Within the IFEA there is a subgroup, the visual arts affinity group, composed almost entirely of the directors and representatives of arts festivals. Last year the NAIA was invited to address this group at their conference in Montreal on 'what artists want'. This was a great opportunity to highlight our association and to present an overview of artist's concerns (a transcript of this presentation was included in volume 3 number 1 of our newsletter). While the general consensus was that this IFEA/NAIA session was a very positive step in the right direction, all of us, NAIA representatives and show directors alike, felt restricted by the conference schedule. There just wasn’t enough time for interaction.

This year we were again invited to take part in the conference. The NAIA was asked to address, in separate sessions, the issues of reproductions and misrepresentation. We in turn asked for the opportunity to focus on issues identified in our surveys as most important to the artists. Carolyn Williams of the Columbus Art Festival and Robyn Nelson of the Utah Arts Festival did a great job of scheduling and moderating the affinity group’s sessions. We found that there was some, if not ample, time to discuss each issue as it came up. Perhaps the best thing about the sessions is that there was a genuine and forthright exchange of ideas. The obstacle of ‘us and them’, over which many artist/director discussions stumble, didn’t seem to be there at all. There was instead a sense of community where a common motive, making shows better, guided the conversation.

In the opening session Dale Rayburn, a printmaker/painter and NAIA board member with a list of credentials as long as your leg, gave a nearly two-hour presentation on reproductions. It should be said right away that Dale made it clear that the NAIA does not officially endorse or condemn the inclusion of reproductions at shows. The IFEA asked that we continued on p.3
NAIA MISSION STATEMENT
We exist as an advocate for the economic and professional well-being of our membership, to educate, and to foster excellence in the visual arts.

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Letters

To NAIA Members,
Several Artists have called regarding the Main Street Fort Worth Arts Festival prospectus. Main Street has been very responsive to NAIA initiatives and we do enjoy a good working relationship with their director, Stephen King. The prospectus, however, while generally excellent, has inadvertently created some confusion by using the NAIA name in conjunction with some rules that are specific only to that show. To avoid further misinterpretations of this sort we have recently sent a letter to involved show directors stating: “A need for clarification has also arisen concerning the use of the NAIA name or logo. We do promote the use of the NAIA name in conjunction with the standardized slide format. However, the name or logo may not be used as an endorsement for either artists or shows without our written approval.” We sincerely appreciate every effort shows make to incorporate NAIA suggestions and remind members to be patient as they work out the kinks.

Banister Pope

To NAIA
Whenever I’ve been asked what is the ‘one’ art organization that someone should belong to I have suggested the NAIA. Heck, it’s the one organization that has, in its short existence, already helped to create positive changes for us artists. It’s the best spent $40 dollars I spend. I’m already seeing changes with even smaller show committees respect for us artists and changes in slide presentation for juries! Keep up the great work.

M. Runnels

To the editor:
Keep up the good work. When is someone going to point out a social security number on application can mean trouble if in wrong hands! Unless the promoter is paying you, he does not need it! However did that get started?

June Bowers
(1 believe that shows need social security numbers when they report prize money awards to the IRS, as they are required to do. K. Eaton)

To whom it may concern:
In reaction to the article written in ‘Sunshine Artist Magazine’ and from hearsay, I don’t think it is a good idea for NAIA to get too involved with voicing an opinion on the Reproduction Policy! Particularly because of this issue of one large printed reproduction area. Artists who have reproductions will be clearly hurt by this and probably become quite angry as a result!! It’s only common sense to know that you must have your entire presentation where your booth is located in order to have sufficient results!!! For those who don’t have reproductions there are plenty of shows which allow only original work!! I personally think that is great!! However, there are shows which allow reproductions, and people who have a problem with this should simply think about another alternative!! Perhaps putting energy into keeping to original shows as they are and preventing reproductions from being allowed into those particular shows!! But, I personally feel that it is ridiculous to try to dictate to people how they can sell their own merchandise.

(Reproduction Tent)

As a member of NAIA I’m voicing this opinion with all good intent and hope that my opinion and observations can be of some interest to those concerned!!

P.S. I have reproductions, but also participate in shows which allow originals only and I find it to be a beautiful mix of endeavors.

P.S. Again! I also understand that NAIA has not voiced an opinion on the subject, but since the issue is a sensitive one, I simply emphasize discretion!!

Respectfully yours,

J. P. Greico

To Whom It May Concern,
Here is the situation which should be addressed by artists whose full time job is that of participating in art shows. The situation concerns emergencies which require an artist to cancel out of a show at a late date. In doing so the artist sometimes does not retrieve the costly show fee and is penalized by losing his continuing space in the show. Medical emergencies are not planned by the artist; I feel that compassion and mercy should be considered in situations in which an artist has no control. It seems appropriate that the artist fee be refunded and that his space in the show not be in jeopardy for the following year. That is a small assurance the promoters, guilds, art clubs and art associations could grant artists who have dedicated their lives to creating art for the many shows throughout the US.

In regard to the above comments, I will share my story. Since May of 1997 I have been contending with Ovarian cancer with surgery, 12 chemotherapy treatments and 25 radiation treatments. While the illness has forced me to reduce the number of shows I can physically attend, I enjoy creating art and continue to participate in a few selected shows. In July the van was loaded for Ann Arbor when my Doctor found a recurrence of cancer in the lymph nodes. He informed me radiation treatments had to be started immediately and would be done everyday for 25 treatments. I had told him of my show in Ann Arbor. He said I definitely could not go.

I phoned the Guild office stating my need to cancel out of the show and asked if my $400 fee could be returned. I was told that my fee would not be returned, but to send a letter stating my cancellation from the show and medical evidence to support that claim. Maybe something could be done. I did as requested, sending a letter from my Doctor. Immediately, I received a letter from the Guild stating I had lost my continuing space due to a late cancellation. Two weeks later I received another letter stating the same thing. I was told that I could
teach them to better recognize reproductions of two dimensional work and that’s what Dale did. From an enormous portfolio he showed examples of every technique of printmaking, explaining the process and distinguishing characteristics of each as he went along. He then showed examples of every kind of reproduction, again explaining process and characteristics. Dale included virtually everything. The directors then spent time handling and examining all the examples. Dale has a great professorial demeanor and his ‘students’ all gained a better understanding of prints, reproductions, and the differences between them. (The text of Dale’s presentation is on page 6)

The second issue we were asked to address, and one that concerns us all, was misrepresentation and how to eliminate it. Larry Oliverson, our vice president and the champion of fairness and consideration, addressed each aspect of the problem. He identified ways in which shows and the public encounter misrepresentation, primarily through proxy exhibitors, work and presentations that differ substantially from what was represented in the artist’s slides, and work that isn’t what it is purported to be (laser prints sold as etchings, etc.).

He discussed with the directors the ways in which misrepresentation undermines both the perception the public has of us as artists and the credibility of the event. Always in the air was the reminder that 99% of the artists surveyed believe that it’s important for shows to enforce their rules.

Larry then discussed the implementation of Artist’s statements to be displayed in the artist’s booths. This is not a new idea but remains the best idea we’ve encountered yet to combat misrepresentation. Everyone would like the rules enforced but no one wants to be the police. So we’re faced with a choice, let it slide or make it better. The Artist Information statement is a way to make it better. It can be a great tool. It instantly raises the comprehension level of visitors in the booth because it explains an artist’s process and who does it. It eliminates proxy exhibitors because it includes a photo of the artist and it gives shows a written example of who is shooting straight and who is being disingenuous.

In his presentation, Larry proposed that shows encourage artists to display statements this year and require them next year. That’s the ‘official’ NAIA position and we encourage all of our members to set the standard by posting an Artist’s Statement in your booth this year. IDENTIFY (yourself and your medium), INFORM (who does what of the work), and EDUCATE (describe your materials and process).

Note: Everyone should be aware that some shows expressed interest in requiring an Artist’s Statement with the application. Pay attention to the prospectuses you receive so that you’re not caught by surprise as you prepare your application the day before it’s due to be postmarked.

Booth slides are something else to watch out for, the requirements might become more specific.

Having addressed the issues requested by the directors/affinity group in the first two sessions and having participated thoroughly in a discussion of the jury process presented by David Pinson of Denver and Shary Brown of Ann Arbor (Street Art Fair), we were then able to address the artist’s particular concerns. (Though it had been a full morning, the good members of the affinity group voted to postpone lunch in order to hear us out before we bolted for Kansas City at one o’clock).

Larry Oliverson and I took impassioned turns at the podium as artist’s advocates, urging the directors present to accommodate the artist’s desires to have booth fees due upon acceptance and to be represented on the slide juries. We stressed how difficult it is for artists to have checks out in limbo, not knowing which ones will be cashed and the potential financial losses incurred by artists who must apply to and are accepted by multiple shows on a given weekend.

