

In This Issue

SAQA Conference
Report 1

Quilt National
2001 1

Ten Myths
of Artists 6

Two Dedicated
Volunteers 9

Website Gallery Page
Fee Updates 10

Features

Thoughts From
The President 2

The Director's
Report 3

Meet a Member:
Merle Axelrad Serlin 4

Member News 8

Upcoming SAQA
Events 9

Shows, Competitions
& Workshops 10

New Members 10

Book Reviews 11

Quick Notes 12

SAQA Newsletter
Information 12

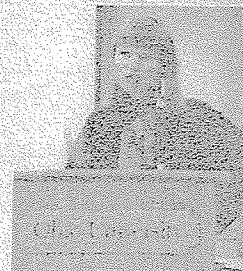
SAQA CONFERENCE 2001 IN ATHENS, OHIO

Carol Taylor

There were nearly 80 attendees at the May conference in Athens, Ohio. We all learned a lot and got to know each other better. When we registered Darcy Falk greeted us, took our "mug shots" and posted these photos with our names on the bulletin board. It was a great idea: we could then put a face with a name, and look up those folks we'd been longing to meet. Thursday evening, the attendees also shared slides of their work.

Sue Benner Gives Keynote Address

Friday was a full day, starting with Sue Benner's talk on "Managing an Artist's Life: How To Do It All." She emphasized that making choices is a good thing, as it helps us to prioritize. She showed us many slides of how she works in a series, using simple elements over and over again, changing an idea by putting a different emphasis on one thing or another, adding a layer or altering the background. We learned that multitasking is second nature to her personality, as she shared some family memories with us, and that anyone can do it if they understand how important it is to be committed and persistent. She also emphasized that we should not expect each piece to be a masterpiece, and that mistakes and chance are important in creativity (see page 3).



Practical Concerns of the Business of an Exhibit Artist

The morning panel discussed the practical concerns of the business of being an exhibit artist. Wendy Huhn asked the four panelists questions, and we got to compare answers and hear their different approaches to accomplishing the same task. The panelists were Patricia Malacher,

Continued on page 2

QUILT NATIONAL 2001

To find out what the opening of Quilt National 2001 was like, let's peek into Hilary Fletcher's diary...

Dear Diary:

After worrying about the weather for weeks, I was blessed because the torrential rains that had fallen for days and days finally abated, and the QN '01 opening weekend was one of intermittent sunshine with just a few insignificant sprinkles. Oh, what a weekend it was, three days of total self-indulgence. I got to do all the things that I really love...

On Friday afternoon, I participated on a panel with Katie Pasquini-Masopust, Jane Sassaman, and Linda MacDonald (an honor to be included in such an august group). Through the questions posed by panel moderator Libby Lehman and dozens of participants in the SAQA conference, we were able to provide the artists with information that would enable them to better evaluate the exhibitions and

shows that are potential showcases for their work. We also shared information about the procedures that are used by both judges and jurors. Hopefully everyone got the message that good photography is absolutely essential in order for a panel of jurors to fairly evaluate the works that are being presented for their consideration.

The exhibition made its official debut on Friday evening. More than 60 of the 94 QN '01 exhibitors were here. They came from 22 states as well as from Ireland, Japan, England, South Africa and Australia. This was another fun time for me because I was able to show off and brag about the skill, effort, and commitment of many important people: the QN exhibitors who produced the works; exhibition designer Ann Moneypenny who planned a magnificent exhibition in which each image was comple-

Continued on page 5

SAQA CONFERENCE

Continued from cover

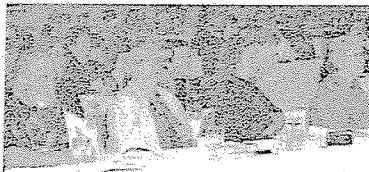
Jane Burch Cochran, Marilyn Henrion, and Judith Content. The first questions were "What can an exhibit do for me?" and "How do you choose where to exhibit?" The answers were many,

- Sales and the percentage commission taken
- Do they have a catalog?
- Is it a nice space in a gallery or museum?
- How much exposure will you gain from it?
- Do I like the other artists involved and want to show with them?
- Doing shows out of state or out of the country is good for the resume
- Is the show going to be professionally installed?

Timeline: what are my other commitments during this same time frame?

Challenge: some said they just liked to do shows out of their normal orbit and enjoyed the mixed media shows, where fiber was combined with other art.

Questions about photography followed, and it was agreed upon by the panel that it was well worth the money to hire a professional photographer and have it done right, so your work will be seen at its best. In general, the panel



SAQA Conference Session

seemed to say that they liked getting 4" x 5" transparencies (you can make slides from these, as well). And most got 15 to 36 full-view, plus 15 to 36 detail slides originally, then immediately had at least six duplicates made, keeping the originals for special situations. Marilyn said that she went through ten photographers before finding one she liked, so we should not give up too easily.

Web sites and their value were also discussed. Most used them as "calling cards" and exposure, but in general felt it was hard to sell fiber work straight off the Internet. These sites do offer a lot of exposure, as Marilyn said that she had 11,000 hits from 35 countries in her first six months on the Web. The panel also discussed whether they did volunteer work and if it helped their connections. The answers ranged from "no" to Judith, who gives 20 hours a week at the Palo Alto Art Center and has been doing so for 20 years. My conclusion is that it depends on your location and what you have time to do.

The question of "How do you handle the business of art and the time spent on it?"

was of interest to everyone, as we all face this continuing, but necessary interruption to just making art work. The panel agreed that they spend 25 to 50 percent of their time on the business of art, and that it is necessary to do so to get your work out there. From updating resumes and business cards, accounting, price lists, press releases, e-mail, cataloging quilts, making stationery and labels, and keeping up with correspondence, all agreed it made for a full workday.

The last question was about how they presented themselves to a gallery. Most replied it is important to treat the gallery with respect and make an appointment in advance, asking if the gallery has a special time to see work. The artists took their portfolio as well as samples of actual work. In these appointments, it was felt that photos (especially enlargements) were more useful than slides, which are hard to see. Some continued to send postcards of their exhibits to galleries they want to represent them, to establish rapport. Jane said that it sometimes takes a long time to find a gallery that really likes your work, and that it is important that they do. They also stressed always sending a self-addressed, stamped envelope (SASE) which makes the gallery more likely to return your slides in a timely manner. Patricia

also emphasized that these galleries need us as much as we need them, and that we should be confident in our approach to them.

The final words of wisdom offered this advice: Jane said to

work toward a personal style because that is what gives you a reputation. Marilyn suggested that we try not to spread ourselves too thin, and get good at prioritizing. Judith wanted us to take a little time for ourselves out of each day and not feel guilty about it, and Patricia said to have the courage to be confident about your own direction even if everyone else isn't doing it. Styles keep changing. And maybe your work will become popular at some point.

Jurying and Judging

The afternoon panel was moderated by Libby Lehman and included four panelists who were quite familiar with judging and jurying: Jane Sassaman, Katie Pasquini-Masopust, Linda MacDonald, and Hilary Fletcher.

Libby began by explaining the difference between jurying, which is selecting (usually from slides), and judging, which is awarding prizes (usually in person). They discussed if it was fair to have two different panels for one show - one to jury and one to judge, and most felt they'd rather have the same panel do both for consistency's sake.

THOUGHTS FROM The President



Nothing like a great conference to inspire you!

I have just returned home from our one day meeting in Athens Ohio. And you just can't get me out of my studio. I am so excited and inspired. It all started on the first evening in Athens when everyone got up to show several slides of their work. I was amazed, we really are a professional, artistic, creative, compassionate group of individuals! And a lot of fun to be around!

The following day the panels and Sue Benner's lecture proved it. I am so proud of this organization. Every ones enthusiasm rubbed off on me. Maybe it was the "safe atmosphere" everyone helping everyone, as in the mentoring program, or maybe it was the pride we all felt for those that got into Quilt National, or it could have been the joy of being with so many people with like interests who really love what they do. I was so glad to be there and can't wait for our yearly meetings. In the mean time I will enjoy our regional meetings and try to bring home and share with those members my excitement. I encourage any and all of you who have not been to our big meetings to try to attend.

