Editor’s Introduction:
I like to write. I’m hoping that’s enough to qualify me as the new editor of our newsletter, though as I begin this task I’m not so sure. Ray Hartl has certainly left some sizable shoes to fill. Every issue he produced strengthened the perception of the NAIA. When Ray stepped down as editor in November I asked the NAIA Board of Directors to let me have his job. They consented. Yikes.

The good news is that with this transition the Board asked Larry Oliverson to assume the role of President and he has. Though Larry is as well known as anyone in our industry, many of you haven’t had the pleasure of meeting him, so there’s a brief introduction on page 26.

The NAIA grew from the idea that artists, as the real core of the festival world, needed a collective voice. Quite obviously we’ve got much to say. The bulk of this issue is dedicated to the artist’s responses to our most recent national survey. In addition to the survey results, the Artist’s Choice rankings of the 1998 shows are included.

On our behalf, Celeste Simon and Valerie Harper attended an Arts and Humanities conference sponsored by the University of Chicago in January. Their reports are inside as well.

Much of the NAIA’s efforts are concentrated on promoting dialog among artists and between artists and the directors and representatives of shows. This year we’ve initiated two important new venues. In January we hosted a roundtable conference for show directors at the Museum of Contemporary Art in Chicago which was very well attended and marked the beginning of a new forum through which shows can communicate. Also new this winter, as an outreach of the professional relations committee, we initiated town hall style meetings in conjunction with some of the larger Florida shows and based on the response from those artists in attendance, we’ll continue this in other parts of the country.

As always, thanks to our contributors, and thanks to all of you for your involvement with the NAIA. Drive Safely. Banister Pope
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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Visit the NAIA web page at http://naia-artists.org or the member forum at http://naia-artists.org/resources/forum/

Letters

To the Editor and Membership of NAIA:
We read with sadness the letter in the NAIA Newsletter from Guild member Nina Davidson Arnold. We would like you to know member Arnold’s Summer Art Fair fee has been refunded. It is the practice of the Guild’s Board of Directors to override its forfeiture policy when medical appeals are involved. At its December meeting, the Board reviewed the medical appeals of two exhibiting members, Ms. Arnold being one.

We regret any problem the slowness of our review process may have caused. The Guild has from its founding recognized that the rules governing participation, made for and by members, have to be set aside when circumstances demand. Nina Arnold’s first concern must be to continue the struggle to regain her health. We have supported that struggle in the past by waiving rules when the situation demanded; we will continue our support however we can.

Sincerely yours,

Tim Otus
Chairman of the Board of Directors,
Michigan Guild of Artists and Artisans
Josephine Kelsey
Executive Director
Michigan Guild of Artists and Artisans

Dear Friends at NAIA,
Thank you for your wonderful work. As fellow advocates of craftspeople, we would welcome the opportunity to be considered a Contributor at NAIA. I look forward to hearing from you and finding ways we can work together in the future.

My Best,
Cornelia Carey
CERF, Craft Emergency Relief Fund

Dear Friends,
Just a brief note to let you know how important this organization is to the well-being of professional artists everywhere.

Although as vintage Fogg I only do three to five retail shows a year, I will be happy to assist in any way. Know that I am a strong supporter and very vocal to all who will listen to my spiel on the mission of NAIA.

Joys of the season. Your efforts have brought promise and hope to the ‘roadies of the art world.’ Respectfully

F.B. Fogg

To the NAIA,
My only concern about the NAIA steering committee is taking the local out of local smaller shows, making shows with a cookie cutter sameness. I like Sausalito’s policy of scoring their local Artists differently than the others so that a percentage of local talent has a venue, so that they are not shut out of their backyard show.

Robyn Renee Maus

(As Larry Oliverson made sure to point out in his opening remarks at the Chicago director’s Conference, artists value the local flavor of shows and the NAIA isn’t interested in homogenizing the festivals. Ed.)

Compassionate Artist Growth Policy and Rule Enforcement
What worries me about the NAIA is the possibility that this organization that I proudly support could become a watchdog governing body in respect to rules and regulations. Remember, we are artists here, you know, creative people and that is why MOST of us do art festivals. We can do what we love (our art) and make a living at it. We are not just business people. We need the freedom and encouragement of groups that represent us, such as NAIA to help us to continue this growth process and not destroy it with too much policing. As most of you probably know, artistic growth is mandatory not only for one’s spirit, but also for one’s pocketbook or bank account. So, I encourage the membership of the NAIA to support an environment of growth and expansion that will benefit the whole area of the Art Festival market, by raising the standards of excellence which is accomplished in many respects by artistic growth.

I think the ways to approach this is thru a peer committee. I can only cite the following example of what I would hold to be a compassionate policy. The judgement as to whether an artist has disregarded the rules as to category or type of work would lie more in the amount of new work that is exhibited and not just in the fact that it is exhibited. One half a booth with out of category media versus 3 pieces of out of category media presents two very different situations. The latter being acceptable, the first a disregard for policy.

Example: A painter may have several monotypes in his or her bin. A sculptor may have several drawings of his work. A ceramicist may have a print of the pattern on his or her bowls. A painter may have severe sculptural wall pieces. A printer may have several drawings or paintings.

All of these deviations from juried media should be acceptable, as long as they are components and relational to the other work, and are not the main body of the artwork.

I personally am interested in leading some kind of discussion to come to a possible policy decision of the membership on this issue. I also feel that in addressing all of these business issues on the future of our industry, we should also provide some kind of column in the newsletter and or on the internet web site that deals with the creative. So many artists complain to me that with so much time on the road, it’s hard to be as creative as we would like to be. I have some ideas and am willing to search for more to spur on creativity within the membership.

Janet O’Neal
(Janet has agreed to write a series of articles for future newsletters. Watch for them. Ed.)

continued on p. 32
In our continuing efforts to assemble and communicate information about artists and the shows in which they participate we have completed the tabulation on the 1998 Artists’ Survey. This was the first year we sent the survey to only NAIA members. Even though the number of surveys sent out was the smallest ever, we received the largest number returned. It is hoped that the reason for this is that NAIA efforts are beginning to have an impact and that artists see their input as necessary for these efforts.

The results show that although our members participate in art festivals and craft shows, the majority also show their work in galleries and museums and/or university shows, the more conventional routes for fine work. In addition, the respondents voiced concerns about the art festival industry. As in a previous survey, a large number mentioned the greatest threat to the industry as “too many mediocre and low quality shows” diluting the business. Beyond this, deceptive practices and the inability of shows to deal effectively with them were of paramount concern. The major suggestions to remedy the situation were (1) Photo ID at check-in and (2) for shows to have a trained committee to check artists’ booths against their slides on a daily basis. A large majority of respondents was willing to report to the show staff or committee, but some mentioned that since there was no standardized way of addressing these problems reporting was frequently futile. The category of rule enforcement was the ranking most frequently left blank. It is hard to tell unless the problem and the show’s enforcement mechanism (or lack thereof) are close enough to be observed. However, we have included the tabulation of the scores in this category because it is such an important issue at this time.

As to the improvements that artists have seen in the past five years, the most frequently mentioned was that shows are beginning to pay attention to the needs and advice of artists, largely because of NAIA efforts. Artists also frequently mention that show organizers are increasingly treating artists as professionals and that competition to get into good shows has resulted in higher quality exhibitors.

This year, as in previous years, the most frequently mentioned issue that artists would like the NAIA to address is that of booth fees due upon acceptance rather than to have them sent with the application. After that the problems of production studios or manufactured work vs. that made by an individual artist, originals vs. reproductions, and artists reps are problems that members state our organization should deal with.

As in last year’s survey, the shows that scored highest in both quality of exhibition and sales are American Craft Expo, Ann Arbor Street Art Fair, Cherry Creek, Smithsonian Craft, Philadelphia Craft Show, and St. Louis Art Fair. These shows have all the ingredients necessary to produce an outstanding event; good location, strong community base of support, good jury procedures and outstanding promotional efforts.

Kathleen Eaton
1998 NAIA Artists’ Survey:

Show Rankings Report

These rankings were determined by the scores artists returned to us in their survey forms. Respondents were requested to assign a numerical grade to the shows they participated in during 1998. The highest or best grade was 10 with 5 being average and 1 being the lowest. (If a show was adversely affected by bad weather, artists were to score the show based on previous experience.)

Although we received rankings on over 300 shows, only 63 had enough artists scoring them to give a statistically reliable outcome. These are the ones that appear in our rankings. Shows not appearing in our rankings are invited to request the scores they received.

This year we have separated out indoor shows into their own ranking. Beyond that, rather than bestow awards nationally for the outdoor festivals, we have divided the United States into 3 areas; West, Central, and East - and are listing those with the highest scores in each category according to geographical zone. Shows must have received an average score of at least 7 to be recognized. Next to each show is their score. (The top show in each category is listed in bold) The winning shows in each category and region will receive an individualized award certificate similar to the one on the front cover.

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<td>Old Town - Chicago</td>
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<td>Sun Valley</td>
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We believe that the categories of highest importance to most artists are quality of work exhibited and sales. These are the categories we are giving the most thorough listing. Shows are grouped by percentile and listed in descending order of their scores.

### Quality of Exhibition

| 90th percentile | American Craft Expo Philadelphia Craft Smithsonian Craft Milwaukee Lakefront Ann Arbor Street Art Fair Cherry Creek |
| 80th percentile | St. Louis Art Fair Washington Craft Show Winter Park Paradise City Fall N’Hampton St. Paul ACE Portland Art Fair Kansas City Plaza Sausalito Naples Festival of Art FL Bruce Museum Fine Art Atlanta ACE |
| 70th percentile | Coconut Grove Old Town - Chicago Cain Park Baltimore ACE Gasparilla - Tampa Festival of Masters - Disney Boston Mills Laumeier - St. Louis Long’s Park Armonk NY Des Moines Art Festival Port Clinton - HighlandPk TACA Nashville No. VA Fine Arts Fest – Reston Oklahoma City - Spring Magic City - Birmingham AL Columbus - Summer Greater Gulf Coast Pensacola Arts & Apples - Rochester |
| 60th percentile | Memphis Art Festival Mt. Dora FL Beaux Art Scottsdale AZ Art Festival Ann Arbor State Street Sun Valley State College - Penn State 57th Street - Chicago Main St. Ft. Worth Boca Raton - Crocker Center Park City UT B’ham Mi Art in the Park -May Jazz Fest - New Orleans Ann Arbor Summer - Mich. Guild Winterfair - Columbus ODC |
| 50th percentile | Madison - On the Square Virginia Beach Boardwalk Brookside - Kansas City Laguna Gloria Fiesta Artigras - W. Palm Beach Pacific NW Arts Fair (Nov) Las Olas Museum Uptown MN Dallas Artfest |
| 40th percentile | Bayou City Houston Fall St. James Ct. Louisville Sugarloaf - Gaithersberg MD |

### Sales

| 90th percentile | Smithsonian Craft |
| 80th percentile | Cherry Creek Philadelphia Craft Ann Arbor Summer - Mich. Guild Ann Arbor Street Art Fair St. Louis Art Fair Ann Arbor State Street American Craft Expo |
| 70th percentile | Old Town - Chicago Sausalito Winter Park Coconut Grove Baltimore ACE State College - Penn State Milwaukee Lakefront Arts & Apples - Rochester Long’s Park Winterfair - Columbus ODC Main St. Ft. Worth Port Clinton - HighlandPk Boston Mills |
| 60th percentile | Oklahoma City - Spring Kansas City Plaza Laguna Gloria Fiesta Columbus - Summer Jazz Fest - New Orleans Sun Valley Pacific NW Arts Fair (Nov) Paradise City Fall N’Hampton Washington Craft Show Portland Art Fair Greater Gulf Coast Pensacola Madison - On the Square Mt. Dora FL 57th Street - Chicago Naples Festival of Art FL Atlanta ACE Armonk NY |
| 50th percentile | Beaux Art Festival of Masters - Disney Brookside - Kansas City Magic City - Birmingham AL B’ham Mi Art in the Park -May Sugarloaf - Gaithersberg MD No. VA Fine Arts Fest - Reston Virginia Beach Boardwalk Laumeier - St. Louis Des Moines Art Festival Cain Park Bayou City Houston Fall TACA Nashville Boca Raton - Crocker Center St. Paul ACE |
| 40th percentile | Uptown MN Scottsdale AZ Art Festival Artigras - W. Palm Beach Gasparilla - Tampa Dallas Artfest Park City UT St. James Ct. Louisville Las Olas Museum Memphis Art Festival |
| 30th percentile | Bruce Museum Fine Art |
On this page are the ten highest shows and the percentile in which they ranked for each of the other individual categories without regard to region.

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<thead>
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Show Comments:

The following are comments about shows that were returned with the surveys. We’ve included both the positive and negative.

57th Street - Chicago
Fun neighborhood show; Affluent, diverse crowds; New every year; No booth sitters; Sat. a.m. set up sucks..

American Craft Expo
Great sales - great show; Nice looking show, very well organized, indoors which is nice; Sales aren’t bad, but should be better.

Ann Arbor State Street
Very professionally done for its size; Great Sales; Reinvitation is good for us; Questionable jurying; Quality of work is mixed more each year; By/sell in attendance; Needs to distinguish boundaries of where the show starts & ends on streets; I was near booths that were ripped off; Over rated; Trucks have been hitting booths for too long; Too many scabs; Should be Thurs. to Sun.

Ann Arbor Street Art Fair
Steady producer, great experience! New director did great job; Always at the top; Good Hospitality; What would I do without this one? Great Show - terrific sales; What can I say? It was an honor to be there! Excellent Selection of artists; Over the years, still the best show! Tiring to do but great sales, great artists, great customers! The bench-mark outdoor show, really tiring but worth it; Great bicycle patrol; Consistent sales - hard to do; Committee members have too much control over who exhibits in their show! Nice massage break for artists; Good ol’ Ann Arbor - hours long; No space between booths; Hours way, way too long - please - can we convince them to shorten the hours!! Difficult Hours.

