

You the Exhibitor

The next and most important ingredient is, of course, you the exhibitor. The great appeal of craft sales is the direct face to face contact between the public and the exhibitors. It is the maximizing of this interaction that makes for a successful booth!

As an exhibitor you have to be prepared to meet a lot of people and answer a lot of questions about yourself and your work. Sometimes it's hard to answer the same questions for the hundredth time, but try and remember that each time the question is asked it's asked by a truly interested person who wants to understand.

Keeping up a positive, cheerful attitude is especially important and challenging at the larger sales because there are more demands on you. The long days of production before a sale, the heavy physical labour of packaging, transporting and setting up your display and stock, and the long hours at the actual sale are all extremely demanding.

Again some planning can help things go as smoothly as possible. Know how much inventory you need and try to have it finished well ahead of opening day, leaving any last minute production as a bonus. Putting pieces away throughout the year helps and it is amazing how much you can stock if you get into the habit. If you are stockpiling, make sure you keep an accurate inventory record and try to store it in cases that can be transported directly to the show.

Get some help lined up for move-in day. Leave as much time as possible for set-up as Murphy's law, "whatever can go wrong will go wrong" is usually in effect and some people even believe in Robertson's corollary "Murphy is an optimist". If you do finish set up early try and get a good night's sleep — being well rested helps.

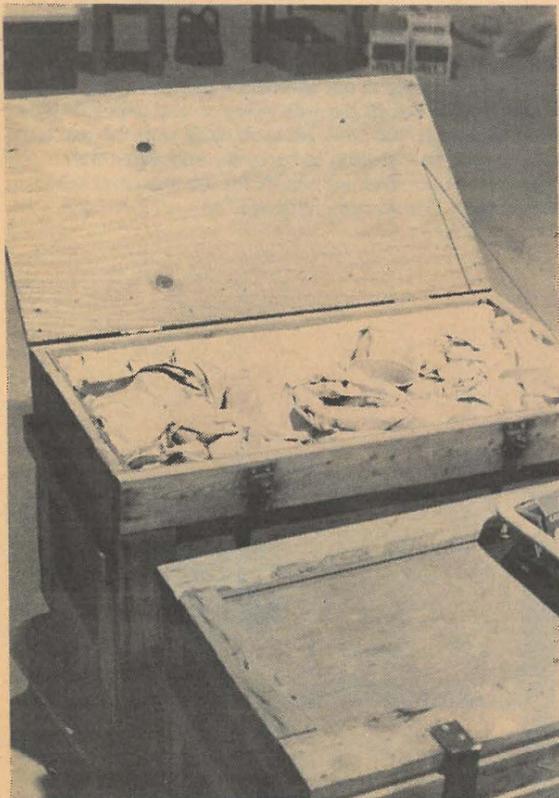
Also arrange some staff help so you can have time for meals, looking around, visiting other exhibitors, going for coffee, etc. When you do take a break try and get right away from the sale. A short walk or breath of fresh air can do wonders.

Besides an attractive display, demonstrations are the best way to attract people to your booth. Post the times you will be demonstrating, keep the demonstration time relatively short, have sales staff help you run the booth if you are demonstrating at a busy time, talk as much as possible about what you are doing, and field as many questions as possible from your audience.

If it is impossible to demonstrate, have some examples of work in various stages and some of your tools of the trade on display. You can use them to explain the steps in producing your work.

When not demonstrating still talk to people as much as possible. Set them talking and asking questions.

Instead of "Can I help you?", try "Do you see anything that you like?" Suggest that a person tries on an item or handles your work. You are trying to strengthen the bond between people and your work and physical contact with the work helps.



If you are shipping a product make sure it is well wrapped and crated. An inventory list of a crate's contents is most useful.



Demonstrating in your booth is an excellent way to attract customers. If you are organized enough, a sign giving the times of the demonstrations is useful and it allows you to plan for extra staff to help with sales. Also, space minutes turn into completed works.



Effective displays can be developed using inexpensive, everyday items.

Advertising & Promotion

Don't forget to have your personal advertising ready. After retail sales, wholesale orders and commercial contacts, advertising potential is the most important aspect of a large market. Advertising before the sale is of real value. Let your regular customers know that they can see a wide selection of your best work at the sale. If possible find out what your booth number or location is going to be and include that in all advertising. (See me in Booth No. —, "Look for the bright yellow banner", "Go right to the north end of the display", etc.)

If you have any contacts in the media or have been approached by the media for a story, or interview try to time them with the sale. Make sure that somewhere you mention where people can view your work and where they can get in touch directly.

Business cards are a must — have lots of them. Information sheets, price lists, resumes, information, etc. should also be in plentiful supply. Make sure your name, what you do and an address and/or phone number where people can reach you after the sale are on all take-home material. Many exhibitors receive orders and see customers throughout the year from connections made at a sale.



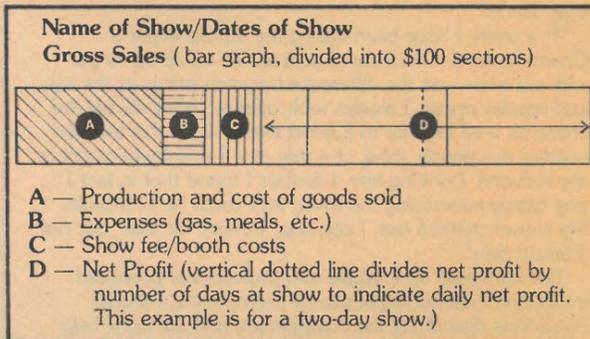
Note the wheels on the bottom shelf. This shelf doubles as a dolly. A great idea if you get tired of waiting in line for the always too few available carts or wagons.

Any craft sale is an excellent time to add names to your mailing list. Make sure you write down the name and address of everybody who buys something from you. You can also put out a sheet of paper and ask people to sign their name and address if they are interested in receiving information about any future sales or shows you might be having. Other possible opportunities a large market offers are market-testing of a new product, public education about a product or process, and contacts with other quality craftpeople.

A successful booth is not only one that sells a lot of merchandise, but it is one that educates, informs and excites a lot of people about you and your work.

Evaluating Your Performance

It is also important to evaluate the success of a sale for yourself. Developing a method to keep track of sales performance should be a must. Harriet Gallant has presented an excellent system in the January, 1983 Crafts Report. She uses a bar graph marked off in \$100.00 units representing her gross sales at a particular market. Harriet then calculates and files in the appropriate expenses for the market leaving her with a net profit amount. This amount is then divided by the number of days the sale runs to determine her net-per-day. The net-per-day gives an excellent comparison figure.



From the *Craft Report*, January, 1983

Other items to consider for evaluation are: Can I improve the type and range of items for sale? Did I get enough quality public exposure? Do my prices compare favorably? Am I with exhibitors of good quality? Did I get any new and fresh ideas? Did I enjoy the experience?