There was active discussion about this. Some directors were just not aware of what a hardship that is. They figured that if the check of a rejected artist is returned, what’s the difference? I think
that we were able to convey the discom-
fort artists have with this and point out
again and again that 97% of artists want
this implemented. Some of the shows
already handle it in the artist friendly
manner and they all reported that it
works well for them. Other directors
voiced concerns that it would be a hassle
collecting fees from accepted artists, or
that they were afraid that artists would
cancel their shows if given the oppor-
tunity. Our position of course was that fees
due upon acceptance is the fair and con-
siderate policy toward artists and that
artists would also consider fair the
expectation that they remit their fees in a
timely manner or relinquish their spots.
As for discouraging cancellations, rather
than making cancellation punitive, the
solution would seem to be in producing
a show so good that artists wouldn’t
choose to cancel.
On the issue of including exhibiting
artists in the slide jurying process, we
pointed out once again that 84% of the
artists want this, and that the exhibiting
artists deserve the recognition and credi-
bility afforded other arts professionals.
Artists want representation on the juries
as a check on the fairness of the process,
and want shows to realize that among us
are perhaps the most qualified jurors
they could hope for. We provided a
lengthy handout on assessing the qualifi-
cations of jurors, and discussed the reser-
vations shows had in extending this
recognition to artists. The idea that
artists would find it too difficult to act
impartially was pretty well exploded.
(copies of the handout are available to
shows from the NAIA)
The other reluctance was based in the
fear that artists who served on juries
would then inform applicants of com-
ments made in confidence by the other
jurors, creating a backlash from artists
who felt misunderstood or maligned.
There may have been instances of just
this sort of thing happening and it may
be problematic, but why not just make
confidentiality part of the instructions
given to jurors? Artists are as capable as
anyone else of honoring professional
constraints.
Overall, on both of these issues,
we felt that the directors present did
understand the artists desires and cer-
tainly understood the significance of
the artist’s 84% and 97% majorities in
expressing them.
Dale, Larry and I were all encouraged
by the general receptiveness to the artist’s
concerns. Making changes in the way we
do things is almost always hard at first
but it quickly becomes the norm. Just as
we ask our members to lead the way in
displaying Artist Statements, we have
asked these shows, these directors, to
step forward and lead the industry into
making changes that really accommodate
the needs of artists. We’ll continue to
encourage them and we’ll continue to ask
and encourage other shows to consider
the artist’s needs.
Participation in the IFEA’s Visual
Arts Affinity Group conferences allows
us to act as advocates on a national level,
which is great, but it’s just as important
that we each act locally as well. Please
do all you can.
P.S. Something else came up late in
the session that I should mention. One
of the show directors brought it to my
attention that many shows had received
an anonymous letter cautioning that the
NAIA does not represent all artists who
exhibit at shows. I was glad for an oppor-
tunity to address that, particularly in a
forum composed of Arts Festival profes-
sionals who had themselves gone to the
trouble to gather together to share their
experiences and ideas. They were there to
make shows better and address the issues
facing the industry, and it was apparent
that we were there for the same reasons.
So I did make it clear that no, we do not
represent all the artists out there, only
those who have made the effort to join
the dialog and who believe that cooper-
atively we can have a positive impact on
the industry. The show directors, certain-
ly those show directors, understand
exactly who we are and who we’re not.

Banister Pope
The NAIA, like most non-profit organizations is board driven. That means that policy decisions are ultimately made by a board of directors. In our case, we operate under the ‘Carver model’ which is a very workable governance model used by an increasing number of non-profit and corporate organizations. Under this model the board concentrates on the ‘Big Picture’ by establishing the goals or objectives (ends) and then charges the President, who is not on the board, with finding a course of action (means) to implement the ends. The President organizes a staff and is given a lot of latitude. Rather than requiring board approval for every action, the board just tells the President what not to do and where not to go. The President actually works for the board and can be removed by the board at any time.

Now here’s the tricky part...the NAIA does not yet have the funds to pay a staff or President. Consequently, the President has asked most of the board members to change hats and take on staff functions as well (getting the newsletter out, tackling legal issues, assisting new and revitalized shows, planning meetings, communicating with show directors, etc.). All this volunteer effort is limited because it comes at a price. That price is studio time.

The reason so many organizations are structured as board driven is very understandable. With a large, far flung membership (the NAIA has over 500 artists in 43 states) and an entirely volunteer staff, the logistics involved in soliciting discussion and votes on every decision would be totally unworkable. A certain reliance on the board and the President is required.

It is important to note, however, that even though policy decisions are determined by the board, the various issues and positions on those issues are actually identified by our membership. This is done via our extensive surveys as well as through letters, phone calls, and direct contact. Based on this membership input, priorities are established and actions are taken. In essence, the membership guides the board, the board charges the President, and the President implements the actions.

Our board is comprised entirely of artists, many of whom have been involved with the NAIA since its inception. We’ve discovered that we have complimentary strengths and we work well together but at the same time we are increasingly interested in sharing the load by involving more and more members in the week to week efforts. There is room on the board for some fresh input (and there’s always room for members who just want to help with a particular effort). The procedure for becoming a board member is covered in our by-laws. Names must be submitted to the nominating committee which votes to nominate new members to the board. The entire board then votes on the nominations. Board members must be active exhibiting artists prepared to donate time and energy to the organization. Though not written in stone, the optimum criteria for new board members is that they understand and endorse the NAIA philosophy of promoting improvement in the industry only by positive and cooperative means, that they be willing to subjugate their personal opinions on issues (at least publicly) to those of the majority of the membership, and that they be willing to regularly participate in board meetings, almost completely at their own expense.

Any member who would like to become a board member or nominate someone else should submit their nomination to one of the following:

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At a recent meeting of the NAIA, Banister Pope introduced me as “an artist that had been doing outdoor shows since God was a boy”. It hasn’t been quite that long, however I did exhibit in my first outdoor show over thirty years ago.

When we look back in retrospect, shows that were held 30 years ago were pretty simple. Artists brought out their oil paintings, watercolors, drawings, pottery etc. and the public seemed to grasp whatever the artists were showing and were glad to see us. Art festivals have grown from a few dozen shows back then to hundreds now and have developed into a major industry.

I’ve tried to keep abreast of the innovations as they have arrived. Artist have more tools and more technology available to them now than anyone could imagine just a few years ago. New types of painting material, computers, digital cameras, all of the high tech printers, the list goes on. Artists are experimenting more and more and the lines between the traditional media categories have become more and more fuzzy. As each day goes by, it becomes harder and harder to determine what belongs in an art festival and what does not. It is no wonder that show organizers throw up their hands in frustration at times trying to figure out what is what.

That is why we are here today, to try and deal with one of these ‘fuzzy’ issues, Reproductions. What are reproductions? Are they art? or not? Do they belong in outdoor art festivals? If so, in what capacity? If painters are allowed to exhibit reproductions, does that mean that other media categories like jewelry and pottery, for example, will expect the same privilege? If they are not art and do not belong in art festivals, how does one identify them or police them? These are all tough questions and there are no easy answers. The one thing that is clear is that the issue is not going away, so maybe today we can begin a dialog that might point us in the right direction.

There is one thing that I need to make clear up front. The NAIA has not made a stand for or against reproductions. One reason is that we do not deal with marketing issues, and another is that we have members that are on both sides of the issue. So, we are not here to try to tell you if you should or should not allow reproductions in your show. What we hope to accomplish today is to provide enough information so that you can make intelligent decisions about what is best for your own show.

We have basically three things to show you today. Number one is a list of print definitions along with characteristics that will help you to identify them.

The differences are pretty academic and I’ll try to explain them as we go along. Second, we have actual examples of the more popular forms of printmaking and reproductions that are being shown at outdoor shows currently. Third, we have the results of a recent poll that was conducted by the NAIA concerning the idea of a ‘reproduction tent’. As noted in our newsletter, this survey did not include a question on the acceptability of reproductions, but the returned comments revealed strong objections to their inclusion at the high level shows. Also noted was the need for a clear explanation of what they are – separating the terminology of Original Print and Reproduction to clarify the Print issue that is often confused in the minds of the general public. These comments are unedited and include responses from both sides of the reproduction issue.

We really can’t talk about just reproductions without dealing with this umbrella term Prints. So what I have done is to list all the major disciplines that fall under the term Prints and have separated them as to which are original graphics and those that are reproductions. You will notice as we go along that some of the terminology is very similar on both lists and herein lies the heart of our problem with trying to understand the difference in original prints and reproductions.