Ann Arbor Summer - Mich. Guild
Always my best show but difficult to do! Good variety; Mixed Quality; Very Hot - Hours too long.

Armonk NY
Surprisingly good sales; Truck traffic a problem; Conservative public.

Artigras - W. Palm Beach
Great promotion! I’ve had more people ask me if I’ll be at Artigras than the Grove! Show is too large - huge apathetic crowd; Too much junk! Too many sponsor booths! Nasty rain storms closed show early.

Arts & Apples - Rochester
Good show - a favorite; Great Crowds, Great Apple Pies, Great Sales; Easy set-up due to staggering; Difficult take down, Too many exhibitors but well run; Enthusiastic community; Too spread out - most didn’t see whole show.

Atlanta ACE
They need rules to enforce.

B’ham MI Art in the Park - May
Nice park, upscale crowd, first show of season; Hot and cold– never know; Used to be known for fine art, but has become full of schlocky crafts; Nice Sunday brunch; Huge expansion of show in 98; Too many exhibitors for the amount of buyers; Increased exhibitors, quality very varied; Difficult set up (size of show increased - sales decreased); Must be on a down turn!

Baltimore ACE
Booth fees most expensive of any show.

Bayou City Houston Fall
They are trying to improve this show; Bad setup and take down; Another show on the rise as the logistics get worked out; A mediocre quality show with a big time feel; Sales can be good; Bad park setting; Downtown setting–better location but unresponsive staff.

Beaux Art
Great mix of folks attending! Very poor sales - little advertising; Watch out for nasty cops; Artists can donate to auction but not invited to attend!

Boca Raton - Crocker Center
Best sales ever! Big Money - hard to sell; Very over rated; Won’t return; Clients are here but show is poorly run! Ugly parking lot layout; My biggest disappointment of the year in sales! Security hassling artists; Show is definitely going downhill; Need to purge junk! Rude, Rude customers; Show needs new thinking.

Boston Mills
Steady show; Holds its own each year; Elite crowd, removed setting, weeds out the browsers; Sleeper; Better than reputation; Very enjoyable show; High end craft work sells well; 2 weekends too many; Consistently good quality, crowds, and sales - but hard to do; Too stringent enforcement of rules-they think all artists are con-artists; Impossible access thru double doors where hand truck may be unloaded to fit in. Load in & out is a long trip over every surface imaginable; Too many (expletive!) reproductions.
Brookside - Kansas City
Nice town - not worth the drive; Too many artists - show has doubled in size; Bad weather prevented this show from realizing its potential (first experience); Apparent disorganization at the helm.

Bruce Museum-Fine Art
Nobody showed up to see the work! This show feels like a top show but lacks the public turnout; It's an end of season celebration.

Cain Park
Perfect weather this year; Great sales; Nice show to do, relaxing, friendly; My favorite show! A good looking show that needs to expand it's market; Sales continue to decline; 'No Refund' policy hurts this great show; Felt like a really slow show but ended up OK

Cherry Creek
Great Show! The standard; Great sales - all around #1; Best show ever; Generally excellent; As good as is gets for outdoors; Still the best; Just a top show; A perfect show; Friendliest volunteers; A pure pleasure; Remarkable quality overall; Still a solid show; Needs peer jurors of some sort; Awful ordeal-great sales; Too much communication, paperwork; Needs more Colorado artists! How much longer can this last? The staff are getting a bit militant tho! Surprisingly, sales were down for me this year. Location near food area hurt; Enforcement is not carried over from one year to the next committee year; Awards Ceremony TOO LONG; Food was not good - so what?

Coconut Grove
Improved greatly over last year; Great sales; After 10 years I'm giving it a rest; It may be a comeback; What happened to the elite buyers? I didn't find the committee checking the booths for enforcement of the rules; Rain & wind; On the way down; The show rests on its reputation, however it's growth in size, entertainment, etc. hurts sales; Getting too expensive to do! Nations Bank is stripping it of any personality; Poorly run show; Large focus on fun, food, and music, mixed quality.

Columbus - Summer
Tries hardest - willing to experiment! The director and staff of this show are great, hardworking, caring, and seem dedicated to improvement. It is a real catch 22 situation. Columbus is a big, big, crowd that is on average not experienced or inclined to discriminate in favor of quality over prices, in fact the opposite. This inhibits better exhibitors from entering in large numbers. It also opens the door for student work, uninspired work, low quality production, which becomes the benchmark. My heart goes out to Carolyn Williams, the director.... it is such an uphill battle. I wouldn't want to have her problems; Rain - Wind; Large crowd / cold weather, long hours & days; No storage behind booth, parking is remote; We dolly in - to avoid snarls; Too long!!! needs to be 3 days; Too many photographers, crafts still sell better at this show; The artist parking was dark & dangerous; Some artists are displaying different work than they jury with!

Dallas Artfest
Real management problems; Mixed art with commercial booths and it was tacky; Biggest problem in 1998 - new booths inside and no one came in to see them; The people who run the show are very disrespectful to artists; Show needs improving! The worst show an artist can do; Too many exhibitors; Very LOUD concert during show.

Des Moines Art Festival
Many problems over site but excellent staff; Strong director, anxious to please; Enormous effort by volunteers helped to keep us from blowing away; Horrible weather; Great potential; Too bad about the bridges- I'm sure it will be better - give 'em a chance; Impressed with volunteers - needed because of high winds and extreme heat; New site presented minor problems; Staff very involved; Can't beat chocolate. covered strawberries, delivery of cold water and sandbags. Needs to work to attract larger crowd; Get artists off the bridges! Show needs to develop a clientele; I rated sales a 6 because of the storm - horrible heat and wind; What if you gave an art show and told the public they didn't have to buy?

Festival of Masters - Disney
Good Show; hard set-up and take down; Attendance down each year; Removal of the employee cafeteria is a loss - food in Disney is expensive, long lines; Unpredictable; Merchant tension.

Gasparilla - Tampa
Rain - Wind; Set up is always a drag; Very schizo - 1/2 exhibitors are there for prize money, 1/2 for low end sales; Poor Sales! Not many shoppers; Bored audience; Poor communication, poor jurying; Seems unpredictable.

Greater Gulf Coast Pensacola
Good Audience; Good local show; Stable, dedicated committee; Good show - too many reproductions; Proliferation of uncontrolled reproductions.
**Jazz Fest - New Orleans**
Fun-Food is the best; Sales so/so, expensive to do; Bad weather; Great Music / Fun / Food / Good committee.

**Kansas City Plaza**
All around good show; High quality; Hours long; Very well run show; Good show - Very hot in 1998; Great Staff; Best Jury/Judging System; Conservative crowd. Contemporary work moves slowly; Excellent Committee; Never saw any committee member; People are friendly and love the work - but they tend to buy lower end; Never again! A hot & cold show; The enforcement of rules was a 0. I reported an abuser and nothing was done to stop it. The communication of staff and artists is terrible; No one stopped at any booth all weekend; Food for artists was awful; This show can be very unpredictable - people do attend but if their football team loses that weekend there goes sales; Way off due to bad weather, stock market fears; Problem with food vendors -fine show, tough nights; Well attended, a little too entertainment oriented.

**Laguna Gloria Fiesta**
Working on improving our local show; Hot, smoky weather; Coming back for other artists, consistently good for me.

**Las Olas Museum**
This is a show trying to make a comeback; This show has been supplanted by Howard Alan's Las Olas; Too many shows in too short a time; This show goes down each year; Show almost dead!

**Laumeier - St. Louis**
Good show; Beautiful show- sales don’t seem to be a priority; Very well juried; Great site, staff; Shuttle bus to parking lot 1/2 hr ride; I had trouble communicating special needs to this show; Setup and tear down was great, but artists are shuttled from fair to artist parking -- Ugh!

**Long's Park**
Easy to do - good sales; Full breakfast every morning! This show is coming back now that they promote it better; A storm blew through and shut show down last day; Nice park - needs to promote better; Reputation better than show; Lacks advertising; High end show but people were looking for low priced country style prints (flowers, landscapes, etc.).

**Madison - On the Square**
Great Show! Too many exhibitors; Mostly low end - but an educated crowd; Achieved what the organizers want - something for everyone and all price ranges; It’s so crowded. 3 days would be better; 480 Art Booths, poor greasy food; Setting up = nightmare, long wait; Too many booths - too low end; Load in/out horrible; I asked them to check the identification of a rep. and the staff did not.

**Magic City - Birmingham AL**
Wonderful sales, great party; Good local show; Always a great artist party; Enthusiastic crowd; Nice Show Who doesn’t love Eileen? (Kunzman) Always nice - needs to attract larger crowd - great staff.

**Main St. Ft. Worth**
New direction, improving for the old show; Easy access beforehand, from then on awful; Needs signs for check-in; Hard, long show - crowds are herds.

**Memphis Art Festival**
Good local show; Very, Very dusty - very unorganized set-up and breakdown;

**Milwaukee Lakefront**
Very good quality, hard to get into, great crowd, great sales, great weather; Good show; Other shows should jury this well; Best quality in nation; Usually my best show, when I get in; Prestigious show; I like the large tents; Like the artists meeting - they seem to listen and follow up; Solid, sturdy, professional, bad food; Went out of their way to help due to artists injury; Overall excellent except sales; Great Show for low-priced originals; Did not check booths for problems; Too spread out; People were selling out next to me but I was spared to be that lucky.

**Mt. Dora FL**
Good for Florida; Good quality show - nice award ceremony - sales are inconsistent; Set up is difficult; Cold; Conservative, crowded, mixed quality and crowd.

**Naples Festival of Art FL**
Good show, well run, windy; Up & comers, very pleasant show to do; A show on the rise with a very conscientious and artist friendly director; Michigan snow birds are your good clientele; Real ancient crowd - nice show.

**No. Virginia Fine Arts Festival - Reston**
Still growing, sales even better; Very nice 'little' show; Could add a third day; Construction removed 50% of parking; Standard show - what else is there in D.C.? Hotel was very convenient (Hyatt) and on site.

**Oklahoma City - Spring**
Flawless, good- long show but super staff; Long hours & days: long hours, good promotion; Very organized; Great solid show, too long.
Old Town - Chicago
Fun show - good art, Great Sales; Hard show but worth it; Very crowded high quality show; 6 a.m. set up a pain but good sales for 1st time; Load in - load out is a daymare; Access is something we have to live with; Show needs help; Needs better advertisement; I wish they would communicate with artist about problems instead of probation without explanation! Reputation rests on its long history; Many people there stroll by for the party; Allowing beer in this show is ruining it; Lots of drinkers, less buyers. Not Enough Re-Jury each year A good show going down - too much party.

Pacific NW Arts Fair (Nov)
Can be a good show, sales up & down; Commission show that is leaning to junk: Commission way out of line; Clueless organization.

Paradise City Fall - N'Hampton
A nice show in a nice town; Beautifully juried, wet rainy weather; Access easy, indoors; Weather bad; Sales off for me - very cold and rainy 3 day show;

Park City UT
A fun show to do, great show to take a vacation after! Set- up is horrendous; Prospectus was misleading - packet too; Rule enforcement extremely spotty.

Philadelphia Craft Show
2 Good 2 B TRU; 80% high quality - not necessarily unique - good 15% gift shop quality only - 5% show work (experimental, innovative).

Port Clinton - Highland Pk
Good show-quality; Was my best selling show in a long time; Low key but very do-able; Access the only nightmare - good educated audience; Wonderful audience for serious work! Superb 2-D work; Wonderful show, great work, great sales; New breakfast was great! Amy Amdur was very supportive of artists! Solid consistent show; Crazy lay out, booths crammed everywhere; Too many artists for space; Booths too squeezed together; Good sales - Too crowded; Still many poorly located booths; Bring back the paid awards dinner.

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Portland Art Fair
Best new show!! Good 1st time effort! Good first yr. show; Nice people! Very well done show; Has potential, needs support from papers & galleries; No check in should be scheduled after dark; Organization is really trying hard, but the sales or interest weren’t there; Portland isn’t ready for prime time.

Sausalito
Best I’ve ever encountered; Deposited my check for double booth fee -then didn’t give me one. Finally got refund after weeks of waiting; Turning into a music festival; Usually hospitality would be a 10 but this year artists were treated very unfairly at gala fiasco! Entry fee for visitors too high! Less music! Load in & out long trip over grass, difficult to park for loading, parking during show is remote - no storage behind booth; Fun Great market.; Didn’t get all the sales this year but really good people come by; Show organization having real problems. Music and Gate first, Artists second; Opening gala - Pathetic; ‘98 very off year $750. show fee is high.

Scottsdale AZ Art Festival
Quite successful considering the site was being remodeled; Rained out one day - closed show early; This show has suffered from expansion and lack of care for artists; First time for me - many factors contribute to show’s lack of sales, weather other events; Show runs too late - layout designed by availability - many way out locations; Sales would have been better but very bad weather.

Smithsonian Craft
An all time career high! The very best for fine craft; The best show I’ve participated in so far! Very mixed quality; Exemplary show - plus, plus, plus.

St. James Ct. - Louisville
Traditional October show. Big Crowds; Nice Coordinator; On site street jurying helping quality; Thousands and thousands of culturally challenged Kentuckians. Too bad, Louisville’s a nice town; Lots of low quality junk; Junky show - bird houses, potpourri & reproductions.

St. Louis Art Fair
Great show; Everything good about this show; Great show & community support; The most enjoyable show I do with sales improving; The very best; Great quality, near perfection, nice size, well run, good crowd, ++ All around good show; BEST Hospitality, Great Staff and volunteers; Nice crowd, top food; Show has peaked - our 4th year and sales are declining for most, conservative crowd; Heat was dreadful - sales tops; This show has grown fast in short order - can St. Louis support it year after year? Avg. sales at a great show upscale event;

St. Paul ACE
OK show - I wouldn’t travel more than one day to do it; Opening reception, lots of ads, paid booth sitters; Not enough buyers; Nice quality, sales suck; Solid show; Trying to be objective but it is a very good show.
State College - Penn State
Always a well-run show; My biggest and best show last three years; Quality of the crowd is declining; Huge show - generally good work- can be mobbed with partying people; too large.