Large craft sales are a major undertaking demanding lots of time, energy and financial commitment. However, with research, planning, a strong display, good sales technique and evaluation, the hard work can be very rewarding financially, professionally and personally. ★

Arts West Fights for Life

After almost eight years in business, Arts West magazine — specializing in coverage of the visual arts in western Canada — is fighting for its economic life.

by David May

In 1975, it sounded like the script for a comic farce: take two idealistic young Saskatchewan schoolteachers with no prior publishing experience, put them together over coffee break and have them plan an arts magazine, to be distributed over a territory equal in size to the whole of Western Europe.

Arts West may not be every artist's intellectual cup of tea. But, with a paid circulation of 8,000, an avid fan following of art makers and buyers and a publishing history now in its eighth year, the magazine is obviously no flash in the pan either.

The design, the layout and — to a certain extent — the editorial content of the magazine have improved over the years. This is a tribute not only to the fast learning of its publishers but also to a small army of volunteers who have worked to make sure it appeared, 10 times each year since October 1975.

Today, however, Arts West's future appears bleak, as co-publisher Carolyn Leier warned readers in a recent editorial:

"A serious situation is presently confronting this magazine, one which could see us join the growing list of cultural publications forced out of business by the current recession."

Advertising — or more accurately, the lack of it — lies at the heart of Arts West's current malaise. The lion's share of the magazine's income comes from its high-quality color reproduction on glossy stock.

"Today's economic climate is against us," agrees Arts West co-publisher Deborah Pedhernay, quickly adding: "Not to mention the fact that we're in Alberta, not Toronto, the centre of publishing in Canada."

In the Canadian magazine world, all roads have led for the past three decades to Toronto — for computer services, for lucrative national advertising accounts, for the patronage of the traditionally art-friendly corporations. Arts West spends an average of \$1,000 a month on long-distance phone calls, but despite that, says Pedhernay, "Rothmans and Seagram just don't know us."

Arts West has tried to cut its costs. "We run this publication differently than you would find in Ontario," says Pedhernay ironically. "We do most of the work ourselves." Artwork, layout, assembly of negatives — processes that were once contracted out by Arts West to other Calgary companies — are now all done by the magazine's publishers themselves.

It makes for a long working week. "Days start at 8 a.m. with meetings," says Pedhernay. "We leave the office around 6:30 or 7 at night." On weekends before the

magazine's press deadline, work starts early Saturday morning and continues non-stop until the work is finished, some time on Sunday.

All of which might be almost tolerable if the magazine's creators were making any kind of a living from their efforts. They are not. In all the time it has been going, Arts West has only paid its co-publishers a salary (\$800 a month) for two years. The rest of the time, Leier and Pedhernay have supported it through working variously as sales reps, real estate sales personnel, in teaching or as publishing consultants.

When they started the publication, friends thought the two women would soon run out of material. ("There aren't that many artists in the West," one told them, flatly.) These days, they get a weekly average of 20 unsolicited manuscripts, on top of the material which they commission themselves. (Attracting professional writers is severely hampered by finances, however. The magazine's top rate — for a major piece of research and writing that would take a minimum of four days to produce — is \$300.)

The magazine's letters column offers a rich slice of who's reading and what they're thinking. "We get a lot of love letters," says Pedhernay. "We couldn't print them all."

But they print the brickbats too.

"I have nothing against your idea of promoting the arts — it's the way that you do it that makes me furious." (A printmaker, taking exception to a "limited art offer" being made by the Canadian Permanent Trust, and advertised by Arts West.) Another reader threatens not to renew his subscription, if the magazine continues to promote "hip" pottery. (He was upset at a review of the works of Joe Fafard, David Gilhooly and Vic Cicansky.)

"It's a general public magazine," says Pedhernay, of Arts West editorial content. "It's not an academic magazine. We did not want it to be that."

Back in 1980, at a time when Alberta's economy was still in full boom, Arts West was in the headlines across Canada, in stories with titles like "Arts West magazine, commercially and artistically," (Calgary Albertan), "Strange start, sweet success," (Edmonton Journal), and "Magazine's start more unlikely than success," (Moncton Transcript). All those stories underlined the same, simple message: there was no arts magazine in the West, for the West. Eight years later Arts West exists, with readers from as far away as Hong Kong, and a proven record as a sales vehicle for art galleries.

As Edmonton-based magazine editor Allan Shute puts it: "I don't want to see those two girls go under. They've put their life into their publication." ★

Arts West/ Gallery Reaction

Without government subsidy, an arts magazine's advertisers are the ones who pay its bills. What do western Canadian galleries think of Arts West?

The Kenneth G. Heffel Gallery regularly advertises in Arts West, aiming Group of Seven paintings at the corporate art client. In February 1983 the gallery's ad featured an F.H. Varley piece called Georgian Bay. In a generally depressed economy, the Varley oil went for a figure "in the \$50,000 range" to an Alberta client.

"The magazine is totally unique. I have taken out a color page ad in it since I started business," says Heffel. "I prefer them, even though I advertise elsewhere. Other magazines get esoteric, they're not as pragmatic as Arts West."

Yvonne Thode, owner of Gallery One in Saskatoon: "I think it's an excellent magazine. Otherwise I wouldn't advertise in it. It would be a shame to let it go. No one else would have the courage to start one like it."

Thode says she gets letters from "as far away as Hong Kong" asking about artists mentioned in Arts West. "What's happening to this magazine? It's no local magazine. It's a high-profile publication."

Government support is reluctantly recommended for Arts West by Edmonton gallery co-owner Roger Woltjen of the Downstairs Gallery.

"Give them one quarter of the money spent on Artscanada and it would look dreamful," says Woltjen, who admits he dislikes the whole idea of government funding of the arts. "But there has to be an arts magazine here in the west. The population is growing, the arts are growing."

Woltjen insists that the magazine improve its editorial content, however. "It should have readable, intelligently-written articles."

The economy is the villain of the piece, not Arts West, says Gary Semps, manager at La Flamme Galleries in Calgary. "Arts West isn't doing anything wrong. It's just the state of the economy." Semps says art sales are already starting to pick up again after reaching an all-time low at the end of 1982, a feeling shared by Vancouver's Ken Heffel.

Trade response to the plight of Arts West has generally been positive in its well-wishing, but hard-nosed when it comes to spending more advertising dollars to bail the magazine out.

"It's the only magazine of its kind (in the west), doing its job without a grant," says Hazel Hett, of the Hett Gallery in Edmonton. "But if business is slow, people cut back in their advertising."

"We've been very pleased with the action (from Arts West)," says John Johnson of Johnson Gallery in Edmonton, but his gallery also is looking at cutting its one-page ad down to one-third of a page, until the art economy picks up again. ★



Deborah Pedhernay and Carolyn Leier making layout corrections on the light table

"It is clear to us that the largest subsidy to the cultural life of Canada comes not from governments, corporations or other patrons, but from the artists themselves through their unpaid or underpaid labor."
The Applebaum/Hebert Federal Cultural Policy Review Committee

First Lottery

Lottery trivia: The first known lottery to raise public funds was sponsored by Augustus Caesar to repair the city of Rome...lottery funds helped finance the Michelangelo masterpiece in the Sistine Chapel. In 1776, Mozart was the featured entertainer at a Dutch government lottery draw.