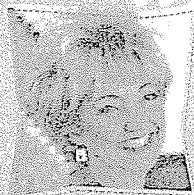
The opening of Quilt National was fantastic, the pieces shown of the hundreds sent in were well chosen. I was so proud to be a studio art quilt maker. I wish to thank Marcia Hewett Johanson and Karen Berkesfield for all of their hard work over the years as they step down from the board. It is a lot of work, and I appreciate all that they have done. I want to thank Hilary Fletcher and all of her staff for allowing our work to be displayed so professionally at the Dairy Barn. Thank you's to the board of SAQA for putting together such a great meeting and allowing us to all gain so much more insight to the act of being a studio art quilt maker. And thanks to our new executive director Jody DeCoursin for allowing the conference to run so smoothly.

I believe you will enjoy this newsletter and hope that those of you that were unable to attend the conference in Athens will enjoy the input from the conference.

Until we meet enjoy your art!

— KATIE PASQUINI-MASOPUST
www.saqa.com

The Director's REPORT



As your new Executive Director, many of you may have met me at the SAQA conference in Ohio, or already know me through the art quilt field; however, let me fill in the blanks for those who don't know me.

My career as a business entrepreneur has extended over 25 years. My major accomplishment was owning and building an advertising business from two employees to 175 full-time employees with offices in Dallas, Boston, and New York City. This business brought in \$21 million in revenue at its peak. During that time, I hired and provided direction to all staff members from creative consultants to administrative positions, photographic assistants to vice presidents. I also oversaw production, dealt with the clientele, and served on the board of directors.

With that business behind me, I have been living in Santa Fe for the past seven years. I serve on the executive team at a private, high-end resort in Santa Fe, providing long and short term planning, policy structure, and management support to the organization. As many of you may know I try to balance both business and quilting, but my focus and true love has been in the art quilt field. For the past five years, I have assisted Katie Pasquini-Masopust at the Alegre Retreat Conference and have had a great time organizing the conference, meeting many of you, and taking classes! I have attended numerous art quilt conferences over the U.S. My work has been shown at AQS in Paducah and IQA in Houston, but currently my goal is to spend more time in my studio! My passion is surface texture, dyeing, painting, etc. and, of course, creating, and entering shows geared more towards art quilts. Having extensive business acumen and the thirst and passion for art quilts, I am thrilled to have this blend of both careers and an opportunity to serve as your Executive Director!

To assist in guiding the overall direction of SAQA and your needs as members, a membership survey will be submitted this year to all members. This will provide us with your ideas on how SAQA can better serve you. Until then, happy studio art quilting!

— JODY DECOURSIN
saqadirector@aol.com

They discussed what a good slide was and suggested:

- Clear with good color
- No extras in the photo: any distraction will throw the jurors off
- In focus: if you can't quite see the quilt because it's blurry, it will get knocked out of the jurying.
- Have a good detail shot: a 10" to 12" square area is best
- Make the "relief" (depth) of the quilt show

Background was discussed. The panel felt white was best, because in reality that is likely to be what your quilt will be displayed against in most shows.

Hilary Fletcher, Director of Quilt National, then talked extensively about the jurying process for Quilt National and the immense efforts they expend to make it fair to all. Each entered slide is seen a total of *three*



SAQA Conference Panelists

times by the jurors. They use a point system, are not aware of whose work is being shown, and do not have any discussion in the early rounds. In the last round when about 150 choices are narrowed to 88, they do discuss derivative work and how to make it a cohesive show. I, for one, came away impressed with all they get done in one weekend, and amazed that they can even remember anything after seeing *nineteen* carousels of slides in random order that first night, just to get an overview of their choices. Imagine seeing that many slides in a row without a break - talk about sensory overload! My hat is off to all jurors after hearing the details of the process.

The panel then discussed what they were looking for in the slides. The overwhelming answer was visual impact! They are also looking for a strong individual statement and style that conveys what the piece is about. There was a long discussion about workmanship and the general consensus was that it did not hold the importance that it does in traditional shows, and that impact was far more important than technique. However, they also hoped that the workmanship would be appropriate to the quality of the piece.

Other topics were the written comments by judges at a more traditional quilt show, and

who chooses the jurors. (That selection is generally done by the people who run the show and is based on that judge's reputation, knowledge, and respect within the quilt world).

Mentoring

Next came a mentoring session where there were 17 mentors, each with three mentees. They spent an hour and a half in small groups, discussing whatever topics were important to them, sharing ideas and experiences.

Later we all went to the Quilt National opening, probably reviewing in our minds the long and complicated process by which these particular 88 quilts were chosen to be in Quilt National 2001. It certainly made you look at the show differently and understand better why certain quilts might have been chosen.

Overall, this was a very informative and well-organized meeting where we all came away with some new knowledge that we can hopefully put to use in our own quilting careers.

Managing an Artist's Life: Resources from Sue Benner's Keynote Address

At the recent SAQA meeting, Sue Benner presented the opening session, "Managing an Artist's Life: How to Do it All" She used these books to prepare her talk:

- Beveridge, W.I.B., "The Art of Scientific Investigation," New York, NY. Vintage Books, Random House, 1950.
- Brumberg, Jean Jacobs, "Fasting Girls: The History of Anorexia Nervosa," Cambridge, Massachusetts, Harvard University Press, 1989.
- Elderfield, John. "Henri Matisse: A Retrospective," New York, NY. The Museum of Modern Art, 1992.
- Lamott, Anne, "Bird by Bird: Some Instructions on Writing and Life," New York, NY. Doubleday, 1994.
- Martin, Janet Letnes, and Suzann Johnson Nelson, "Growing up Lutheran: What Does This Mean?" Hastings, MN, Caragana Press, 1997.
- Tufte, Edward Rolf, "Envisioning Information," and "Visual Explanations: Images and Quantities: Evidence and Narrative," Cheshire, Connecticut, Graphics Press, 1997.

SAQA Resource List

Moderator Wendy Huhn and panelists Patricia Malacher, Jane Burch Cochran, Marilyn Henrion, and Judith Content, who participated in a discussion on "Practical Concerns of the Business of an Exhibit Artist" compiled this list of recommended books and magazines for SAQA members.

- "The Practical Handbook for the Emerging Artist," Margaret R. Lazzani, Harcourt Brace, 1997.

- "Creating a Life Worth Living," Carol Lloyd, Harper, 1997.
- "Art and Reality," Robert J. Abbott, Seven Locks Press, 1997.
- "Writing About Art," Henry Sayer, Prentice Hall, 1999.
- "Daybook," Ann Truitt, Viking Books, 1986.
- "Turn," Ann Truitt, Penguin Books
- "Prospects: The Journal of an Artist," Ann Truitt, Penguin Books, 1982.
- "Art and Soul: Notes on Creating," Audrey Flack, Akrona-Penguin Group, 1986.
- "Writing Down the Bones," Natalie Goldberg, Shambhala Press, 1986.
- "Deep Writing," Eric Maisel, Penguin-Putnam, 1999.
- "Staying Sane in the Arts," Eric Maisel.
- "Fearless Creating," Eric Maisel, Tarcher Putnam, 1995.
- "WET on Painting: Feminism and Art Culture," Mira Schor, Duke University Press, 1997.
- "Theories and Documents of Contemporary Art: A Source Book of Artists' Writings," Kristine Stile, Peter Selz, University of California Press, 1996.
- "A Beginner's Guide to the Universe," Michael S. Schneider, Harper Perennial, 1994.
- "The Pink Glass Swan," Lucy Lippard, The New Press, 1995.
- "Art and Fear," David Bayles, Ted Orland, Capra Press, 1993.
- "The New York Times Manual of Style and Usage," Connolly/Siegal, Times Books, 1999.
- "The Gregg Reference Manual," William Sabin, Glencoe Publishers, 1998.
- "The Business Letter Handbook," Muckian/Woods, Adams Media, 1996.
- "Business Letters for Artists," Stephen Douherty, Watson Guptill, 1993.
- "Technical Communication 7th Edition," John Lannon, Longman Publishers, 2000.
- "Centering," M.C. Richards.
- "The Blank Canvas: Inviting the Muse," Anna Held Audette, Shambala Press 1993.
- "Collage Art," Jennifer Atkinson, Rockport Publishers, 1993.
- "The Writing Life and Teaching a Stone to Talk," Annie Dillard, Harper Perennial Press

