NAIA Initiatives and Common Misconceptions

by Larry Oliverson
NAIA President

Since the formation of the National Association of Independent Artists in 1995, a number of misconceptions regarding the organization have developed. Recently, the extent of these misconceptions was made painfully clear when an artist that I have known for many years contacted me concerned that the NAIA was running him out of business. This artist relies heavily on reproductions and he thought that the NAIA was trying to eliminate reproductions from the art festival scene thereby adversely affecting his ability to make a living. Personally, this conversation was particularly relevant because this artist had influenced my career choice more than twenty-five years ago when he demonstrated that an individual could make a living creating and selling his artwork. I left the corporate world and ventured into the art world partially because of his example. It concerns me that now this same person who had influenced the beginning of my career has misconstrued that the NAIA might be a threat to his career.

The NAIA works very hard to have a positive influence within our profession. Allowing misconceptions to continue is counterproductive to that effort. Clearly it is time to give a concise overview of the organization and to clarify some misunderstandings. I will do this by outlining some key aspects of the organization, listing issues that the NAIA advocates, and answering some frequently asked questions (FAQ’s).

NAIA Mission Statement: We exist as an advocate for the economic and professional well being of our membership, to educate, and to foster the health and growth of the visual arts.

Membership Requirements: Membership is open to artists who design and produce their own work and derive a significant portion of their income from the sale of their art.

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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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Dear N.A.I.A.:
I'm under the impression, from an article I read several years ago, that one of the forces leading to formation of N.A.I.A. was the chaos and vandalism associated with the now defunct Charlotte Springfest show, in Charlotte, NC. Sadly, the long tradition of vandalism in Charlotte continues. At this year’s Center CityFest, begun last year to fill the void left when Springfest folded, some 20 or so artists’ booths were vandalized on Saturday night, April 24. (Show dates were April 23-25.) A sidewall of my tent was slashed several times, which was typical of damage reports that I heard.

I don’t know what role N.A.I.A. might try to play in response to events like these, other than making them known to the membership, which I think would be appropriate. While I was aware of Charlotte’s history of vandalism prior to this show, my knowledge of shows with chronic security problems is largely word-of-mouth. I would welcome more detailed knowledge when planning my show schedule.

If N.A.I.A. decides to try to serve as a conduit for publicizing vandalism or other show problems, I think it would also be appropriate for the organization to contact show directors, both to obtain accurate accounts of events (to the extent that directors are willing to share them), and to let directors know that knowledge of problem areas is being disseminated to artists by more formal means than via the grapevine.

I encourage N.A.I.A. to try to play some meaningful role in responding to show problems on behalf of its membership. Otherwise, members will be left to express their concerns individually.

Yours truly,
Keith R. Allen

Letters
Contributor: Any person, publication, or community based organization interested in the activities of the NAIA and who would like to receive the newsletter is welcome to become a contributor.

Operational Structure: An operational structure was selected that would serve the membership and endure the changes of leadership that would occur over the years. The NAIA, like most non-profit organizations, is board driven. That means that a board of directors ultimately makes policy decisions. In our case, we operate under the ‘Carver’ model, which is a 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 the objectives and then charges the President (who is not on the board) with finding a course of action to implement those goals. It is crucial 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 the membership. Based on 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.

Advocacy: The following list indicates the current issues that the NAIA advocates. It is posted on our website (naia-artists.org/work/advocacy.htm) and can be referenced whenever there is any question about the official position of the organization. The list will be updated periodically as the need arises. If an issue is not on this list, then it is not an official position of the organization.

1. Standardization of Show Applications. The design, layout, and content of applications are the decisions of each individual show. The NAIA encourages festivals to incorporate the information presented in the standardized show application available on our webpage (naia-artists.org/work/prospectus.htm). This information has been compiled from numerous applications and incorporates the important information that artists need regarding a show.

2. Standardized Slide Format. The NAIA strongly advocates that all shows adopt the standardized slide format indicated on our webpage. This standardized format is a simple and logical approach that allows artists to reuse entry slides.

3. Booth Fees/Refund Policy. The NAIA advocates that booth fees be due within a practical time after acceptance, and that reasonable refund policies be established for artists who must cancel. A reasonable refund policy would include sensible time restrictions and moderate charges to accommodate any administrative show costs.

4. Advocacy with Shows and Show Directors. It is essential that shows understand and consider the artists’ point of view. In turn, it is incumbent on artists to provide whatever information and assistance they can to the shows. The NAIA encourages these efforts on both local and national levels.

5. Wait List. The NAIA advocates that all shows have a clear wait-list procedure incorporated with their jury process.

6. Hardship Clause. If an artist is truly unable to attend a show in person due to illness, family emergency, or extenuating circumstances we recommend a compassionate policy be created to accommodate this one time hardship. The NAIA realizes that directors will have to evaluate each situation on a case-by-case basis.

7. Early Acceptance Notification. Shows are encouraged to issue early notification dates and, when possible, dates that are coordinated with other shows within the same time frame. Early notification dates allow artists to better plan their show schedules and their work schedules.

8. Security. Security is of the utmost importance to artists. Shows are encouraged to maximize their efforts in this area, particularly regarding overnight security for artwork and booths. Additional volunteer personnel serving as observers can greatly enhance the efforts of a few authorized security guards.
9. Rule Enforcement. The NAIA strongly advocates the enforcement of rules. All shows should seriously evaluate their rules, change or eliminate inappropriate rules, and enforce those rules that they choose to keep.

10. Artist Information Statements. The purpose of an artist information statement is to identify, inform, and educate. It provides important information to the viewer and also helps eliminate proxy exhibitors and misrepresentation, concerns often voiced by both artists and show committees. The NAIA advocates the use of the artist information statement and recommends the guidelines outlined on our webpage (naia-artists.org/work/statement.htm) so that the same statement can be used for all shows.

11. Artist Advisory Panel. A National Artist Advisory Panel has been formed to educate and serve as a resource for show directors and artists. Their names and contact information can be found on our webpage and in this newsletter. The function of the advisors is to provide objective information on technique, materials, processes, etc. pertaining to their category. They also should serve as a receptor of information and concerns of other artists within their category. Under no circumstances should artist advisors be asked to serve as rule enforcers or make enforcement decisions. They also should not have any influence or authority over other artists or communicate personal positions contrary to the economic welfare or professional integrity of other artists. The NAIA encourages shows and artists to use these advisors as a resource.

12. Artists Included in Jury Process. The NAIA advocates the inclusion of artists who exhibit at art festivals to be included on slide jury panels. Many exhibiting artists have excellent credentials, a deep understanding of our profession, and a high degree of professionalism. They provide a perspective that, when used in conjunction with gallery owners, curators, or academics, can improve the traditional jury panel.

13. Booth Spaces. The NAIA advocates a minimum booth space of 12’ wide x 10’ deep for ease of set up. We also encourage adequate space allotment behind the booth for storage of inventory.

14. Proxy Exhibitors. Art festivals present a unique opportunity for the public to meet artists. The NAIA encourages festivals to require that the artist be present for the duration of the event.

15. Reproductions (2D and 3D). The official position of the NAIA on reproductions is objective education. There is a continuum of festivals including those that do not allow reproductions on one end and those that allow any form of reproduction including buy/sell items on the other end. It is the responsibility of each event to determine where on this continuum they want to place their show. The NAIA will answer any questions, explain any processes, or explain how to identify production methods. It is the show’s option to use this information in conjunction with any other input from any other sources to help them with their decision. (Refer to FAQ’s below for elaboration on this topic.)