Making Large Craft Fairs Work for You



Be prepared to talk to a lot of people at large craft sales.

by Ron Mark

(Manitoba-born Ron Mark is a former school teacher who is now a partner in and organizer for Western Works which produces a number of successful craft sales throughout western Canada.

Mr. Mark has given workshops on the business side of crafts, has had articles published in many craft publications, and is the owner of Sunrise Art, a business that promotes contemporary artists and their work.)

When talking about craft sales the conversation often centers on such topics as production, percentages, presentation, returns, publicity, set-up, etc. Although these and related topics are important I believe they are only tools to help develop the integrity of a profession pursuing excellence in crafts and the enjoyment and appreciation of this excellence by society.

A craft sale is not only a market place, but a showcase, not only a shopping opportunity, but an educational experience. With this in mind, let's look at some of the specific points an artisan should consider when thinking about and participating in a major craft sale.

Because the time, energy and expense required to get ready and then participate in a craft market is considerable, a craftsperson should be as informed as possible about the venture. You want to make sure it is worth the effort both financially and careerwise.



Extension cords, fans, heaters, tool kit, lights, refreshments, carpeting — all part of an exhibitor's survival kit.

Finding the Right Event

When looking at specific events it is important to evaluate how the market is run and how it is viewed by the community. How long has the market been running? Why was it started in the first place? Who are the organizers? What is their reputation in the community? Is the event affiliated with any other groups or organizations?

Anne Patterson Dee, writing in *Crafts Woman*, (Vol. 1, No. 5), points out a number of warning signs to look for when investigating craft fairs. "If it (show information) is on cheap paper, poorly produced and barely legible, forget it. Any promoter or group that can't be bothered to make your first impression of their show a good one probably will put on a poorly organized and under-funded affair", and "If a promoter insists that when two people share a booth, they must pay more, rebel!"

Further questioning to get an idea of the overall strength of the market is necessary: What type of crowd is attracted? What are the attendance figures? How many days does it run? Where is the location? What type of crafts are allowed? Who are some of the other artisans and artists that participate? What selection process is used? Are there high enough selection standards? Are there any special requirements to enter?

Once you feel that the market is of sufficient caliber, look closer at the market's organization. Most of your questions should be covered in the market's information sheet. If not, call or write the organizers. Talking to people who have been exhibitors at the market is also an excellent way to get first hand, accurate information. Check for:

1. Dates of the market;
2. Deadlines for entering and for being accepted;
3. Stock required and sales to be expected;
4. Any admission fees to the public;
5. Third-party insurance-security offered;
6. Special licences required or taxes to pay;
7. Accommodation, meal and washroom facilities;
8. Day care;
9. Available parking and loading and unloading arrangements;
10. Any additional costs — electricity, tables, chairs, etc.
11. Size and price of booth;
12. Emphasis on booth display, themes, etc.
13. Prizes and awards offered;
14. Visa/Mastercharge services available.

Know Your Market

The other very important factor in a successful sale is the advertising which must attract a large retail buying crowd. Part of the reason for large craft markets is individuals to pool their resources, (through the fees they pay), so that a large publicity campaign can be organized. However, retail buyers are not the only people that the advertising should be geared towards.

Wholesale buyers, gallery and museum personnel, boutique owners, collectors, architects, designers, government officials, etc. are all the type of people you want to see at the market. An invitational opening or preview show for special guests is a particularly effective element for a market. This offers the craftsperson not only the chance for good retail sales, but also the opportunity for wholesale orders, commissions, individual or group shows, and possible grants and awards.

The idea is to expand the benefit of the market beyond the days of the sale to possible year round contacts and orders. However, at a large market many craftpeople suggest that you do not fill wholesale orders on the spot. As Kim Russell states in *Establishing Accounts* —Wholesaling, "Your main intention is to sell retail, so you don't want to deplete your stock..taking a bad cheque for \$200.00 and losing \$400.00 of inventory really hurts."

Now that you know a particular market is for you don't forget that its continued success is also dependent upon your participation. Make sure you know and follow all the written rules, bring only high quality work, display it well, operate your booth in a professional manner, be friendly and courteous to the public and your fellow exhibitors (especially those exhibitors next to you), fill out evaluation and appraisal forms and make sure any complaints or criticisms are passed on to the organizers (in a positive manner) so that they can, hopefully, be corrected next year.

Positive ideas for improvement of a market are also usually appreciated by the organizers.

Once you are confident that you will be attending a good quality, well organized and high publicized craft sale your attention should turn to your booth display.

Designing Your Booth

Booth display is your chance to present your image as well as your art and cannot be over-emphasized. Your choice in design should not only capture the image you wish to present and display your merchandise as attractively as possible, but should help the booth stand out from the crowd and be inviting to shoppers. It's amazing how a bright bouquet of flowers or a colourful banner can turn an ordinary booth into an attractive, appealing place.

Whether a display is specially designed and built or is put together with available materials, a number of common principals apply.

The design should be flexible so that the display can be used for other shows or different sized spaces.

Storage, transportation and assembly should be as easy as possible. You want to save your energy for dealing with shoppers as the days are usually long at sales and you also want your display to look good the second, third and fourth time you use it.

Your booth should incorporate some storage space to give an uncluttered, organized look. This look can be heightened with some large or unique pieces at the front of the booth (keep smaller items near the back of the booth or else close to your "station" for security).

Building up the height of your display, having a demonstration area or educational display to explain the different steps in producing your work, prominently displaying your name and booth number and providing a mirror, all help to attract customers.

Don't forget to include a comfortable area for you to conduct the business of writing up receipts, giving out change, wrapping merchandise, etc.

Now, let's assume your work presented is of the highest quality possible and offers a wide selection and price range, that the booth display allows the best possible exposure of the work, and that the booth design creates an inviting, comfortable space to conduct business.



Many exhibitors have their packing crates double as display units.

Going For It

by Lois Hammond

There is the reality of the market place. According to 1982 Stats Canada, 70% of artists make only \$5,000 annually from their art. Of the 35 artists with the James Ulrich Gallery in Calgary, less than 15% make their living from art and they have been at it for a long time. "The market is sophisticated and a lot of art is bought outside Alberta and brought in," says James Ulrich.

There is also the potential of the market place. Ulrich points out one-third of the artists with his gallery make closer to \$15,000 and things are getting better. He adds, "They say nothing is happening but lots is happening. Thousands of dollars change hands on Sunday in hotel lobbies for \$69.95 art. It's a matter of educating people and making them aware of what you (artists) do and getting a share of the market."

Ulrich shared his wide ranging experience during a workshop on "The Businesses of Being an Artist" sponsored by the Visual Arts Branch in Edmonton last November. As an established artist, instructor at ACA and owner of the James Ulrich Gallery, he is familiar with artists' struggles to make a living and at the same time work at their art with integrity.