- "The Surface Designers Art," Lark Books, 1993.
- "Imagery on Fabric," Jean Ray Laury, C & T Publishing, 1997.
- "Textile Dyeing," Kate Broughton.
- "The Art Quilt," Robert Shaw.
- "The Kimono Inspiration," edited by Rebecca A.T. Stephens, Yoshiko I. Wada
- "The Inventive Art of Japanese Shaped Resist Dyeing," Yoshiko I. Wada, Mary Kellog Rice, and Jane Barton.
- "Memory Cloth: Shibori Now," Yoshiko I. Wada (not yet released).

Magazines: Fiberarts, Surface Design Journal, American Craft, Ornament, Art/Quilt, Raw Vision, New Art Examiner, Art Calendar, Art Forum, Art News, Art in America, Crafts Report.

Artists' Resources

Attendees at the SAQA Conference in Ohio received this list of recommended artists' resources from presenter Marilyn Henrion, along with her notes on each:

Slide Duplication: Custom Color Corp, 300 West 19th Terrace, Kansas City, MO 64108, 800-821-5623. Best source for duplicate slides at best price. Call for current price list and order forms. (Example: 20-49 dupes of one slide are 36 cents each for presentation grade, 84 cents each for reproduction grade—I find the presentation grade quite satisfactory for most purposes.)

Photos From Slides: The Slideprinter, P.O. Box 9506, Denver CO, 80209. (Phone number not available). Excellent glossy or semi-glossy color photos from slides at a reasonable price. Send for price list and mailing envelopes. (Price examples include mailing costs: 4" x 6" prints, \$1 to \$1.10 each depending on number ordered, 5" x 7" prints, \$1.75 to \$2.00 each, 8" x 10" prints, \$4.50 to \$5.00 each, 11" x 16" prints, \$7.75 to \$8.50 each.)

Printer (Offshore): Silex Enterprise and Printing, 24 Peacock Road, 1/F North Point, Hong Kong. Tel: 011-852-221-40647, Fax: 011-852-221-40657 (attn: Shirley Chung). For catalogs, mailing pieces, etc. Excellent work at much better prices than comparable U.S. sources. Initial communication by fax or send a mock-up of your piece via U.S. airmail for price quote. Very nice to deal with, amazingly quick response time.

Mailing Lists and Contacts: Carol Michels, 19 Springwood Lane, East Hampton, NY 11937-1169, www.carolmichels.com. See page 11 for a review of Michels' book, the classic reference, "How to Survive and Prosper as an Artist." ♦



A California Treasure:

MERLE AXELRAD SERLIN

Louise Thompson Schiele

What happens when a highly trained architect turns to fiber art? A collection of work is created that will "knock your socks off." Merle Axelrad Serlin has created an eight-piece series of quilts commissioned by the Sacramento Environmental Protection Agency's (EPA) new state headquarters building in Sacramento, California.

"California Treasures" consists of eight 50" by 50" framed fiber collage pieces representing various landscapes throughout the state. The quilts will be placed in lobbies on different floors of the 25-story building. The quilts are hung according to their geographic elevation, so "Monterey Bay Canyon" will be on the third floor, and "Mount Shasta" finishes off the series on the 25th floor. Other titles include "The Central Coast," "Delta," "Headwater Redwoods," "Lake Tahoe," "Joshua Tree," and "Central Coast Foothills." The high quality of work depicted in these pieces brings fiber art into the art world. Merle's unique technique of fiber collage is superior, and her imagery pulls you in at first glance. When I first saw Merle's work, I was stunned at the precision of her images. She has certainly mastered her technique and is ready to show the world that fiber art is an art form to be noticed.

Merle is a self-taught artist, trained as an architect. Raised in the Bay Area of California, Merle was vice president of a respected San Francisco architectural firm for more than nine years before moving to the Sacramento area with her lawyer husband, Mark Serlin. Her first quilt was made ten years ago for her son Marshall. Over time, she has developed her own technique of layering pieces of fabric to create collage images. Merle likes to use her own hand dyed or painted fibers, but also uses commercial upholstery fabrics, mainly because they have great texture.

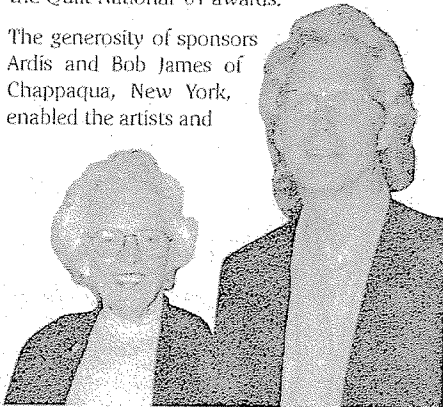
Merle works out of her studio in downtown Sacramento, located in the Art Foundry Gallery. Surrounded by renowned painters and sculptors, Merle has found her place in the Sacramento area art scene, as well as the outside art world. ♦

QUILT NATIONAL 2001

Continued from cover

mented by the others that would be seen at the same time; the QN installation team headed by the Dairy Barn's Facilities Manager (marvelous) Mark Rice who was assisted by several community volunteers who changed their everyday schedules just so that they will be available to work on this project; and of course, Lanna Galloway who has volunteered to serve as my official assistant. How lucky I am that all these people care so deeply about Quilt National. I feel so guilty when people thank me because without these people there would be no Quilt National. I also had the pleasure of announcing and presenting the Quilt National '01 awards.

The generosity of sponsors Ardis and Bob James of Chappaqua, New York, enabled the artists and



Sponsor Ardis James & her son, Ralph

an additional 90 people (including the SAQA participants) to enjoy a wonderful banquet at the Ohio University Inn immediately following the reception at the Dairy Barn.

On Saturday morning, SAQA treated the exhibitors and SAQA conference participants to a light breakfast of juice, muffins and fruit at the barn. Since there were fewer people in the Barn than at the Opening Reception, people could actually see and appreciate the quilts. This was also another of the many opportunities for the artists to shmooze with one another and to share experiences and information.

Although many people spent Saturday afternoon in Lancaster, OH (at the exhibition at Studio B) and Baltimore, OH (at the debut exhibition of Nancy Crow's timber frame barn,) I remained at the Barn to greet and chat with the first of the nearly 7000 people who are expected to visit Quilt National before it closes on September 3. The consensus is that this is the best QN ever, and since there are more works in this collection that I would have selected if I had been a juror, I am inclined to agree with this judgement.

As you may know, for the past several QNs, there has been a tradition of having a Saturday evening Pizza and Cheesecake Party at Marvin's and my home. The owner of Athens' best pizza, "Late Night Pizza," is married to the QN exhibition designer.

Michael Kleinman has always catered this event with his sumptuous and unique pizzas, including the famous twice-baked potato and, of course, artichoke Parmesan pizzas. This year I finally got smart and realized that if I served the food in the house and in the back yard under the tent, that people would not have to stand in a long line to get their food. This worked for the pizza and salad as well as for the many different varieties of cheesecake that I made. Unfortunately, this event was the very last time that Michael will be making Late Night Pizza. If I have another party again in two years, I guess I'll have to come up with something else for the menu.