Sugarloaf - Gaithersberg MD
Not a sophisticated audience; I will NEVER do a Sugarloaf show again!! It was bad in so many ways! Too many artists! Too much buy/sell no rule enforcement.

Sun Valley ID
Great little show going in the right direction; Looking for new artists to upgrade their show; The director is a 5 star; Pleasant show - too much schlock and factory work; Beautifully juried, wet rainy weather.

TACA Nashville
TACA treats artists like honored guests & work their butts off to do a good show (weather was hot in ‘98); Very easy & pleasant; Good folks - heat wave; This is a very pleasant show that has steadily had better sales (4 yrs) Poor weather / Neighboring football game.

Uptown MN
Cheap show, only low end mostly, I do it because its a local show; Too big ; Security at night is non-existent; Huge dirty show - like Ann Arbor without the sales; Bad set up, rude director, poor sales, booths vandalized; Too many booths, too hard for potential clients to come so they don't - no security; Too many artists; Show is too large / Good Audience; Worst run show I've seen; Too big, too expensive; If not my hometown, I'd second guess; Weather always bad and hot; Too big, bad layout, hours too long, quality mixed, mainly lookers; HORRIBLE police, bus traffic and INATTENTIVE SHOW STAFF.

Winter Park Fl
Beautiful park, great educated buyers; Innovative, savvy committee; Good when I can get in; Great Volunteer Staff - Needs Wait list - one of the best crowds anywhere; Good program; Fun venue - pretty location; Well run event; Very good show; Treated with respect; A conservative crowd - nice looking show; I saw them kick out a rep at the show! Yeah! Good show, small but supportive crowd, sales could be stronger; Street set up in morning sucks as opposed to day before for park.

Winterfair - Columbus ODC
Classiest looking show; Use mailing list here; Needs to be smaller; dropping.

Virginia Beach Boardwalk
Hard show - nice setting - fun; We make this a vacation show.

Washington Craft Show
Good show; Equal in quality to Smithsonian and Philly - same exhibitors - hard head to head competition with those two prominent shows which both are non-profits and flooded with volunteers. Betsy Kubie does an exceptional job. I hold her in the highest regard. This show continually improves. Most unpredictable show can be my best or worst show. 1 hour of brisk sales can be a turnaround but sometimes no sale at all.
1998 NAIA Artists’ Survey Results:

General Information:

Do you exhibit in galleries in addition to participating in festivals?

Yes    77%    No   23%

Why?

Supplemental income to shows (42)
Additional exposure to possible sales (17)
I can stay home and produce. (4)
A balance of markets is needed; the street shows can’t sell the very expensive work.
For additional exposure, income & prestige (13)
Exposure in a more persistent setting, hopefully reaching additional clientele (15)
Diversification (5)
I enjoy the change in venue - I’m out of the 10 x 10 space and am not next to other artists.
I have difficulty selling on the street.
Another venue, but festivals are priority, simply more volume sales with less hassle at shows.
The public seems to want the artists whose work they purchase to have those credentials. (7)
To capitalize on markets that may not have art fairs or to maintain presence year round in markets w/art fairs that we participate in
Selling furniture at street shows is a real challenge.
They ask me to and I can’t say no.
Wear & tear on us is less w/gallery.
Exposure to academics who are generally jurors at festivals
Even though sales are slower, galleries provide promotion, follow up sales and service and continued sales that are not dependent on jury scores and weather.
I like to keep my options open. I want people to see my glass along with that of famous artists.
I’ve always seen exclusive representation in galleries as a goal. The art shows for me have functioned as a means to that end. For me, the time and energy required to maintain a full show schedule has meant an unhealthy studio life.
Provides a local venue (5)
To compete for awards or take advantage of one person shows

Why not?

I can not keep up with retail sales demand for my work. (12)
I don’t like losing a sales percentage to a gallery. (10)
Loss of income and control
Poor sales, worse profits (4)
Consignment is akin to sin. No payment - no commitment
I choose not to because most galleries want me to consign work, and I would rather sell it outright.
I like meeting my customers. I don’t like galleries taking 50%. I like taking the time out of my studio. (2)
In my experience I can sell more in one day at a halfway decent fair than in 6 months in a gallery. I don’t have enough stock to leave it just sitting around. (2)
I haven’t connected with a gallery I like yet.
I enjoy doing shows and never have enough work for galleries. Difficulty with shipping pieces - very little return for time & effort
Not an efficient way to make a living as an artist
Many rip offs
I like being in control of my inventory and the way it is displayed. Plus I enjoy interacting with the people who enjoy and purchase my work.
Many galleries are not prompt with payment. (3)
It is difficult to find galleries that pay on time—if ever. My work is not speedy, I cannot surrender it to someone who does not pay or allow me to exhibit in their state as they want sole representation.

I like doing both, but galleries are frustrating. They often don’t display work well, don’t know enough about work, don’t pay on time and will lie to you. I like interacting directly with the people who buy my work and have it in their houses. I display my work better and customers end up having a better understanding & appreciation of the work when we can communicate directly.

Ours is one of a kind, expensive, and needs showing. Galleries can be more trouble than they are worth.

If yes, how many galleries?
1 - 2 . . . . . . . . 22%
3 - 5 . . . . . . . . 44%
6 - 10 . . . . . . . . 22%
11 - 20 . . . . . . . . 6%
over 20 . . . . . . . . 6%

How often?
Regularly 73% Occasionally 27%

2. Do you wholesale your work?
Yes 41% No 59%

What wholesale shows do you recommend?
Baltimore ACE (20)
Rosen Shows (8)
Art Buyers Caravan (3)
Art Expo (3)
I would recommend Art Expo in New York only if you can afford 2 or more booths (do not go into the emerging artists area), have all the visual aids, i.e. brochures of your work, etc. and a network of salespeople to follow up leads and continue to market your work after the show. A nice fat advertising budget is nice too. Galleria in New York is not as polished but here again you need more than one booth because you will get lost among the ‘big’ boys (national publishers) and you will need that sales network to really make 2D work wholesale feasible. Even then you can lose your shirt real fast because of the expense involved for a great marketing program. Of course you must also be some sort of a multiples artist or a mass producer with a staff of doers and of course, as the artist, lots of creative ideas to keep the flow of new work out there and good managerial skills to manage works.

Have you exhibited or do you exhibit in Museum/University shows?
Yes 63% No 37%

Other venues?
Studio Show (16)
National juried shows (13)
State juried shows (5)
International juried shows (2)
Web Page (4)
Internet Gallery
Restaurants (3)
Civic buildings (3)
Art centers (4)
Designer show houses (3)
Workshops at Art Centers, Universities
Some historical site demo/sales
Home furnishing stores
Magazine and book illustration (2)
Banks
Country clubs
Private collector’s shows
Local Music Festival
Gift shops (2)
Trunk Shows
Guild shows (2)
Outdoor environment corporate space
Mail order catalog
Private Clubs or Companies
Benefit shows - to benefit a charity or group, which generally keep a percentage.
Reps / Agents who place corporate work (2)
Alternative Spaces : Arts Council Galleries, High Schools, Jr. College Galleries, Law Firms
Workshops at colleges that have galleries

What do you see as the greatest threat to the well being of the art festival industry?

49% of the surveys returned mentioned ‘too many mediocre and low quality shows’. In addition here is a representation of the rest of the comments..
Misrepresentation

Too much mass produced work being passed off as original art (20)

Too many reproductions allowed at shows without labeling them reproductions (19)

Buy / sell allowed (4)

Fakes/imports being passed off as “hand-made” (3)

Shows allowing representatives when they originally emphasized (in print) “artist must be present”. (4)

Shows not enforcing their own rules - allowing provable blatant misrepresentation by exhibitors. (14)

Integrity of shows & artists - Low quality shows & artists are giving public bad impressions.

Fraud by artists in their slide presentation. Honest artists who send good slides of what they intend to sell must compete with artists who send slides of their top dollar work & sell that along with mostly lower end work. (2)

Lack of Public Education

Uninterested, unaware, uneducated buyers (14)

Diminished education & interest in art among younger people (the future buying generation) (3)

Lack of public awareness in the difference between top-quality and poor-quality shows offered in the area

A disinterested public that has seen too much of the same old mediocre quality art fairs or conversely has decided that what’s available at shows is too expensive.

Problems with shows.

Some shows with too many exhibitors (14)

Emphasis on quantity rather than quality

The shows which keep adding numbers of artists – crowding and packing you into less that adequate spaces – too many booths for the average viewer to enjoy the show experience

Focus being more on the festival than on the art (10)

Increasing accent of non-fine art activities in quality shows. Also super low-end sales items as quality fine art collectibles. People with any insight at all aren’t fooled by low quality shows - the good people will wait for the good shows.

The clowns, Rock Bands etc. that make them county fairs and biker parties instead of tasteful art events that attract a higher class - art buying crowd.

A watering down of a good show by other promoters moving in to area’s time of good show (6)

The promoter who sets up a show 2 weeks before another long term community arts show, what a parasite!

Promoter piggy backing a good show.

Actually- too many shows that are virtually alike, but in different places (same artists or look-alikes) The public seems sick of them. (7)

That it is being defined as an industry: a large scale business activity. Art shows have been at best a loose collection of unrelated venues, each community specific. A scheduling nightmare for sure, but are we becoming a portable outlet mall?

All the shows are alike in that they are not specific arts i.e. Folk Art, Abstract, Realist - or other focuses.

Shows that become stale, same artists every year

Regardless of quality, smaller (lesser priced) pieces are not deemed worthy while horrible huge pieces on pedestals are accepted.

The value of work has escalated at shows- seeming to become more elitist at the good shows.

Poorly juried shows (4)

Greatly increased jury and booth fees and other costs (8)

Saturation of the market of better art shows in the country (2)

Crafts w/fine art- Conflict to buying public

Complacency on the part of established shows - especially as regards publicity - or lack of ability to do effective modern publicity (2)

Shows/ organizations that put the artists’ needs last. I’m tired of hauling my stuff over hill & dale while food vendors and musicians are allowed to drive right up to their prime location.

Corporate Sponsorship

Shows that overstate sales, attendance, and/or quality

Galleries undercutting shows as happened in Portland

Art and artists not the focus or diminishing focus. 10 by 10 booths (too uniform - creates visual boredom).
Artists

Relatively few young artists in quality shows

Not encouraging young artists (4)

Most beginning artists cannot immediately compete in high quality shows, so some training ground should be available. The old dogs must eventually give way to the young pups - and hopefully there will be a litter alive to take our place!

Not enough high quality professional artists (4)

Artists not being good business people - not making good work and keeping commitments to delivery on time, etc.

The artists not unified as one force (2)

Computers - people are becoming de-sensitized to the real image.

Monotony: boring, perfect work - business men doing art shows.

The danger of confusing mercantile with artistic/ aesthetic concerns. As artists I feel we should be striving for less regulations, and more freedoms. Creating an atmosphere of fear, and suspicion and competition will ultimately stifle the art and art shows.

Other

Competition from other sources such as imports, catalogs, web.

Andes music

The elitist attitude among artists and show directors that forbids the exhibit of reproductions. 75% of the general public cannot afford items over $150.00 which eliminates most original work.

For photographers: prints (quick - fade) from color printers being sold as hand - pulled prints. When those prints fade, so do our careers.

More and more confusion with the term craft as opposed to art and proliferation of flea markets.

Fighting among Artists! Live and let live! We are all salespeople not politicians! On the subject of too many mediocre shows or low quality shows: Different shows are just that, Different! Sometimes it can be more profitable to be the big fish in a small pond! If the NAIA wants better quality shows then start some! Pick a college town, talk with the city council, and go for it!

Not enough well structured, high quality events that are well matched to a supportive community.

Greatest Improvements:

What do you see as the greatest improvements in the industry over the past five years?

Shows starting to pay attention to needs and advice of artists because of NAIA (48)

Show organizers are increasingly treating artists as professionals. (26)

Competition to get into good shows has resulted in higher quality exhibitors. (27)

Standardization of Application procedures. Prospectuses are more careful to detail the rules and provide the information that artists need to know. (15)

The standardization of the slide formats, thanks to NAIA effort. (13)

Greater marketing of the top shows. Marketing the shows as a special place to BUY great art, not to get bargains (17)

Development of some exceptional shows (18) i.e. Cherry Creek and St. Louis

More educated and savvy customers. More of the art buying public seem to consider shows a viable & even desirable alternative to galleries. (13)

The quality and availability of display materials (tents, walls…) & services (booth shipping & storage). (10)

Efforts among shows to attract a higher number of applicants and a larger public attendance by improving quality, advertising, amenities, etc (13)

More places are understanding that high quality art shows are good for the economy and the community.

Good promoters and artists communicating with the public

The jurors seem better informed and better qualified. Better jurying for some shows (4)

Some effort to minimize buy/sell & proxy exhibitors (3)

Tightening of rules against mechanically produced reproductions

Better overall economy which has nothing to do with the industry at all (3)

More security (3)

Some shows have sought out artists' feedback - really listen to complaints and compliments, and are willing to act on them. (3)
A dialogue has started between promoters and exhibitors and just between each other. (2)

Information! More information is available about shows through magazines, sourcebooks, internet. (7)

No improvements (4)

Some of the best things that have happened are Kenneth Trapp, Bill Charney (2), Dale Chihuly, Greg Lawler and the Art Fair Source Book, and periodicals and books addressing the craft world. These individuals, organizations and reference tools are invaluable resources for artists', crafts people participating in our industry. I personally do as much reading as I can on the world of art and craft. There are many movers and shakers (artists, promoters and organizations) whose contributions are in the process of fundamentally reshaping the perception of art versus craft in contemporary culture. Outdoor festivals and art shows are also reshaping the way the public accesses art. Credibility for this venue seems to be increasing as professionalism pervades our industry. My feeling is that the achievements of the past few years are paving the way for increased public respect for this type of venue and the art exhibited there. Based on the players involved and the increasing inroads fine craft is making into the fine art world, I expect this trend to continue and gain momentum in the decade to come.