Half teasing, half serious Ulrich says he started his own gallery in self-defense so he could show his abstract paintings. Prior to that, Ulrich's work experience included selling mutual funds, working as a publisher's rep and teaching art in a Presbyterian Ladies College in Australia. When he returned to seriously developing his own art and teaching at ACA, he acquired his MBA at Clairmont, California. While he was in the United States he further developed many of his concepts through Calvin Cool Art Business Seminars.

Ulrich describes the scenario for most artists. They start out as a students in a B.A. or B.F.A. program. The next step is a studio and the next step is a job to make a living. Art is at the bottom and gets smaller and smaller. At the end of ten years, only one out of eighty artists still produces on a professional level. But it doesn't have to be that way.

The serious artist can maintain a living and develop his art if he approaches art professional with definite goals and a marketing strategy.

Setting Goals

It's not enough just to plan "to sell lots of art" explains Ulrich. Goals must be much more precise and consider several aspects. Generally a three to five year plan is advisable and an artist can estimate it takes two to three years to break even, maybe even three or four in this economy, adds Ulrich.

To organize a plan, artists should ask themselves: How much money do I want to make? What percentage of my income and time will come from another job? What are the

units I need to produce (if I create \$150 watercolours instead of large acrylics or oils I will need to increase my volume and find a distribution system to meet my goals).

Artists have to consider the marketable value of their product — assuming most artists create what they feel an impetus to create rather than letting the market dictate their work. Obviously, the nature of the art will determine where it is marketable and to whom, either a narrow audience, as in the case of performance art, or a wider audience for work such as wildlife landscapes.

Pricing is one of the most difficult tasks. Ulrich points out some people price their art inordinately high which seldom markets while others price their work very low hoping to attract a market. The latter only works if the artist can produce a lot, aggressively move inventory, and meet the demand. Ulrich favors a normal, gradual increase in price as the artist becomes more well-known and experienced. He recommends surveying what other artists get for similar work at a similar level, to establish a price. When marketing in more than one city or province, artists must keep prices consistent or — sacrifice their credibility.

Artists may have to go through a period educating the public about their art. "When I started the gallery, people in Alberta didn't like contemporary things. I had to be patient with them, explain abstract art to them, and develop an audience. Remember — you don't necessarily need a lot of people buying your art to make a living," says Ulrich.

The business of being an artist of necessity includes keeping accurate records for income tax purposes, and for inventory control so that the artist knows exactly where all his work is at any time. For general business management ask the following resources for help: bank manager, Small Business and Tourism Branch (see article), chartered accountants, lawyers (especially with large commissions), and evening business classes.

How do I get in a Gallery?

"It's tough and I don't know of any easy way," says Ulrich, pointing out he is approached by 10 to 15 artists a week and obviously even his 6000 square feet of gallery space cannot accommodate them. Nor is there any easy answer as to when an artist is ready to exhibit. However, Ulrich sees there are several prerequisites. First, most people have some kind of formal art training and sound study behind them. Secondly, they have developed a quality of work that is professional and goes beyond "art school imagery." "This just takes time," says Ulrich. Thirdly, the artist has an inventory of work. Many people don't think about this because they think the demand will never hit, but it does and when it does the gallery owner wants to have work available. "It's devastating when the pressure hits and you have to produce," Ulrich cautions.

The Aggressive Marketer

Ulrich favors aggressive marketing, going out there and showing the public what you have to offer. There is really no other way they will find out. As Ulrich points out, even business executives don't usually have time to pursue galleries and certainly most gallery owners don't go looking for artists.

An artist can choose to be an active marketer or a passive marketer. He can either knock on doors himself or let someone else do it, depending on his personality and the nature of his work. For some, the selling end is distasteful and interrupts creative time in the studio. However, others may find they are the only ones who can sell their work because they understand and are enthusiastic about the concepts, Ulrich stresses. If an artist chooses the dual work of creator and marketer, he must be very tightly scheduled, perhaps relegating three days in the studio, three days in the marketplace.

Although gallery exhibits are obviously the conventional manner of selling, Ulrich suggests some alternatives:

The private sales presentation — this will work if you're professional about it. Suppose there's a new bank in town, approach them with your work. In the U.S. private sales party ala tupperware have some success particularly if two or three artists cooperate.

Studio Sales — One Los Angeles artist turns his annual studio sales into an event, a big party. His friends and clients expect it each year, enjoy it, and buy art.

Contract Sales — Many Alberta artists are familiar with the commission contract which must be knowledgeably negotiated and documented.

Auction Sales — These may work for beginning or well-known artists.

Public Show Place — Festivals, malls, places where people gather. A group of serious hobby painters in Calgary recently sold their work in the lobby of the Texaco Building.

Artists Cooperatives — See the story on the ad hoc artist cooperative formed in Lethbridge this fall.

Renting Gallery Space — Some American designers rent gallery space in various cities for three days, pre-publicize, and sell. One advantage of this, says Ulrich, is the built-in closing. The prospective buyer must make up his mind in three days before the art moves on.

Renting and Leasing Art — See feature on leasing art for Alberta outlets. Some of these direct selling venues are regulated by law so check the Department of Consumer and Corporate Affairs regarding licensing and so on.

Presenting your Art

Professional presentation is an essential aspect of being an artist. "You have something to offer and the client wants that," says Ulrich, "but if you go cap in hand you'll be treated that way. The client wants to feel he is supporting a winner."

The work is the most important thing you have, and half the selling is in presenting it accurately, vitality. This means, whenever possible, show people the actual work. They want to see a piece, the real painting or sculpture rather than purchase from a slide.

Quality photography is critical. Ulrich suggests using professional photographers to do the job properly. The photographer will also have negatives in his files and can reproduce a quality photo quickly for you at any later date. Ulrich finds he uses more color photos rather than slides because slides are somewhat inconvenient to show properly without a projector, and if the client is squinting at slides he is holding up to the light, the artist and the client cannot both see the work at once. Some American artists are exploring very nifty AV equipment including small portable screens, etc. which make a very professional presentation possible.

For a relatively small fee drafting companies will blow up drawings even as large as half a wall size, so a client, for a commission, can receive a copy of the drawing for a proposal.

Portfolios are a subject in themselves and every gallery owner has amusing if not horrific stories about the artist who hauls around the same dog eared piece which is supposed to establish his credibility. Ulrich goes so far as to say only one artist out of 50 who approach him has even a semi-professional portfolio. It should include a typed resume, documentation stating the intent of your work, sample reviews if any, the price range, what you want a gallery to do for you. If you have much experience, do not inundate the gallery owners with every single review or exhibit you've ever had, but select the important ones.

Other options include producing a brochure about yourself, or colored postcards of your work. One artist sent out hundreds of postcards to every gallery and institution he could locate. Four galleries replied and one took his work. Vancouver's Leslie Poole had a video artist make a film about himself. A company called Mini-Photo in Toronto will make fifty copies of one color photograph for a reasonable \$12.00.