The weekend officially ended on Sunday morning with the Friends of Fiber Art International brunch at the Ohio University Inn. The discussion after the meal provided an opportunity for several collectors to share information about the whys and hows of collecting art quilts. It was quite obvious that artists and collectors have many common objectives and it is wonderful to have a chance to share ideas.

On Sunday evening Marvin and I hosted another party for some very special local friends – the kind of friends whom you can call and say "Come on over and help us eat all these leftovers...."

All in all, Diary, it was a really wonderful (albeit exhausting) weekend. It was a time when I was able to renew some very long-standing friendships, and at the same time, meet many, many people whom I hope to see again in two years.

Quilt National 2001 Awards



◀ Best of Show
Noël M.
Ruessmann,
Stroudsburg,
Pennsylvania:
"Autumn
Leaves
Triptych"



▲ Award of Excellence – Ruth Garrison,
Tempe, Arizona: "Floating I"

Lynn Goodwin Borgman Award for Surface Design – Jan Myers-Newbury, Pittsburgh, Pennsylvania: "Icarus"

Juror's Award of Merit – Carol Anne Grotrian, Cambridge, Massachusetts: "Harbingers of Spring"



▲ Award for Most Innovative Use of the Medium, Sponsored by Friends of Fiber Art International – Pat Kroth, Verona, Wisconsin: "Revisiting Jackson"

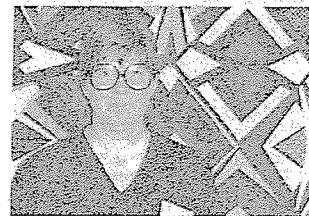
Juror's Award of Merit – Scott Allen Ellegood, San Francisco, California – "Workman's Quilt"



▲ Quilts Japan Prize – Linda MacDonald, Willits (center), California: "Into the Tornado"

Domini McCarthy Memorial Award – Robin Schwalb, Brooklyñ, New York: "Heroic Optimism"

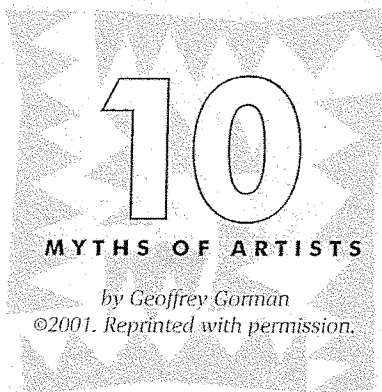
Juror's Award of Merit – B. J. Adams, Washington, DC: "A Seasonal Spectrum"



▲ SAQA Cathy Rasmussen Memorial Fund Award – Dale Fleming, Walnut Creek, CA: "Corporate Attire."

C.R.E.A.M. Award

At our last Board of Directors meeting, it was agreed that the Cathy Rasmussen Memorial Fund Award would be renamed the C.R.E.A.M. Award, which stands for Cathy Rasmussen Emerging Artist Memorial Award. It has been one year since Cathy's passing. We felt that with her humor, and devotion to studio art quilters and to SAQA, Cathy would think this award a fitting tribute to the "cream of the crop" of emerging artists who are exhibiting in Quilt National. Have we mentioned it is awarded at the Dairy Barn?!? ♦



This excerpt is the first of a series of articles by Geoffrey Gorman to explore the various attitudes that hold us back as artists. In future issues, we will print more of his comments as space availability dictates.

During my many years as a gallery dealer, I got to know and observe a variety of successful artists from around the country. Many of them were emerging artists, others were in mid-career, and all of them were fast on their way to making not only national and international reputations but also impressive incomes. I often noticed that these successful artists had similar traits, characteristics, and habits. It became startlingly clear to me that this framework of similar habits was the foundation for the continuing success of these artists.

The artists who were truly professional would arrive in Santa Fe several days before their shows, rather than on the day of the show. They arrived well in advance so they could meet local museum directors and curators, hand deliver invitations to other gallery dealers, and visit collectors. Out of their briefcases would come a copy of their mailing lists, which they would check against mine to make changes and updates. They would quiz me about the local and regional art scene; they would ask who the key art players were.

These artists were the ones exhibiting their artwork around the country and they were the ones getting critical attention and a variety of exposure through art galleries, museums, newspapers, and art magazines. What they had in common was a framework of habits and traits that translated into a solid approach to the business of marketing their art.

I have also noticed the opposite of successful artists. These are the artists that buy into and perpetuate the many myths surrounding the art world. Often these myths serve no purpose at all except to keep artists from achieving their goals. We will be looking at the ten more

obvious myths that are still being perpetuated. Some of these will not apply to you, but some of them may be notions that you believe.

The principles, myths, and habits of professional artists have been taken from the Artist's Career Training (ACT) program offered by Geoffrey Gorman & Associates. This comprehensive three- to six-month course is for artists who want to get organized and put into place the foundation of a successful art career.

MYTH 1: If I Just Do My Art, Everything Else Will Work Out.

It would be terrific if the world were set up to let artists stay in their studios and just do their art. And it would be great if money grew on trees. Unfortunately, this is not the way things are. Many artists believe that the only thing they are required to do is create their artwork. They can stay in their studios and let other people, such as gallery dealers, worry about the business of selling their art and promoting their career.

If you are in this workshop, you have probably already shed this belief. It is definitely one that your career is better without. Your success requires that you focus on your art and on your business. You need to get into the habit of seeing the entire picture of what it takes to succeed as a professional artist. You have to become familiar with and learn how to deal with all the different aspects of being both an artist and a small business person.

Action Steps

- Find a mentor to develop a relationship with.
- Think of yourself as a small business person/entrepreneur.

MYTH 2: My Art Speaks for Itself.

Art certainly has the power to transcend words and language. If the images are universal, it can have meaning in almost every culture. Artists often say that the artwork speaks for itself. However, the age in which we are living requires us to use clear English to communicate. Artists especially need to be able to talk about their work. Often there is no one else that will speak about it in such a way that a non-arts audience will understand what is being created.

Therefore, it is imperative that you have a clear, concise, understanding of your work that you can tell to other people. You need to be able to put the work into a historical context because most viewers need to know how it relates to them. You need to be able to explain the medium and how you use it. You also need to be able to speak about your imagery, or subject matter on a level that a high school student will understand. It never helps to talk about artwork in a manner that goes above the listener's head.

Action Steps

- Organize and put together a one-hour slide lecture/presentation on your work/influences.
- Make a commitment to give it!

MYTH 3: A True Artist Lives Life Free and Without Structure.

One of the myths that has circulated for dozens of years is that artists do not have to work within the structures and rules of our society. Some artists believe that because of their vocation they can do whatever they want. They also believe they deserve to be

honored and that society should make allowances for them simply because they are ARTISTS! Artists are special people; there is no doubt about that. However, being an artist does not give you the right to live outside of the conventional system, especially if you have to make a living from that system. Sorry to disappoint you. In fact, with so many artists wanting to succeed in the art world today, the ones who know the rules of the road have the greatest advantage. They keep up with the art scene and understand the "big picture." They live within the broad framework of society because they are committed to their goals.

Action Steps

- Organize your office and everything in it: filing, inventory, and photographs.
- Hire a professional when needed: accountant, photographer, arts advisor!

MYTH 4: If It Didn't Work Out Once, It'll Never Work Out.

It's hard for artists to understand that the art world works very slowly, and that it takes an enormous amount of persistence and determination to succeed. Often it takes years and years of letting people know what you are doing before they pay attention to you and your artwork. One type of artist to avoid is the one who claims that he or she has "done it," and it doesn't work. These artists will tell you how they contacted the right people, sent out the correct material, created the work that the public wanted, and even after doing all of this, they still didn't get anywhere.

The reality of working on the business of your art is that it takes great stamina and persistence to advance your career. Some people do not have the drive to make it work for them. But there are many other artists who do continue to achieve their goals in the art world. One big difference between these two types of artists is their attitude. Successful artists have a positive mental attitude about their career, while the other kind have a negative attitude. It makes a tremendous difference!