As far as the public is concerned, the most confusing single word is Print. When this term is used at an art festival, the public is not sure if they are looking at an etching, a photograph, a reproduction or what. I wish that we could just drop the word Print from our vocabulary and call everything by it’s correct name. I realize this is just a dream and will never happen in my lifetime, so what we have to do is try to cut down on the confusion by educating ourselves as well as the public.

The single most misunderstood phrase is Signed and Numbered Limited Edition Print. What does that mean?? Over the years, it has become customary for makers of original prints to sign and number their prints with pencil and as a results, the public associates this practice with original artwork. When artists sign their reproductions in the same manner and refer to them as signed and numbered prints rather than signed and numbered reproductions, this really confuses everyone. So you can see that when shows require people to sign and number their reproductions, this just makes it harder for the public to separate the original prints from the reproductions. Nothing is more potentially damaging to a shows reputation than a patron that buys something...
only to discover that it is less wonderful than they originally thought.

Some art festivals have rules that limit edition sizes intending this as a means of quality control. Maybe they feel that by limiting an edition, that somehow the art will be better. Keep in mind that Rembrandt, perhaps the greatest etcher of all time, did not edition his etchings. Ansel Adams, Americas premiere photographer, did not edition his photographs. Don’t get me wrong, I’m not advocating that artist should not edition their work. I’m just saying that the decision of editioning should be left totally up to the artist. Every artist has different marketing strategies. Some prefer small, more exclusive editions, that would allow them to place a higher value on each piece. Other artists might prefer an open, or unlimited edition in order to keep their prices more affordable. Legitimate hand-made prints have a natural limitation in the size of the edition. When the image on the plate or stone starts to deteriorate, the edition stops. Reproductions don’t require this aesthetic judgment. Number three thousand is just as good as number one.

Instead of using edition limits as a means of quality control, art festivals would be much better served by seeking out jurors that can recognize the Rembrandts and Ansel Adams of today.

First, let’s look at the definitions and I will show you some examples. We will have time for you to examine these examples before we finish.

**What is an Original Print?**

(From the Print Council of America) The artist alone has made the image in or upon the plate, stone, wood block or other material for the primary purpose of creating a work of graphic art. The impression (print) is made directly from that original material by the artist or pursuant to his directions. (The image doesn’t exist unless it is printed)

**Four traditional processes**

1. **Intaglio:**  The process in which an image is either cut or bitten by acid into a metal plate. Ink is forced into these lines, the plate is wiped clean except for the ink that remains in these lines. A print is made when the plate and paper are run together through an etching press under heavy pressure.
   - Print has a platemark embossed around the edge of the image
   - Ink is raised on the print and can be seen as well as felt

2. **Relief Printing:** A process in which the image to be printed is created in relief. Materials such as wood, linoleum or plaster may be cut away to leave the image raised.
   - The printed area is usually flat and the negative areas show no signs of printing.
   - When the print is viewed from the back, there will be raised areas where the paper has been pressed down into the carved out parts of the wood or linoleum

A. **Woodcut:** A relief printing process where the design is cut from a side grained or flat grained block of wood.

B. **Linocut:** A relief print made from a design cut from a mounted piece of linoleum.

C. **Collagraph:** A print made from a surface developed with collage elements
3. **Planographic printing**: A form of printing in which the print is taken from a flat surface.
   - It does not have embossed edge like intaglio.
   - Similar in appearance to a crayon drawing.
   - Usually does not have sharp mechanical edges.

A. **Lithograph**: The process of making a print from images drawn or painted with a greasy material onto limestone or a metal plate that has a simulated limestone surface. Lithography works on the principle that oil and water do not mix.

4. **Stencil printing**: A process of printing using stencils.
   - Large areas of solid color and hard edges

**Serigraph** (silkscreen): The principle of silkscreen printing consist of applying stencils to a screen in such a way that when ink is applied, it is prevented from passing through parts while penetrating others. For each color, the ink is squeegeed though a different screen onto the paper.

**Other forms of expression that produce original prints**

**Monotype**: A printing process that starts with a blank plate or matrix. The artist paints on the plate as if painting on paper or canvas. When the image is complete and while the paint is still wet, paper is placed on top of the plate and is run through an etching press or is pressed by hand to transfer the painting to paper.
   - Images are usually very spontaneous showing free brush strokes or roller marks.
   - Sometimes will have an embossed edge much like an intaglio.
   - Usually numbered 1/1 to indicate that it is a one-of-a-kind print.

**Monoprint**: A process very similar to monotype except for the fact that the plate or matrix contains a repeatable image that is etched or cut into the plate. After inking the etched or cut part of the plate, the artist can add more paint or ink to the plate as in a monotype. When printed, each print will be different.
   - A specific image will repeat in a series of prints even though each print appears to be different.
   - Has most of the same characteristics of a monotype

**Photography**: A process in which an image is captured by a camera lens and recorded on a photosensitive emulsion in the form of a negative, a transparency, or directly as a print (e.g. Polaroid). It can also be captured as a digital image in a computer memory chip. This image can be manipulated using a variety of techniques and materials to produce a photographic print. The image is capable of being reinterpreted to produce multiple prints, either similar to or diverse from the previous print.

**Digital Printing** (computer): A digital print is made directly from a newly created digital file. This file can be produced totally in a computer program or, as is more commonly done, by significantly manipulating other images that have been brought into the computer to create a work that has not previously existed in another medium. (*This description was paraphrased from the original Print Council definition for the sake of clarity)
   - Ink appears flat with no texture. May have a photographic quality.
   - Edges of image are usually straight and mechanical with no embossing.
   - Dot pattern can sometimes be seen in light or pale area of color.
   - Method of printing: ink jet, iris, giclee, electrostatic, Xerox, laser, or light jet (photographic).

**What is a Reproduction?**

(From the American Print Alliance) If a work of art already exists (as a painting, watercolor, drawing, photograph, or whatever) and a photocopy or digital impression is made, that copy is a second generation or reproductive image; A reproduction.

**Off-Set (lithograph)** A painting or other type of original art is photographed and the image is separated onto four aluminum plates. The image is picked up from these plates by a rubber roller which then reprints (off sets) it onto paper. This is the most common method of commercial printing.
   - Most reproductions show characteristics of original art processes. They, look like oil paintings, watercolors, drawings etc. (Original prints such as etchings, woodcuts, etc. have distinctive characteristics of their own)
   - If the image is perfectly printed and has mechanical edges, it’s probably a reproduction
   - When looked at through a 20X magnifying glass, a distinctive dot pattern will appear.
   - Inks will appear flat and with no texture.
   - If the print is hand signed and the edition is over 300, it’s probably a reproduction.

**Serigraph**: This is same process as described under original prints, however a painting or other original artwork is photographed and the image is separated onto separate screens. Even though the printed image looks very much like an original serigraph, the result is still a reproduction.
Electrostatic Printing: The process of attracting printing inks or dyes to the surface of a material by an electrostatic (electric charge) pulse. Xerox is an example of this type of copier.

- When viewed with a magnifying glass, there is no dot pattern as in an off-set, however, the reds and blues have a slight halo.
- Dark colors have a raised appearance much like a silkscreen.
- Size of the printed image is usually limited to 11” by 17”.
- The quality of this process ranges from cheap appearing Kinko copies to images almost as good as the expensive inkjet printers.

Ink jet Printing: The process of scanning an original artwork into a computer and printing the image onto paper or canvas with an inkjet printer creating a continuous tone reproduction. These printers spray millions of dot of dye per second producing almost photographic results.

- Prints coming from the more expensive printers ($100,000 or more) are almost impossible to distinguish from the original art. Texture is often the give-a-way.
- Dot pattern can sometimes be seen with a 20X magnifying glass in light or pale colors. This pattern is not visible if the image is printed on a soft paper.
- Prices of these reproductions are usually much higher than off-sets because of production cost. Prints can be printed in sizes up to 4 by 8 feet.
- Sometimes signed by the artist in very small editions (25 or less) to try and justify expensive retail prices.
- Can be printed on all kinds of expensive art papers as well as canvas.

Giclee (Zhee-CLAY): A French term that means ‘to spurt’. The term giclee was created by Iris Graphic of Bedford, Mass. and because they have the trademark, only prints coming from their presses can be called ‘giclee’. All other such prints are called inkjet prints.

*Special note: When trying to distinguish between an original print and a reproduction, try to think of the artist’s intention. When the art work is conceived by the artist to be printed as multiples and not conceived to be a painting, drawing, etc., that print would be an original.

When an original piece of art (such as a painting, drawing, photograph etc.) is copied by photographic means and printed on an off-set press, a serigraph press, or through a computer by means of an ink jet or electrostatic printer, this would be a reproduction.

NAIA Artists’ Survey

Have most of you received the latest NAIA newsletter? If not, I believe we have some extras. Even though you might have already received one, we have included a copy of the report concerning the ‘reproduction tent’ question. We won’t try to go over all this because you can read it later. Please take notice to the artist responses when you do read it.