James Ulrich remains positive about the art scene in Alberta. He says, "There is unlimited potential out there for arts. It's just a matter of getting the confidence and getting prepared." ★

Recommended sourcebook: *A Marketing Handbook* by Calvin J. Goodman, published by gee tee bee, L.A.



James Ulrich in his gallery

Visual Arts Newsletter (Alberta)

Winter 83

CRAFTSMEN'S ASSN. OF B.C.

1411 CARTWRIGHT STREET

GRANVILLE ISLAND

VANCOUVER, B.C. V6H 3R7

MARKETING
- self promotion

Tips on Competitions

by Reg Silvester

Though an artist's medium is not words but images, it still pays off to be careful with words in presenting proposals in a big competition. The successful Galle/Iveson proposal for the \$65,000 Century Saskatoon competition was the picture of economy and precision. In four pages, they summarized their concept, their process, materials and the technical details of the proposal. The submission was typed letter-perfect. Bob Iveson, who typed it, didn't even allow himself the acceptable "white-out" method of making corrections. If he made an error, he started the page again. His partner in the project, Tommie Galle, also believes in a professional presentation to make the best effect. His standard resume is actually typeset.

To anyone planning to enter a competition, "the professionalism of the presentation from the beginning is important," Iveson advises. "Type it up nicely, put in good pictures, and put it all in a plastic binder."

But, he adds, "none of that will help if your idea stinks." Research is important to get a good idea. If you're writing a proposal for a sculpture competition, it's wise to study the environment where the piece will be installed. Get to know the city and the people. Read the competition guidelines carefully. "I can't overemphasize the importance of research. A good idea doesn't come spontaneously. It's hard work."

Robert Dilts, a school superintendent in Saskatoon and a juror in the competition, agrees on the issue of good preparation of a proposal. "It's like a letter applying for a job. Some people are just careful. Some people just toss it in, and they don't get hired."

The quality of the original 133 submissions varied from the merely entertaining to the overly technical, he said, and some artists failed to advance to the short list because they responded from emotion rather than from technical knowledge.

So, what about the possibility of an unworkable idea being selected because of a well-prepared proposal? It just happened that one such proposal got serious attention in Saskatoon. Mr. Dilts, diplomatically refusing to name names, said that of the six projects short-listed "one did not hold credibility when we talked to the artist. However, the other five grew in respect."

Recent Government Commission

Another portrait was recently completed in the ongoing program which provides official likenesses of the Province's Lt. Governors, Speakers of the Legislative Assembly and Premiers.



Artist Robert Hyndman at work on the official portrait of Lt. Governor Frank Lynch-Staunton

Artist Robert Hyndman, a former Albertan now resident in Hull, Quebec, was chosen by the Lt. Governor to undertake this commission and sittings took place this past summer in his suite at the Legislature Building.

Mr. Hyndman began his formal art training in Toronto at Central Technical School and did post-graduate study at the Central School of Arts and Crafts in London, England. He was an official war artist with the R.C.A.F. and besides his work as a landscape and portrait painter, has over 20 years experience teaching, including 6 years at the Banff School of Fine Arts. Mr. Hyndman is represented in the Alberta Government's portrait collections by three previous works: The Honourable J.J. Bowlen, Lt. Governor, painted in 1950; The Honourable G.N. Johnson and The Honourable A.J. Dixon, Speakers, both painted in 1973. The new portrait will eventually be unveiled and placed in the Portrait Gallery of the Alberta Legislature building.

Small Business Advice to Artists

by Candace Jane Dorsey

Only the muse advises an artist on the content of his/her work, but what about the rest of the process? Somehow the work has to be sold, so that its creator can earn the artistic temperament is not well suited to. Often the artist's temperament is not well suited to divining the logistics of the business part of being an artist. But there is help in the struggle. The Alberta Tourism and Small Business Assistance Branch provides a counselling service free of charge. The Small Business Assistance Branch is designed specifically to give advice to individuals starting new businesses, those who want to make existing businesses more efficient, and those whose businesses need troubleshooting. Are you, the artist, thinking, "But I don't have a business, this must not apply to me?" Think again. You and your business, and whatever you can learn about sound business practice will help you stay alive as an artist. "An artist or craftsman is not that much different from someone starting a retail business," says Norm Greenwood, Director of the Small Business Assistance Branch. "Both have an idea and both have faith in their own abilities. We try to focus them on their planning and financing to deal with the real problems of the real business world."

Greenwood points out that the truly "inspired" artist who is really lost in the Muse probably should get a business manager or agent to deal with the trials of their business life, but most artists can be helped to understand how best to organize their cash flow, make a marketing plan, assess costs, and so on.

"We ask each individual to do an honest self-evaluation. We ask them what they can honestly afford to put into this venture. That will dictate everything. Can an artist support him or herself for twelve months while trying to interest a gallery? We will help them to use their own personal resources in the best possible way," says Greenwood. The counsellor will explain the need for a marketing plan, financial statements, assess production costs and break-even costs. "Most people who come in here don't have a lot of money. We are able to actually minimize their chances of losing money. We provide the opportunity for them to have their business discussed and examined and receive a series of recommendations," says Greenwood. "They can then take the recommendations and in their own time examine and evaluate them, and make up their mind which are the best."

"We use the adage 'too close to the forest to see the trees.' That's why coming to see our group of counsellors helps — we try to help the individual step back from the business and look at it objectively."

The Branch puts out a complete series of aids to small business people, nine booklets which cover starting a business, financing, business and financial planning, marketing, bookkeeping and so on. These are available free from the office, along with a business director of government services, and an encapsulation of small business tips. Between them, these publications provide reference to most of the general tips on business acumen. In addition, a library of reference material includes specific information on art and craft businesses as well as other business issues. A staff of several counsellors includes specialists in manufacturing, retailing and marketing. The Small Business Assistance Branch is located on the 15th Floor of Capitol Square, 10065 Jasper Avenue, Edmonton T5J 0H4; telephone 427-3685. If you want to tackle a specific problem, ask the counsellor when you book an appointment what records or specifics you should bring with you.

No problem is too small or arcane for them to tackle. Though their client list is confidential, they have counselled artists, artisans and galleries in the past. So whether you are a head in the clouds artist wanting to plant your feet firmly on the ground, an artisan wanting to expand into retail marketing, or a gallery owner who got into the business from love of art and now has to manage the business end better, there's help for you from the Small Business Assistance Branch of Alberta Tourism and Small Business.

Bringing Art to Public Places

Shoppers approaching the main entrance of Deerfoot Mall in Calgary are greeted by a bronze image from the past, the figure of Deerfoot, an Albertan Indian who won international acclaim for his running ability. Walking down any of the main thoroughfares, shoppers view abstract doll-like figures in "Mannequin", another immense bronze sculpture. The two works created by John Weaver of Hope, B.C. ("Deerfoot") and Roy Leadbeater of Edmonton ("Mannequin") comprise an over \$200,000 commission sponsored jointly by Hudson's Bay Company, Carma Developers Ltd, Cambridge Shopping Centres Ltd. and Tomhing Holdings Ltd.