16. Misrepresentation. The NAIA opposes misrepresentation of any kind and advocates clear explanation of process. Misrepresentation is a threat to the important public perception of the integrity of both the artists and the art festivals.

Frequently Asked Questions (FAQ’s)

Q: Is it true that the NAIA was organized by a group of photographers?
A: No. The NAIA was formed by artists in a variety of categories including photography. In the early stages of the organization there were three photographers that were very active. As of September 1, 1999 there are no photographers on the board of directors. The President is a photographer.

Q: Why do some people have the misconception that photographers formed the NAIA?
A: Perhaps this misconception came about because photographers held a specific category meeting shortly after the formation of the NAIA. When information was reported pertaining to this photography category meeting some people may have confused the two occurrences. All this information is clearly outlined in our early newsletters but the membership was smaller then and fewer people had accurate information. Somehow erroneous rumors spread throughout the artist grapevine and, to this day, some artists still don’t understand that the organization was started by artists in a variety of cate-
gories. In fact, an artist’s category is far less important to the organization than an ability to consider issues beyond his or her personal career.

Q: Does being a NAIA member help an artist get accepted into a show?
A: Being a NAIA member should neither help nor hinder any artist’s chances of being accepted into a show. The quality of an artist’s work should be the determining factor.

Q: Is there any truth to a rumor regarding some sort of blacklist and/or a preferred list?
A: The NAIA has absolutely no say in determining if any artist is accepted or rejected from a show. There is no blacklist or preferred list of artists.

Q: How do you respond to the fact that some artists have referred to the NAIA as an elitist organization?
A: If one looks at the requirements for membership it would be extremely far fetched to interpret those requirements as elitist. A review of the issues that the NAIA advocates also does not indicate elitism. The organization has emphasized the pursuit of excellence in our individual members and in the venues where we exhibit. Perhaps some individuals may interpret this as elitist, but we view the pursuit of excellence as a positive endeavor.

Q: How do you respond to those who say that the NAIA does not represent all artists?
A: The NAIA has never maintained that it represents all artists. We represent our membership which we feel is composed of artists concerned enough about our profession to become active and involved. The input of these members guides the organization. This does not imply that there aren’t well intentioned, concerned artists who are not members. It merely means that those who recognize the value of having a collective voice and an organization to represent them have found the membership valuable and it is these artists that we represent.

Q: Could you elaborate on the issue of reproductions?
A: Long before the NAIA existed, various art festivals made the decision to include or exclude reproductions from their show. These decisions were based on the direction the show committees wanted to take their event and an assessment of the community that would be supporting the show. These same factors need to be considered as shows reevaluate their efforts. Because of conferences like the International Festival and Events Association and the Art Festivals and Artists Conference hosted by the NAIA, shows are now communicating more with each other and sharing information about the successes and failures of their attempts at improvement. In some cases, shows are modeling themselves after successful shows on each side of the reproduction issue. In all cases, the triangle formed by the artists, the community, and the show committees needs to be a good fit in order for the event to be successful.

Q: If the position of the NAIA on reproductions is objective education, how do you explain the non-objective comments of some of the board members on the members forum?
A: The comments were expressed as individual opinions and not those of the organization. This is a crucial distinction. There are eleven artists that comprise the board of directors. On any given issue all board members do not necessarily agree. To expect total agreement from any board would be truly unrealistic. Therefore, it should not be surprising that comments or feelings of an individual board member may differ from the position of the organization. However, each individual board member still has a right to his or her personal opinion just as each individual artist has that same right.

The intention of this article was twofold. The first purpose was to provide a concise overview of the NAIA and the policies it advocates. This should prove helpful to anyone who is unfamiliar with the organization or who has not followed its progress. The second goal was to address the misconceptions that exist regarding the NAIA. The organization, through its newsletter and webpage, has been very open about communicating the actions that it has taken. We have worked positively and constructively with a variety of shows, including shows with policies on both sides of the reproduction issue. In the future, we will continue to pursue many of the same objectives as well as new concerns that arise. We also are developing a public relations campaign focused on the importance of buying art. The NAIA has made significant accomplishments in a relatively short period of time but much more remains to be done. Hopefully, some of the misconceptions have been addressed and everyone will have a clearer understanding of our organization.
The NAIA attracts artists who are ready to contribute to the strengthening of our industry. Collectively, we bring to the task a wealth of experience and information that shows have begun to recognize as a terrific resource. We encourage show directors to assemble advisory panels of artists in their areas who have experience exhibiting on the national level. Most frequently those artists are able to discuss with show directors the elements that contribute to a show’s success and to help them recognize the pitfalls. Lakefront, in Milwaukee, always among the top shows, is a good example of a show that profits from an artist advisory panel. Show directors can contact the NAIA for names of artists in their area who have indicated their willingness to help.

This year, because not every show locale has resident artists accomplished in every medium, the NAIA has assembled for the first time a National Artist Advisory Panel. The panel is comprised of two artists from each discipline who are extremely knowledgeable about their media, are respected by their colleagues, and are committed to giving fair and impartial advice and information. Show directors who have questions concerning the fine points of any of the media represented are encouraged to contact these artists directly. These artists should not be asked to establish policies for their media nor should they be asked to enforce rules. Both of these issues remain the important responsibility of the individual shows.

A second and equally important function of this advisory panel is to serve as a conduit for discussion among artists within their categories. Artists are encouraged to bring forward their ideas and concerns. The members of the National Advisory Panel should in time develop a sense of the consensual thinking within their categories and regularly convey their impressions to the board.

Note: Artists offering advice to shows is nothing new, but anytime individuals are designated to stand in the forefront and represent others they face some discomfort. Let’s avoid that. If the NAIA is to have a collective voice, someone must be the mouthpiece. So let’s brush aside whatever negative perceptions there might be (i.e. “they’ll get preferential treatment” etc.) and move forward with the confidence that the both the advisors and the show directors will act in an impartial, professional and objective manner.

The first National Artist Advisory Panel was formed this way: each board member polled other artists and came up with a long list of possible candidates. From that list the panel members were recruited. It has been proposed that in the future NAIA members in each media category select all artist advisors. Each advisor will serve a two-year staggered term.

The panel was created as a resource/reference that shows anywhere could reach by telephone. It should serve the industry well. Nothing we’ve seen yet however, can match the positive impact you can have by volunteering as a resource for a show in your area. Dale Rayburn

Listed below are the advisors for each category as well as other artists who have been asked to serve on their committees. (The Wood advisors have not been finalized at this time)

Clay:
Advisors: Marilee Hall 931-526-6649  
Steven Hill 816-523-7316
Committee: James & Lisa Tevia-Clark 704-837-8256  
Claudette & Paul Gerhold 904-753-2564  
Jim & Shirl Parmentier 607-547-8544

Drawing:
Advisors: Eugenie Torgersen 616-687-1688  
Dale Jarrett 913-262-5841
Committee: Margaret Dyer 770-414-9650  
Edward Avila 616-687-1688

Fiber:
Advisors: Leon Niehues 501-738-2901  
Juanita Girardin 505-852-2026
Committee: Lara Breitman 914-258-4796

Glass:
Advisors: Kenny Walton 402-275-3382  
Duncan McClellan 813-985-6429
Committee: John Bingham 505-424-1991  
Andrew Shea 612-332-5842  
James Wilbat 847-940-0015

Jewelry:
Advisors: Carol Adams 561-547-9966  
Valerie Hector 847-328-1585
Committee: Aaron Macsai 847-966-1222
Members’ News