I would, however, like to point out one thing in the survey. Please notice the last two questions and you will see that the people who do sell reproductions are in the minority. It seems that over 70% of the 2D artists choose not to sell reproductions.

Printmakers have already found out that if they are exhibiting in a show that allows reproductions to be referred to as Prints, the public gets totally confused as to what they are looking at. For this reason, it is difficult for printmakers to compete price-wise because all their prints are handmade and sometimes take hours to produce just one. Festivals need to realize that when they choose to allow reproductions to be exhibited, these items need to be labeled Reproductions rather than prints.

So... Do you allow reproductions to be included in your show? If the answer is no, then you are hopefully a little better informed as to what to look for. When in doubt, refer back to the definitions that we have given you.

If you decide that reproductions should be a part of your show, please let us give you some suggestions on how you might educate the public and at the same time cut down the impact that reproductions have on other artists.

Some possible options are:

1. Don’t require artist to sign and number their reproductions.
2. Insist that each and every reproduction must be labeled ‘Reproduction’.
3. Monitor and enforce your rules.

Conclusion: Soon after the IFEA requested that we address the reproduction issue, we opened a dialog with artists and the public to try to get as much feed-back as possible. It became apparent that it really was a ‘Hot Potato’ issue. Almost everyone had very strong opinions and those opinions varied greatly. It is obvious that there is no way to please everyone. That is impossible! The thing that became more clear than ever was that the NAIA and all the Art Festivals must work together and try to keep the standard of our industry as high as possible. At the same time we have a responsibility to our public, not only to enlighten, but to educate. All of us are in a position of leadership and should not take it lightly. I really hope that 30 more years down the road, the art historians and the academic community will look back at our ‘street shows’ and recognize the the point at which we sorted out these issues.
As artists we look for ways to do better at shows. We quiz our colleagues, we check the ratings, read the Art Fair Source Book, the Harris List, Sunshine Artist, Craft Report, the I Ching. These give us some guidance, but perhaps we forget to consider the audience for whom the shows are intended: the people who come to learn about and perhaps to buy our work. It is these people that make or break a show. We hope and pray, not just for the occasional buyer, but for the collector who buys every year. More than just sales, we look forward to seeing someone who is interested in our lives as artists. There is an audience out there of potential collectors and patrons that we need to understand and cultivate. At art fairs an artist can build a direct relationship with this audience. Through galleries an artist may never meet the purchaser of their art. The artist always does at fairs, which is why some prefer them over galleries.

Seeking to understand more about this audience I interviewed a collector of fine crafts, Donald Kinder. He has gained a reputation amongst many artists as a true collector. He buys with an eye towards building an interesting collection of the best crafts he can find, and he always buys directly from the artist. He stated that he preferred art fairs for two reasons: First, he likes to get to know the artist along with the art. He is not an impulse buyer, but examines work carefully a number of times and talks to the artisan before he buys. Secondly, he is well aware that he is buying at prices that may be lower than those of galleries – or at least he wants to know that the money is going directly to the artist, with no cut to a gallery. He likes to ferret out bargains. “The typical collector has lots of money and looks for the easy way, which is to trot down to the local gallery. At an art fair you have to do your own judging and you have to be willing to walk blocks and blocks.” Sure of his own judgement, he is not intimidated by the “high” art world. “I saw only one wood turner at S.O.F.A. (the Sculpture Object and Functional Art show held in Chicago each fall), that is better than what I have in my collection” says Kinder.

Kinder sees the work of attending art fairs as a challenge that gives rewards to those who are willing to work for them. “I talk to collectors who say, ‘How can you go to Ann Arbor and deal with all those crowds?’ I say, you have to be willing to work to get to the good stuff.” He likes the thrill of the hunt.

Donald Kinder started his collecting in the early seventies when he began to furnish his home. “I’m from a rural environment, I liked rustic things” said Kinder “so I started with duck decoys. The ones I saw in galleries were way out of my price range. Then I discovered I could get decoys of the same quality at art fairs, but at a more reasonable price.” From decoys he became interested in turned wood, then glass. His occupation as a mechanical engineer taught him to look for the details in craft. He takes pride in his job setting up giant printing presses and he looks for the same care in the crafts that he collects. What kept him coming to the fairs wasn’t just to add to his collection, but his growing knowledge of the artists: “In certain media I feel I know just about everyone,” continued Kinder “it’s an honor to meet so many gifted artists.” Knowing the artists led him to take an active role in helping artists better their art. He is not shy about offering suggestions as to what might improve their work.

Donald Kinder uses his knowledge of the art fair world to help artists he likes find shows where they will do better. A true patron, he has the interest of the artist at heart.

Tor Faegre
Approximately 80 show weary NAIA members roused themselves on Sunday morning after the Ann Arbor Art Fair to attend the first annual NAIA meeting at 8:30 a.m held at the New Center in Ann Arbor. Bagels, fruit, juice and gallons of coffee helped to sustain us as President Banister Pope and others reviewed the past three years of the NAIA and the goals for the future. The goals and values of the NAIA were discussed with a conclusion to keep our values and standards high to encourage excellence.

Many individuals have worked hard and long to make NAIA take flight and some of these people were at the meeting to review their work for the membership. Michael Hamilton spoke about his work with the NAIA web site with future plans to have a page for every member for a nominal fee as well as links to members’ individual web sites. A computer was available so members could view the web site. Michael has logged uncountable volunteer hours in this project and was commended for his work. The Artists’ Survey was reviewed by Kathy Eaton and she related how the information would be used. Gordon Bruno spoke about an information packet that NAIA has compiled for show directors to aid in developing and improving their shows. He reported that the NAIA is currently assisting organizations in establishing new shows in Atlanta, Nashville, New Orleans, and Washington, DC. Gordon also spoke about an NAIA goal to have an artist advisor on every art fair board. Their loyalties would lie with the artists and would represent their interests at the art fair. Dale Rayburn spoke about establishing a panel of artists by categories who would be available to advise shows on questions and problems pertaining to their medium. The Education Committee is headed by Celeste Simon and she delineated the three areas of interest of that committee: children, the public and the artist. NAIA hopes to sponsor future conventions for members that would include educational workshops and seminars to improve various skills. Lynn Krause volunteered to check into the possibility of a mini-convention in Florida this winter. Members should contact her to help.

There was much discussion about artists violating show policies and how to deal with this issue. Larry Oliverson talked about the use of the Information Statement to be posted in each artist’s booth which would include but not be limited to a picture ID of the artist, an explanation of processes and the use of any assistants and their role in the creation of the art. It is hoped that this statement will discourage representatives at shows which don’t allow them and that peer pressure will help to cut down on violations of show policies. All NAIA artists are encouraged to voluntarily post such an information statement and shows are being encouraged to require it. On the flip side, the NAIA is also establishing a Compassionate Proxy Policy to allow for unusual circumstances where the artist wouldn’t be able to attend a show due to an emergency or other critical problem and would request to send a proxy in their stead so as not to lose critical income.

Members were encouraged to do the following things to further the goals of the NAIA: volunteer for any committees in which they are interested, encourage other artists to join, stop rumors before they spread, and fill out show survey’s mentioning issues such as the Information Statement, having an artist on the show’s board of directors, adopting a Compassionate Proxy Policy. Much energy and humor spiced the sundry discussions. All in all, there was a tremendous feeling of accomplishment for the NAIA’s fledgling years as well as much enthusiasm for things to come.
Reflecting On The Ann Arbor Street Art Fair

You’re at work, it’s seven a.m. and you’ve had five hours of sleep after working a nineteen hour day, and you’re looking at working 15 or 16 hour days for the next four days. All of a sudden someone yells for you and you run over to a parking lot where fifteen more vans have to pull in and unload over the next hour. A dump truck has dumped part of it’s load in the parking lot and is nowhere to be seen. You and several others find a couple of shovels and start shoveling trash to clear the parking lot. That was the start of my day on the first day of the 38th annual Ann Arbor Street Art Fair (AASAF), to be my 12th and last fair as director. Not the greatest start to the day, but an example of why I usually told people my job was handling trash, porta-johns and security.

Now to be truthful, I must admit that I was soon relieved by an artist who seemed horrified to look over and see the director shoveling trash at 7 a.m. on opening day. But it is an accurate description of how staff of an event must simply handle whatever happens and handle it quickly, because there usually isn’t time to discuss it, write up a report and wait for someone more appropriate to handle whatever the issue may be.