Action Steps

- Be committed to succeeding over the long haul.
- Keep a yearly planner in your office for scheduling short- and long-term strategies

MYTH 5: One Day I'll Be Discovered.

Some artists think their work is so good all they have to do is wait to be discovered. They are sure the art world will find them. However, there are also some very persistent artists competing in your market who will take any opportunities available to

advance their career. These artists are not sitting around waiting for things to happen. These artists are hungry, ambitious, and serious about making money as professional artists and about promoting their artwork.

With the proliferation of artists in the world, one often wonders how an artist gets ahead. Certainly collectors, gallery dealers, and museum curators don't have the time to meet them all and go to their studios. In a major art area such as Santa Fe, San Francisco, or Chicago, it would take all day every day just to see all the work. What this means for ambitious artists is that they must develop strategies and plans so that their artwork will be seen, collected, and given ongoing exposure by these art professionals.

Action Steps

- Be a visible participant in your art world. Does anyone have a suggestion of what that means?
- Commit to at least one exhibition a year.

MYTH 6: Artists Are Not Business People.

This statement articulates the common misconceptions that artists can't learn to handle their own career and once an artist has gallery representation, the gallery will handle his or her career development. These perceptions are simply not valid. It has been demonstrated over and over that successful artists have learned the business of art and have used their knowledge to advance their career.

As I work with artists around the country, I meet successful ones that are doing a great job with their own marketing and promotion. They tell me that the secret to their success is that they are having fun and being creative while they are taking control of their own careers.

The lesson to remember is that you should have a clear understanding of how to promote your art career and not expect or assume that other people in the art world will do it for you.

Action Steps

- Take a marketing class at your community college.
- Be creative about marketing yourself (business card with image).

MYTH 7: My Artwork Is So Good, It Will Appeal to Everyone.

Sometimes I hate to be the person who makes artists undertake a reality check. Yet a realistic view of your own work and yourself as an artist is essential to successful marketing. Professional artists must have a very clear idea of what they are trying to accomplish, of where to find the market for their artwork, and what steps they need to take in

order for their career to flourish.

Artists sometimes develop the attitude that their work is so good that they don't have to worry about gaining exposure for it and marketing for it. They think their art appeals to everyone because the limited feedback from family and friends overwhelmingly enthusiastic. This is one of the reasons that showing work to a wide variety of people is so important. It is particularly important for artists to seek reviews from other arts professionals who have had a broad range of experience in the art world.

Action Steps

- Get critiques from professional artists on a regular basis.
- Give critiques to other artists.

MYTH 8: One Big Break Will Make My Career.

It can be very hard for artists to promote themselves. It has been drilled into them that self-promotion is bad and that if you are good at promotion, your artwork is not serious. It's amazing to me that art schools don't offer classes to help art students prepare for the business side of a career in art. Artists who are waiting for their big break become resentful as the years go by and their career does not progress. These are the artists who have stopped making an effort to promote themselves and yet they don't want other artists to get ahead of them!

Just like any other business, the business of art supports those who are professional. What this means for artists is that they have to be prepared to handle important career opportunities. They also have to be ready to take the next step, whatever it may be. I have found that artists who are prepared for career moves are the ones who make them. The art world is not as patient with artists who need a lot of attention and care.

Most successful artists will tell you that their success is owed to one thing: hard work. They mean that they have been serious about their art work and their career. They know all of the details, from the business of art to the networking in the art world. These artists are focused and ready to handle opportunities as they come along.

Action Steps

- Maximize your show opportunities.
- Know who the key art players are in your area.

MYTH 9: Society Owes Artists a Living.

Some artists feel that it is their right to be supported by society because what they are doing is so important. These artists resent that society does not support them financial-

ly in their creative endeavors. I have never liked working with this type of artist. These people are draining to be around and they never give anyone else credit for helping them. Other arts professionals don't want to work with artists who have this attitude. It makes it very difficult to be with artists who feel that they are "owed" their success.

If believed, this myth keeps artists from being professional and taking control of their career. Being able to make a living at one's art is something to be proud of. It is not something that is owed that person by society. The sooner artists start taking responsibility for themselves and their choice of a career, the sooner they will understand what they need to do to achieve their goals.

Action Steps

- Keep track of national commissions, one-percent programs, get art calendar.
- Research other successful artist's careers.

MYTH 10: All Good Artists Are Poor.

Some artists think that it is okay, if not preferable, to live the life of the starving artist, like Vincent van Gogh. The "true" artist lives in a falling down studio with no heat in the winter and no A/C in the summer. Many think this lifestyle is good for artists because it keeps them in touch with their creativity and it keeps their egos in line. Interestingly, Vincent van Gogh came from a wealthy family of gallery dealers, and he himself worked in an important gallery for six years. While he was a painter his brother

sent him a generous monthly stipend. So even the archetypal starving artist wasn't doing so

badly! In fact, a certain amount of comfort can contribute to greater artistic success.

The "starving artist" is a myth that has been perpetuated by artists to make themselves feel better about not succeeding. Some of the reasons they may buy into this myth is that they are scared, insecure, and can't face the fact that there is no market for the art they are creating. This myth becomes a self-fulfilling prophecy. The payoff is that you get to feel like the mythological starving artist - but it's an empty payoff.

Artists who approach art as professionals aren't embarrassed about their good circumstances. They are proud to make a decent living at selling their artwork and proud to live in an environment that is healthy and prosperous. These people are committed to their art and work hard at it, and they are well rewarded for their efforts.

Action Steps

- Respect yourself as an artist - take your profession seriously.
- Create a weekly, monthly, and yearly budget to work with.
- Stick with it!

Geoffrey Gorman studied at the Maryland Institute of Art and the Boston Museum School. After finishing his studies, Geoffrey moved to New Mexico where he set up a woodworking shop. Fifteen years ago, he left the studio to work in the gallery world. He eventually became director of the Horvitch Lew Allen Gallery and the executive director of the estate of Allan Houser, a renowned Native American sculptor. ♦

MANY THANKS TO

The Mentors

Jody DeCoursin

All of us at SAQA would like to extend our sincere appreciation to the mentors at the Athens conference. Each mentor, a seasoned professional artist, was teamed with three "mentees" or those with less experience. The purpose of these mentoring sessions were to "pick" the brains of the experienced professional and to exchange information, ask questions, and share ideas in subjects ranging from marketing one's art, approaching galleries, pricing, exhibiting, etc. Those wonderful mentors whose contributions made this program an exciting, informative time are:

Sue Benner
Jane Burch Cochran
Judith Content
Caryl Bryer Fallert
Darcy Falk
Sharon Heidingsfelder
Marilyn Henrion
Wendy Huhn
Phil Jones
Libby Lehman
Linda MacDonald
Patricia Malarcher
Katie Pasquini Masopust
Eleanor McCain
Jane Sassaman
Carol Taylor
Heather W. Towell

We applaud you for making this session a resounding success and a favorite to be carried on!

member NEWS

Important Note: Effective with the Fall newsletter, all member news will be carried under the Regional News section of the newsletter. We have received many member comments that request more space allocated to include informative articles and combining Member News in with the Regional News section. With SAQA's membership continued growth, this change will allow us to accomplish both goals. Please forward your member news directly to your Regional Representative beginning immediately. If you have an interest in becoming a Regional Representative, please contact Jody DeCoursin at www.saqadirector.com. Thank you for your input!

Michele Hardy received a Judge's Recognition award at the 2001 AQS juried show for her quilt "Tracking Center." In January, she was the first fiber artist to be juried into the New Orleans Art Association's "21st National Juried Art Exhibition," where her work was awarded an honorable mention.

Carol Griffiths, Cathie I. Hoover, and Yvonne Porcella participated in "Stars Stitched by Stitching Stars," an exhibit of art quilts and wearables, May - June, McHenry Museum, Modesto, CA. Porcella was featured in a studio interview aired on Channel 6, KVIE Central Valley Chronicles (in CA) with Betty Vasquez, on April 28.

