists and was the only one dealing strictly in textiles as the base for her art. My apologies to Wendy for misconstruing an item in the FOCUS article about her which I did for the last newsletter. She did not make quilts for the movie, "How to make an American Quilt" nor did Whitney Otto purchase them. So please don't send her any more cards or e-mail to this effect.

- Margaret Cusack created an unusual poster for the 1997 "New York Is Book Country" festival held in New York City every September. She featured the Statue of Liberty reclining atop the New York skyline while reading a book. Margaret signed posters at the fair and the original stitched art was auctioned off at the Literary Auction.

continued on page 11

# MUSEUM OF AMERICAN FOLK ART EXHIBITION UPDATE

Cathy Rasmussen

Here are some additional details and clarification about the exhibit which should help in your selection process of works to be submitted:

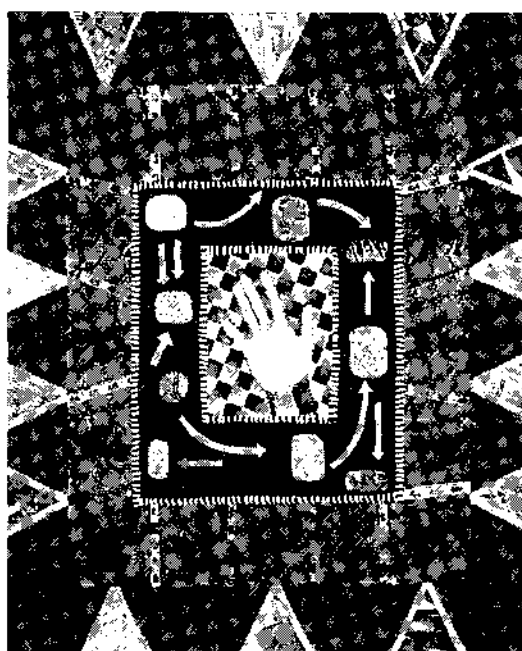
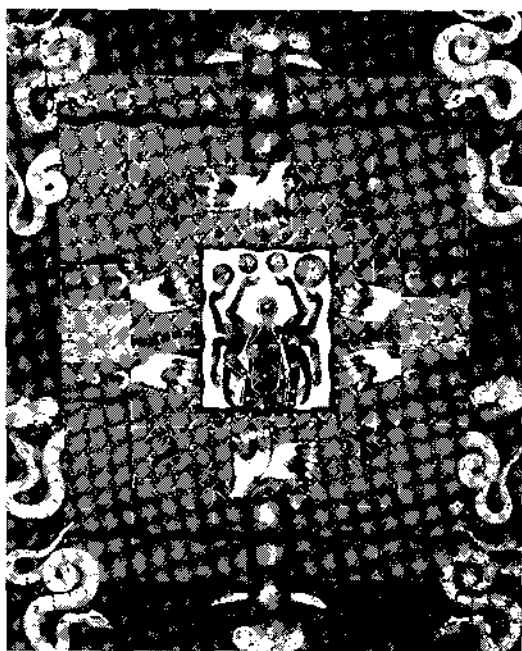
- All slides must be sent to Cathy Rasmussen by December 1, 1997, and you must include a SASE to have them returned.
- The curator of the Museum, Stacy Hollander, will review the slides as soon as possible after the slides are received and registered. She does want ample time to make the selections for the exhibition. If selected, you will be notified by telephone, or FAX, to send in your quilt by January 15, 1998, for the final review process. If your work is accepted into the exhibition after this review, it will not be returned to you prior to the exhibition. In the event that you must have it during this period, arrangements can be made with the Museum but you will be responsible for the round-trip shipping costs.
- The dates of the exhibition are June 13 through September 13, 1998. Because of the interest in the material, the Museum wants to travel the exhibition from October, 1998, through December, 2000.

The possibility of the show traveling is an exciting opportunity for SAQA and would provide us with exposure in new areas that we would not be able to accomplish solely on our own. The Museum is counting on seeing some of the best work out there (and so am I), so please take advantage of this unique situation which has only come about through hard work and perseverance.

## MEMBERS' NEWS (cont.)

- Leslie Gelber had an exhibition of stitched, painted, and embellished aprons and Chinese food boxes entitled, "Far From the Hotpot," at the East-West Galleries at Latitudes Restaurant in Auburn, California, from September 1 through October 31, 1997. She will be offering a FiberArt Clothing Design Retreat, "Creating Ceremonial Regalia," from January 21 through January 25, 1998, at the Auburn Inn in Auburn, California.
- Judy Smith-Kressley's project, the coordination of a group quilt for Moore College of Art and Design, received its unveiling at the Pennsylvania National Quilt Extravaganza IV in Fort Washington, Pennsylvania, on September 11 through 14. The piece has been in storage awaiting the College's completion of its new building where it will be installed.
- "Hanging by a Thread," a contemporary quilt exhibition at the Old Main Art Museum, Northern Arizona University in Flagstaff, Arizona, was shown from June 12 through August 31, 1997. Darcy Falk, who was instrumental in bringing this about, was the guest lecturer discussing the art quilt field. SAQA members included were: Maureen Bardusk, Nancy Beckerman, Charlotte Bird, Rachel Brumer, Barbara Bushey, Erika Carter, Mary Allen Chaisson, Cynthia Corbin, Nancy Erickson, Darcy Falk, Marilyn Fashbaugh, Donna Fleming, Melissa Holzinger, Wendy Huhn, Riffi Kaufman, Natasha Kempers-Cullen, Janet Kurjan, Denise Linet, Ree Nancarrow, Dominic Nash, Bonnie Peterson-Tucker, Cindy Rinne, Rebecca Rohrkaste, Wen Ross, Barbara Schulman, June Underwood, Meiny Vermaas-van der Heide, Jeanne Williamson, Angie Woolman, and Adrienne Yorinks.
- Nancy Erickson had a busy summer. She won "Best of Show" at the Allied Arts Mixed Media exhibition in Richland.

continued on page 12



Works produced by  
Wendy Huhn and Melissa  
Holzinger and included in  
"Dialogues."

# STUDIO ART QUILT ASSOCIATES

c/o Sharon Heidingsfelder  
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## SAQA NEWSLETTER

Fall 1997

Volume 7, Number 4

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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## MEMBERS' NEWS (cont.)

Washington, for "Hand Shadows #3: By the Light of the Volcano"; her work was included in "Fiber Celebrated 97" in Fort Collins, Colorado, "Montana: Myth and Reality" in Sutton West Gallery, Missoula, Montana, and "Self-Portraits" at the Danforth Gallery in Livingston, Montana. Five drawings and quilts were included in the "Bumbershoot Invitational" at the Northwest Crafts Gallery at the Seattle Center in Washington, during September. A quilted painting, "It's not all that easy getting everyone into the Group Portrait," was purchased by the University of Montana Museum's permanent collection committee.

- Sandra Sider's site-specific photo art quilt, "A Better Bronx, No. 2," has been installed in the Williamsbridge Outpatient Clinic of Montefiore Hospital, in the Bronx. She has also been commissioned to create silk-painted banners for another inner-city clinic.
- "Six of a Kind: Quilts as Art," an exhibit of quilts presented at the Cress Gallery of Art, the University of Tennessee at Chattanooga, will hang from October 1-24, 1997. SAQA members Mary Jo Dalrymple, Sharon Heidingsfelder, Marilyn Henrion, Bets Ramsey, and Nancy Whittington are included. It was curated by Bets Ramsey.

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