Both artists have completed many bronze commissions but both find this latest work to be particularly satisfying for several reasons. Weaver is pleased one of his large works is located in a public area where many people will see it rather than being hidden in a less accessible place. "It makes the artist feel like a functioning element instead of someone who works only for the probable two percent of people going to galleries or museums," says Weaver. It's also appropriate that "Deerfoot" was cast locally at Studio West in Cochrane. Weaver did not seek out the commission but was directly approached by Dr. Thompson of Cambridge in Toronto.

Roy Leadbeater was also approached by Dr. Thompson through Leadbeater's Toronto dealer, Simon Dresdner. Leadbeater stresses Dr. Thompson is extremely committed to bringing art to public spaces. His interest was so great that he personally inspected a mock-up of "Mannequin" to be sure it would be sited perfectly in the mall centre. Leadbeater produced a life-size facsimile in styrofoam for the siting. The artist also points out Cambridge met his request to tile the sculpture-base so it would match the red floor tiles, though that involved considerable more expense. A little adventure even came into the project during the installation one Saturday night. To get the 4000 pound sculpture into the mall, it was designed so the head of one figure could be dismantled and reconnected on-site. Dunning installation the head was carefully wrapped and laid on a near-by bench. When Leadbeater went to find it, the head was gone. A few radio announcements and newspaper notices later, the culprits returned the missing head anonymously.

Extended plans for the Deerfoot Mall complex include originally planned to commission two other art works, though these have been put on hold for the present.



"Deerfoot" by John Weaver

Market Alternatives: Artfile

When Jim Bisakowski used to own a Victoria gallery called Art Mosaic he sometimes found himself with works he couldn't sell in Victoria that he knew would sell elsewhere, and conversely, received requests from clients for work by artists from other locations. Bisakowski sensed a gap in the art market which led him to establish Artfile a year ago.

Artfile, originally called Artsearch, publishes a list of artworks available for sale and wanted for purchase as submitted by its subscribers. Artists, private or corporate collectors, and galleries subscribe for \$70 a year or \$45 for six months. All forms of artwork are listed and range from \$40 reproductions to works in the hundred thousands. Bisakowski says pieces by Bateman, Gibbs, Masson, Pratt, Vasarely, Riopelle and Chagal are among works either for sale or being sought for purchase.

Sellers provide information about works and buyers describe pieces they are looking for with a price bid if definite. The information is then entered anonymously into the Artfile for six months. Enquiries are forwarded to Artfile by mail or phone and Bisakowski determines if the offer is agreeable to both parties. Names are only revealed upon receipt of payment.

The first ten items are listed in Artfile free of charge (apart from the subscription price) and additional items cost \$2.00 each. Artfile takes 10% on the first \$1,000.00 of asking price and 5% thereafter. There is a \$10.00 minimum for completed sales. Clients price their own works though Bisakowski warns them if he feels prices are too high for the market.

With a relatively low commission rate Bisakowski admits he has not reaped any wonderful profits, but expects the Artfile will build to profitable and creditable volumes across Canada. There are currently 130 subscribers. To date, Bisakowski has not juried any of the subscribing artists.

For more information contact:

Artfile
303 Goldstream Avenue
Victoria, B.C. V9B 2W4

Bringing Western Art East

To many Easterners Alberta art is either prairie landscape or colour field painting. These limiting stereotypes were recently countered with a "New Views From the West" show at the Gallery Quan in Yorkville, Toronto. The show featured Calgary artists Wayne Files, Barbara Milne, Arlene Stamp, Yone Young and Zane Zednik. These artists were chosen by guest curator Mary Beth Laviolette, a Calgary freelance broadcaster, former association producer with CBC arts national.

During her extensive research to locate new, contemporary painters Laviolette was amazed at the variety of work she found throughout the province. "I found work to be individualistic. Artists here don't have schools of art and that is a strength. They are also aware of what's going on elsewhere in Toronto or New York," says Laviolette.

The five painters were chosen on the strength of their individual approach to contemporary painting though all were basically representational. Brian Marshall-Schieder of Gallery Quan says, "these people are painters primarily. They don't look like socio-political people who want to make a point although I suppose all artists say something by choosing to paint a particular subject at all." As a whole he believes the show demonstrated Alberta art cannot be stereotyped. Marshall-Schieder adds that the five Calgary artists were shown because of the merits of their painting, not necessarily where they were from.

Gallery Quan is designed to fill the gap between the artist-run galleries on Queen Street and the uptown galleries in Yorkville. It does this by maintaining two spaces, an Upper Gallery for more mainstream work and a downstairs "Street Gallery" for more experimental work. Gallery Quan frequently hires guest curators to cover the country, particularly the distant west so that people who are closest to the local arts scene can provide the Gallery with the broad base.

Part of Laviolette's task for "New Views From the West" was to locate artists who did not have other gallery connections, at least in the east. As a result of the "New Views from the West" show, Yone Young will have a solo exhibition with Gallery Quan in the spring and one of the other four artists may also be featured in a solo exhibition.

Viewpoint: Print Disclosure Laws

"Ambiguous terminology is perhaps the single greatest contributor to misrepresentation in the sale of prints today. Until generally understood and accepted terms are established for use in describing prints, and requirements set for the information that must be supplied about a print, the current spectrum of misrepresentations, both knowing and unintentional, will continue," writes Judith Stephens-Wells in *Arview*, Fall 1982.

Wells reviews print disclosure laws in the U.S. and concludes, "without legislation, regulating marketing practices rests with artists and art dealers. In order for these two groups to handle this task effectively they must first agree on what practices are acceptable, what disclosure is required, and what terminology is to be used for this disclosure." Wells cautions that without this clarification the public will become so confused they will eventually shy away from buying prints.

CARFAC Recommended Exhibition Fee Schedule

Canadian Artists Representation/Le Front des Artistes Canadiens has recently summarized everything you need to know about the CARFAC Recommended Minimum Exhibition Fee Schedule in a five-page package, available now.

In addition to listing the fees themselves, there is information on the origins of the schedule and its revisions through the years, as well as a detailed explanation of each fee category.

To make planning easier for both artists and galleries, this schedule will be the basis for regular revisions in the future.

The CARFAC Recommended Minimum Exhibition Fee Schedule is the only one of its kind and it provides guidelines for Canadian visual artists exhibiting in public spaces both at home and abroad.

For copies or further information contact the national office:

CARFAC
36 Elgin Street
Ottawa, Ontario K1P 5K5
Phone: (613) 235-6277
Also available in French.

Cameo's Craft Sale

Cameo's Christmas Craft Sale which took place at the Commonwealth Stadium, December 2nd to 5th, 1982, involved 110 exhibitors' booths and 7 Gourmet Food booths. The Gourmet Food Fair was a new attraction, enjoyed by the exhibitors and the public.