Meiny Vermaas-van der Heide will be in the Vision Gallery, Chandler, AZ from May through August; and "Hanging by a Thread," June - August, Old Main Art Gallery, Northern Arizona University, Flagstaff, AZ. "Hanging by a Thread" will also be documented in a CD-ROM catalog featuring the artworks, juror's statement, artist statements, and biographies.

The Sumter Gallery of Art, Sumter, SC, features **Beth Stewart-Ozark** as solo artist August 10-September 16.

Bonnie Peterson received a cash award from "Yosemite Renaissance XVI," and best of show/purchase award from "Hanging by a Thread," Northern Arizona University Art Museum and Galleries

Kim Ritter was the featured artist in "A Bridge Between Two Centuries" quilt competition and exhibition by the Ocean Waves Chapter of the NQA, Coral Gables War Memorial Youth Center, Coral Gables, Florida.

Virginia A. Spiegel received a sponsor award from Pax Knits at "Fiber Celebration 2001," Tointon Gallery, Greeley, CO, March - April.

Myrna Giesbrecht's piece, "In My Mother's Womb" will be hung in the reception area of the new offices of the Alberta Association of Rehabilitation Centers, Calgary, Alberta, Canada.

Margit Morawietz' quilt, "Gypsy Love" won first place for Best Use of Color, and second place for Innovative Piecing at the Mid-Atlantic Quilt Festival XII, Williamsburg, VA.

Judith Plotner will have a solo show at the Fulton-Montgomery Community College Perrella Gallery, Johnstown, NY, in October. Judith is also a recipient of an Individual Artist Grant from the New York State Council on the Arts Regrant program, to create a series of art quilts about breast cancer, which will be exhibited in four area hospitals.

Audrey Nichols was commissioned to create an art quilt honoring military women for the Women's Memorial in Washington, DC, at the entrance to Arlington National Cemetery. The Daughters of the American Revolution magazine published an article on the Memorial and "The U.S. Military Women's Quilt," in its November 2000 issue.

Marilyn League's quilt, "Chlorine Gas," was chosen as a semifinalist in the American Quilter's Society 17th annual international competition and was displayed at the Society's annual show and contest in Paducah, KY in April.

Jean Liittschwager and Sheila Steers showed work in "Worth Repeating," an innovative and contemporary fabric art show at the Washington Abbey Gallery, Eugene OR, through July 31.

Marina Salume's quilt, "Eleanor's Iris" won Second Place in the Contemporary Quilts category of the San Francisco Quilters Guild show, San Francisco, CA, March, and "Sunflowers by the Sea" won Third Place in the same show.

Melody Crust's exhibition, "New Millennium: Art Quilts by Melody Crust" was shown at the Commencement Art Gallery, Tacoma, WA, in April and May.

"The Crafts Report," an internationally respected magazine, will feature **Carolyn Lee Vehslage's** work and marketing practices in a future issue.

Cindy Rinne's quilt, "Stars" was selected for the "Fourth Annual Contemporary California Art Collection" exhibit, State Capitol Senate Members' Lounge, representing the 32nd State Senate District for 2001-2002, Sacramento, CA.

Arlene Blackburn is showing "I Teach My Kids to See Color, Cuz Everything Is Not Black & White," in "Roots of Racism: Ignorance and Fear," a traveling exhibition.

Vimala McClure's article, "Settling Down Into a Series," illustrated by seven of her quilts, appeared in the summer issue of "American Quilter" magazine. A diptych created by McClure was published in the March/April 2001 issue of Fiberarts Magazine, illustrating an article about the traveling show "The Roots of Racism - Ignorance and Fear."

Emily Richardson, Sue Benner, Phil Jones, Nancy Erickson, Sarah Gindel, Cynthia Nixon, and Heather Allen had work in the 7th Annual Contemporary Quilt Exhibition, Gross McCleaf Gallery, April 2001.

Carol Taylor's work was included in Crafts National 35 at the Zoller Gallery, Penn State University, PA, in June and July. Another of Taylor's quilts was acquired by the American Craft Museum in New York City for its permanent collection and will be included in a traveling exhibit that will run through 2003. The Museum chose the quilt after seeing her work in SAQA's "Exit/Entrance" exhibit catalog.

Patricia Gould won third place in the art quilt category at the Albuquerque Fiber Arts Fiesta for her work "Blue Cathedral," a rendering of an Antarctic iceberg. ♦

TWO DEDICATED VOLUNTEERS

Yvonne Porcella

Recently two dedicated volunteer Board Members, Maria Hewlett Johnson and Karen Berkenfeld, resigned from their position. It is with deep sadness that we accept their resignations as both of these artists contributed greatly to the past success of SAQA. They are dedicated artists and have had great success in the exhibition arena and marketplace.

In addition to Marcia's position as Secretary of the Board, she also handled all of the Public Relations for the organization. As Secretary she kept records of all the board meetings and sent out correspondence as needed. Her expertise in public relations greatly influenced how Studio Art Quilt Associates was perceived and covered by the press. Marcia diligently sent out press releases to magazines and managed our conference and exhibition publicity. She also acted as presenter at SAQA conferences, speaking on the business of art and publicity plans for artists. She wrote a manual for artists as a reference for publicity. Marcia also promoted the art quilt and SAQA to regional museums in her geographical area and organized a regional exhibition of art quilts. Marcia and her husband are preparing for a new venture of travel and a new home in beautiful New Mexico, where she plans to pursue her interest in photography. We wish them much happiness and great future success.

Karen Berkenfeld served as Vice President for Professional Artist Members. She held the artist portfolio files for many years and sent out slides to interested parties. She promoted the artists' work by encouraging the use of the files by museum professionals. Under Karen's direction, the files were organized and sorted in five file cabinets. Imagine all this in a small New York apartment/artist studio! She corresponded with PAMs as needed and lent her artistic expertise to new artists through dialogue on how to improve their portfolio. Karen also hosted board meetings at her home and provided a comfortable bed and breakfast for visiting board members. As a member of the several other New York art quilt regional groups she helped organize several art quilt exhibits, shipping of these exhibits, and regional art quilt conferences. Karen is also interested in artist books and she has plans to explore this medium. She has participated as a runner in the New York Marathon and continues her dedication to physical fitness. We will miss her beautiful and generous spirit on the board and we wish her well. ♦

MARK YOUR

calendars

Upcoming SAQA Events

2002 - Santa Fe, New Mexico

One-day conference in conjunction with Alegre Retreat, March 27-28.

2003 - Athens, Ohio

One-day conference in May, again in conjunction with Quilt National. Over Memorial Day Weekend.

2004 - Chicago, Illinois

A one-day conference in conjunction with the SOFA Exhibit

2005 - Little Rock, Arkansas

Our major conference, held every five years. Don't miss this one!

CALL FOR ENTRIES

Quilt 21: "American Art Quilts for the 21st Century." Deadline for entries is February 1, 2002. For a prospectus, send SASE* to: Quilt 21, The Brush Gallery, 256 Market Street, Lowell, MA 01852.

Pacific International Quilt Festival. Complete brochure is available on the Web at www.quiltfest.com/piq/piqhome.htm.

"The Artist as Quiltmaker X." The Firelands Association for the Visual Arts. Deadline September 15, 2001. For entry form, send SASE to: FAVA, 39 S. Main Street, Oberlin, OH 44074, or e-mail FAVAGallery@aol.com. Juror: Dr. Carolyn Mazloomi

Bayeaux Gallery of Contemporary Textile Art, Denver, CO, seeks fiber art with images relating to breast cancer for exhibition and sale during Breast Cancer Awareness month in October. Entry deadline is August 20, 2001. For more information, call 720-359-0990 or e-mail to: cstromain@earthlink.net.