Attempts to look at production issues.

Spaces that are 10 by 12 and 10 by 14, not 10 by 10. (2)

Early set-up, booth sitters

Lights at outdoor shows or under festival tents

Occasional availability of reliable electricity

Shows dropping limited editions on photos

Better program directories

Clarity of mission by good shows

Internet access and presence (2)

NAIA Newsletter and the NAIA web site

Exhibitors and shows are waking up to the professionalism necessary to make it to the top.

More education by artists to the public about what it is to be an independent artist and the processes involved in their work. Necessity is the Mother...

Better organized committees, more paid Executive Directors

Festivals getting newspaper, TV, radio sponsorship which comes with full media coverage of event. That is the best possible advertisement. Increased public education about event

The development of art fair professionals consulting with small shows to develop better venues

Sponsors with deep pockets (but of course they want it BIGGER!)

Hospitality areas

Some higher rated shows accepting mix of larger & smaller priced items

More port-a-potties (this is not a joke)

**Issues to Address:**

As an NAIA member which issues within the industry would you most like to see our association address?

The ongoing problem of having to pay booth fees for shows before knowing what shows we are even accepted into. It is expensive and makes planning very difficult. Better refund policies in any case are sorely needed. (43)

The public deserves to know how a product is made: by an individual artist or a production studio - is it an original or a reproduction? There are enough shows to exhibit all of them. (30)

The elimination of Reproductions! Stay with it until they are no longer permitted with originals. (10)

Encouraging shows to enforce their rules (12)

Find a way to eliminate buy/sell artists - educate public to know the difference (4)

No reps in shows for original artists only. (6)

Standardization of application forms (20)

Standardization of slide labeling (16)

Continue in the direction you are going. Continue to work with outdoor festival promoters to improve their professionalism in working effectively with artists, the communities in which their show takes place and the public who attend these events. Overall improvement in these areas will enhance the prestige of these events. This will have a beneficial effect on everyone involved. (13)

Helping start top-quality shows in or near cities that have no venue at this time - or several poor venues (11)

I would like to see the development of new venues - particularly indoor fine art shows. (2)

Jury, booth fees and other fees have started to rise, efforts should be made to slow these increases. (8)
Professional jurying & disclosure of process (11)
Exhibiting artists on juries (3)
More on-street jurying (slide exempt) (4)
Feedback from jurors (3)
Getting us group deals on hotels, art materials, travel, insurance policies, visa systems, etc (9)
Better recognition of needs of the artist to make it convenient to do a show - exhibitor logistics (10)
I would like to see more shows devote large portions of their expenses to marketing, promotion and advertising. And to see this as an investment, a long term campaign from the show’s point of view (6)
Education of the public (7)
Media categories - where works of art are basically one media but may include other media. What category do you put work in? Mixed media is a bad catch all category. (4)
Get more high-quality shows to accept digital art and have a category for it. (2)
Discussion on not penalizing artists if they show work out of category. We have to grow and some of the enforcement things you are advocating will destroy that possibility for expansion. (4)
Expanding the use of the internet by the NAIA and shows (2)
More education of artists as to successfully competing to get into shows (2)
Artists participation on some level in local show production (2)
For the NAIA to increase membership so that it represents a fuller spectrum of all artists who participate in art shows and to increase our influence in the business (2)
Art shows should be about art, not music, food, and kiddie stuff - sometimes the art is at the bottom of the list. (2)
Education/dialog among artists on issues & events (2)
Uniformity in application deadline and notification times (2)
Honesty about number of spots that are actually being juried (2)
Booth sizes and layout - every show should provide a 12’ by 12’ space for a 10’ by 10’ tent. It is ridiculous to set up tent pole to tent pole and back to back. (2)
Rating/listing of shows independent of AFSB or Harris or others (2)
Concerning workshops; There are so many organizations that already offer workshops & retreats. I hope NAIA keeps its focus on the things it can do, that are not being addressed elsewhere. (2)
New markets for selling our art (2)
Smaller high quality shows (under 250 exhibitors) (2)
Continuing to present independent artists as a well-organized coalition
Perception of Festival Artists as accomplished professionals (2)
Whether NAIA itself is to remain an objective consulting organization or become a subjective policing organization.
Excellence - What is it? Who’s got it?
Maintaining unique flavor of individual shows
Product info.
Exempting metal category entrants from separate jewelry entry.
Setting standard for acceptance (or not) of computer art
Shows that don’t allow painters to have prints but allow photographers to have posters, post cards, etc.
Reproductions of photographs - I think the so-called discussion by NAIA totally sidestepped the issue. (The issues were discussed by a group of photographers - some were NAIA members and some not. Ed.)
Respect & recognition of realistic artists as creative and unique - objectivity from the academic world
Any way you might promote democracy in ACC? Does ACC even know/care that we exist?
More contact with publications - e.g. Crafts Report, Sunshine Artists, various art & Photo mags. Become a source for artist viewpoint
Subjective directors cut after the jury
Notification within one month of slide deadline
What do show producers want to see in a booth display slide? (For the answer check the minutes of our January meeting with show directors. These are on the NAIA web page.)
Promoters who don’t give early enough notification of admittance. To plan efficiently I need 3-4 months. Some shows don’t give more than 2 or even less.
Booth assignments before arrival
Prior day set up with over night storage space
Artist information statements
I hate Porta Potties, especially when there is no place to wash your hands!

Standing in long lines to pay for % fees at end of this kind of show. Some like Pacific NW Arts Fair are waits up to 4 hours!

Disclosure on where show fees go. Dollar amounts - we pay for it and ought to have the right to see where our money goes. Bellevue's "Rest of the Best" is the ONLY show that offers this info. “Charitable Causes” says nothing.

I would like to see NAIA do more to help artists who get a raw deal from shows.

Opportunities for work/study grants, such as is available in Europe - this would mean a break from the art fair rat race to renew and be creative

Copy right protection

How an artist can build a good reputation, really get ahead in this business of art

More quality shows in the northeast

Ways to attract collectors i.e. market research

Retreats, Tours

A better way for all good artists to somehow participate on a rotation basis in the best shows.

As you already have been doing : to demonstrate that most artists are responsible professionals

Artists’ Retreats/Workshops:

Some members have expressed an interest in artists’ retreats/workshops. Would you participate if the NAIA developed this type of thing?

Yes 53%  No 28%  Maybe 19%

The time of year most frequently mentioned as convenient was the winter with the following months preferred (in descending order) January, February, November, December, March, April, & May.

Rule Enforcement:

What are the best mechanisms you’ve seen to deal with the problem of rule enforcement?

A clear statement of all rules and expectations in initial application. (see prospectus of the Old Town Art Fair, Chicago ’99) Make rules unambiguous & enforceable. (14)
Have a graceful and clear person to do the confronting (not a fellow exhibitor !!!) (and not a bully manager) If the infraction is minor or gray area a letter after the show is over is sometimes best, a warning letter, then the staff is obliged to watch that exhibitor the following year. (2)

Force flagrant violators to leave show at end of day thereby minimizing disruption.

Warning (verbal or written) followed with statement barring applicant from the following year’s show (4)
1 year off (3)
2 yr. ban from show and loss of booth space (2)
Minimum 3 yr. exclusion from show
Refuse future admission forever. (9)
Artists signature on real contract required for show participation
Photo Badges
Photo ID of artist at time of application (2)
Opportunity for the rule breakers to appeal
A strong festival director/staff that does not change from year to year
A centralized list of offending parties so that these people cannot simply move from show to show
Panel of artists to mediate between artist violator & show committee
Place burden of proof of production methods on the artist. Example: This won’t fly, but I’d gladly show a tax return to prove scale of my operation.
Have trial by peers where 3 exhibitors in media affected are called (by random selection?) to voice an opinion of the alleged violation. Eliminates politics & the show artists share responsibility for enforcement of rules.
Jurors going to visit studios (2)
Mich. Guild has published established procedures for determining, documenting and resolving rules problems. (2)
Letter to artist explaining problem
Death penalty
Reproductions - supply loupes i.e. magnifying glass to the committee to look for laser lines and offset rosette patterns (3)
Carry over of violation information from one years committee to the next. If you repeat you are barred.
An enforcer designated by name and listed in show info. so artists could go to this person with their complaint. Complaining after the show has questionable results.

Follow the rules themselves (i.e. St. Louis allows no reproductions… yet sells a reproduction of an artist’s work in the show as a money-maker, calling it a lithograph).

Lines of communication open so that artists know whom to make complaints to - art show personnel who follow up and enforce the rules.

Other comments:

One thing that shows need to realize and perhaps it should be pointed out to them is that when things get out of hand, they turn into flea markets. So making realistic rules that they can enforce is crucial to their well-being. Those of us that are professional just want to know what the rules are and then we can make a decision as to whether or not we wish to participate in the event, abiding by the rules.

It depends on the violation - how I feel about it, but I have no trouble talking to the staff if an artist has just sent a rep to do the show. Otherwise I think it is important to talk to the person yourself before spreading a story. (4)

If the show is aggressive (in dealing w/offender) I will be too.

Grouse about it to my neighbor

Write letter of follow-up to show & staff to indicate importance of situation & way to prevent in future (3)

The artists are peers, and should treat each other as such

In writing, anonymously. Perhaps this could be turned into a volunteer at the end of the show.

Report to a ‘violation box’ that is monitored regularly by staff. Booth #/name required OK but request anonymity from show artists & reporter of violation would be exempt from the peer trial ‘jury’ of the artists he/she complained against. If total anonymity even from staff/volunteers is desired, odds of complainant being selected for ‘jury’ are small enough to not worry about. (2)

A standard procedure needs to be developed - a format standard for show officials to follow. (3)

I usually only write my complaints on a shows questionnaire and report offense on the art fair survey at the end of the show. (3)
If a show has a stated procedure for reporting a violation to a qualified enforcement staff, I would do so - if not, I would do nothing. (3)

It is only worth reporting if the show committee is willing to confront the exhibitor and enforce their own rules - usually they don’t!!!(2)

Artists should not have to be police but have the option to choose shows that are well enforced.

If you become aware of a violation, what action are you willing to take?

Report to Staff or Committee 81%
Confront the Offender 10%
Do nothing, not my problem 9%

Is anonymity important?
Yes 69% No 31%

Suppliers and Materials:

Do you use a wireless credit card terminal?
Yes 24% No 76%

The terminals used (with the number reporting) are:
Tranz 420 (19)
Nurit 2070 (8)
Symphony (3)
Veriphone 420 (2)
POS 50 (2)

Two people reported dissatisfaction with the Tranz 420 and one with the Nurit 2070.

Which service provider do you use?
The only providers that had more than one artist using the services were:
Arts & Crafts Business Solutions (8)
Nova (4) with one artist reporting dissatisfaction
MAPP (2)

Have you discovered a service or product of any kind out there that’s particularly wonderful? What is it, what’s so great about it? and where do you get it?

A high unsecured line of credit with a major financial institution - with this line of credit (have checks that I write on the account). I can write show fees without having to diminish my working capital. If I get into the show - I pay it to the financial institution, if I don’t get in then there is no financial transaction but I have not had to maintain many high checks outstanding in my regular account for months.

For sending art fair booth fees in advance (until fee due upon acceptance is adopted) - Customer Service 800-441-7683. I use checks from Chase Advantage Credit. It’s not a credit card (only checks) but it works like a credit card. There is a one dollar per check fee and 12.9% interest if not paid. The advantage is you don’t need cash in your checking account and you have 25 days to pay after the show cashes the check.

A medical savings account. It’s a high deductible health insurance policy for self employed with a tax deductible savings account for paying any IRS accepted health expenses. Now I can deduct all my medical expenses without having to itemize.

ACBS - these folks really go the extra distance to solve problems - experienced and excellent service.

Merchants Bancard Services Credit Card Processing
Laura Masterson 1-800-477-0173 A lot cheaper than anything I’ve ever seen

Light Dome Tent - it’s great (2)

I really like my Craft Hut - Newton Display Prod.

Trimline canopy by Flourish Company - 800-296-0049 - A great canopy for the price as many features are included. -is heavy as hell, but very secure, especially with STA-BAR accessory

Flourish Co. 501-444-8400, fabric wall coverings custom made - well done I was satisfied. I’m considering purchasing one of their canopies

Armstrong Products panels for a 2D art plus all accessories to stabilize and raise height, etc. 800-278-4279

Hollywood Chair - Comfort & Storage 818-505-0159

Oak and Rope design Artist Chair 850-997-4913

Special Artist’s Price

Pacific Chair design - 1730 NAPA Ave. Morro Bay CA 93442 805-772-7575 - Best show chair
My art show chair is great - from Goodwood Furniture 122 Penn Street, El Segundo CA 90245 (they may have moved). I ordered from this address a few years ago. 1-800-634-5494 It has a solid, padded seat and good back support - also good footrest. Comes in 2 Heights (both are Director Chair heights, one is for extra tall folks.)

Telescoping painter's pole is great for rolling up side curtains; collapses for transport

Folding bookshelves from Target make great sales table (you make the top).

Nylon Bags for poles used in set ups are great - available in all those catalogs.

Gallery Lighting - Austin TX - specializes in booth lighting.

Purell Wet Naps

For electricity: a Power Pack gizmo - used to start dead car batteries. Bought at auto supply - about $130 - can recharge through 110 outlet or from car engine.

Walkie Talkies! for keeping in touch with booth sitters, other artists, assistants etc. Best are available from outdoor recreation or ski shops.