Metal:
Advisors: Jon Michael Route 715-327-8073  Robert Farrell 920-563-2655

2-D Mixed Media:
Advisors: Lynn Whipple 407-644-5223  Janet O Neal 505-46-4251
Committee: Marian Steen 314-994-1196  John Whipple 407-644-5223

3-D Mixed Media:
Advisors: Cathy Rose 904-462-7281  Dwain Workman 785-794-2111
Committee: Jon Hecker 812-829-4263  F B Fogg 765-289-7464  Mitch Levin 847-577-9099

Painting:
Advisors: Charles Gatewood 334-297-4011  Peggy Brown 812-988-7271
Committee: Bruce Peeso 413-267-0067  Bert Beirne 770-967-4446  Dana Forrester 816-478-2425

Photography:
Advisors: Don Ament 606-252-8368  Eddie Soloway 505-466-6030
Committee: Les Slesnick 407-856-5434  Ray Hartl 414-889-4578

Printmaking:
Advisors: Debra Mae Broad 218-937-5340  Marvin Hill 920-699-5540
Committee: Linda Adato 914-632-7796  Deborah Carlson 303-670-8934  Mamie Joe 770-998-453  Mitch Lyons 610-869-8652

Sculpture:
Advisors: Jack McLean 815-363-0668  Mark Wallis 812-829-1747
Committee: James Eaton 847-426-3608  Bruce Niemi 847-356-0356

West Coast Weather Vanes has been included in a list of the top 200 craftspeople working in the United States today by Early American Homes magazine, a national publication on early American traditions, period style, architecture, antiques and history. They are listed in magazine’s Directory of Traditional American Crafts, which appeared in the August 1999 issue. Now in its 14th year, the Directory has become a source for collectors searching out fine handcrafted objects that honor traditional American art forms.

Craftspeople selected were rated for quality of workmanship and fidelity to period design and construction techniques by judges expert in museum quality antiques and fine, high-end reproductions. Each listing includes a description of the craft as well as the maker’s address and catalog information. West Coast Weather Vanes also has a new webpage which provides additional information about the history of vanes, installation ideas and pricing information. The address is www.westcoastweathervanes.com

Jim Galbraith has retired from art fairs because of health concerns. He will soon open his home-based gallery of photography in East Jordan, Michigan as well as prepare a traveling retrospective of his images.

Chris Maher publishes an online newsletter full of information about selling your work online. It’s well worth a look. The location is http://www.1x.com/advisor/
Creativity: An Exploration
By Janet O’Neal

(This is the beginning of a series of articles based on my experience that the business of art must be balanced with creative growth. Creative growth leads to more profitable ventures and a higher quality of life. Contrary to the popular belief that we compete solely with our fellow artists, our greatest competition is for our personal best.)

Creative Foreplay
We are all familiar with those times when we have done too many shows and have been on the road more days than we can count. We return to the studio exhausted and drained of creative desire and passion, chanting to ourselves, “if I have to do one more painting or sculpture or pot, I will quit this artist act and get a real job.” Try as we must to summon the muse, we feel as if the drought has drained us of all life and left us parched with no rivers in which to swim. Yet, there are more deadlines, more shows, and bills to be paid. We cannot sink into the quicksand. We must find the waters once again.

This is where Creative Foreplay may help moisten those dry artistic times. Try this. For twenty minutes every day at the beginning of your production period set aside the other artistic obligations and your inner critic and just make something—a poem, a tiny painting, a drawing, a pot, an amulet. Anything that is solely, or should I say “soul-ly” for you. Perhaps if you are a painter, get some clay and make a pot. If you are a sculptor, do a rolling pin print. If you draw, go take a photograph. Do any creative act that takes you out of your normal routine of making art and puts you into the “play pen”. Play with making a work of art for you and only you. Stroke the voice that wants a say in the art you create for others. As with sexual foreplay, the gentle stroking, nurturing and fondling lead us to an intimate place beyond our egos, and deeper into our inner selves, where art can be created purely for the sake of creation, with no critics or deadlines to overshadow the joy. In foreplay, the emphasis is on PLAY.

Down the road, you may find that one of those twenty minute abstracts opens the door to a whole series of works that have a new theme and are rich beyond measurement. The curve in the ten minute sketch of your cat lying in the sun gives way to a sculpture with a special fluid line which has a voice of its own. In the long run, this Creative Foreplay can spice up our life and fatten our checking accounts when we introduce this new energy to the world in our artistic undertakings.

Perhaps we can learn a lesson from an old Sufi tale...
A crowd of people clamored outside the gate to the Kingdom trying desperately to gain entrance. One individual finally found his way in; whereby the Masters asked how he was able to enter through the gate that was so crowded. He pointed to a tiny, tiny gate located quite a distance from the main gate. Upon the gate was carved the following inscription, “The Door of Self-annihilation”.

For the artist trying to find a new passage to creativity, self-annihilation represents the dispensing of old ways of creating, ego issues and competition, criticism and pressures to produce for the market. This small gate leads to paradise when we exercise the art of being totally present in a moment of spontaneity. As a result, our moments of Creative Foreplay will dissolve into a timeless joy; and the festivals, the long hours on the road and those endless deadlines may be transformed. There will be a way not only to survive and continue on but also a way to THRIVE.

So take those twenty minutes or even an hour each day to create in a space unencumbered by the demands of the outer world. You just may find hidden, in the wall of the habits we have constructed for ourselves, your own Door to the Kingdom. \[1/2\]
Rick Foris
I am a ceramic artist and have been showing my work in galleries and at art fairs for over 25 years. My current work uses a combination of traditional raku glazes with acrylic paints applied after firing, and combines wheel-thrown shapes with hand built elements and elaborate, architecturally inspired bases.

I went to school at the University of Wisconsin at Stevens Point and received a Bachelor’s degree in Fine Arts in 1974. As a student I spent a lot of time painting and did extensive work in printmaking, notably experimenting with rubber-based inks used in lithography. My real emphasis was on ceramics, though, and eventually I found that I was spending all of my time in the ceramics lab. Even at that early stage, I developed a strong focus on raku.

After graduation, I joined with five other potters to form a cooperative studio. We were all making our living in functional stoneware but we also experimented with crystalline glazes, salt glazing and raku. By 1980 I quit making stoneware and returned to my interest in raku, which continues to the present.

I currently work out of a studio behind my home near Amherst Junction, Wisconsin, and am an avid fly-fisherman and cross-country skier.

A while back, Bob Briscoe asked me to consider running for a position on the board of NAIA, and for those of you who know Bob, he’s a hard man to refuse. I come to the board with no specific agenda or expectations so we’ll see what happens. However, I do want to bring to the board the things I hear from other artists on the street. I think everyone would agree that this is a tough business at times and anything that we (as NAIA) can accomplish to make it a little easier will be greatly appreciated. So the next time you see me out there, let me know what’s on your mind.

Michael Hamilton
Half of a team with my wife, Dee Roberts, I’ve been woodworking for about 20 years. After receiving a BFA in Ceramics in 1973 from California College of Arts and Crafts in Oakland, CA (Dee received her BFA in Painting) I operated a ceramics studio in Walnut Creek before moving to Idaho in 1978 where I began playing around with wood. We began making the majority of our living from art fairs (8-12 a year) around 1984. We’ve done shows ranging from the Philadelphia Craft Show to that horrible one in...well, better left unsaid.

