

to be ironed out. I'd like to see all the remakers try it and see how much fun it is!

From Candy Maynard, Brooksville, FL: I am a member of TCC and very proud of it! It is a club filled with some of the best talent in the business and certainly some of the most intense competition I've ever encountered! I enjoy the club greatly, and because I do not own one of my creations, this club gives me an outlet to, at the very least, show some of the models I have worked so hard on to please other people. However, I *do not* show any of my creations without the permission of their owners, and I don't like being labelled as a "thief" (or one who helps themselves to partial show rights without the owner's permission) just because I am a member of this club.

We are not unscrupulous villains who are out to destroy our creations' show careers. As a matter of fact, I get quite a few customers who love for me to show their models in the club to earn extra points for them as well as to give them the extra exposure. I want us all to have a fair trial here!

From Doris Rau, Carson City, NV: I love this column and hope it doesn't create bitter feelings, but it's good stimulation and should remain just that. I've been showing since 1968 (I'm 61 and consider myself the "grandma" of the hobby). I am so far from being an artist, it's not even funny. I was horrified that there existed the possibility of someone showing a model I owned. I do not mind the portfolio or the use in showing a prospective buyer, but in a club—NO.

As an owner/shower, I always put the artist's name on my photo backs—I think they should be given credit for their work, both good and bad. When I request a model, I tell the artist that I plan to live show it, so they know from the beginning that their work is going "true public." I have some inferior models done by top-notch artists, and I continue to show them. Why? Because if the artist has been informed what I intend to do with the model, then why shouldn't it be known that their work is not always up to par? If the artist knew they were inferior (and I'm sure they did), why did they send them?

I have some great works from one artist, and I've kept her informed of their progress for six years. I have also kept another artist informed of wins. Why? I am proud of their work and am grateful for the opportunity to own it, and I want them to know it. It only takes a stamp now and then. But here is my question—if a model does poorly, does the artist *really want to know that*? I am not talking about beginning artists (they welcome comments)—I am talking about the so-called "biggies." Honestly now, do you *really* want me to write and tell you the model hardly ever places? When you've been remaking horses for umpteen years, do you *really* want me to ask you why the horse was pigeon-toed, or had globs of glue trailing down the mane, or paint that rubbed off the first time I picked it up, or why the "standard" was not up to your usual ability?

To those of you receiving an order from an artist—do you always write back that it was received and in what condition? You should. As for prices, I have found that \$75 is the average and the \$30 range is hard to find! If I find a remaker in the \$30 range and she's good, I order like mad! Just because her prices are made for my pocketbook doesn't mean poor quality. Price doesn't necessarily make a model good, either. I hope new people don't get scared off—there are models out there somewhere for them, and I have found most artists to be pleasant and willing to work with you as far as price goes.

I also feel that if artists are in this to make a living, they had better go somewhere else! Most of us are in the hobby for fun, and can't afford to support ourselves, let alone someone else! This hobby was never intended for anyone to make a killing off others.

From Gwenne Hensel, Paris, KY: Sadly, there is unkindness all because of a few people. This shouldn't be. For me, there is sheer joy in collecting Breyers, because they're beautiful and I love horses, but where has the joy gone for some of you?

A *professional* artist who puts out work and sells it would *never* consider for one moment doing *anything* without the permission of the buyers of that work. I don't care how many hours you spent on a given piece, or how proud you are of a given piece—once you *sell* it, *all* rights belong to that owner. To think you have the rights to something you've sold

and can thus do as you please, is not only highly disrespectful, but unethical and very unprofessional as an artist. This includes remaking.

If I want to photograph a piece of my work, I ask the owner for permission to do so. If I then want to include that photograph in my portfolio and show it, I *obtain permission* to do so. Never once in twenty years of obtaining permission from the many owners of my work, have I ever been refused permission for my requests. The owners of my work are only too happy to help "their artist," not to mention also being deeply grateful that I show them the respect that I do. This is the way professionalism abounds within the realm of a true artist. This is the way for kindness to unfold within the realm of your hobby.

From Mary Vandergriff, Mason, TN: I can understand how a person could feel proud of something that they have created and want the world to see it, but if they sell the item to someone else, the buyer has the right to do whatever he wants with his purchase and the artist no longer has that right.

My opinions are those of a model horse hobbyist who enjoys owning and showing creations made by other artists. I do not do remaking but appreciate the work of others. I would be furious with any artist that I purchased a model from engaging in the practices as related by Carla. Why should I buy a model, prepare photos of it to show in photo shows and do everything to have a successful show career for that model if someone else is going to be showing it behind my back? Why waste my money on such a model?

If the members of the Customizer's Club feel that they have the right to do this then they should be willing to have their names listed publicly in model publications so their customers can know just who they are and can if they do not choose to have the model's photos used tell them so. These people should be told, and loudly, that this type of thing is not wanted and will not be tolerated.

This is the first that I have heard of this club and I hope that it has a very unsuccessful run in the model horse hobby. We need to recognize the work of the artists in the hobby but we also need to remember that owners have rights too!

Enclosed is a copy of the 1991 MESA rulebook. There is a special section for Artists and Photographers that I think you might find interesting.

[*Note from Ardith: The MESA rulebook includes wonderful provisions for artists and photographers, to "insure that such people are properly credited for the work they have done." The club's Artists and Photographers Register should be a dream come true for the many hobbyists who wonder how all the work they've done for other people is competing—this is a "database to record models created and/or photographed by artisans... Its purpose is to keep an ongoing record of those artists, their works, and the accomplishments of their works in the activity of model horse showing. In addition, a program of awards is offered for all artists to aspire to earn to prove various levels of proficiency in the various artistic areas. The AP Register is intended to be a resource of information available to the public." So registered remakers and photographers—as well as the hobby public—have access to a "scorecard" of records that is likely more extensive than anything a single remaker or photographer could personally compile. And no owners' rights are violated. What more could anyone ask?*]

From Corky Visminas, Columbus, OH: This whole thing with the customizer's club makes my head hurt. The barrage of letters in *The Inside Straight* has proven how selfish people can be, no matter what side of an issue they happen to be on.

It isn't just a matter of models being shown by their creators without the owner's permission; it isn't just a matter of whether it's a good idea to boycott these (or any) remakers. What it all boils down to, it seems to me, is consideration for each other—or a serious lack of it.

Remakers, it can't be all that difficult to ask people's permission to show their models. You might be surprised; maybe they'll be pleased that you were considerate enough to ask, and will say yes. If you think "Ahh, I don't know who owns my models anymore; I don't have the time to track 'em down," what about this: Try taking out an ad with photos of horses you've done, and a headline saying "Does anyone know the whereabouts