"Material History A Cultural Exploration in Fiber and Glass." An exhibition creating a dialogue between traditional/ritual uses of fiber and glass and contemporary implementation of these materials. Send up to 10 slides and resumé. No entry fee. Deadline not provided. For more information, please contact: Starr Gallery, Jewish Community Center of Greater Boston, 333 Nahanton St, Newton MA 02459 or call 617-558-6484.

"Fine Focus 2002." Entries must be between 8 and 13 inches in size. Entry deadline October 10, 2001. \$20 for up to three works. SASE for entry form: Fine Focus, 315 Burlington Ave., Billings, MT 59101 Or e-mail: kritquilt@email.msn.com (put "FF entry form" in the subject line). Email address: www.quiltart.com/ff

"Craft Forms 2001." \$3,000 cash awards and group or solo exhibitions. Entry fee \$20. Deadline, October 2, 2001. Prospectus, send SASE* to Wayne Art Center, 413 Maplewood Avenue, Wayne, PA 19087, or email us at: www.wayneart.com.

Art Quilts at the Sedgewick 2002. For prospectus, send SASE* to Deborah Schwartzman, 646 Westview Street, Philadelphia, PA 19119. Jurors: Karen Berkenfeld, Bruce Hoffman, Dr Wilys Winegrad.

Quilt Expo VIII 2002 in Europe. "Feel Free" presented by Husqvarna Viking, an international quilt competition juried and judged competition. Dossier due September 15, 2001. For more information, please email: jacqueline.govin@wanadoo.fr

ON EXHIBIT

"Kimono Kinship." The San Jose Museum of Quilts and Textiles will show a multi-textile exhibition of kimono, both traditional and contemporary, and other kimono-inspired art forms, July 20-September 9. 110 Paseo de San Antonio, San Jose, CA 95112-3639.

"Fine Fiber: Art for the 21st Century." Friends of Fiber Art International, at the Hinsdale Center for the Arts, 5903 S. County Line Road, Hinsdale, IL from Sept 9 - Oct. 1, 2001; and at SOFA Chicago, Navy Pier, Chicago, IL from Oct 4 - 7, 2001. On Oct. 6, several of the represented artists will speak, show slides, and explain the various techniques they use. This exhibition showcases the direction of fiber art forms for the new millennium. Call 708-246-9466 or write to Box 468-T, Western Springs, IL 60558 for more information. ♦

gallery page
FEE INCREASES

Due to increasing costs, we are nominally raising the prices to create, update, and maintain the gallery pages on the SAQA Web site. These increases go into effect on June 30, 2001. All of the fees to create a new page will be raised by \$10. The maintenance fee will be raised from \$15 to \$20, and the fee to change images that are sent in digital format will be increased from \$5 to \$10.

Note: We understand that not everyone is computer-literate. If you don't understand any of the terms used below, please contact Wendy Huhn via e-mail: WChuhn@aol.com and she will work with you to get an explanation.

New Fee Structure for Initiating a New Page

1. \$60 if you provide the text and two images in digital form (within an e-mail - forwarded as a text file or Word/WordPerfect/Works document, attached to an e-mail, or on a diskette sent through the mail). The content can include unlimited hypertext links. The text should fit on an 8 1/2" x 11" page or smaller. Send images as JPEG, EPS, or TIF files via e-mail, or save them to a CD-ROM or diskette, and mail them to the designer. Do not send images saved as GIF or any format not listed above.

2. \$70 if you provide text in digital format, but the images as printed postcards or printed photographs to the designer to scan, place, etc. NOTE: Add an additional \$50 to the total cost of this option if you send two slides or transparencies, or one slide and one transparency.

welcome

March-May '01 NEW MEMBERS

- Bob Adams, Lafayette, IN
- Donna Albert, Paradise, PA
- Katherine Kerr Allen, Ft Lauderdale, FL
- Kate Allison, Chino Valley, AZ
- Elizabeth Amigo, Alto, NM
- Cathy Anderson, Los Alamos, NM
- Margaret Anderson, Sedona, AZ
- Marion Aust, Leesburg, VA
- Sharon Hammer Baker, Findlay, OH
- Christine Beard, San Francisco, CA
- Madeline Jean Buerer, Nevada City, CA
- Paet Burcham, Cleveland, OH
- Jan Burgess, Ann Arbor, MI
- Paula Callaghan, Asheville, NC
- Marilyn McKenzie Chaffee, Poway, CA
- Barbara D. Cohen, Denver, CO
- Dena Dole Crain, Nakuru, Africa
- Carole Cunningham, Arcadia, CA
- Kathy Davie, Denver, CO
- Linda G. Dawson, St. Petersburg, FL
- Mickey Depre, Oak Lawn, IL
- Joan Lockburner Deuel, Richford, NY
- Linda Devereaux, Lakewood, WA
- Suzie Diver, Colleyville, TX
- Mary Pat Donaldson, Great River, NY
- Nicole Dunn, Los Alamos, NM
- Robbi Joy Eklow, Grayslake, IL
- Diane Eyerman, Chillicothe, OH
- Yadl Flannery, Santa Fe, NM
- Dale Fleming, Walnut Creek, CA
- Cathy Franks, Carmel, IN
- Donna Godbois, White Rock, NM
- Dottie Gantt, Leesville, SC
- Gail Garber, Albuquerque, NM
- Marlene Glickman, Clearwater, FL
- Valerie S. Goodwin R.A., Tallahassee, FL
- Maria Groot, Bainbridge Island, WA
- Roberta Gundersen, San Gabriel, CA
- Catherine Guy, Chanhassen, MN
- Lisa Hale, Santa Fe, NM
- Sheri Hausman, Herman, MO
- Fay C. Gayle Hickie, Orlando, FL
- Nancy Hinds, Covington, LA
- Donna June Katz, Chicago, IL
- Judy Langille, Oak Point, IL
- Kim LaPolla, Los Altos, CA
- Sue Laurent, Austin, TX
- J Loesch, Kansas City, MO
- Martha Lombardi, Silver Lake, OH
- Kathleen Loomis, Louisville, KY
- Miriam L. Machell, Escondido, CA
- JoElla Manning, Green Cove Springs, FL
- Laura Marth, Madison, WI
- Diana McClun, Walnut Creek, CA
- Judith McVrin, Chantilly, VA
- Patti McQuillin, Gig Harbor, WA
- Kay Moore, Edmond, OK
- Alison Muir, Neutral Bay, Australia
- Peggy Muth, Columbia, MD
- Jan Myers-Newbury, Pittsburgh, PA
- Sue E. Olsen, Verdi, NV
- Margaret Peterson, Waukesha, WI
- Linda M. Poole, Millford, PA
- Kim Power, Washington, DC
- Ann Randall, Tesuque, NM
- Lisa Scaglione, Santa Ana, CA
- Barbara Schneider, McHenry, IL
- Linda M. Schutz, Carver, MN
- Judith Shevell, Bridgewater, NJ
- Nina Shorridge, Fairfax, CA
- Donna Sinrud, Oakton, VA
- Brenda Smith, Kingsman, AZ
- Kay Koepfer Sorensen, Salem, WI
- Marti Stave, Bainbridge Island, WA
- Kathryn Stenstrom, Clinton, NY
- Andrea Stiern, Chauncey, OH
- Barbara Stewart, Jupiter, FL
- Jane Stinson, Anchorage, AK
- Candace Tucker, White Pine, IN
- Julie Upshaw, Dallas, TX
- Barbara Watler, Hollywood, FL
- Nancy Kay Webb, Durham, NC
- Carolyn Wentworth, Dallas, TX
- Carol Frank Wineman, Ann Arbor, MI
- Colleen Wise, Puyallup, WA
- Michele Wisla, Maryland Heights, MO
- Sandra Wright, Taos, NM
- Valerie Zeman, Huntington, NY

3. \$85 if you provide neither the text nor the images in digital format. NOTE: Add an additional \$50 to the total cost of this option if you send two slides or transparencies, or one slide and one transparency.