I became the Coordinator of the AASAF in February of 1986. (My title was Coordinator for about the first eight years, and then was changed to Executive Director.) It was the 27th annual, as the first AASAF took place in July of 1960. Three of the founders – Esther Rainville, Barbara Dorr and Bruce Henry – were still active as members of the Board and the Acceptance Committee. All three admitted that they didn’t think the fair would last longer than a few years, but they each stayed on as volunteers for 30 years or more. They have all since died, Esther having passed away just this winter, but their single minded pursuit of artistic quality has left a long-lasting positive mark on the fair.

In addition to these three founders, and dedicated long time staff members Jean Lau and Norma Penchansky Glasser, there have been many volunteers who have given years of service on the board, attending planning meetings month after month, or simply handling the same four hour shift at the information booth at the fair for twenty years. Over the twelve years I worked for the fair it seemed to become more of a challenge each year to find enough volunteers. And for those people who did volunteer, the expectation for training and perks has grown immensely. Many events have developed a full time staff position just to handle the care and organization of volunteers.

The recorded history of the AASAF tells of how art work was hung from clotheslines that had been strung from parking meter to parking meter for two blocks on South University Avenue. Three dimensional works were merely set on tables. Display techniques were, in part, not very sophisticated because in the first few years many artists only came with their works for part of the day. The concept of a 10x10’ booth for each artist was not yet the norm. When I was hired in 1986 the art fair assigned some booths to a single artist, but many artists were requested to share a 10x10’ space with another carefully selected artist. But as carefully as we tried to select the two combined artists it was obvious this approach wasn’t working. We soon started assigning each artist their own space, with shared spaces assigned only if the artists requested a shared space. Now some artists are requesting a double booth, 10x20’, only for their works. This is a change we have not able to institute, as our space for the fair is quite limited. I was always amazed when the media remarked on how the fair continued to grow each year. When we changed to all single booths the actual number of artists in our section of the fair decreased. Most years we made some sort of physical change to the fair, but those changes were usually required of us by construction projects, and needs of various city and university departments for such things as crowd and fire safety. In recent years it hasn’t been the official Ann Arbor Art Fairs that have grown, but the development of art fair activity on private property contiguous to the official art fairs.

For better or worse, the art fair world has changed significantly since the first Ann Arbor Street Art Fair in 1960. Artist jury fees have gone from no jury and no charge to $25 per application. In 1986

Ruminations by Former Director Susan Froelich
we received about 800 artist applications, and by 1997 we were receiving more than 2,000 applications for about 100 available spaces. For artists in the fair, space charges have gone from no charge to an average of $500 per booth. As costs for publicity, porta-johns, security, signage, fees paid for city services and a myriad of other costs continue to increase, art fair administrators are trying to find ways to cover these costs without always going to the artist with increased fees. One largely untapped revenue source is corporate sponsorship, but many people who otherwise support the fair are not in favor of using this source.

Who will pay and who will benefit? These are key questions as art fairs move into the 21st century. In 1994 I wrote my masters thesis on the economics of the art fair, but found when doing my research that business owners were unwilling to say exactly how much they had profited during the fair. Some of my biggest frustrations as Director of the AASAF became the questions of who will pay how much to support the operations required by the fair, and who will benefit by the profits. When fairs consistently attract large crowds over a number of years, greed enters in. Everyone wants a piece of the profits, and no one group seems to feel they should have to pay the cost.

Since my background and training is in the arts, I have always felt strongly that some of the income from this event should support the visual arts in the community throughout the year. For many years we were able to purchase or commission art from artists in the AASAF for public buildings like the Library, City Hall and County Buildings. The amounts spent were never very large ($200-$2,000) but the added presence of these works in public buildings in Ann Arbor throughout the year was a special gift that has been appreciated by many from all walks of life in all seasons of the year. The AASAF has also reached out to support art students from the University of Michigan (through scholarships and two booth spaces at the fair), and scholarships for high school art students in a special local competition at the Ann Arbor Art Center.

If artists want their business world of art fairs to stay healthy, they need to start asking the difficult questions and making sure they are a part of the conversation. NAIA is a positive move in this direction. But to be as effective as they need to be NAIA will eventually need to hire paid staff. Volunteers alone cannot maintain the needed pace to develop discussion in some areas and respond to issues in other areas.

In the first few years of working as Coordinator of the AASAF I was surprised by numerous responses by artists when I returned their calls or answered their letters in a thoughtful and respectful way. They seemed surprised to be treated with respect. I learned about other directors of events who mistreated artists in numerous ways. I was aghast, and I was also surprised that some artists seemed to just accept it as the way things were. This history of mistreatment would crop up at times when we needed honest input to make changes in the fair. When I surveyed artists about one issue in particular, I later heard back from some artists that they were afraid to tell of their true feelings about that subject. They were afraid they would be black balled from the fair.

I also encountered an attitude among some local people in which they assumed all artists present for the fair were collecting large amounts of money for the art they made, and then these artists left town with their bags of gold, leaving Ann Arbor with nothing. I had no patience for this attitude. I asked these people if they realized that some artists sold no art and therefore made no money at the fair? Most people tend not to think about the money invested by artists who travel to Ann Arbor, rent a room to rest their heads, frequent the restaurants, and fill their gas tanks. In addition to the required costs for artists at the art fair many artists take advantage of local sales on clothing for their family, and indulge in purchases at our great book stores and record shops. I have always tried to help people to understand that the artists that are here in Ann Arbor are the resource and attraction that brings in the 500,000 visitors so: hotels can charge the highest rates and still fill up their rooms; restaurants can fill their tables to capacity all day long; gas stations can
sell more gas; UM dormitories can fill with artists at a slow time of year; and merchants can sell a whole variety of goods not to be sold in that quantity at any other time of year. And yet, I am not naive. I know there are some businesses in Ann Arbor that are slower during the art fair, and some who even find it more profitable to close and go on vacation during that time. Art fair visitors don’t usually frequent dry cleaners or have their hair cut, and art fair traffic even blocks customer access to some businesses. But, the research I did shows that most local businesses increased their profits during the four days of art fair.

I will always feel privileged to have worked for the Ann Arbor Street Art Fair. There were many stressful and challenging times, but I always felt I could make a difference. The Art Fair allowed me to work with, come to know, and respect people from many different arenas. I believe that the most important purpose of street art fairs is to build relationships between people, and especially between visual artists and people who might otherwise never know, or begin to understand an artist. Those relationships frequently lead to the purchase of goods, thereby allowing artists to earn a living being an artist. At their very best the arts encourage creativity, individual self worth and a tolerance for other views. You, the artist, are on the front lines when you sell your work at art fairs. I encourage you to continue, but more of you also need to become involved in the organizations that support those front lines.

Brief Responses to Additional Questions

**Q:** What are the backgrounds of AASAF jurors? Are they selected from a national pool or locally?

**A:** Usually AASAF jurors have been from southeastern Michigan. Even though they are essentially local, most have respected national or international reputations as artists, gallery owners, museum curators and or faculty. We are fortunate to have a wealth of colleges, universities, museums and galleries in lower Michigan and northern Ohio. I don’t think that using jurors from a national pool gives you any better selection of artists. If the top shows around the country are all being juried by the same group of people they will eventually look the same. Our jurors are not allowed to jury for more than two years in a row. They only judge the categories for which they have special knowledge. I know you have more questions about the jurying process for AASAF, but they would probably best, and most thoroughly be answered by Acceptance Committee Co-Chairs Jean Lau and Norma Penchansky-Glasser.

**Q:** What is the influence of local merchants on show policy?

**A:** Bruce Henry, now deceased, but one of the long involved and dedicated founders of the fair, was a merchant on South University Avenue. He was very knowledgeable about art and was one of those who worked hard (literally right up until his death in the early nineties) to keep the artistic quality of the fair very high. The AASAF was founded as a cooperative effort of townspeople and merchants. Some townspeople formed the idea and took it to the merchants. Bruce and other S. U. merchants liked the idea and added it to their annual July sidewalk sales to attract more people. They had no idea it would eventually overshadow the sidewalk sales. From the very beginning of the AASAF merchants have been members of the governing Board and a merchant was always president. I could write another whole article on this aspect of the fair, but suffice it to say the merchant organization now depends more heavily on financial support from the AASAF.

**Q:** What is the reason for ending the show on Saturday?

**A:** The first year for the AASAF was July of 1960. It was created to be a part of the already existing merchants’ sidewalk sales and those occurred during the middle of the week. I believe it started on Wednesdays and Thursdays, later added Friday and even later added Saturday. The Mayor’s Art Fair Committee (which has representatives from all three fairs, the city, the university, the merchants and the county) has spent quite a bit of time discussing the pros and cons of adding a fifth day, to take in Sunday, or of shifting the days, and running the fair
from Thursday through Sunday. I endorse the latter option and believe it will someday occur. When that change happens money will need to be spent on publicizing the change. Most artists who sell their work at the fair will tell you that Wednesday is usually their best day for sales of art. Change is difficult, and a lot of people fear the public will not clue into the change and show up on Wednesday anyway. The police have not been in favor of a change to Thursday-Sunday because they envision Saturday night as prone to being more of a party night, and more apt to develop security problems. And lastly, (of the main fears and problems), the art fairs would impact at least three churches which are located downtown. One church is at the corner of State and William and would be totally shut off to vehicular access. Amazing how complex what a perceived 'simple' change might be, isn't it?