Collapsible pedestals - extruded corner hinges from Outwater Plastics fitted on PVC foam panels nice, lightweight

Quake Secure - holds down ceramics, glass, etc. - even when quite hot or cold out - can be given to customers to secure crafts from wind, kids, pets, earthquake - order from Flax catalog

Velcro cable ties - works like nylon ties. Found in hardware stores in electrical section. Colors too

All hazard small portable weather radio with emergency alert system. You receive alert automatically when national weather service puts out bulletins. Made by Oregon Scientific Co. Bought it from Early Winters, P.O. Box 4333, Portland OR 97208-4333 Ph: 800-458-4438 Cost $65.

Art in Motion - Josh Chaikin’s booth shipping & storage service - great & accommodating

Chiswick dolly, heavy duty 800-225-8708

Boxes - Evergreen Bag Co. Hartford Ct. - Great service, great prices & they keep track of everything I buy so that when I reorder they know what I want.

Shopping Bags! (with handles)

Crystal Clear Bags - lots of sizes 1-800-233-2630 Pacific Mtn. 1-800-328-1847 Central East

Tampa Tube (containers) 813-880-8823 Mailing tubes: They will make any kind of tube you need. Very low prices. Small quantities OK. Prompt, polite. I use them for my small stained glass pieces since they are long and narrow.

Broward Packaging 954-776-6272 1201 NE 45th ST Ft. Lauderdale FL 33316-5447

Jewelry boxes & decorative packaging supplies from Howard Decorative Packaging, 3462 W. Touhy, Chicago IL 60645 1-800-323-1609

Photo labels: Photoprint Inc. 850 Meadowview Crossing Unit #9 West Chicago IL 60185 Self-stick labels of your own work (or whatever) produced from 35mm negatives, 5 stock sizes. Reasonable cost.

Slide Duplication - Visual Horizons in Rochester NY Great job, Great Service, Great price

AAA (Auto Club) for hotel discounts & maps & trip planning

Rain-X - works really well, not to be confused with copycat products - Auto Parts Stores AAA Plus - Cheap, comprehensive emergency service AAA Auto clubs - all artists should have this

A GMC with a Grumman Box. Same ability to maneuver like a mini van. 1/3 more room than a maxi van. Stand up straight while loading

My Ford E-250 extended length van

Electric immersion heater coil

Wells Cargo Trailer w/brake system - excellent performance & price

Art Fair Trailer custom built to profile my van, axle width, suspension for product etc. Built Right Trailers 218-245-3627 Bovey, Min 55709

Winter Driving Tip - Carry a couple of strips of old carpet to place under tires when stuck on snow or ice. Works like chains but easier to use and carry.

High magnification map glasses

For us who RV, Walmart allows overnight parking.

AEI - Ground & Air Freight Shipping Co. Worldwide - Headquarters in Darien CT 203-655-7900 They are like an independent insurance co. They shop around for you to get the best prices.

Museum Mat Board from Legion Paper Co in New York City - cuts beautifully at half the price - must buy a skid at a time, but so what

Dorlands Wax Medium (Encaustic) available through Daniel Smith or Pearl

Jen MFG, Inc. (foam brushes) P.O. Box 126 Worcester MA 01602 1-800-225-7276
For those living in W. Michigan, Chicago Area, a wholesale framer that delivers to my door - Art Express out of Grand Rapids, Michigan.
1-800-542-7188

Speed Mat Wall Mounted Mat Cutter H.F. Esterly Co. Wiscasset ME 800-882-7017 Set stops for all four sides - no marking of mats - very fast for 1 mat or 100 mats. It's always on the wall ready to us. It has saved me more time than any other tool I own. (2)

Acid Free ATG Tape - Specialty Tapes 800-545-8273

For artists w/framed work, seal back (foam core) to front (plexiglass or glass) with 810 - 1” magic tape by Scotch and you will never have to reframe a piece after a dirty show to get the bugs and dirt out again. It sticks unlike masking tape which will come apart in time and dry up.

Self-locking pliers (actually tweezers) from dental suppliers - different mechanism from slide locks, cross locks, & forceps

Micro alligator clips (for holding bezels to bases, etc.) from Radio Shack (straighten the jaws with pliers; if used with heat, they will anneal & become useless but for some jobs it's worth it; the jaws have no teeth & won't mar metal)

Polishing/ abrasive wheel made by Pacific Abrasives & Dist. by Vigor, #G-1 square edge 7/8” (removes metal leaving a near tripoli finish; great for cleaning up bezels)

Bee Balm Beeswax (Best winter hand cream ever) Bee Balm Lotions 406-726-3480

When labeling slides, use a colored (I like blue opposed to black) sharpie Ultra Fine Point marking pen. This ink can be wiped off using a Q-tip dipped in Nail Polish remover, resulting in clean slides that can be reused.

“What ja ma call it” from M&M. This device removes ATG tape from mat board without removing all the flesh form your fingers. About $17. Long Lasting

Clayboard, Pastel board, Gessoboard - All from Ampersand Art Supply 1500 E. 4th street Austin, TX 78702 800-822-1939 These new surfaces expand the versatility of many mediums, especially acrylic and watercolor.

Show Web Sites

A book for vegetarian roadies Tofu Tollbooth by Elizabeth Zipern & Dar Williams, Ceres Press 1998. (2)

Edward R., Hamilton Bookseller Falls Village CT 06031-5000 Books about Art/Craft, etc/ prices are excellent and so is service

Art Calendar Magazine 410-651-9150 - they’re also trying to set the slide issue straight. A good artists magazine for business info

The wholesale bargains and free stuff guide An extensive list of businesses who sell wholesale. Alpha Publishing Inc. P.O. Box 747 Walnut, CA. 91789

Books on tape @ Cracker Barrel Restaurants - purchase @ one restaurant and return @ another anywhere in country for refund minus 2 or 3 dollars.

Modern Postcards 800-959-8365

U.S. Press Valdosta, Georgia - those are the best postcard suppliers for many reasons free shipping, 2 week delivery, plastic coated, great quality
U.S. Press, P.O. Box 640, Valdosta, GA 31601
800-227-7377

Postcards - I received better service and same cost and quality from a local printer instead of (Modern Postcard) dealing with long distance ordering. Check around for well - established old print shops for postcards.

Larry Sanders - (Photographer) Sanders Visual Images 877-SANDERS

Julius Friedman/Images - Friedman of Louisville Ky. specializes in poster and catalog promotion of arts events, galleries and artists. Is highly recognized for 30 yrs. of work - especially his posters. 502-663-5026

Filemaker Pro - Great Database Software for mailing lists

Desk top computer

NAIA On-Line member forum

Website - brings work to patrons & galleries that might never see your work.

1-800 your business phone # only $10 / month and 10 cents a minute Customers respect and appreciate this

Almost any Belgian Beer

Finland - A very good Scandinavian country

soup in a cup
Top Material Suppliers:

**Artists’ Supplies**

Ampersand 800-822-1939 www.ampersandart.com
Amsterdam Art (CA.) 510-649-4800
Art Express (Good prices on Brushes) 800-535-5908
Artcraft, Inc. - Art Supplies at a substantial discount 800-241-7880
Artisian Art Supply 800-331-6375
Artists’ Connection (Paints-Good prices) 800-851-9333
Benbow Chemical 315-474-8236 Pigments, Gums, Waxes, Glues
Brushes: Kalish 800-322-5254
Charrette 312-822-0900 Chicago, IL
Cheap Joe’s 800-227-2788 Best prices for watercolor supplies
Daniel Smith 800-426-6740 Complete line of products and services, Artist Friendly
Dick Blick 800-447-8192
DMR, Cocoa FL 888-826-4644
Fletches Art Supplies 392-7000 (IL)
Guy Kuhn (paper) 301-791-5768
Italian Art Store 800-643-6440
Jerry’s Artarama (cheaper than Daniel Smith) 800-327-8478
Lee Valley (Tools) 800-871-8158
Legion Paper Co. - Fine Art Paper and Museum Board 1-800-278-4478
Mathison Co. 1213 NP Avenue Fargo, ND 58107 (Art Material Paper)
McKinney Co. 860 E. Jackson St. Belvidere, IL 61008 (Hardboard Panels)
Meininger Art Supplies 303-698-3838 Denver (Keeps very large open stock of pastels) www.Meininger.com
New York Central 800-950-6111
OAS - Oriental Art Supply 714-962-5189
Pearl Art Supplies 800-451-7327
Rochester Art Supply 800-836-8940
Utrecht 800-223-9132
Vicki Schober Company, Inc. 800-541-7699 (For Papers and Matboard)

**Display Suppliers**

Andrew Newton (FL) 800-678-8677 very helpful in building custom display units and components.

Framing Materials

ABC Moulding - Denver 800-621-3315 - film, photo paper matboard, glass, frames
Arakana - Hanging Systems 888-272-5292
Bronze Castings - Calcagno Foundry OR 503-663-5026
Chapin Co. 800-282-0197
Colonial Molding 931-528-8233 TN
Colorado Frame Mfg Co. 800-762-3342
Colorado Moulding 800-332-9013
Culver Art & Frames 614-548-6868
Decor Frames (FL) 800-826-7969
Florida Frames 800-878-3946
Frame Fit - Philadelphia, PA 215-332-0683
Frame King Moulding Inc (KY) 1-606-647-4400
Frame Specialities 800-777-3165
Framers Inventory (OR) 503-236-9293
Gemini Mldg - framing supplies (IL) 847-359-2005
Ivy Industries (Frames) 800-999-6464
JFM Enterprise (GA) 770-447-9740
Larson Juhl (Frames, Matboard etc.) 800-438-5031
Le Winter Moulding -Pittsburgh- 800-633-8886
Lexington Framing Supplies 606-254-3353 (Serves all of Kentucky)
Metropolitan Picture Framing 800-626-3139 MPLS. MN www.metroframe.com (great frames)
Mettle Co. - Inexpensive Brand Name Metal Frames - 800-621-1329
Niurre & Bainbridge (Frames) 800-654-1579 (MI)
Nurre Caxton (Chops-Good quality & service) 800-255-1942
PB+H Molding Co.- Syracuse, NY 315-455-5602
Roanoke Moulding (Frames, Glass) 800-336-9623
Southern Moulding - Atlanta - 800-282-5012
Studio Molding 310-631-2222 (Beautiful Molding)
Superior Moulding Corp., 5000 West 35th Street, Minneapolis, MN 55416
Turner Assoc. - Mat & Foamcore 800-336-3775
United Manufacturer’s Supply - cheapest prices (wire, matboard, tape, framing supplies) 800-645-7260
Victor Moulding 503-224-1244
Wildlife Art and Frame 800-846-9036

Ceramics

Axner Company, Inc. (Axner Pottery Supply) 800-843-7057
Bennett Pottery 407-877-6311 (FL)
Bracker Ceramics (Kansas) 913-841-4750
Bracker’s Good Earth Clays, Inc. (KS) 888-822-1982
Brickyard Ceramics and Crafts - Indianapolis, IN 317-244-5230
Bryant Laboratory (Chemicals) 510-526-3141
Campbell Ceramics / Sarah Creek Potters 801-612-2791
Clay Art Center (WA) 800-952-8030
Columbus Clay Co. 614-294-1114
Fiber

Art Express 800-542-7188
Hershey-Levinson (threads) 312-226-7100
Outwater Plastic Industries - 4 Passaic St., PO Drawer 403, Wood Ridge NJ 07675
Royalwood - 517 Woodville Rd., Mansfield OH 44907
Rupert, Gibbins & Spider Dyes for Silk 707-433-9577
Sax Arts and Crafts (Mail order) 414-784-6880 New Berlin WI
Silk City Fibers- Patterson, NJ 973-942-1100
Thai Silk Fabric 800-722-4695
Webb Plastics, NorthBrook IL. 847-729-1808
Worm Company (batting) 800-234-9276
Yarn Barn - 918 Massachusetts St., Lawrence KS 66044

Glass

Aftosa 510-233-0334
Chicago Mcgill glass - 920-668-8789
C & R 100 800-227-1780
Frank Lane 304-375-6435 (Cullet)
Gabbert Cullet Co. P.O. Box 63, Williamston WV 26187
Glass Art House - fusing & glass Supplies 800-525-8009
McMaster Carr CA 562-692-5911
MSC 800-645-7270
Mt. Ring Glass, Colored Glass, Greer SC 864-877-7576
Northern Tool and Equip. 800-556-7885
Olympic Color 800-445-7742
Putsch (Blowpipes) 800-847-8407
Spruce Pine Batch Co. - Artisans Wholesale Stained Glass 828-765-9876
The Art Glass House, Cocoa FL 800-525-8009
Walter Evans - cherrywood mold shop 304-453-2279
Wood blocks and molds, for glassblows The Very Best and Least Expensive

Jewelry & Metal

General Bead 415-621-8187
Indian Jewelry Supply 800-545-6540
Jewelry Newall Mfg. 312-236-2789
Mandel Metals 847-455-6606
Reactive Metals Studios Inc. 520-634-3434
Rio Grande 800-545-6566

Printmaking

Graphic Chemical and Ink Co. 800-465-7382
Guy Kuhn (paper) 301-791-5768
Legion Paper Co. 800-278-4478
Naz Dar/Midwest (Silk Screen Supplies & Ink) 847-439-8668
Rembrandt Graphics - inks 609-397-0068

Photography

Adorama 800-223-2500
Art Express - Houseman Ave., Grand Rapids (all art supplies, mattboard) 800-542-7188
B+H Photo-Video 800-947-6628 They set the standard for New York Mail Order
Calumet Photographic 800-CALUMET (for slide taking stuff)
Computer Chrome (Slide duplicators) 800-328-3229
Very reasonable, high quality - Fast Many digital photo services by Mail Available
Cies Sexton Visual 303-534-4000
Fine Print 800-777-1141 (Printers)
Impact Images 800-233-2630
KAALI Distributing: (Mat, Glass, Plex) CA: 559-264-9292 AZ: 602-894-9823
Legion Paper Co 800-278-4478
Light Impressions 800-828-6216
Reed Photo Art 303-573-8084
Whittenberg Photographic Inc 800-589-5760

Sculpture

Beaver Distributors - MI 616-929-9800
Lee Scott McDonald 888-627-2737
Mandel Metals - 847-455-6606
Nove Color 213-870-6000
Reactive Metals Studios Inc. 520-634-3434
Rovin Ceramics Inc.- Dearborn MI 734-374-0010
Sam Flax - (NY) 212-620-3038

Shipping

Craters & Freighters, Inc. 770-955-7300 Fine Art Packagers & Shippers of Larger Works (Atlanta Area)

Wood

Aetna Plywood 800-652-8163 (Throughout Midwest)
Highland Hardware 800-241-6748
Mother Nature - Unlisted Number
Owl Hardwoods - Des Plaines, IL 847-824-5025
Woodcraft 800-535-4482
Woodworker's Supply 800-645-9292
January 22

By Valerie Hector

On a grey Chicago winter morning, I drove down to Hyde Park for the opening day of the conference. Four long sessions were on the schedule. The first three were devoted to a total of 11 lectures on three broad topics. The fourth session was for small group discussions.