As NAIA was just beginning, I was just beginning to discover the possibilities of the Internet and decided to voluntarily set up a website for NAIA - now I’m a board member! I see NAIA as a voice for all those hundreds of artists/artisans whose only previous voice was the show survey/evaluation form handed out after the show. Many shows have come a long way in the last several years, with some help from NAIA. We hope these good changes will filter down to smaller shows also. But most importantly, I hope NAIA becomes a catalyst for education...for shows and their directors/boards, artists themselves and the public at large. I believe most of the confusion and controversy that seems to be on the street these days stems from a lack of knowledge in one or all of these three groups combined with misconceptions about the NAIA. Talking it out can only help everyone - please feel free to approach me or any board member with your concerns and suggestions.

Increased communication within the organization is one of my priorities. I am also looking for volunteers to adopt parts of the website.
Pamela Hill

I did my first art festival in 1982 and have been supporting myself as a quiltmaker since that time. I have a degree in English Literature from the University of Illinois and flirted with a graduate degree in Russian Literature at UCLA. I moved to the California Motherlode region in 1976 and have established my studio and home in an 1849 mining town of (now) 500 people. I learned to sew as a child and am self-taught in quiltmaking.

When I first became aware of the NAIA, I knew none of the people involved but was dazzled by their professional and positive approach to artists advocacy. They were articulating and bringing consensus to issues that were previously seen as just a necessary annoyance in the business of doing shows, i.e. applications, fees and booth size. They had already begun to engage show directors in a respectful and useful dialogue. I am still dazzled by their accomplishments and am at once flattered and intimidated to be joining the Board. I believe it will be a real challenge to continue the extraordinary work of the founding members.

When I am at home I LOVE talking about growth planning for the Sierra Foothills. (I also sit on the Board of the Mokelumne Hill Sanitary District and have real life experience with keeping it flowing downhill!) When I am at shows I LOVE talking about show biz. I love dialogue, adore exhibitor meetings and think there is a real grace in hearing our fellows experience. When I am at a show, I am almost always by myself and don’t have much of a chance to get around. I usually only get to know others if I am set up adjacent to them. Please know, though, that I look forward to meeting more of the exhibiting artists and hearing their issues and I promise to share those issues with the entire board. The NAIA has given us a place to come together on an ongoing basis and talk about the issues that face us where previously we had only the isolated show exhibitor meeting. The internet Forum (though as yet underused) is worth more than the price of membership---and you don’t even have to be a member to use it! There are also problems associated with a new organization—some perceived and perhaps some real. But finally we have a way to have a conversation.

Woody Jones

A self-taught woodworker, I consider myself a three-dimensional cartoonist and storyteller. I make handcarved animated sculptures called Mechanical Amusements. They are crank powered miniature theaters each with an original play. My commission-only work illustrates the client’s story. My work has been purchased by many celebrities, galleries, private and corporate collections and museums including the Smithsonian.

I’ve made my living doing art shows for the last twenty three years. I’ve done the small traditional shows as well as the big upscale shows like ACC Baltimore, Winter Park, and the Smithsonian. I’ve done them all: inside, outside, eastcoast, westcoast and twice at truckstops while awaiting repairs. Currently I do sixteen shows a year.

I was an early member of the NAIA and was in a group of artists who formed the artist advisory committee with the Arts Festival of Atlanta. After six years as a volunteer artist advisor I’ve
come to believe more artists should adopt a show. We can encourage markets to develop in a positive progressive direction that benefits all.

My education is not in art but social work. It seems that all my previous jobs have just been preparation for the art show world. I’ve been a traveling salesman, advertising director, social worker, police officer, private detective, teacher, seaman, salvage diver, carnival worker, bartender and air traffic controller. It appears that I like stress and change.

If you catch me in my booth and I look too busy, come on in anyway. I’m probably just explaining the world as I see it so you’re not really interrupting and I’d like to meet you.

Toni Mann

I am very excited about being nominated and selected to be a new NAIA board member. I’ve been doing art festivals for the last nineteen years. My background is a degree in art education from Edinboro State University, PA, where I was president of the Art Student League for two years. As president I established the first student art gallery and was co-founder of Cinema Systems, a student film group, with my now husband Jay Mann. I have taught art in Pennsylvania and Florida public schools.

Sixteen years ago I left teaching to dedicate myself full time to the art show circuit. The last eight years my husband, a painter, has joined me as a full time partner in clay. We both work on every piece and nothing leaves the studio without both our fingerprints on it. Our methods are slab throwing, coil, and some slip casting. We use white earthenware with underglazes and lead free glazes. We like to use humor as well as functionality in our work. We have pieces in numerous collections including the Museum of Art, Ft. Lauderdale and the Dog Museum in St. Louis, MO. We have five cats and one dog and we split our time between Florida and Pennsylvania. We have studios in both locations.

We attended one of the first meetings when discussion about forming an artists’ organization began. I have always felt artists needed a voice in the decisions affecting us. If we as artists want to criticize something we need to have solid solutions for the problems we see. That’s what I see the NAIA as being - a solid solution. The group is established now, we are making a mark and being listened to - let’s try and have something intelligent and sensible to say. We can make our lives and careers more successful and comfortable. We are all so experienced and have so much to offer. My ear is yours, but please with the wrongs please bring some rights. Only you know how to better your world.

Show News

As of last May, David Pinson left the position of executive director of the Cherry Creek Arts Festival to pursue other interests. Bruce Storey, general manager of the show since 1995, took over the executive director’s responsibilities for this year’s very successful event and has been appointed President of the Arts Festival.

Bruce, a 25 year veteran of the special events industry, began his career in festivals management in Chattanooga, Tennessee as the founding Executive Director of Riverbend Festival in 1982. Bruce also served as Vice President of Marketing for the Houston International Festival. A leader in the International Festival and Events Association (IFEA), Bruce currently serves on the Board of Directors of the IFEA Educational Foundation of which he was the initial Chairman and has previously served as a member of the Executive Committee of the Board of Directors of IFEA.

Ray Hanley, president of the Greater Columbus Arts Council (GCAC) and Kathleen Ransier, chair of GCAC’s Board of Trustees are pleased to announce the hiring of Dave Kronenberg as the new Columbus Arts Festival Director. Kronenberg will replace Carolyn Williams who will leave GCAC after six years for a position in Charlotte, North Carolina following this year’s Arts Festival, June 3-6, 1999.

Kronenberg is a Certified Festival Executive and has held a similar position as Art Fair Director for Ann Arbor, Michigan’s annual Summer Art Fair for the past two years and served as the Fair’s Operations Manager for seven years. Kronenberg joined the GCAC staff on August 2, 1999.
For those of you who were not able to attend the NAIA General Membership Meeting, here is an overview. After having withstood suffocating mid-90 degree temperatures and severe thunderstorms at the 4 day Ann Arbor shows, approximately 65 artists remained in the city and met on Sunday morning, the day after the shows. Strong coffee, good doughnuts and bagels were provided, and the meeting was called to order at 9:00 a.m.

NAIA Board Structure
Larry Oliverson, President, introduced the NAIA board members and a number of show directors and representatives who were present. He briefly explained that the NAIA is board-driven; and its governance is not dependent on any single individual. Because of the geographically dispersed membership of the organization, it makes the taking of votes on any issue too cumbersome to be practical, however, input from the members is essential for the organization; it guides the board of directors in the formulation of policies. Larry stressed the importance of members making their opinions known to the board members, and the importance of our responses to the NAIA artists’ survey.