Q: Any insights, pro and con, of co-existing with two major art fairs at the same time?

A: There are certainly frustrations and tensions with three concurrent but very independent art fairs happening at the same time. But basically that is the Ann Arbor reality. The situation grew from the fact that there are three separate merchant areas in downtown Ann Arbor. The AASAF developed in the South University area because merchants there were receptive to bringing in this new activity to their sidewalk sales. The street art fair was embraced by both artists and general public more quickly and to an extent never dreamed by the founders. As I mentioned earlier in this article, the founders thought this was something that would go on for a few years and then stop. The other merchant areas tried various other activities to attract crowds, but didn’t have as much success as the AASAF in the South University area, so they started up art fairs of their own. (Actually the fair now on Main Street, started on the university diag, but that is yet another whole story!) For the most part I think the three Ann Arbor art fairs work together amazingly well. Shary Brown, Kathy Krick and myself all had a similar vision and agreed on most major changes needed for the overall health of the total event. I don’t think the event should get any bigger, but every year it needs some sort of change and improvement. I don’t expect it to happen in my lifetime, but maybe someday it will all be handled by one organization! But heresy! Did I say that! One organization might be more efficient, but I’m not sure it would be as much fun.

Q: Another aspect of art fairs that artists are interested in is corporate sponsorship. The Street Fair has opted not to participate, and we would be interested in the pros and cons of that decision from your perspective.

A: Well, actually the AASAF started working on and doing some corporate sponsorship for several years before I left. I guess it was pretty low key, since this question is posed as if AASAF has done no corporate sponsorship. I think corporate sponsorship can be done tastefully. Some people seem to think the Ann Arbor art fairs should not sully themselves with dirty corporate money. I find that attitude very frustrating. Artists and audience want the latest in conveniences, but want to tie our hands and keep us from bringing in any funds through corporate sponsorship. The AASAF has to pay the city for services, pay the merchants and try to keep costs low for artists, all while bringing on the latest in technology, imaginative and beautiful publicity, and top notch staff, but can’t go after corporate funding? I feel that the best way to fund an organization is to have several legs of funding. We used to rely on artists’ fees to fund 90% of the costs of the event. As costs have grown I felt we should look to a broad base of funding from several different types of sources. I believe that the extent to which an event relies on any one of the funding sources should be the point of any discussion.
In the Studio

As the third quarter of the year ends our thoughts turn to end of the year tax planning. No matter how many great shows you did this year it’s still not fun picking up the health insurance for yourself and your family. A few years ago our accountant put us on to an interpretation of the tax code which allows us to deduct 100% of our health care costs (including the acupuncturist who has worked wonders on our allergies). This means that even though our Blue Cross/Blue Shield premiums have gone up again this year, they are fully deductible, as are all our other medical expenses.

As you probably know under the current code you put your medical expenses on Schedule A and the IRS lets you deduct one quarter of your health insurance premiums, and depending on the amount of your other health expenses, hopefully a percentage of the rest. Since 1954, the IRS Tax Code Section 105 has allowed qualifying self-employed business owners a 100% tax deduction for medical expenses. Section 105 allows you to move these expenses from Schedule A to the SE Schedule under Business Expenses. It enables you to offer a health package similar to what an employer would offer. How do you qualify? It involves formally hiring your spouse as an employee of your business. As part of this plan, the employer is required to provide health insurance to the employee and the employee’s family. Obviously, this policy would also include you, the boss. This plan works best for those of us who are sole proprietors, have fewer than three employees, and an employable spouse.

Even if your spouse has another job, as long as necessary duties are being performed in your business and a legitimate employer-employee relationship is established, you will still qualify. Many of us have qualifying spouses and they are presumably already on your books so they can claim the $2000.00 IRA deduction, so this should make it easy to convert. You don’t need to change your existing insurance policy. The administrator that we have used to set up our plan is AgriPlan/BIZPLAN. It costs $175.00 a year. They can be reached at 1-800-626-2846. Or check out their website at www.plan105.com.

Recently read a fascinating book, The Underpainter by Jane Urquhart. A novel about a minimalist painter who is very self-involved and has a technique where he paints a very detailed picture and then obscures it by painting over it. If I was a better psychoanalyst I’d be better able to tell you what this meant. Gorgeous descriptions of landscape and intimate descriptions of individual lives. Highly recommended.

Music recordings that artists have enjoyed and recommended to others recently are Buena Vista Social Club by Ry Cooder, and Braver New World by Jimmie Dale Gilmore.
On the Road

In our travels across the country we’ve sometimes spent time in gambling casinos. It is a whole other world. Our favorite spot is on I-80 at the Quad Cities on the Illinois-Iowa line. I’m sure many of you have just zipped right past here. The Lady Luck is the gambling boat where we have won the most. Norm won $400.00 one night and the next day at the Riverssance show nearby sold one $35.00 photograph, so sometimes they can help out a bad show. We recently received a letter from the Lady Luck. They have built a new hotel right on the riverfront so you can walk right in.

Also, there is usually plentiful food at good prices. In Central City, just outside of Denver, there are many casinos. We’ve also spent time in the Indian Casino at the Minnesota/Canada line on our way home from Uptown. If you’re ever in the Upper Peninsula there is a nice one at St. Ignace. Sonny and Roxie Dalton have been supplementing their earnings at the Michigan City Casino, just north of the Indiana Toll Road. Don’t really know why but we always walk out with winnings at the commercial casinos but always lose at the Indian-run casinos. So beware.

Restaurant tip: Sweet Tomatoes, 1902 N. Dale Mabry, Tampa, near 275 (this might be a new chain), wonderful salad bar and vegetarian food.

Heading down 1-75 in a hurry and need good, plentiful cheap food? How about Great American Restaurants, Georgia Travel Center, 1-75 S, exit 31, Cordele, GA. There’s also one at Pilot Travel Center, 1-35/80, Exit 126 Des Moines and 1-24, Exit 86, Oak Grove, KY.

We hope we’ll be seeing you soon at a really good show!

Here’s a good quote for reflection when you’ve just gotten the latest rejection: “Business is never so healthy as when, like a chicken, it must do a certain amount of scratching for what it gets.” Henry Ford

Connie Mettler
Why Have a Page on the NAIA Web Site?

Many artists, among them NAIA members, are setting up their own websites. The NAIA website is being accessed hundreds of times daily and will be an excellent gateway to members’ own website and a great contact point for those without. Think of this analogy: what would be more effective, setting up a booth by yourself on any given weekend on the streets of Cherry Creek or during the Cherry Creek Arts Festival? Who is accessing the NAIA site? Those interested in art and fine craft of course, plus show directors looking to recruit new applicants to their shows. Visitors will be able to see the Random Gallery (random display of thumbnail images) and most importantly, search for members by name, city, state and media. So if a visitor wanted to see all fiber artists the results would display all members in that category along with a thumbnail image of work which is hyperlinked to a new browser window containing the member’s page (this new window helps to prevent the visitor from becoming lost, simply closing the member page deposits the visitor back at the gallery/search page). The member pages will be bookmarkable, meaning visitors will be able to create their own gallery of work from NAIA members. Each member page will contain contact information (city, state, hyperlinked email and website URL, phone, fax), a short biography/artist’s statement/gallery list and four large format images of work along with image information (title, height, width, date and price if desired).

A show itinerary is also possible. I have decided that to do this and not go bankrupt I will need to charge a fee for the page of $38. Most of my time has already been spent on the search engine and database. This is a one time fee. Changes to this page (itinerary, images, new contact information, etc) will be handled individually, meaning if many changes are being made I will have to charge extra for them. Corrections, of course, are free. Those who paid for a page in last year’s attempt to get work images from members on the NAIA site may apply that as credit to this fee. To keep a consistent look to the site and because it is database driven, sorry, no custom pages. If you want to design your own page, it may be time for your own site! Please call or email me if you have questions. Let’s show visitors what great work NAIA members do!

Some caveats: I have a good slide scanner to do this with and should have few problems translating the images to the Web but be aware that there are these variables: monitors, color depth, platform (PC, Mac), ambient light and simply how people have adjusted their own monitors. I will certainly attempt to make corrections if the images turn out way off but that should be rare. I should mention that when people access images on the Web that image is then on their computer hard drive. There is no way to prevent this but it is not too different than handing out postcards or business cards at shows. Practically speaking, there is no such thing as copyright on the Web, but don’t let it unduly worry you. I should also say that, as I am moving NAIA to it’s own server (our domain will be naia-artists.org) and basically redoing the entire website, there may be some lag in having your page online unless I also update the old site. Certainly by the new year. I’ll let you know. At least send a slide for a thumbnail for the Random Gallery! (Free!)