The lecturers included university professors, philanthropic organization directors, museum representatives and art critics. They came from a respectable variety of institutions, and from disciplines such as art history, political science, law, and film. Comments ranged from the obvious to the subtle, and there was some cloaking of fairly basic ideas in convoluted scholarly language.

I will summarize some of the main points of each lecture session. In the session on *The Politics of Arts and Humanities Policy: The Politics of Patronage*, Milton Cummings, Professor of Political Science at Johns Hopkins University, surprised many by asserting that despite appearances, arts funding has actually risen substantially in the last 20 years. This holds only if one takes into account not just federal but also state and local dollars. Yet Cummings acknowledged that “the arts in America will always be underfunded,” because “creativity.... will push ahead of the available financial resources.”

James Schamus, Producer/Co-President of Good Machine, Inc. and Assistant Professor of Film at Columbia University, took a more personal point of view as he told of his experiences in producing and distributing the film *Happiness*. As corporate sponsors such as Seagrams grew wary of the film’s content and pulled away from financial support, the film’s backers refused to change the film and decided to finance distribution themselves. In the end, the backers made a sizeable profit on the film.

The second session, *Special Session on Cultural Policy: The State of the Field*, contained two speakers from the privately funded Center for Arts and Culture in Washington, DC, which was founded partially in response to changes at the NEA. Between them, Gigi Bradford, Executive Director and Glen Wallach, Deputy Director, discussed the history of cultural policy in America and defined the Center’s goals for the future, which are numerous: to build an independent cultural policy organization, to support a national conversation about the intersection of culture and policy, and to effect policies in public and private sectors. Marian Godfrey, Program Director for Culture at the Pew Charitable Trusts, also spoke and outlined Pew’s decision to focus on funding cultural policy resources such as the Center for Arts and Culture.

The third lecture session of the day, titled *Economics of Arts and Humanities Policy: Property Rights in the Information Age*, was perhaps the most entertaining, with some much needed comic relief provided by the bombastic oratory of Richard Epstein, Professor of Law at the University of Chicago. Briefly, Epstein believes that current copyright law is sufficient to deal with all of the new issues raised by advances in technology.

Richard Kurin of the Smithsonian Institution’s Center for Folklife Programs and Cultural Studies asked “Who Owns Culture and What to Do About It?” His experiences come from dealing with helping indigenous peoples market their musical heritage in ways that benefit them financially, such as over the internet.

At least as enlightening as the 11 lectures of the day was the small drama that unfolded as the first session concluded. Seizing the opportunity to assert themselves, two University of Chicago art students stood up and complained about problems they were having in the program, including an infestation of mice in their studio spaces, lead paint on the walls, severe water leaks, a lack of working computers, insufficient faculty, and so on. As they began to suggest that perhaps universities should play some role in arts patronage, they were cut short by Phil Gossett, U of C’s Dean of Humanities, who told them they should come to his office and discuss matters with him personally. With this scolding, the students sat down, but the silence was deafening. A few of the first session lecturers then addressed themselves to the issues the students raised, but in ways so general as to be inadequate. I sensed that this little transaction was emblematic of the massive culture gap between being an artist and being a discoursor about art issues. Alas, narrowing this gap would surely require many more conferences.

In the late afternoon, the 150 or so conference attendees divided themselves into six groups to discuss topics of special interest to each group. I joined the group devoted to artists and arts organizations, which had
January 23
By Celeste Simon

This sounds interesting! This sounds like an event that the chair of the NAIA educational committee should attend. I arrived in Chicago Thursday and went to the Art Institute to hear the keynote speakers for the U. of Chicago Conference. The topic of the keynote address was “In What Sense is Culture in the National Interest?” Robert Hughes of TV and Time Magazine fame was first to speak, entertain actually, and Homi Bhabha, professor from the University of Chicago was interlocutor. Is culture in the national interest? Do we really need to ask this question? Are the answers not self-evident? Mr. Hughes noted that the arts and humanities are what define us as civilized and cultured and that for many societies the degree to which the arts are supported and exalted is the degree to which they can define themselves as civilized! He was quite entertaining and well worth the price of admission, which was free and open to the public. That all the events were free and open was possibly the most commendable quality that could be attributed to the conference, as I was later to find out.

Friday, I attended the first NAIA sponsored show director’s summit, which was great, and I felt ready for the University conference. I had been told that NAIA would be represented by Valerie Hector on Friday so I wouldn’t miss a thing.

Saturday, I managed to find Swift Lecture Hall in time to register and meet a couple of people who were willing to fill me in on Friday’s events. My flyer for the conference, a flyer so compelling that I decided to skip the board meeting, had a paragraph entitled: About this Conference. The stated purpose was “to bring together a diverse group of participants-including scholars from the humanities and social sciences, artists, museum directors, legal scholars, policy analysts, and journalists-we hope to spark a dialogue that will help reinvigorate the public conversation about culture and identify the areas where analytical policy research is most needed” in response to a “deeply felt need for a better informed discussion of the role of the arts and humanities in today’s world.” This is great stuff and I couldn’t wait to get started! I couldn’t help but wonder where they were hearing all this concern, this great need to discuss the role of the arts, and why did it show up in Chicago?

Neil Harris, professor of History at the University of Chicago gave a short speech on the history and role of museums in the U.S. His take on museums is that they are developing sites for issues to evolve. He noted that after two world wars and several world’s fairs the American public was demanding to be exposed to more items and knowledge from around the globe, thus funding was greater and the consensus existed to support such notions. Figures on attendance grew significantly and museums were created to accommodate the interest.

Next Thomas Krens, who is the director of the Guggenheim Museum, spoke about how the current strategy at the museum has evolved. The museum had a need to overcome the following crises: lack of proper space for all the acquisitions, funding, content (should they be elitist?), how to use technology and how to structure themselves for the future. Krens speech was accompanied by a slide presentation, which spoke to the huge sums of money used to maintain this giant monster of an institution, and one got the impression that the need to grow came out of the idea to be so big and so ostentatious that no one would question their taste or need for large sums of money to carry out these gargantuan schemes.

Alberta Arthurs of the Rockefeller Foundation spoke next and happily had some different ideas about how policy in the arts could be developed, and defined a museum by its ability to delineate and enrich. She also spoke about the current trend for community museums to bring in projects with special meaning given the ethnic make-up of the area and possibly even the spiritual/religious interests in the community.

Our last speaker of the morning was Catherine David, curator of Documenta X. My impression was that she was not sure why she was invited but she was glad to give us her view on the direction of policy toward the arts in France. She was a bit hard to follow as I believe she thought a translator would be provided—this did not happen. I did enjoy her notion that the new museum would be the museum of “temporary” art. She also pointed out that although funding for the arts is greater in France, their museums must house and care for many centuries of collecting and many historic buildings.
When the speakers concluded their presentations, we had a little time for questions and after a historian in the audience noted some inaccuracies and corrected them to her satisfaction, we then heard from an artist who wanted to know why there was such an obvious lack of artists on the panels and when speaking of art funding and associated projects that once again there was no mention of the art provider. So the big question was “What is the role of the artist?” I guess the more things change the more they stay the same. I am sad to note that none of the speakers cared to address this question and decided to speak to the issue of how the financial role affects art policy. Really this question was “How does the source of funding affect arts policy decisions?”

We were then instructed to go on to our affinity group meeting where we would finalize our talk to be given after lunch. I joined the group of artists and arts organizations, which meant that out of approx. 130 participants 10 of us went into this particular session. We discussed our frustration about being excluded in every area of discussion and consideration. It had become evident throughout the morning that the real reason for the conference was to establish an Arts Policy Research Center At the University of Chicago and I for one was highly incensed that this was not mentioned anywhere on the prospectus for the event. This would have been a good clue as to where all the energy would be going, not to mention the funds! But do remember that it was free and open to the public.

There were more academic discussions in the afternoon and our affinity group spoke its mind about being excluded and spoke up for the value of listening to the real risk-takers who provide the fodder on which all the giant art institutions grow fat. During the next panel discussion, which now included about twelve panelists, one of the speakers expressed the opinion that artists should make art and policy makers should be left to formulate policy. I believe what he was really saying is that artists should remain barefoot and in the kitchen where they belong!

So as I walked to my car at the end of the day, I was actually surprised to find that there had really been a good bit of value in attending this conference. I noticed how supported I felt to be part of an arts advocacy group that was working constantly at being a voice for the artists and speaking to the issues that have concerned us for decades.

So, how will art policy support the artist? Until artists are included in the discussion, it probably will do nothing more that frustrate us! We will continue to take the brunt of nasty arguments concerning funding of the arts with public dollars without being the beneficiaries of any funding dollars.

What is the public perception of the artist? This is the next area I believe shows and their staff need to address. We as individual artists and as a group need to address this as well. Do we entertain, educate, inspire? How do we want to be perceived and are we doing anything to create a new vision for ourselves?

The reason these questions are so timely is that more and more we artists are expected to serve purposes beyond art for its intrinsic value. We must package ourselves as serving the community as educators. I ask “Why are the arts not worth funding?” Education and giving back are not the only valid reasons for creating art; in fact, I doubt many of us had this in mind when we decided to become producing artists. There may well be an educational mission to what I do as a natural outcome of producing and exhibiting, but what fuels the fires and feeds the soul is a greater need to visually communicate those experiences that inspire me, impact my life and enrapture my soul. Education in the arts is important and it is time for our local, state and federal governments to share more of the burden and time for our communities to demand this degree of civilization.

Finally, if we want the public perception to shift, if we want the old artists’ stereotypes and generalizations to cease, we must take the lead. I believe this also entails a responsibility, we must live up to the high standards of creative quality and excellence we hope one day to be recognized by.
Our New President

In November the Board of Directors asked Larry Oliverson to serve as our new President. I can’t think of anyone more qualified to represent us. Having exhibited for more than twenty years, Larry is well known and equally well respected within the artist’s community. Thoughtful, articulate and painstakingly fair, he not only knows the industry as well as anyone but as our vice president for the last two years he has a firm grip on the precepts and initiatives of the NAIA.

Though Larry studied with a number of prominent and influential photographers, among them Jerry Uelsmann and Ansel Adams, his work is strongly his own. In addition to having garnered top awards at all the major festivals over the years, he is represented in a long list of corporate and museum collections. Recently he was invited by the National Union of Artists and Writers of Cuba to work with the Cuban photographic community.

Much of the effectiveness of the NAIA depends on establishing and strengthening helpful relationships with our counterparts, the show directors. Larry has served as juror, judge and artist advisor to festivals and exhibitions all over the country. His experience should benefit us all.

The NAIA has gotten so big that there’s no way that we can all know each other but Larry’s the kind of nice guy who’d like to know everyone, so I encourage you all to seek him out, introduce yourselves and give him your support. Banister Pope

Members’ News

West Coast Weather Vanes (Liz & Ken Jensen) is featured in the 1999 California Official State Visitor’s Guide. This year’s guide selected five artisans from around the state with unusual or unique professions to showcase the wealth of creativity available throughout the Golden State. West Coast Weather Vanes is one of only sixteen studios currently making hand crafted copper weather vanes in the United States today and one of only two making them west of the Blue Ridge Mountains.

Barbara Pihos will have one of her prints included in the exhibition Illinois Women Artists: The New Millenium at the National Museum of Women in the Arts, September 9 - December 12.

Kenny Walton, glassmaker, was a visiting lecturer at the University of Art and Design in Helsinki, Finland, last December.