Updating an Existing Page

The fee structure for updating your page after it has been created is as follows:

1. No charge for minor text changes that are submitted digitally (this means embedded in an e-mail message, as an attached Word document, or on a CD ROM or diskette).
2. \$20/hour if the designer has to retype text from a printed or faxed copy.
3. If the new image(s) are sent in a JPEG, EPS, or TIF format (no other format is accepted), there is a \$10/image charge for switching out images.
4. \$10/image to have the designer scan, adjust, etc. the new images from postcards or printed photos.
5. \$30/image charge if you send slides or transparencies to replace your existing images and you want the designer to scan, adjust, etc. them.

There will also be an annual \$20 hosting fee for each artist who has a gallery page. This will be over and above what you might pay at any time during the year to update your page. However, if you will be initiating a new page on the SAQA site, this \$20 fee will be waived for the first year only.

When you are ready to send your information and images, please send them directly to our designer, Hong P. Huynh. Her e-mail is hphuynh@sunnysideupdesign.com. Her mail-ng address is: Sunnyside Up Design, 640 Bart Smith Lane, Smithfield, KY 40068.

Payment, along with a note saying exactly what you would like to do with your page and what/how you are sending your information and images, should be mailed to SAQA/Wendy Huhn, PO Box 287, Dexter, OR 97431. Make checks payable to Studio Art Quilt Associates. If you have any questions, please e-mail Jody L. DeCoursin at saqadirector@aol.com. ♦

BOOK REVIEWS

Eileen F. Doughty

How to Survive and Prosper as an Artist: Selling Yourself Without Selling Your Soul
By Carol Michels. Published by Henry Holt and Company, Inc., 1997, 315 pages, \$14.95 paperback.

Taking the Leap: Building a Career as a Visual Artist
By Cay Lang. Published by Chronicle Books, 1998, 203 pages, \$16.95 paperback.

Think of words that describe the myriad tasks required of an artist. Plan, ponder, emote, create, design, decide, produce... But does "market" come to mind? In order to have successful careers as visual artists, we

must know how to market our art. Either of these two books would make a great addition to any artist's library.

Though both books were written for visual artists in general, most of the material will be useful for any art quilter. Michels seems to cover every imaginable subject pertaining to making a living as an artist, including what to do with your time when you aren't making art. She discusses a dozen different types of exhibition venues, getting grants, internet resources, publicity, networking, and developing an artist's packet. Lang deals with many of the same subjects, but not always in depth. She does have an entire detailed chapter on staging an exhibition, and covers the artist's packet more fully.

Lang seems to delight in being an artist and in helping artists. Her book was developed from a six-month practicum she taught. Michels, previously a successful artist, based her book on 20 years experience as an artist's consultant. Some parts of her writing I found not useful, such as her analysis of the motivations and personality types of artists and dealers. She apparently believes that the majority of artists feel insecure and powerless; that many dealers are sleazy, and many galleries are unethical. However, she did ask some excellent questions, such as: why do most galleries require slides, even from photographers? She recommends rethinking presentation packages. For example, create a promotional brochure to send to galleries, instead of a slide packet. This gives your art a better chance since they probably won't project the slides, but look at them with a loupe or even naked eye. It is also more cost-effective than having 50 sets of slides made up for circulation.

Another interesting question Michels asks is why artists should have to pay jurying fees. She quotes art critic Joan Altabe, "What would you think of a theater that charged the performers rather than the audiences?" Lang believes juried shows are low status, costly to the artist, and don't necessarily advance the artist's career.

Lang's book is written in an informal style, with lots of white space, two-color printing, and a cartoon or other graphic at the start of each chapter. There are 30 pages of appendices, and an index. The appendices cover books, periodicals, organizations, legal help, and similar topics.

Michels' book is much more dense—there is very little white space, and it is not a quick read. The text is liberally peppered with references to organizations and publications, as well as to other sections of the book. The appendix is huge: over 90 pages of small print on almost 40 subjects. There is an index as well.

Both books encourage readers to take control of their own careers. Success as an artist depends somewhat on talent, but even more so on a lot of hard work. ♦

Thanks

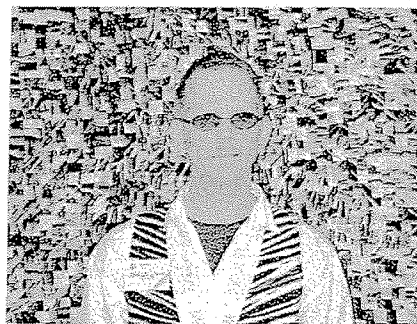
FOR THE MEMORIES...

The past and present members of SAQA Board of Directors deserve a heartfelt "Thank You" for their many years of unselfish service. Together they were able to build a viable, strong, growing organization founded to promote art quilts and the artists who make them.

SAQA is over a decade old and I was proud to serve as a member of the Board during the important developmental years of our non-profit organization. During that time, as one or another member of the Board sent in their resignation, it was a sad day for me personally yet to be honest, each member had provided a valuable contribution with their particular expertise and it was time for others to serve.

With the tremendous increase in membership during the past year and a wonderful supportive Board of Directors, it is time for me to move to an advisory position. My interests lie with the development of the SAQA archives and future repository for our records. I will continue to manage our history and be proud as Katie and the Board continue to build upon our strong foundation.

— Yvonne Porcella



SAQA BOARD changes

Yvonne Porcella has stepped down as a member of the Board of Directors, and into a new role on the Board of Advisors. Phil Jones, from Topeka, Kansas, is the newest member of our Board of Directors. His e-mail address is philjay@aol.com Welcome!

Quick Notes

about...

Studio Art Quilt Associates

To find out more about SAQA, write to P.O. Box 287, Dexter, OR 97431; send e-mail to info@saqa.com; or visit our Web site at <http://www.saqa.com>. Basic membership is \$35 a year; professional artist members pay \$100 a year.

This Newsletter

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. Deadlines for news and articles are March 1 (Spring Issue); June 1 (Summer), September 1 (Fall), and December 1 (Winter).

All newsletter articles and reviews should be sent to Jody DeCoursin, P.O. Box 4583, Santa Fe, New Mexico 87502; e-mail saqadirector@aol.com. Electronic format is preferred.

All member news should be sent to your regional representative. If you don't know your regional rep, please contact Jody Decoursin at the address below.

To change your mailing address, write Sharon Heidingsfelder, 8010 Dan Thomas Road, Little Rock, AR 72206-4148; or e-mail sheidingsfel@aristotle.net.

Correction... In the Spring issue, the photo of "Tahoe" by Merle Serlin was incorrectly attributed.

BOARD OF DIRECTORS

Darcy Falk, Flagstaff, AZ
Sharon Heidingsfelder, Little Rock, AR
Wendy Huhn, Dexter, OR
Phil Jones, Topeka, KS
Katie Pasquini-Masopust, Santa Fe, NM

ADVISORS

Constance Bird
Certified Public Accountant - Modesto, CA
Martha Connell
Owner of Connell Gallery, Great American
Gallery - Atlanta, GA
Hilary Fletcher
Coordinator, Quilt National - Athens, OH
Sandi Fox
Quilt Historian/Curator - Los Angeles, CA
Beth Gutcheon
Author/Teacher/Novelist/Quilt Artist/Screen
Writer - San Francisco, CA
Rebecca A.T. Stevens Consulting Curator of
Contemporary Textiles The Textile Museum -
Washington, DC
Sue Pierce
Quilt Artist, Curator - Rockville, MD
Yvonne Porella, quilt artist/author/teacher,
Modesto, CA

STUDIO ART QUILT ASSOCIATES

STUDIO ART QUILT ASSOCIATES

P.O. Box 287
Dexter, OR 97431

U.S. Postage
Prsit Std
PAID
FLAGSTAFF, AZ
Permit No. 333

254*****MIXED ADC 852
MARTHA SIELMAN
52 CHARLES LN
STORRS MANSFIELD CT 06268-2348