Include these items with your payment:

1) 4 slides (with your name) of your work (not the darker images if possible - also pick one image for the ‘thumbnail’ image to be displayed on the “Member Gallery/Search” page).

2) Title, materials, height and width, date and (optional) price.

3) Short text (no lists) statement for search results (try to keep it under 40 or so words).

4) Longer statement/gallery/show list for page (try to keep it under 300 words). This will be APPENDED to the above statement for your page.

5) $5 discount if text is emailed to me rather than having to type it myself! Please use a plain text editor (NotePad, etc) rather than a word processor.

6) I already have contact information and media categories for all members. It’s not necessary to publish your street address. To see an example of how this will all work, go here: www.avocet.net/naia/webdata_227/search_form.htm. Presently I have a prototype page for Edward Avila and Ginny Herzog, so search ‘painting’ and click on Ginny’s image to see a prototype page.

To order your page please send a $38 check payable to Michael Hamilton, slides and information to:

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How to Produce an Arts & Crafts Festival

by Cari Dewall-Obst
176 pages  $39.95

Book Review by Aletha Jones

Writing a book that provides a recipe for producing a successful art and craft show is a very ambitious undertaking. Cari Dewall-Obst carries out such a task in her new book, *How to Produce an Arts & Crafts Festival* (1998). In a logical sequence and an easy-to-read style, she presents the major steps in putting such an event together.

The first chapter stresses the critical value of establishing the mission, and clarifying a clear set of goals for the proposed festival. In addition to a section on selecting the artists, other topics include recruiting volunteers, building and analyzing a festival’s budget, and including additional festival activities. Three chapters focus on creating, selling and succeeding with sponsorships, with examples of sponsorship proposals and marketing surveys. The workbook format provides examples of adaptable fill-in sheets for many key tasks. It also includes an appendix of helpful resources.

Ms. Dewall-Obst underscores the amount of lead-time required to plan an art fair, and lays out an operating calendar of one full year prior to the event. The fact that many artists begin planning their show schedules a year in advance suggests that the one-year timetable may not be enough lead time. This is especially true for new shows. This book is written to encompass a wide spectrum, from small community festivals to shows larger in size and scope. Therefore, it is understandable that the sections addressing the artists’ application and the jurying process are painted with a rather broad brush. However, these sections most directly affect the quality of the artwork selected, and therefore need to be carefully detailed.

Increased attention to the following points would strengthen the book’s focus:

1) The issue of rule enforcement is not adequately addressed. A more complete description of artwork not permitted in the show is imperative, and the allowance of reproductions needs to be detailed. A clear policy about these matters is a critical aspect of enforcing show rules. Three specific requirements of participating artists that could strengthen rule enforcement are: a photo ID at artists’ registration to curtail proxy exhibitors; a booth slide to serve as a visual contract of what the artist intends to display; and an artist’s information statement posted in the booth clearly stating the artistic process involved and the role of any assistants. These requirements should be stated on the artists’ application.

2) The suggestion is made that smaller shows may find that photographs work better than slides for jurying artists because of the ease of comparing styles and the difficulties in obtaining projectors. This suggestion would result in more first-time applicants or ‘dabblers’ and fewer experienced artists, a point stated later in the text.

3) The importance of selecting a suitable show location needs to be emphasized. Because the show site itself can be such a key determiner of a show’s success, the involvement of artists and other show experts in this decision is critical.

Throughout the book, Ms. Dewall-Obst continually points out the advantages of learning from others with expertise in the field. She suggests visiting other art fairs, involving specialized consultants, and seeking help and information from the NAIA. She sites the NAIA as a valuable resource in many key areas, from selecting a show site, to providing a list of qualified jurors. However, the author mistakenly encourages show directors to obtain an endorsement from the NAIA. Currently our organization does not endorse specific shows. She supports the refunding of booth fees for artists who are forced to cancel shows. She also demonstrates her knowledge as an art fair producer (Cari was the executive director of the Uptown Art Fair for fourteen years) by including a creative list of ways to promote a festival, and innovative methods to attract art fair buyers.

Creating a successful arts and crafts festival is a formidable task. This manual presents the fundamental building blocks to begin such an undertaking.
We have put together a summary of credit card processing equipment most common and applicable to the Art Festival format. All equipment is not necessarily represented and certainly not all businesses offering service have been heard from either. The intent is to help with the selection process. Additional info is welcome.

Offered by: Arts & Crafts Business Solutions: 1-800-873-1192

CDPD SYSTEM
Cellular Digital Package Data
• $140 Application Fee
• $1799 Purchase or Lease ($75/36mo. $97/24mo.)
• 1.75% MC/Visa discount fee
• $.38 Transaction fee
• $20/mo wireless fee
• $5/mo statement fee
• Immediate authorization + Saccount transfer + printed receipt
• 24 Hr. Service

ASAP 4200
Automatic Swipe Approval Processor
• Swiper + Terminal + Printer receipt
• $1400 Cell Phone/Receipt machine
• Lease: $75/36mo. $97/24mo
• Carrying case $150
• Cell phone charges avg.$100/yr
• 1.75% MC/Visa discounts
• $.28/Transaction fee
• $140 Application Fee
• $5/mo Statement Fee
• Swipe approval/Bulk transaction phoned in at end of day

POS 50
U.S. Wireless Data Equipment
• $1500 New / $900 Remanufactured.
• 3 pay/3 month / no interest
• Uses Cell phone (yours)
• Terminal Key pad & Printer
• 1.58% MC/Visa discount
• $.20/Transaction fee
• $20/mo. use charge + cell phone charge

NURIT RADIO MODEM
for more info contact Joe Podolinski at 800-258-0891
• $1200 Unit cost
• Swipe/Keypad/Battery or plug/radio signal
• $28/mo Statement fee + RAM access
• $.15/Transaction Fee
• 1.75%. MC/Visa discount fee

DISCOVERCARD
MERCHANT SERVICES
800-347-2000
By NOVIS Service
• Listings available of all local representatives
• Reps are non-commissioned
• Handle ALL cards
• Discount rates quoted by region
• Handle all equipment

SYMPHONY
available through Merchant Credit Card Services 800-226-4401 - Doug Rollings or Karen Allen
• $2200 Purchase
• 2 lb. handheld unit
• Swipe/Keypad/printer/CDPD/Barcode reader
• 1.69% MC/Visa discount fee
• $.20/Transaction fee
• $10/mo Statement fee
• $0 cell phone fees
• $0 Startup fees
• Lease available ($114 down, $79.95/mo - 48 mos.
• All cards (AMX & Discover Card need separate agreements written at different discount rates: however, equipment will handle all once they’re set up.)
• Keep your current bank affiliations.
SYMPHONY
may be purchased direct from:
RING!OnLine - John Waters (248-698-4659 ex. 101) or email: jrw@ring.com

These are the SYMPHONY equipment manufacturers. They are not service providers as the previous package suppliers. They offer a better price on the equipment ($1595.00 complete) and are extending an additional discount to NAIA members of $125.

- $1595 Purchase price ($1470 to NAIA members) plus tax
- 2 lb. handheld unit
- Swipe/keypad/printer/CDPD/barcode reader
- $0 cell phone charges
- Monthly leases available ($69/mo)
- Immediate transfer of funds to merchant’s account

Suggested Service providers:
NOVA SYSTEMS or PAYMENT TECH

RING!OnLine forwards your purchase information to these companies for service setup or provides you with their numbers for contact,

Discussion with Nova Systems indicates that users could expect a discount fee around 1.85%, Transaction fees of $.20-.25 and statement fees of $10-12/mo. The NAIA is currently exploring the possibility of setting up a group contract with Nova or another service provider to obtain lower rates for members.

Ring!OnLine also offers a heavy duty leather carrying case with a belt loop and cover flap for $79 (others offer same case for $150) - NAIA members cost - $69.

WRITERS COMMENTS:
The above equipment (Symphony) appears to be the best all around equipment:

- Most current technology
- No operation costs
- No monthly minimums (except $10/mo statement fee)
- No cell phone charges
- Immediate transfer of funds to the merchant’s account

Negatives:
Not TOTAL nation-wide coverage as yet. In those areas however, you would be able to use your own cell phone attached to the unit which would add a cell call charge for the approval and transaction in that area.