Management of NAIA Dues

As of March first, the NAIA dues notices and membership renewals and entries are being handled by an association management company we have contracted with to do this task. Since we’ve grown to over 560 members and about 100 Contributors, it’s been increasingly difficult to manage this on a volunteer basis. (It isn’t something we could distribute among a number of volunteers because it has to be done from a central location). The management company’s name is Communicators of Wisconsin, P. O. Box 44008, Madison WI 53744-4008. They perform various services for a number of associations, and until (or unless) we grow to the point where we could hire an office staff or director, subcontracting out some of the necessary work is a natural step in our development. The membership records will still be maintained by us and the PO Box 334, Dundee, IL 60118-0334 will continue to be our main address for all other organizational matters.
New Contributors

Mary Minnick-Daniels
East Central Arts Council
100 S. Park St.
Mora MN 55051
320-679-4065
ecac@ncis.com

Sue Jones
Edmunds Art Festival
10924 Mukilteo Speedway #125
Mukilteo, WA 98275
425-745-0799
sjones@aol.com

Sherry Clothier
Germantown Friends School Craft Show
31 W. Coulter Street
Philadelphia PA 19144
215-951-2340
sherry@gsfnet.org

Gayle Terry
Kansas City Plaza Art Fair
450 Ward Parkway
Kansas City MO 64112
816-753-0100
gaylet@unicorn.net

Miah Michaelson
Kentuck Festival
503 Main Ave.
Northport AL 35476
205-758-1257

Sara Shambarger
KRASL Art Center Art Fair on the Bluff
707 Lake Blvd.
St. Joseph MI 49085
616-983-0271

Tim Ardinger
Long’s Park Art & Crafts Festival
P. O. Box 1553
Lancaster, PA 17608
717-293-1890
info@longspark.org

Dave Glenn/ Minnesota Crafts Council
Minnesota Crafts Festival
528 Hennepin Ave. Suite #216
Minneapolis MN 55403
612-333-7789
mncraft@mtm.org
www.mncraft.org

Mary Lou Atkins
MLA Productions
1384 Weston Road
Scotts Valley CA 95066
831-438-4751
mlatkins@mlaproductions.com
mlaproductions.com

Carol Romine, Director
Nations Bank Coconut Grove Arts Festival
3427 Main Highway
Miami FL 33133
305-447-0401
artsfest@netroxy.net
www.coconutgrovartsfest.com

Philadelphia Furniture & Furnishings Show
162 North Third Street
Philadelphia, PA 19106
215-440-0718
pffshow@erols.com

Barbara Schay
Sedona Arts Festival
P O Box 2729
Sedona AZ 86339
520-204-9456
dbschay@sedona.net

Cynthia Goodson, Program Coordinator
Smithsonian Craft Show
Smithsonian Institution
Washington DC 20560
202-357-4000
craftshow@si.edu
www.si.edu/craftshow

Three Rivers Arts Festival
707 Penn Avenue
Pittsburgh PA 15222
412-281-8723
pearlman@sgi.net
www.artsfestival.net

David F. Cook, Publisher
Sunshine Artist Magazine
2600 Temple Drive
Winter Park FL 32789
407-539-1399

Alice C. Merritt
TN Assoc. of Craft Artists (TACA)
P O Box 12006
Nashville TN 37212
615-665-0502

Leslie Lupo
Wyandotte Street Art Fair
3131 Biddle Ave.
Wyandotte MI 48192
734-324-4506
cityinfo@wyandotte.net
www.wyandotte.net

Mary Lou Atkins
Craft Emergency Relief Fund
P. O. Box 838
Montpelier VT 05601
802-229-2306
cerf2@tgener.net

Renewing Contributors

Pat French
1746 N. Cleveland
Chicago IL 60614
312-787-7275

Carol Romine
Mill Avenue Merchants Association
520 S. Mill Ave. #201
Tempe AZ 85280
602-967-4877
Show News

At a time when we’re all interested in seeing more high quality shows emerge it’s been disheartening to see the demise of both Springfest in Charlotte and The Arts Festival of Atlanta. Well, here’s some good news…. There’s just too much interest among artists and community leaders in Atlanta to let the long tradition of a great show fade away. Our artist colleagues in Atlanta are hard at work helping to generate a new venue, so hang onto your mailing lists.

There’s more. Seems there’s a phoenix stirring in the ashes in Charlotte as well. It was recently announced that Carolyn Williams, of the Columbus Art Fair, has accepted a position as Vice President of special events with Charlotte Center City Partners, a downtown development association. One of her priorities will be not to resurrect Springfest, but to establish a new first class art festival, making ART the central focus. Carolyn certainly knows the ropes and has long been a supporter of the NAIA. Charlotte is the banking center of the southeast. Sounds promising!

Social Security Numbers

Recently there has been a growing concern about the proliferation of festivals that now request artists to include their social security number with their show applications. Social security numbers and a password or pin number are often the key to unlocking an individuals bank accounts, credit card information, and other personal data. There has been much press lately expressing the need to protect and safeguard one’s social security number. Although we are not aware of anyone being victimized as of yet, we feel that shows should not be requesting this information from all applicants.

To the best or our understanding, the only reason for the request is that shows are required to file a tax report to the government for monies paid to the few artists that are award winners. If this is the case, an easy solution is to get the social security numbers directly from the award winners before or immediately after they are handed their checks. This would minimize exposure to the vast majority of artists and would eliminate possible errors such as the festival that accidentally posted social security numbers of participating artists on their web page. We would hope that all shows would understand the concern and eliminate the request for social security numbers on their applications.
To the NAIA,

The greatest threat to photographers may well be the NAIA itself. By encouraging art shows to have a policy where photographers must do all of their own printing—instead of the more realistic concept of directing a first-class lab in the printing process, many undesirable effects occur. One is that most photographers are forced to lie. Lying is not a matter to be undertaken lightly in the U.S.A. in the late 20th century.

I contend that it is very difficult to take the pictures, cut mats, mount, sell at many shows, and still run a full-time color lab with temperatures perfectly controlled, chemicals perfectly balanced, etc. Not if I do a large volume of sales.

Many color photographers use slide film. Should they be required to do their own developing? Why not, if they must do all their own printing? E-6 isn’t much of a problem, but should Kodachrome users be required to purchase a Kodachrome developing plant?

What about chemicals? My property has a Septic tank. I believe that the chemicals used in color printing would kill the bacteria in my septic system. I live in the sticks. No city sewer system here.

Should I move to a city to connect to a city sewer system to satisfy an NAIA requirement?

On my own, I can never achieve the consistent high quality of print I get from directing my lab. If I do all the printing myself, who suffers? My customer and me. We both want the highest possible product.

The direction of my argument should be clear by now. Any vote on the printing policy of the NAIA should be done by two separate groups: color and black-and-white photographers. Both groups have different problems and many of the same concerns. By the way, the next questionnaire by the NAIA might well ask how many color and how many black-and-white photographers do their own printing. I anticipate that a majority of color photographers use a lab—whatever they’re forced to say for the record.

I use archival matboard and printing processes. I use limited editions (all sizes of prints counted as part of the edition). I applaud the NAIA red dot, standardized applications, and attempts to convince shows of the virtues of treating artists fairly and well. I hope that my dues help this organization keep up its good work.

Anonymous letter sent back with survey

(There continues to be much misunderstand about the NAIA and the results of the 1997 photographer’s meeting. First of all the meeting was comprised only of photographers, some of whom were NAIA members and some that were not. Although the NAIA has encouraged artists to clarify issues within their medi-umn, it does not dictate policy for any medium. It has never encouraged “art shows to have a policy where photographers must do all of their own printing”. This topic was addressed extensively at the photographers’ meeting and, since opinions were almost evenly split, was revisited later. Position papers supporting each side were written by respective advocates and distributed to all attendees. A vote was taken resulting in a moderate preference shown toward requiring photographers to do their own printing. Since it was felt that a larger poll would yield more accurate statistics, these results were reported as PRELIMINARY at a meeting with show directors at the International Festivals and Events Association conference. It was explained that those photographers that don’t print their own work feel the primary creativity was in capturing the image on the film (often times a transparency). In support of their view is some powerful work by key figures in the history of photography that did not print their own work. On the other hand, those photographers that do their own printing feel their creative input carries through the printing process and that the contributions their printing techniques make to the final print are invaluable. What the NAIA searches for is simple, reasonable and enforceable recommendations that apply to ALL categories. So, what WAS recommended by the NAIA at IFEA was the photographer’s disclosure of process (actually the birth of the Artist’s Information Statement). This is documented in our newsletter article reporting on the Montreal IFEA conference. (It should also be noted that printing requirements were already in place for a significant number of shows long before NAIA existed.)

To clarify some other points, most color photographers that do their own printing do not own labs. They lease or rent use of darkrooms and processors at commercial labs, co-ops, or fellow photographers labs. Some fly or travel extensive distances to access a printing location. The inconvenience is accepted as part of their production process. In regards to print quality, it is possible for photographers printing their own work to achieve consistent results of a higher quality than many labs. There are a lot of photographers that do just that. It is a personal choice they have made to perfect their skills. For the color photographers using transparency film, unless one is doing unique special effects, there is fundamentally no creative element in the film processing. Film can be pulled or pushed but that is usually done to correct exposure errors. In general, the processing of transparency film is a standard technical procedure aided by machines and does not involve creative input. The emphasis should be on the creative aspects of the medium.

Reiterating, the objectives of the NAIA are not to encourage a multitude of specific regulations for each category. Instead, we encourage simple, reasonable, and enforceable recommendations that apply to all categories. L.O.

NAIA:

Answers to the first question in your survey. Because there are no simple answers to what you have asked...

I joined the NAIA to see what it was about, how it could help my business, etc. When I got your Artist Survey back to fill out I was stopped dead in my tracks by your first questions.

The idea that I am a lesser artist because I do outdoor festivals as opposed to being in galleries was a foreign concept. I’d never considered it at all. For me it is a choice of how I do business not a con sequence of the quality of my work. I choose to do outdoor shows because they fit my needs.

Let me elaborate now. When I went into my previous business of architectural banners/aerial sculptures one of the first things I did was take a class in business planning. An informed teacher taught us to look FIRST at our personal lives, the style of people we were and then plan our business goals around those needs. For me and my partner that meant flexible time was imperative as we were parents of young children then. We also realized we couldn’t work our typical jobs as we didn’t want to leave the kids. You get the drift. So many decisions were made as to how that business ran based on our needs as a family and what kind of people we were.

When I started my jewelry-metalsmithing business I took the same approach. I knew I didn’t want to travel far from home until my youngest (now 16 years) was out of the nest. Cross country shows were out. Summer time was as much family time as show time as my oldest is in college and we have few weeks to enjoy her. I had to limit the number of shows I do in the summer too.

I know I can’t do production work as much as I would like to. It’s just not in me. Also I get isolated in my studio and really ENJOY retail shows to meet my clients and clients to be. I hate wholesale, tried it in the previous business and didn’t do too well despite having products that folks liked and wanted.

I have lots of galleries asking for my work. But again it’s just not for me. I hate doing work that I’m excited about and then have it disappear into a gallery to sit for months before finally selling. I have two stores I have sold pieces to but again for me, it’s not as rewarding as doing retail shows. Plus galleries and stores want work, summer and Christmas time just when I need it the most for my shows. So we are always in conflict.

I do local retail shows and not too many. This means I don’t make a great deal of money at my craft and must pick up other work to help pay bills. But this is my particular deal with the devil and it works for me. That’s how I work my business.

To have anyone suggest I am a lesser artist because I have tooled my business to fit my life is annoying, stupid, amazing, silly, felonious. Take your pick. To assume that to be a successful artist you must be in a gallery, a museum show, do wholesale, be in an ACC show, have an article about you in American Crafts etc., etc. is to define success and quality by too narrow a definition.

So back to your first set of questions. We artists all have different needs and tolerances. We need to plan our lives and businesses accordingly.

Hope this is helpful

Carla M. Fox
Metalsmith
PS: I realize NAIA didn’t make this assumption, but is just following up on it.
(Right, this is an assumption erroneously made by much of the public. We asked this question in order to compile statistics that may help us in working to help people understand that we choose our venues. Ed.)

To the NAIA:

In Response to What you see as the greatest threat to the well being of the art festival industry: I believe that in a consumer-oriented culture, there are successful ways of responding to all aspects of the visual market place. Not everyone is a sophisticated art patron with big bucks to spend on discretionary purchases. There are plenty of people out
there who would like to enjoy and appreciate art who do not fit this exclusive category. In my opinion what is required for sophisticated (as opposed to mediocre) promoters to target their intended segment of the market and attract the appropriate patrons. Then combine forces with other strong promoters who target distinctly different patrons and partially pool their resources to promote a single or biannual event, which generates lots of publicity and becomes a cultural landmark for that community.

To me, a good example of this strategy at work, is the annual Bellevue, WA art event. As you probably know, there are actually three separate shows, which occur simultaneously during one three day period in July. Until recently, it appears to me that one show has targeted high-end patrons, one medium and one low end. Together, they tend to attract a huge audience. It is a big cultural event for the entire region and there is something there for everyone. Plus, because they all happen simultaneously, publicity surrounding the event is focused and participation is not diluted by each event occurring at separate times of the year.

To make this a great example of sophisticated art show marketing, I wish that they would all pool their resources and work together to promote all three events via joint effort. I think such a strategy would benefit everyone. They already have a synergistic effect on each other, which benefits not only them, but the artists and patrons as well. Think how much greater their impact could be if they combined forces and worked together in a coordinated and conscious fashion.

Such a strategy could be applied to numerous regions where scattered art shows of varying quality have diluted the market. One area that comes to mind is Scottsdale AZ. If some of the promoters coordinated their efforts, targeted their markets and combined event dates, I think everyone would benefit. You can’t stop mediocre promoters from trying to do their thing, but combining forces with more sophisticated promoters could prove very exciting and improve the market for all concerned.

I can secretly imagine a weekend in summer in Golden Gate Park in San Francisco where ACC, Terry Pimsleur and the Harvest Festival run a combined (yet still distinct) joint event. Think of the publicity and public awareness they could generate together. Such a combined effort could become a major annual cultural event for the city and its feeder suburbs. I know the ACC promoters would probably spin in its grave if they knew I was suggesting this but I truly feel if they could get their collective minds around the concept, it would benefit everyone. Even though the Harvest Festival promoters appeal to a distinctly different market segment, they are pretty sophisticated in the events they produce.

Today’s Harvest Festival patron may become tomorrow’s ACC patron. Right now, ACC doesn’t have a prayer of attracting them to their show at Fort Mason and exposing them to the beautiful art and crafts they promote. Concurrently, while the ACC patron may be there to purchase expensive art for themselves, they wouldn’t be caught dead at the Harvest Festival. Yet Aunt Betty’s birthday is just around the corner and the neighbor’s son has a birthday party their daughter has to attend next week. A $50 pendant at the Pimsleur show and a $15 handmade wooden puzzle at the Harvest Festival might just fit the bill. And that Harvest Festival patron may be getting ready to celebrate their 25th wedding anniversary and would like to splurge on that really, really beautiful sculpture piece they saw while browsing the ACC segment of the show.

Not only that, everyone is so busy these days. Not many people have the time or inclination to attend six or eight art festivals a year. In Bellevue, most people know to circle their calendars for the last weekend in July. We’ve even had customers who’ve flown down from Alaska to hit this event. Friends meet friends there every year and walk the show together. It’s kind of a big deal socially and culturally: You just can’t get the same kind of impact in a community with lots of little shows with inconsistent quality.