Nomination to the Board of Directors
Board Chair, Bob Briscoe, named the five members of the board who served on the 1999 Nominating Committee: Bob Briscoe, Celeste Simon, Jody dePew McLeane, Kathleen Eaton, and Aletha Jones. The Nominating Committee selected 5 candidates to fill board vacancies from a pool of 31 names. The criteria used for selection included gender balance, geographic diversity, media, and the ability to consider issues beyond their personal careers. The following candidates will serve 2 year terms beginning September 1, 1999: Michael Hamilton, Pamela Hill, Rick Foris, Toni Mann, and Woody Jones.

Departing Board Members
Bob also thanked the four departing board members, Gordon Bruno, Lynn Krause, Kathleen Eaton, and Ginny Herzog, for their invaluable contributions to the NAIA.

Membership Involvement
One primary objective of the NAIA is to broaden the base of membership involvement. To accomplish this, we employ 5 methods:

• Town Meetings
  The NAIA sanctioned meetings, held this year at Coconut Grove and Winter Park and attended by approximately 90 people at each, have a NAIA board member present to moderate or answer questions or address issues regarding NAIA policy. NAIA endorsed meetings, like the one at the Broad Ripple show in Indianapolis, are those in which no NAIA board member is available. If anyone has any questions or concerns regarding any aspect of NAIA, don’t hesitate to contact a board member; you don’t have to wait for a town meeting.

• Expanded Staff Committees
  Increased participation from non-board members serving as co-chairs and participants on staff committees.

• National Artist Advisory Panel
  Dale Rayburn explained that the primary function of the Artist Advisory Panel is to serve as resource people to show directors and to other artists. He announced the artists who have agreed to serve as advisors for specific media categories.

• Newsletter
  All members are encouraged to submit articles for the newsletter, or talk with Banister Pope, the editor, about involvement in other newsletter activities.

• Web Page
  Take advantage of the mini web page opportunity. Check out the NAIA web page and members’ forum.

NAIA’S Involvement With Show Directors
In our efforts to help improve shows, our relations with show directors are expanding. Shows are now contacting NAIA directly for information. At the Show Directors’ Conference, held in Chicago at the Museum of Contemporary Art last January, the NAIA worked with show directors to solve common problems. The NAIA was instrumental in connecting show directors with one another. One of our objectives is to help facilitate the sharing of ideas between directors to make each show better.

The NAIA has again been invited to present topics at the International Festivals and Events Association (IFEA) convention in Phoenix this September.

Newsletter and Web Page
The web site is becoming the primary means of getting information to our membership. Some information will appear on the website first, then be edited for the newsletter publication. Michael Hamilton was commended and applauded more than once for his expertise and hard work on the website. Michael expressed the need for assistance in generating content for the website, with Banister serving as coordinator. Michael is working on a self-editing member’s page. Your input in developing webpage content is appreciated and wanted. Send articles to Banister or contact Michael.
Addressing Misconceptions
There have been certain misconceptions and rumors about the NAIA; even some show directors have at times incorrectly cited the NAIA as the reason for certain rules.

Member Concerns
Following the discussion of specific topics and initiatives, Larry asked that the remaining time be used for member input. The meeting took on an open format; members expressed concerns and questions as follows:

• show rejections or unfair show acceptances based solely on affiliation with NAIA. It was made clear that under no circumstances should NAIA membership be considered a factor in an artist's acceptance or rejection from a show.

• jury panels comprised of only academics. The NAIA strongly advocates the inclusion of artists on jury panels.

• vendors selling buy-sell products at shows. The NAIA agrees this is a major concern, especially in the 3-D categories and will address this at the IFEA Convention in September.

• overnight security of artwork at shows. One member cited an example of several artists joining together to hire a security guard to protect their artwork.

• refunds when double applying to shows on the same weekend. The NAIA recommends that shows refund booth fees if cancellations are made in a timely manner, and that they maintain a wait-list.

• the legal nature of the contract each artist signs as a part of the application.

• slide labeling. Several members reported images being printed upside down, reversed, or inverted using the NAIA slide labeling standards. A suggestion was made that the NAIA standard also include TOP/FRONT.

• the NAIA has a policy of objective education regarding reproductions. The NAIA does advocate clear identification in order to educate the public and discourage misrepresentation.

• financial stability for the NAIA. The NAIA has maintained a low membership fee in order to increase the number of members. We now maintain a balance of one year's operating expenses.

Show Directors' Concerns
Several show directors expressed their concerns regarding:

• the difficulty of removing an artist from a show; directors need more than rumor or innuendo that an artist is in violation of a rule. In response to this, an artist urged that those artists reporting violations make sure of their accuracy first, and provide proof of the violation. Rule enforcement, however is not the responsibility of the NAIA. Enforcement is the responsibility of the individual show.

• artists sometime seem to be unaware that show decisions often are aimed at addressing community goals. Could show directors be included in the NAIA governance process? What about an Advisory Committee of Show Directors?

Summary
Larry emphasized that the NAIA serves as a resource for shows; we do not and cannot dictate or mandate that they follow our suggestions. We present information, and each show makes an individual decision to accept or reject the information we offer. Each of us is an ambassador to communicate with show directors.

At 12:10, the meeting was adjourned and the artists dispersed and headed for home.

Note: If you've never made it to a Members' Meeting, do try in the future. You'll find your concerns for the integrity of the art and craft industry are shared. You'll be struck by the professionalism, eloquence and sincerity of the artists. If you can't make it to the meetings, you can still contribute by sharing your thoughts, concerns, and suggestions through the website, the newsletter, or by contacting a Board Member.

Margaret Dyer
(Ed. A full summation of this Annual Meeting can be found on the web page naia-artists.org/work/aameeting99.htm)
Craft Emergency Relief Fund

I’m fresh off the phone with an unnamed craft show producer and thanking the heavens that the NAIA exists!

The shortened story that led to this exclamation is that the Craft Emergency Relief Fund (CERF) is working on behalf of a crafts person who is facing a significant medical emergency in her life. She is battling with her health insurance company to cover the cost of life-saving surgery and she’s desperately trying to keep her craft business afloat so that she can afford the non-catastrophic expenses related to her health care. She approached CERF for a loan and for assistance from our booth fee waiver program for two shows this summer The American Craft Council immediately stepped up to the plate, offering her a booth fee waiver through CERF. The other show producer was not only unwilling to provide a booth fee waiver but when asked if they would consider extended payment terms guaranteed by CERF, they also declined. They have since notified the artist with the following phone message: “You will send $700 immediately or be kicked out of show, and I will call the next person on the waiting list.”

Needless to say, the words of Banister Pope kept running through my head when he stated in his address, “What Artists Want From Shows” at the IFEA Convention in 1997 “Your success and our success depend on one another. We want to erase the us and them division between show directors and artists and replace it with a sense of partnership.”

CERF is proud to be a new member of NAIA. We are in the business of helping professional craftspeople sustain crafts making as a livelihood because we recognize that when crafts people are healthy and able to work, they enrich the cultural and economic lives in our communities. In this issue of the NAIA’s newsletter I thought I’d take the opportunity to introduce CERF to the NAIA membership.

What does CERF Do?

CERF was founded in 1985 by professional crafts people and a show producer who saw a need in the craft community for a fund to help fellow artists suffering emergencies in their lives. A number of funds existed for painters, printmakers, sculptors, and graphic artists facing emergencies in their lives. However, until CERF was created, no such help existed for crafts people.

Since 1987 CERF has helped hundreds of crafts people working in all media with more than $250,000 in interest-free loans, and more than twice that amount with services such as booth fee waivers at craft shows, marketing assistance and discounts on supplies and equipment from craft suppliers.