Approximately 12,000 people attended the show, did their Christmas shopping and enjoyed continuous demonstrations of crafts such as batik silk painting, collectors' miniature wicker furniture, feather art, potters, as well as Fashion Shows of wearable art pieces, knit and crocheted dresses, sheepskin clothing, silks, dresses and blouses, parkas, hats, sweaters, etc., all presented by exhibitors in Cameo's 1982 show. Lady Diana Children's Wear presented two fashion shows with 12 models.



Booth of soft sculpture created by Wendy Priesnitz and her two daughters, Heidi and Melanie

Yuri Toufar on his banjo and violin provided live entertainment throughout the show. This talented musician who hails from Victoria, produces beeswax candles. John Chalke and Norman Faulkner's presentation on the Potter's Wheel, came complete with music and rhyme and guitar accompaniment.

The "Best Booth" cash prizes chosen by the exhibitors in the show, were awarded to Joanne Sabourin, Sylvie Bouchard and Ken DeBruyn and Lew McMillan.

Cameo's next show is June 23rd to 26th in Edmonton's new Convention Centre. While 60% of the show will be selected from Alberta craftspeople, the remaining booths will feature work from the North West Territories, British Columbia, Saskatchewan, Manitoba, Ontario and Quebec. For more information about Cameo Craft Sales please contact:

Eleanor Bercov at 484-0736
or write to
Cameo Convention Consultants Ltd.
13803 - 91 Avenue, Edmonton, Alberta T5R 4X8

Canadians Believe in Public Art Funding

The Federal Department of Communications recently released some very interesting statistics in the form of a study conducted with the assistance of private researchers.

Surveys indicated that 86 percent of Canadians believe at least one level of government should be involved in supporting the arts and culture financially and 6 out of 10 would prefer to see all three levels of government provide funding. The study revealed that 76 percent of Canadians favor provincial assistance with 67 percent supporting Federal and 62 percent supporting municipal aid.

In the area of priority for Federal funding, visual arts ranked second at 62 percent and 80 percent of Canadian indicated that they felt government should support cultural activities that foster the Canadian identity.

These figures reveal a strong national consensus that arts funding is the shared responsibility of governments and indicate that it is widely supported.

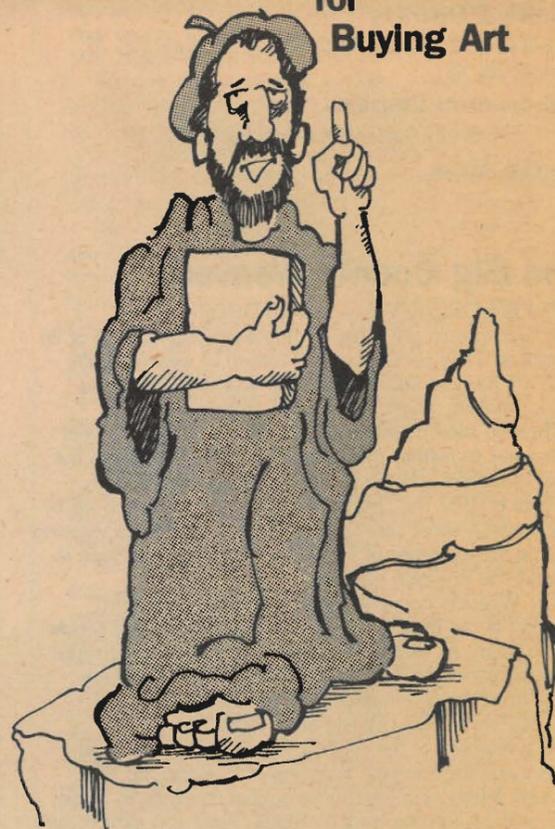
Art Purchase by the Town of Spruce Grove

The Allied Arts Council of the Town of Spruce Grove held the first of what is to be an annual competition to acquire art work for a municipal collection, last August.

Four pieces were chosen from the 22 submitted by a total of 19 area artists. The works of Bob Barclay, Kees Wouters, Lucille Baster and Maurade Baynton are now placed in Spruce Grove's Library, Town Office, Council Chambers and Theatre. In all, \$1,450 was spent by the municipality from a \$10,000 donation made by Melcor Developments Ltd., meant for cultural enhancement of the community. The three judges for the purchase included Spruce Grove Mayor George Cuff, Culture Minister Mary LeMessurier, and Art Patron, Virginia Van Vliet.

Arliss Liggett of the Arts Council predicts a spring competition for 1983 and the possibility was raised of commissioning work with the intended locations in mind for future acquisitions.

Ten Commandments for Buying Art



- I. Thou shalt buy what you like and what you feel comfortable with.
- II. Thou shalt ask of professionals, the question you do not have answers to.
- III. Thou shalt not buy anything you do not wish to live with for five years.
- IV. Thou shalt not buy anything that will self-destruct in five years or less.
- V. Thou shalt not buy anything as "original art" which is a reproduction of something else that is "original art."
- VI. Thou shalt not buy anything from anyone who does not have a permanent address or place of business.
- VII. Thou shalt not buy anything that is painted on anything fuzzy.
- VIII. Thou shalt not buy anything to match thy rug or thy drapes or anything else in thy house.
- IX. Thou shalt not buy anything that blends into the wallpaper and is no longer stimulating.
- X. Thou shalt not buy "art" strictly for investment.

Community Reports

The staff of Alberta Culture's Field Services Branch wish you the very best in your efforts in 1983. As always if there is anything we can do to assist you please give us a call.

This month not only sees a new year, it also brings a realignment of our regional boundaries. With only six offices to serve the province we have tried to allocate the municipal workload on an equitable basis. Heading each of the regional reports in this issue will be a list of the municipalities served by the regional office.

We are also listing the field office stenos as well as the regional representatives. With an average of 60 municipalities in their regions, the regional representatives are often on the road. For this reason our stenos often deal with the public on issues relative to the department and are very aware of our services and programs.

Ron duFort, Co-ordinator
Field Services Branch, Alberta Culture

Calgary Region

Don Doherty, Regional Representative
Heather Skotnitsky, Steno
Alberta Culture, Field Services
Room 100, 140 - 1st Avenue SW
Calgary, Alberta T2P 0A5
Phone: 261-6116 or 161-6116 (RITE)

Municipality Serviced Cities

Calgary, Drumheller, Red Deer

Towns

Airdrie, Black Diamond, Canmore, Carstairs, Cochrane, Crossfield, Didsbury, Gleichen, High River, Innisfail, Okotoks, Olds, Penhold, Rocky Mountain House, Strathmore, Sundred, Sylvan Lake, Three Hills, Trochu, Turner Valley

Villages

Acme, Beiseker, Blackie, Bowden, Carbon, Caroline, Cayley, Cremona, Delburne, Delia, Elnora, Hussar, Irricana, Linden, Longview, Morrin, Munson, Rockyford, Rumsey, Standard, Torrington.