Los Angeles could definitely benefit from such an event. It’s such a big potential market but no one I am aware of has been able to successfully produce a major citywide event. It’s just too large and diverse a market for one promoter to handle. Yet this vast relatively untapped market exists. Here is yet another perfect opportunity for collaboration.

If not given incentives to improve, there will always be mediocre shows and promoters. Yet, if given the opportunity to join forces with ACC or other prestigious high-end shows, I believe these promoters would jump at the chance. Pressures could then be applied to create a better venue, targeting a certain market they probably already reach, however poorly. ACC, Cherry Creek etc. would also benefit by not seeing their markets diluted by promoters and artists eager to reach the successful customer base they have already so laboriously created.

As I write this, those mega-automalls come to mind. If BMW, Honda, Ford, etc. find it to their advantage to combine resources to create one-stop shopping centers which are easy for a full range of customers to find and shop at, why couldn’t the same concept be applied here? No longer do you have to run all over town to find what you want or need but by promoting their venues jointly, more excitement, publicity and general awareness is generated which benefits all of them. If it weren’t, they wouldn’t be doing it. Plus, unless another dealer chooses to associate with this venture, it would be an uphill battle to compete against such a big enterprise.

Now I realize this must all sound crass and very commercial but I came to my career as an artist after working in the business world for twenty years. I absolutely love what I do now and want to continue to create art the rest of my life. I also want to be financially successful. The starving artist is a wonderfully romantic and Victorian concept but as the world around us evolves I think our strategies must evolve as well. Isn’t that ultimately what the artist is about anyway? A good artist is always looking at the world and finding different ways to express what they see in a new and different way. Yet some of the most conservative people I have met are artists and critics who are intent on defending a particular way of doing things and any challenge to that movement is considered sacrilege.

What I have proposed may sound sacrilegious to many promoters, artists and patrons alike. Maybe what I am proposing is off the wall but rather than just complain about the proliferation of mediocre shows, this idea may spark some innovative ways of helping address this question. Anyway, I hope you at least find it thought provoking.

Mark Wallis

7. Steal Jody dePew’s work, move to Paris, sell work, live good
8. Laugh and thank God to be an artist.

Mark Wallis

Product or Service...

Yes! It’s an artists’ mirror with a spin dial. Every morning I look into the artists’ mirror and spin the dial to see what it advises. Choices are as follows:
1. Stay in bed
2. Get a real job
3. Whine louder
4. Make a masterpiece and sell it wholesale
5. Cancel the next show
6. Call bank immediately and plead w/loan officer
7. Steal Jody dePew’s work, move to Paris, sell work, live good
8. Laugh and thank God to be an artist.

Mark Wallis
Dear Folks,

Let’s fuel the fire on this discussion of reproductions in art/craft shows. I believe they belong across the street in the little metal racks where the rest of the offset lithos are sold - like the covers of Time Magazine and People. A separate tent? No, just a long row of those magazine racks. And while we’re at it, let’s price them fairly - let’s give them a 300% mark up. Those little racks would be full of art that could be purchased for somewhere between 50¢ and $4. Throw in another buck for a signature and an arbitrary, if not meaningless, number.

Of course this should be acceptable because it makes the art work affordable to those masses of financially and aesthetically deprived individuals who clog up the aisles of our art/craft shows. I would argue that if you can’t sell your original art you should find another job. It is in no way means you’re not a good artist - it just means the buying public hasn’t recognized you as such. And if you sell all your originals at what you think is a good price and still can’t make a decent living - raise your prices.

My last point! I’ll illustrate it with what I think could be a very real scenario:

Painter Bob: Bob spends three weeks on a painting and it turns out to be what he considers to be one of his best ever. But, as happy as Bob is over his masterpiece, he realizes he has to charge at least $3,000 for it to make anywhere near a half way decent living. Ah! the solution! I’ll send it off to that printing house advertised in Sunshine Artist and have some quality lithos made for $1 each. I’ll sell those for $20 each and be a successful artist for another year. If somebody buys the original that will be just icing on the cake.

Woodworker Bill: (that be me) I spend three weeks on a large jewelry chest. When it’s done I see it’s one of my best pieces ever. But $3,000! How many people can afford that? (I sold 3 last year). I think I’ll send it down to Highpoint North Carolina (the woodworking center of the USA) and have it cut up on somebody’s CNC (robot) machine. Cost - about $200 - $300 each. Wow - I can be a successful woodworker!

If I was ever caught doing that I would never again be accepted to the Cherry Creek Show, Coconut Grove, Ann Arbor, etc. Any show that promotes itself as a venue for original art and craft. Besides that, I’d have to spend a lot of money to have special wire racks made to hold jewelry boxes - I’d certainly never put a ‘re-pop’ in my booth.

As an example.

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(Shall we talk about production shops next?)

Sincerely,

Bill McDowell

For Consideration and Discussion by the membership of the NAIA

Respectfully submitted by William Eaton Coombs (Bill) Artist

A suggestive course of action to create more stability in the lives of fine artists and craftsmen doing art shows and festivals for their livelihood and to allow for a more reasonable manner in the collection of fees and the refunding (cancellation policy) of fees by the art shows and festivals

1. Knowing one’s schedule as far in advance as possible lends itself to more stability in the lives of artists doing art shows and festivals - work schedules, travel schedules, family life and home responsibilities, rest relaxation, less stress involved in artistic endeavors as well as other areas of life and more time to concentrate on artistic excellence.

2. Art shows and festivals would have a longer organizational period in which to plan the show, secure additional sponsorship, add new agendas and make any changes necessary from year to year.

3. Artists and festivals’ concerns over money related issues (show fee due dates, refund/cancellation policies) would not be so affected by narrow deadlines and financial constraints.

4. Fewer artists would cancel, except for emergency situations.

Suggested Details:

1. Initially, we would have to get as many major shows as possible to sign on to this new schedule.

2. Believe that many other shows will follow this initial change - but if they don’t that will be o.k. because they can be used for show scheduling purposes - fill-ins.

3. First year would be hardest, because shows would actually be jurying for two year exhibition instead of one. Shows could decide whether or not these would be the same exhibitors or if they wish to have two sets of jurors during the same year.

4. Would suggest a staggered booth fee for second year acceptance, only for this first year switch over due to financial burden on exhibitors. I believe that many would willingly suffer this hardship for the stability that this new procedure will provide.

Suggested Highlights:

1. Initially, we would have to get as many major shows as possible to sign on to this new schedule.

2. Believe that many other shows will follow this initial change - but if they don’t that will be o.k. because they can be used for show scheduling purposes - fill-ins.

3. First year would be hardest, because shows would actually be jurying for two year exhibition instead of one. Shows could decide whether or not these would be the same exhibitors or if they wish to have two sets of jurors during the same year.

4. Different sets of books would have to be maintained for each year. Show could decide if they want different applications or if they will allow potential exhibitors to send in two sets of all items - jury fee (or applicable fee) slides, prospectus.

5. Would suggest that a staggered booth fee for second year acceptance, only for this first year switch over due to financial burden on exhibitors. This would hold for them.

How It Will Work (First Year)

Note: I have used Coconut Grove deadline as an example.

1. Exhibitor will be submitting two applications or shows could decide to jury for two years with the same application. Would have to make sure exhibitors know into which years they have been juried in or rejected. Same notification date or very close dates of notification.

Show Dates Deadline Jury Fee
February 2000 9/15/99 $ 15
February 2001 9/15/99 $ 15

Booth Fee Booth Fee Due
$ 400 9/15/99 (w/application)
$ 400 2/15/00 (perhaps 1 yr., in advance)

Could possibly use same jurors for both shows, just reviewed separately or the best way would be to have two sets of jurors going at the same time - one for the 2000 show and one for the 2001 show.

2. Festival organizers: Keep two sets of books for jury fees and booth fee and list of exhibitors.

3. Would advise a waiting list - therefore if artists do not meet fee deadline in the first year, wait list artist could be notified and funds would be due immediately from them.

4. Would suggest wait list of artists to be maintained up to four to six months before the show - initial artist cancelling would get his refund as soon as waiting list artist has paid his fees. Fees from wait list artists due immediately upon notification of acceptance into show if they accept - this would still be four to six months before show is scheduled.

5. After the first year things would work primarily just as they do now except that shows will be a year in advance. Suggest small wait list of artists and a refund/cancellation policy be standard since fund would be coming in very early compared to the event:

Example: In year 2000, refer to example under Item #1

Show Dates Deadline Jury Fee
February 2002 9/15/00 $15

Notification Booth Fee Due
11/15/00 $400

Note: It would be simpler if shows would accept you for two years running with the second year booth fee due right after the first year exhibit. However, I think this might be too simple and I know that if they liked this idea they would initiate it, as some do using the street jury process.

I like the idea of knowing my schedule this far in advance for the reasons outlined above. I have talked to other artists and they agree but of course I am only speaking with some artists. It would be interesting to see what is thought of my ideas to accomplish this if the majority of artists agree that this stability is worth a lot in our profession. If so, I think the festivals might like it because of the financial advantages and the planning advantages it would hold for them.

(So what do you think? Ed.)

Dear Mr. Oliverson,

Thank you so much for being a part of the NAIA: it is a fine organization that has done much to promote equity and fairness for artists. I always encourage the artists I encounter to investigate joining your group.

In reading the latest issue of your newsletter and a synopsis of your talk to IFEA, I feel I must speak up for show managers who require booth fees with the application form and slides. I realize that it is a hardship for artists to be unsure about their financial situation, but it is equally a hardship for managers who are unsure about who will be participating in their show. Every year we debate whether to require booth fees up front or upon acceptance, and it all comes down to this: Can we adequately promote the show and its artists without knowing until four weeks before who will be there? So much of our work depends on knowing who is coming a minimum of six weeks beforehand, and for some things eight weeks is a minimum.

We send press releases about the show to the hometown newspapers of each and every artist we accept as soon as we know who they are: last year these releases generated six feature stories on individual artists, but it takes time for the releases to get to the assignment editors, who then distribute them to the writers themselves. If we can’t be sure who’s going to send in their fees, the chance for this high-quality publicity is lost. In addition, we heavily promote the artists to monthly "nesting" and entertain-
ment magazines, whose feature deadlines are two to three months prior to the show date. They require slides of the work by artists; visitors can reasonably expect to see at the show. Finally, there is the show guide itself: in order for the design, text and layout to proceed on schedule we need timely and accurate information.

We also want to be fair to the artists themselves. What if an artist is on the road or at an alternate address when the show acceptance comes? What if the acceptance gets lost or damaged in the mail? We don’t want to say, “too bad, you missed the fees deadline for this show” when we could say, “don’t worry, it’s all taken care of.” Yes, we could move the application deadline earlier, but we know artists are busy in the late fall. Having an application deadline late in November with the fees due in early January (for an early May show) seems to be even worse for artists than our current practice of requiring both application and fees in mid-January.

At our show, artists can rest assured that we are not making any money while we are holding their booth fees. We do not deposit them immediately for the interest we could earn for the time we hold them. We deposit them at the same time we send the acceptances: therefore, the artist knows that if s/he is accepted, that charge can immediately be deducted from their bank balance. One option we are considering for next year is providing the opportunity for the artist to charge the booth fee to a credit or debit card: this would allow the artist more control over his/her immediate financial picture while still allowing us to meet our production deadlines. We would not actually run the charge until acceptance, and we would issue a credit to the account if the artist withdraws prior to the deadline. We would appreciate knowing if the NAIA approves of this practice.

Thank you for appreciating our perspective, and I hope you choose to communicate it to your artists. Please continue to do your great work, and I hope you choose to communicate it to your artists. Thank you for sending me the NAIA 1997 Artists’ Survey report. It was quite interesting. When you see these issues in black and white it makes quite an impact, even though they impact our lives and business on a daily basis. It’s apparent that we now have an organization that is trying to do something about these issues. I would like to know more about the NAIA so I can tell others about it.

Thanks for your time and effort,
George R. Wazenegger

Hi There,
I want to thank you for sending me the NAIA 1997 Artists’ Survey report. It was quite interesting. When you see these issues in black and white it makes quite an impact, even though they impact our lives and business on a daily basis. It’s apparent that we now have an organization that is trying to do something about these issues. I would like to know more about the NAIA so I can tell others about it.

Thanks for your time and effort,
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To the NAIA
To all of you who worked on standardizing the slide format for show applications, Thank you, Thank you, Thank You!!!
Carol Lebreton

At a major show last year a bunch of artists got talking over dinner about who actually does the art work and who just manages a stable of workers. It’s understandable (kind of) that artists with clothing have to have a lot of help to construct enough garments. But...

The next day at the show I did an informal survey of our row, of which artists do their own work. Admittedly sometimes I only made an educated guess but, most I interviewed and told them the point of my survey. Out of the over 30 artists in our row only 6 actually created each piece themselves!!! I was so bummed by the results I just couldn’t quiz the other rows.

The real kicker was one of the artists who designs the original piece and thereafter has a mold made and pieces cast (by someone else) and only assembles the parts – came around to discuss the results of my survey volunteering this was an important problem that needed to be resolved. I don’t consider that artist as one who does all their own work but they do! So who’s right? Even the artists can’t define what it is to do your own work.

Karaun Wiken

To the NAIA,
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Thanks for your time and effort,
George R. Wazenegger

The Delaplaine Visual Arts Center presents Mitch Lyons Clay Monoprints Workshop.

We Invite you to take part in a very special workshop with artist Mitch Lyons whose pioneering techniques for pulling prints from clay create works as beautiful as they are unique! Working with clay and clay slips and glazes instead of traditional inks gives the artist more time for reflection, and allows for adjustment in the design not possible before. By Slowing down the monoprint process Lyons allows a whole new freedom into printmaking.

Don’t miss this opportunity to study this fascinating technique with the artist who developed it! Space is limited so register now! Fee includes supplies. Saturday, April 10 1999 and Sunday April 11, 1999 10 a.m - 4 p.m.
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