CERF Programs

Annually CERF provides between 30 and 60 no-interest loans of up to $5,000 to crafts people facing career-threatening emergencies such as fire, natural disaster, accident, theft and illness.

In addition to loans, CERF also provides crafts people with services to help them through crises. Crafts people who are eligible for CERF loans may receive booth fee waivers at various craft shows, discounts and/or donations, of equipment and materials from craft suppliers, free advertising space in marketing publications, general marketing assistance and other services.

Many producers of craft shows such as the American Craft Council and the Rosen Group have formed partnerships with CERF to offer loan recipients free booth spaces at their shows. This support, is critical for many crafts people whose businesses depend on the orders and/or sales they make at craft shows.

Over the years CERF, in partnership with craft suppliers, has developed the Supplier Program. This program provides loan recipients with donations and/or discounts on equipment and tools from craft suppliers. To date, CERF has relationships with over 50 craft suppliers throughout the country who are willing to help crafts people in emergency situations.

Eligibility for Assistance

In order to be eligible for assistance from CERF, the individual must be a professional crafts person whose primary source of income is derived from their personal production and/or sale of handmade objects. Their work must show technical competency as well as personal identity and they need to have been at their work for a minimum of three years. The individual must have suffered a disaster, which has significantly interrupted or prevented them from making their craft and living.
Who Supports CERF?

CERF is largely supported by the craft community - crafts people, craft lovers, collectors, galleries, show producers, and craft organizations. Their contributions come in many ways, including: direct donations; donations of work and/or participation in one of CERF’s special events; craft show producers who pass the hat for CERF at craft shows; craft organizations who make cash contributions; sales of CERF cards and T-shirts, etc. Corporations, publications, foundations, and the National Endowment for the Arts also support CERF.

CERF administers a number of funds that are earmarked to help crafts people working in specific media, living in certain areas and facing special challenges. Funds such as the Tennessee Association of Craft Artists (TACA) Fund, the Glass Arts Society (G.A.S.) Fund, the Vermont Fund and the HIV/AIDS Fund provide additional funds to those CERF makes available.

How Can Show Producers Help?

There are myriad ways that show producers can help CERF help craft exhibitors through tough times. Perhaps the most helpful is informing exhibitors who need our help that CERF is available to them. In each application, we ask our recipients how they found about CERF. At the top of the list are show producers. Following is a list of ways show producers can help CERF help. We encourage any show producer who exhibits the work of crafts people to take on one or more of the following activities:

1) Offer CERF loan recipients a booth fee waiver
2) Offer CERF loan recipients extended payments for booth fees
3) Hand out CERF brochures to exhibitors
4) Hand out donation envelopes to exhibitors
5) Make an annual cash contribution to CERF
6) Donate a percentage of booth sales to CERF
7) Host a special event at your show for CERF such as: a booth fee raffle, silent or live auction, exhibitor dance party

There are many more ways to help CERF help. We’re always happy to work with show producers to come up with the best ideas for your show.

What Show Producers Currently Help CERF Help?

American Craft Council
Artrider Productions
Association of Clay and Glass Artists of California
Bellevue’s Rest of the Best Fest
Buyers Market of American Craft (the Rosen Group)
Contemporary Crafts Market
Craft America
CraftProducers Markets
Florida Craftsmen, Inc.
Media D’Arte
Mid-America Festivals
Morristown CraftMarket
Ohio Designer Enterprises
Sculpture Objects Functional Art (SOFA)
Sugarloaf Mountain Works, Inc.
Tennessee Association of Craft Artists

Where are you? How can I be in touch?

CERF is a national not-for-profit organization located in Montpelier, Vermont. If you or anyone you know is a crafts person and has suffered a career threatening emergency make sure to contact us. We are here to lend a hand through tough times.

Further, if you would like to make a tax-deductible contribution, you are always welcome!

You can reach CERF by
Writing: CERF, Box 838, Montpelier VT 05601
Calling: 802/229-2306
Faxing: 802/223-6484
E-Mailing: Info@craftemergency.org

Make sure to visit our website!
www.craftemergency.org.

See you at the shows!
Cornelia Carey, Executive Director
New Contributors

Lisa Konikow & Connie Mettler, Arts Directors
Art, Beats & Eats
30 N. Saginaw
Pontiac MI 48342
248-334-4600
artinfo@artsbeatseats.com
(correction)

Charlevoix Council for the Arts
Charlevoix Waterfront Art Fair
P. O. Box 57
Charlevoix, MI 49720
231-547-2675

Gretchen Keyworth
Family Service of Greater Boston
Crafts at the Castle
99 Chauncy Street
Boston, MA 02111
617-523-6400
catc@fsgb.org
www.fsgb.org

Sue Jones
Edmonds Art Festival
10924 Mukilteo Speedway #125
Mukilteo, WA 98275
425-745-0799
shjones44@aol.com
www.edfest.com
(correction)

Ann Madden
205 US Highway 41 South
Ruskin, FL 33570
813-645-2906
dmadden4@compuserve.com
blue2bts.city2city.com

Silvia M. Flores
Museum Art on the Boulevard
2840 N. E. 35th Court
 Ft. Lauderdale, FL 33308
954-561-2827
silvie58@hotmail.com

Ligaya Pierson
Portland Rose Festival
220 NW Second Ave.
Portland OR 97209
503-227-2681
ligaya@rosefestival.org
rosefestival.org

St. James Court Art Show
P. O. Box 3804
Louisville KY 40201
502-635-1842
scoleman@stjamescourtartshow.com
stjamescourtartshow.com

Wanda C. Hammons
St. Stephens Art & Craft Show
2790 McFarlane Rd
Coconut Grove FL 33133
305-488-2601
ststephensart@floridastaff.com
www.floridastaff/ststephensart.com

Vic Gutman & Associates
P. O. Box 31134
Omaha NE 68131
402-345-5401
vgaevents@aol.com

Renewing Contributors

Rosalyin G. Long
Elmhurst Annual Art Fair at
Elmhurst Museum Grounds
186 Grace
Elmhurst IL 60126
630-279-0035

Diana L. Poor, Executive Director
Frederick Festival of the Arts
P O Box 5800
Frederick MD 21705
301-694-9632
festarts@fred.net
www.frederickarts.org

Ross Ehrhardt
La Jolla Festival of the Arts
4130 La Jolla Village Dr, Ste. 10717
La Jolla CA 92037
619-456-1268
tpkf@lajollaartfestival.org
www.lajollaartfestival.org

Terry Pimsleur
414 Mason St., Ste. 704
San Francisco CA 94102
415-249-4640
artists@tpko.com

Mary Fleischli
Saratoga Rotary Art Show
12560 Easton Drive
Saratoga CA 95070
408-252-3922
efleisch@pacbell.net
www.saratogarotary.org

Ed D’Alessandro
Shadyside Summer Arts Festival
P. O. Box 10139
Pittsburgh, PA 15232
412-681-2809
shadycst@mci.net
www.shadysidearts.com

Karla Prickett
Smokey 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

Ann Rosen
Suburban Fine Arts Center
Festival of Fine Crafts
1913 Sheridan Rd.
Highland Park IL 60035
847-432-1888

Laurie Reed - Director
Syracuse Arts & Crafts Festival
Downtown Committee of Syracuse, Ins.
1900 State Tower Bldg.
Syracuse NY 13202
315-422-8284
downtown@emi.com
http://www.sybercuse.com/downtown

Weems Artfest
2801 M Eubank N E
Albuquerque NM 87112
505-293-6133

Generous Benefactors

Aimee Bretzloff
Toledo Botanical Gardens
Croisy Festival of the Arts
5403 Elmer Dr.
Toledo, OH 43615
419-936-2986
events@stax.net

Gail Morrison
Harvest Festival
601 N. McDowell Blvd.
Petaluma CA 94954
707-778-6300
morrison@soutex.com
www.harvestsfestival.com

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

Sandra Marchetti

Sandra Marchetti died July 7, from a terminal illness at Pembroke Memorial Hospital in Broward County, Florida. Her work included abstract and realistic painting and intaglio etching. Her husband Rene, also an artist, died in 1997. The Marchettis lived in Ft. Lauderdale for about 20 years before moving to West Palm Beach, where they lived for another two decades.