The cost of the equipment is high. However the pricing from RING!OnLine offers a substantial savings plus the additional NAIA discount is worth triple your NAIA membership cost

If purchased direct from the manufacturer (Ring!OnLine) there is more initial setup work by the purchaser, i.e., some local shopping of best processor company which is otherwise handled by the reseller; however, a total savings of $730 may be worth the learning experience and a couple of phone calls. John, at Ring!OnLine, will provide all the info needed for you to accomplish this.

Ginny Herzog

This summary was undertaken for the benefit of NAIA members. The writer assumes entire responsibility for its contents. Additions or corrections are encouraged.
Email: billgallup@sprintmail.com
New Contributors

Susan Goldhamer
57th Street Art Fair
1448 E. 52nd Street Ste. 356
Chicago, IL 60615
773-493-FAIR
julier@interaccess.com
www.interaccess/57thstreetartfair.com

New Contributors

Ross Ehrhardt
La Jolla Festival of the Arts
4130 La Jolla Village Drive #10717
La Jolla CA 92037
tpkf@lajollaartfestival.org
www.lajollaartfestival.org

Ann Dantzig
Armonk Outdoor Art Show
c/o Friends of the North Castle Library
19 Whippoorwill Rd. East
Armonk, NY 10504
914-273-8049
rab@byramhills.csnet.net

Renewing Contributors

Ardath L. Prendergast
Arts Festival of Atlanta
34 Peachtree St. NW #250
Atlanta, GA 30303
404-589-9191
dancers@mindspring.com

Pat Haas
Northern Virginia Fine Arts Festival
2279 Compass Pt. Lane
Reston, VA 20191
703-471-9242
grace@pop.dn.net

Jennifer Muir, Special Events Coordinator
Birmingham Bloomfield Art Center
Birmingham Fine Art Festival
1516 South Cranbrook Rd
Birmingham, MI 48009
248-644-0866

Stephen King
Main St. Fort Worth Arts Festival
306 W. 7th Street Ste. 400
Fort Worth, TX 76102
817-336-2787
msfwaf@aol.com

Indianapolis Art Center
Broad Ripple Art Fair
820 East 67th Street
Indianapolis, IN 46220

Mary Fleisch
Saratoga Rotary Art Show
12560 Easton Drive
Saratoga CA 95070
efleisch@pacbell.net
www.saratogarotary.org

Contemporary Crafts Market
1142 Auahi St. #2820
Honolulu, HI 96814
808-422-7362
royhelms@gte.net

Smoky Hill River Festival
Fine Art/Fine Craft Show
P O Box 2181
Salina, KS 67402
785-826-7410
sahc@midusa.net
www.midusa.net/smokyhillriverfestival

Indianapolis Art Center
Indianapolis, IN 46220

Pat Hopkinson/Toledo Botanical Garden
Crosby Festival of the Arts
5403 Elmer Drive
Toledo, OH 43615
419-936-2986
PHopkinson@compuserve.com

Heather Crocker, Director
Sun Valley Arts & Crafts Festival
P O Box 656
Sun Valley, ID 83353
208-726-9491 Ext. 19
hcrocker@micron.net
www.sunvalleyid.com/svcenter

Smoky Hill River Festival
Fine Art/Fine Craft Show
P O Box 2181
Salina, KS 67402
785-826-7410
sahc@midusa.net
www.midusa.net/smokyhillriverfestival

(correction)
Mo Dana, Director
Des Moines Arts Festival
400 Locust Street Ste. 255
Des Moines, IA 50309
515-282-8236 ext.202

Member News

On April 15, 1998, at a ceremony held in the Old State Capitol in Tallahassee, Clyde Butcher was inducted into the Florida Artist Hall of Fame by Secretary of Cultural Affairs, Sandra B. Mortham, and Governor Lawton Chiles. The award is the highest and most prestigious cultural honor that can be bestowed upon an individual in the State of Florida. It is reserved for those who have demonstrated significant contributions to the arts in Florida, and have received national and/or international recognition through achievements in an artistic discipline. Previous inductees include Ray Charles, Tennessee Williams, Ernest Hemingsway, Marjory Stoneman-Douglas, Duane Hanson, and Robert Rauschenberg.

Andy Shea, glass artist, was commissioned to do the centerpiece for the ACC annual meeting. Other commissions from contacts at art fairs this past year were gifts for the Ecolab's Board of Directors meeting, donor gifts for the Carlson School of Business, Univ. of Minn., and client gifts for the Peregrine Capital Management Fund.
Dear Sir or Madam:

As the Arts Program Manager for Laumeier Sculpture Park and Co-Director of the Contemporary Art Fair, I would like to take this opportunity to express to the NAIA Board just how beneficial I found the information contained within The NAIA 1997 Artists’ Survey Results booklet. Your circular appears to be an extremely viable resource, and I am certain that it will prove to be a strong designing tool that can only enhance our already successful Contemporary Art Fair. Many of the strategies printed in your booklet have been utilized by Laumeier in the past, and I will surely take into consideration many of the new approaches offered in the brochure when planning our 12th Annual Contemporary Art Fair.

Although pleased that Laumeier was listed under several categories and questions, I was greatly disappointed to discover that in all these occurrences our institution’s name and fair were not accurately titled. I understand that you receive your information from several artists throughout the nation and that, because of the number of correspondences you receive, mistakes in spelling and accuracy can happen. Because we would like to further strengthen our alliance with the NAIA, I wish to correct these oversights for your records and future publications by supplying you with the necessary revisions.

The proper name of our organization is Laumeier Sculpture Park, and the correct title of our fair is Laumeier’s Contemporary Art Fair. If you could please update your records and publications to reflect these revisions, I would greatly appreciate it.

A well-known St. Louis tradition for the past several years, Laumeier’s Contemporary Art Fair combines familiar and greatly anticipated artists from past Art Fairs with fresh and innovative artists from around the country. And with such an impressive Art Fair history, the readers of Sunshine Artist Magazine have named the Contemporary Art Fair one of the 200 best in the country.

Laumeier sits on roughly 100 acres of lush, green and wooded grounds and houses a wide collection of sculpture by artists of national and international importance. Laumeier commissions, acquires, exhibits and preserves works of contemporary art with a specialty in sculpture created since 1960 by artists of national and international importance. We see our role as serving as an international “laboratory” for contemporary sculpture, using the living artist as a point of departure for educating the public. Our park contains installations by Judith Shea, Mary Miss, Andy Goldsworthy, Vito Acconci and Terry Allen, to name a few. We are the only visual arts institution in the St. Louis area that focuses on the exhibition of outdoor, contemporary sculpture in a natural setting; we know that experiences gained here are unique to St. Louis and available only through our park.

I talked to Gordon Bruno at Columbus Art Festival. Sounds like you have the same goals I have been searching for in my 15 years in the art show business. Keep up the good work. Count me in.

Sincerely,

Melinda R. Compton
Arts Program Manager

To the editor:

I want to thank the NAIA members for their advice and information, which was a great aid in organizing our new show, the first annual Highland Park Festival of Fine Crafts.

The Suburban Fine Arts Center is a 38 year old organization. We have mounted many events, but since we are striving to make our craft festival one of the best in the country, it was invaluable to be made aware of how we could service the needs of the festival artists.

We did our best to implement most of your suggestions. The artists as well as the public seemed very pleased with the results.

Thank you again and keep up the good work.

Sincerely,

Ann Rosen
Executive Director

appeal that decision by September 1 if I sent along medical evidence. (I had already sent the letter from my Doctor two weeks prior to that). It was very disturbing to be treated as an incompetent, unimportant ‘show dodger’ rather than a human being in need of some compassion and understanding during an emergency medical crisis. When an artist has to cancel out of a big show like Ann Arbor, there is obviously an emergency situation at hand.

It is devastating to realize that rules take precedence over common mercy. My thirteen years of participation in the Ann Arbor Guild show should be a very strong statement in regard to dependability, enthusiasm, dedication and commitment to a show I have always enjoyed. Is an artist only a number to fill a space until he can no longer fit into the rule profile? Illness can strike anyone and likely will strike many artists at the least expected time. Surely we deserve the protection we need from art promoters, art clubs, guilds and art associations. Surely they should realize that emergencies occur and that during such time the artist needs support, not threats and penalties.

Nina Davidson Arnold
nlf@midwest.net

Classifieds

FREE CLASSIFIED ADS
TO MEMBERS
Mail to P.O. Box 334,
Dundee, IL 60118
or Fax (847) 426-3608
or email Eatonart2@aol.com


Wanted To Buy: Used Light Dome in very good condition. Call Celeste or Chris. Home 813-821-3703 Studio 813-321-0665

Query: I would like to compile a review of show TENT DESIGNS. What are your experiences with show canopies, good and bad? This would be helpful to us all, particularly for those purchasing their first tent. Any good homemade designs?

Tor Faegre
1600 Ashland
Evanston, III. 60201

Letters continued

continued from p.2