Sandra, a painter, began her art career in the 1960s. “Even though my mom realized she was suffering from terminal illness, she continued to paint and serve her customers and do shows throughout the country,” said Mrs. Marchetti’s daughter, Suzette. As she became increasingly ill in recent months, her daughter said, she promised herself that “I am going to do this. I love my art.” The artist suffered from pulmonary fibrosis for 12 years and most recently, from scleroderma. “I feel that not only myself but people in the community throughout the United States are going to miss her very much,” said her daughter, who is also a painter.

Sandra earned her master’s degree in art from Florida Atlantic University, where she also was an arts instructor in the 1970s. She and her husband earned recognition at several exhibitions and shows around the country. She continued to exhibit her work despite her terminal illness. Her last exhibition was in February at Artigras in Palm Beach.

She is survived by four children, Suzette of Cooper City, Rene of Barstow, Calif., Craig of Pompano Beach, and Bruce of Manchester, TN.; and eight grandchildren.

A scholarship fund has been established in her honor. Donations may be made to: Sandra Marchetti Memorial Scholarship Award Fund, Florida Atlantic University Foundation, Attention: David Lowe, P.O. Box 3091, Boca Raton, Florida 33431. Put David Lowes’ name on the outside of the envelope. Make checks payable to: Florida Atlantic University Foundation, on check memo line mark: Sandra Marchetti Memorial Scholarship Award Fund. All who donate, will receive a receipt for tax purposes Funds for Sandra’s specific Scholarship Fund will be collected for one year.

June Bower

Florida artist, June Bowers, died at her residence in Stuart, Florida, April 13, after an eight-month illness of ovarian cancer. June was widely recognized for her watercolors during her long career, and was poster artist for the Coconut Grove Arts Festival of 1989. Her works are in the collections of Disney World, the State of Florida, Orlando International Airport and the Center for the Arts in Vero Beach, Florida, among others. She was an award winner at the Winter Park Sidewalk Arts Festival, the Disney Festival of the Masters, and several other Florida shows. Her paintings were exhibited by the American Watercolor Society and National Watercolor Society in their annual traveling exhibitions and by museums in Florida, Mississippi, and Kentucky. In her later years June turned her talent from watercolor to collage. Her final shows were Downtown Disney in 1998 and the Gasparilla Art Fair in Tampa this year.

She is survived by her husband Jerry, two daughters, Anne Tilton of Gainesville, Florida, and Pat Houston of Los Angeles, California, two sons, Thomas of Lennox Head, NSW Australia, and Robert of San Diego, California, and two grandchildren.

The Art Associates of Martin County, Florida, are planning a retrospective exhibit of June’s work during the month of September this year at the Cultural Courthouse in Stuart, Florida.
Dear Editor,

I read Bill Combs’ piece in the Spring issue and it worries me quite a bit. As an artist I feel my work is constantly evolving and in a year’s time seems to change. I personally would hate to send in an application a year ahead of time and then not have the type of work submitted because, either I had sold it or all I had to show was a new body of work (aren’t we suppose to show the work we submit for jury?). There are some shows that only give three months or less notice, and I would have to say that is too short. What about a six-month lead time?

Also, life seems to be constantly happening to us artists and personally with the complexity of family life on top of my career, I would have to be juggling and canceling shows due to family obligations if it were on a year’s lead time. Where I understand Bill’s dilemma of wanting to find and hold on to some sort of stability in his life, did we not choose this career because we are challenged by the unknowns? If he wants stability, he better find a nine-to-five! (sorry Bill)

Sincerely,
M. Runnells

To Whom It May Concern,

A while back, on one of the surveys, we were asked for names of specific potential jurors. I included several at that time which were mostly in the art critic / museum affiliation areas. Many in the membership seem to support festival artists on jury panels but other members think that this might foster some conflict of interest. I would like to offer a compromise solution and introduce a potential artist/juror under this compromise.

There are many artists, because of one reason or another, who do not do shows anymore but who did do them during some extended period of their career. I believe that it is these artists, depending on their credentials and scope of expertise, who would make excellent additions to any jury panel for exhibitor selection or on-site show jurors, while minimizing cronyism and any likelihood of conflict of interest.

I would hope that if the Board feels that this is a good compromise, a file could be kept on potential artist/jurors of this type with their name, contact information and credentials for show committees to scrutinize when making their juror selections from one year to the next. It would be a valuable resource for them, in my opinion. Candidates with their credentials and contact information for this potential artist/juror category could be gathered from the membership at large.

Enclosed is my submission of an artist/teacher/author, who would make an excellent artist/juror under this compromise solution. He has excelled in creative technical knowledge especially in the area of two dimensional art as you will note from the many books that he has authored and co-authored. He is currently teaching watercolor and working on a new art techniques/materials book. He has not done shows with his work in the last 5 - 10 years. He is known to me to be a very fair, ethical and knowledgeable person whom I feel would do a good job a show juror.

Sincerely,
William Eason Combs
(Ed. We have added William’s recommendation to our Recommended Jurors List that is available to all show directors upon request.)

To the NAIA,

This issue came about while we were doing the Bellevue Best of the Best Fest. This is an extremely good show for us and a venue we certainly don’t want to lose. The show is held in the parking lot of a shopping center. One of the store managers in the shopping center (a large high-end jewelry store) stopped by our booth to look at our weather vanes early Saturday morning. We got to talking and she complained quite bitterly about the show’s impact on their business. In the past, artists blocked the entrance to their store, their parking spaces were all taken, etc. etc. They actually tell their customers to stay away that weekend because it is such a zoo. A retailer like that, if mad enough, could adversely affect the future of the show if they complained loudly enough.

I got to thinking about it and realized that this is probably an ongoing problem not only at this show but lots of others as well. It seemed like there had to be a win/win solution to this problem, which could improve relations between all parties, involved.

Anyway, I took a stab at a solution. It is enclosed. If you think it has any merit, please pass it along or let me know who you might think would be interested. Hope you are having a good show season and life is treating you well.

Sincerely,
LizAnne Jensen
West Coast Weather Vanes

SUBJECT: When Retail Shopping Complexes or Downtown Streets host an Art Show some permanent retailers are disgruntled.

PROBLEM: Street shows, shopping complexes hosting art shows, etc. can sometimes take away business from permanent retailers while the show is going on. Retailers may feel resentment about lost business, parking spaces, litter, etc. and do not support the show

PROPOSED SOLUTION: Art shows can attract vast numbers of potential new customers to a mall’s premises or downtown area. Rather than having this perceived as a liability (no parking, extra staffing for some, reduced business for others, over use of bathroom facilities, etc.) it could be perceived as an advantage by doing the following:

1. Provide the hosting mall or downtown area with one free booth at the show. As a group, the hosting body can put together a promotional packet to hand out to art fair visitors, emphasizing the advantages their location provides.
2. The packet could contain a mall map or downtown business map showing all permanent retail shows and a directory with services/products they provide.
3. Shops can choose to include a promotional piece in the packet that acts as an incentive to potential new customers to come back after the show and take advantage of their offer.

RESULT:

1. Permanent retailers have an economical way to increase their visibility to a vast number of potential new customers and, in return, hopefully become art show advocates.
2. Packet recipients discover new retailers, products and services of which they may not have been aware. In addition, they are given inducements (special promotional coupons, etc.) and can return later to take advantage of all these special offers in one convenient, centralized location.
3. The art show is now perceived as an asset not only to the mall retailers or downtown retailers, but even more so to show visitors who get to see interesting art work and obtain their promotional coupons, etc. to take advantage of later on. If the concept works, shop retailers may even begin to promote the art fair because of the long-term benefits they receive.

While this may not be the best or final solution, perhaps with some creative problem solving by all parties involved, we could come up with a situation that is win/win for everyone. Even if the shopping complex or downtown association declines to participate, they will at least see that the show promoter has made an attempt to address their concerns.

Dear Fellow Members:

I am new to NAIA and have been excited to see a group open the communication channels between artist and promoter. The work that you have done is amazing. After reading last years survey results in the newsletter, I am struck with the question “what is the average age of the general membership?” I am 26 years old and struggle to be recognized by quality shows. I believe most artists my age do unless they are affiliated with a particular school or university and have access to their resources. In my experience with the older generation of artists, many expect to create work, find the market for their work and then tap into it. Some complaints in the survey show this. From a younger perspective and from what little I have seen and learned, markets for your work aren’t just out there somewhere, they have to be built and that means a daily combination of humility, personal relationships and education. While complaints of a poorly educated public are honest, there are also complaints of art shows that offer music, food and kiddie stuff. Art is life and life is art. Every single person that comes your way and looks at your work is your potential market. People don’t look at things they don’t want to see. Snobbery may be turning them away. Sharing your work is the first step to educating the public and the man (or woman) eating a hot dog may have more money in their pocket than you realize. But don’t start by looking for their wallets, start with their minds and hearts and the money will come.

Chantal Saunders
Stolen Vans
Don Ament wrote last week about one stolen van and several vans broken into at the hotel in Pontiac. I stayed at the same place and noticed many vans with no visible means of security (that blinking red light and/or a Club on the steering wheel). Having had my van stolen on the way to a show once, I can tell you it’s no fun. What I learned from the experience from various law enforcement people is: 1. They don’t want your van (it’s a felony) 2. They want the stuff in it (a misdemeanor in most states). Actually if they knew what was really inside our vans they probably wouldn’t bother. They want stuff they can pawn. I had work packed in Hanes T-shirt boxes, a bad mistake. A. They want a easy target, so make it difficult. Use an alarm that deactivates the engine. Use a steering wheel Club or better yet wrap a chain (a big one) around the steering column and then the brake pedal. I also bar or chain the rear and side doors to prevent snatch and grabs.
I’d also recommend having towing insurance. Check your policy and make sure you have the type that if you live in Iowa and the van gets stolen in Baltimore your insurance company pays two have it back to your door. Also most insurance companies don’t pay off on a stolen vehicle for 30-45 days, waiting to see if it shows up, mine did. Three weeks later I got a letter from the cities impound lot saying if I didn’t pick up my van they would sell it. They had towed it from the highway the next morning after it was stolen, and the police never knew. I got it back, Empty.
Richard Kooyman
(Ed. This was posted on the members internet forum 9/11/99 and we thought it would be valuable information that should be shared with as many artists as possible.)

To the NAIA,
I want to thank you for your consideration and help in solving artists problems.
Early in the year, an artist friend (Lynn Krause) suggested I write to NAIA concerning a medical emergency I faced for the Ann Arbor Summer Art Fair. I was forced to cancel out of the show two weeks before the show. A need for 25 radiation treatments on a daily basis prevented me from doing the show. After cancellation, I received a letter from the Ann Arbor Guild that I would no longer have my continuing space. I also had lost my booth fee. NAIA’s interest in this situation must have had some influence; my show fee was refunded by the Guild and I have been informed I may keep my continuing booth space for the show this year. I am very happy about this. My health has improved and I am looking forward to the show.
I appreciate your interest and influence in helping me with this problem. Thank you.
Sincerely,
Nina Arnold

Re art shows.
Around 8 years ago I was showing in London. A lady approached me, she was talent spotting for this show she ran in Miami. I took her at her word and applied for the show. You must understand I’d never done a US outside show before. Sure I’d done things set up by the British Crafts Council, hell I’d shown at the Louvre, posh and pampered but this was new. Risky, direct. Well it was a 3 day show. I sold out in 2. Wow. Trouble was next year this lady left that show as there was so much trouble about local artists not getting in. She felt that it was simply a matter of quality and that where it came from wasn’t really the point. Locals felt differently. I still go because I’d sooner be at Coconut Grove in February than grey skied and cold England. The collectors arnt to be seen though.
So the observation is just put art first. Get the best, honestly there has never been a better time to think globally. Then culture those collectors. Get show directors who understand that. Smooze them...
Best thoughts from Jonathan Andersson from England.
PS when are you lot gonna get round to getting a 51st state anyhow?

Dear NAIA,
Thanks for representing us so well! For your information: the Extended Stay America Hotel chain which I use frequently told me, as well as other artists, that they are not taking reservations for the Ann Arbor location in preference to construction workers who stay longer. I asked them to contact NAIA to confirm/ or consider that traveling artists staying at their chain in different locations may deserve some preferential treatment.
Diane Gaugush

Dear NAIA,
I decided to send you a little more money because I think you are doing a great job! I hope that we can see more progress on the booth fee due upon acceptance issue in the year to come. I think this and making contract/refund show policies more reasonable is one of the most important issues applicable to ALL artists who do shows. Thanks again for all the hard work!
John Bingham

To the NAIA
Three of our grandchildren visited with us recently. One was a first time visitor from Europe and the other lived across the county. We were able to get together and select art for them to take home. To the NAIA, that should be shared with as many artists as possible.

9/11/99 and we thought it was valuable information (Ed. This was posted on the members internet forum 9/11/99 and we thought it would be valuable information that should be shared with as many artists as possible.)

For Sale: Studio, Gulfport, Florida (near St. Petersburg) Many artists residing, working and selling their work in town. Built 1955, wood frame, asbestos shingle, 750 sq. feet. Framing room w/custom built table to hold a 40” mat cutter in recessed dropped area. Open layout. Lots of lights and windows. Easy loading through 6’ sliding door into enclosed carport. As is - Studio condition $35,000. I have lived in Gulfport for 15 yrs, had many good years of production. Never a security problem when travelling. Call me. Laura Pieper (727) 865-1304. (PS. Or spend your winters in Florida for a 35K investment).

For Sale: Large van top steel rack. Chicago area. $100 (847) 426-8532.

For Sale: 4 Ply Museum Board (Rising) Various sizes: A) 16” X 20” @ $1.10 (that’s a bargain at $4.40 per 32” X 40” sheet) B) 8” X 10” @ $.25 (an even better bargain) C) 10” X 28” @ $.75 Also Acid-Free Foam Board (1/8th inch) 16” X 60” @ $2.50 Call 414-593-2790.

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