Summer Villages

Chestermere Lake, Ghost Lake, Norglenwold

Counties

Wheatland No. 16, Mountainview No. 17, Red Deer No. 23

Municipal Districts

Foothills No. 31, Rocky View No. 44, Starland No. 47, Kneehill No. 48.

Improvement Districts

No. 7, No. 8, No. 9 (Banff National Park), No. 10.

Special Areas

Nil

The Big County Weavers

The Big Country Weavers from Drumheller and surrounding area are a highly motivated organization of 20 members. They participate in a variety of weaving skills such as a 4 harness floor loom, 4 harness table and inkle loom, primitive, finger, circle loom techniques.

Through their membership, the Big Country Weavers endeavour to further their skills and pass these on to the other members and the public through workshops. In January of 1983 the Drumheller Allied Arts Council will be sponsoring a short course in 4 Harness table loom weaving utilizing the expertise of one of the Weavers and hope to expand this program offering.

The Weavers convene monthly meetings the third Monday of the month and welcome any interested people to join them. As well as the meeting the evening provides demonstrations on different techniques. The members come from the communities of Drumheller, Rosebud, Carbon, Three Hills, Morrin and Hanna.

As a member of the Alberta Weavers, Spinners and Dryers and the Heritage Weavers of Calgary, the Big Country Weavers attend these annual meetings to share their crafts with other organizations. They also exhibit their weaving at various arts and crafts fairs throughout the region.

Announcements regarding their activities can be seen or heard thanks to the co-operation of Q91 (local radio), CBC Radio Calgary, Drumheller Community TV, QCTV Cable vision and the Drumheller Mail newspaper. In addition the member responsible for their promotion, Anne Michielin would welcome any inquiries regarding the Big Country Weavers. Anne's address is: 104 - 24th Street NW, Drumheller Alberta T0J 0Y0.

Southern Region

Harold Courchene, Regional Representative
Sheila Samoila, Steno
Alberta Culture, Field Services
Room 218, Provincial Building
770 - 6th Street, SW
Medicine Hat, Alberta T1A 4J5
Phone: 529-3635 or 184-1635 (RITE)

Municipality Serviced Cities

Lethbridge, Medicine Hat

Towns

Bassano, Bow Island, Brooks, Cardston, Claresholm, Coaldale, Crowsnest Pass, Fort MacLeod, Granum, Hanna, Irvine, Magrath, Milk River, Nanton, Oyen, Picture Butte, Pincher Creek, Raymond, Redcliff, Stevely, Taber, Vauxhall, Vulcan.

Villages

Arrowwood, Barnwell, Barons, Burdett, Carmangay, Cereal, Champion, Cluny, Coalhurst, Coutts, Cowley, Duchess, Empress, Foremost, Glenwood, Grassy Lake, Hillspring, Lomond, Milo, Nobleford, Rosemary, Stirling, Tilley, Warner, Youngstown.

Counties

Vulcan No. 2, Newell No. 4, Warner No. 5, Forty Mile No. 8, Lethbridge No. 26

Municipal Districts

Acadia No. 34, Cardston No. 6, Pincher Creek No. 9, Taber No. 14, Willow Creek No. 26

Improvement Districts

No. 1, No. 4 (Waterton National Park), No. 6

Special Areas

No. 2, No. 3

1982 saw the start of a bi-monthly exhibition of local art in the Medicine Hat Field Services Office of Alberta Culture.

This program gives the local artists a chance to display and sell their art. The artists are keen on displaying their work in the office as there are limited numbers of display opportunities in the community. In return, Alberta Culture has visitors coming to the office to view the exhibits and learn about Alberta Culture through free pamphlets and books and meeting the staff. Each of the exhibiting artists has been interviewed by a reporter from the Medicine Hat News; and a second community newspaper, the Focus, has printed articles on the exhibitions.

A poster is hung in the main entrance of the Provincial Building listing the name of the artist, the medium being used, and the room number of the exhibit.

The 1982 exhibitions included:

November-December 1982: **Simonne Flynn**, Medicine Hat. Cibachome Prints — "Prairie Scene."

September-October 1982 **Thersa Lodeon**, Medicine Hat. Colored Photography — "Light on Water"

July-August 1982 **Terry Bell Black**, Medicine Hat. Painting — Miniature and Large

May-June 1982 **Judy Hagel**, Redcliff. Exhibit of Pen and Ink drawings.

March-April 1982 **Linda Joyce Carney**, Medicine Hat. An Art Exhibition of Watercolors and Drawings.

January-February 1982 **Donna MacLean**, Medicine Hat. Exhibit of Mixed Medium (Oils, Batik, Charcoal)

January-February 1982 **Frank Westgarth**, Medicine Hat. Watercolor, Acrylic.

Twelve exhibitions of local artists are being planned for 1983. The public is invited to come and visit the office. Artists are welcome to call to set up a month for their exhibition, no charge, fee or commission is levied. The office is open: Monday to Friday, 8:15 am-12 noon, 1:00 pm-4:30 pm.

The first month's exhibition will feature the paintings of local artist Evelyn Kleis.

Taber Builds Arts and Crafts Centre

The visual arts in Southern Alberta got a boost this Fall when the town of Taber turned the keys to the new arts and crafts centre over to the Taber Arts and Crafts Society.

The Society signed a two-year lease with the Town for the 1792 sq. ft. slab-on-grade building, at an annual rent of \$2,000. Major users will be the pottery, weaving and painting clubs.

The building consists mainly of two large rooms — one is the ceramics studio and the other, larger L-shaped room is used for weaving at one end and for painting and multi-purpose at the other. The facility is built within feet of the town's senior citizen recreation centre, Parkside Manor, with the idea that the two facilities will complement one another. This indeed proved to be the case at the official opening in September when demonstrations of crafts were held in the arts and crafts building, and tea was served in Parkside Manor.

It took a few years of planning to actually get the building. After tenders coming in too high on the originally-planned facility, and again when cutbacks were undertaken, the Town finally decided to act as its own construction manager. Roger Miles, development officer for the Town, started from scratch designing a building the Town could afford, and estimates that total cost, including paving, curbs, an exhaust hood for the gas kiln, fire extinguishers, etc., will run between 75 and 80 thousand dollars. Actually construction costs figured out to \$32 per sq. ft. The building has hot-water heating and is designed to accommodate the handicapped. Matching funds were used from the multi-cultural-recreation grant and some 75th anniversary funds were also designated by the Town to go toward the art centre.

Harold Courchene from Alberta Culture's Medicine Hat office was present for the grand opening September 28. A good crowd turned out for the demonstrations and ceremony, in spite of the first snowfall of the season.

Central Region

Brian Millar, Regional Representative
Patti Nimigon, Steno
Alberta Culture, Field Services
130, Provincial Building
5201-50 Avenue
Wetaskiwin, Alberta T9A 0S7
Phone: 352-1236 or 144-1236 (RITE)

Municipality Serviced Cities

Camrose, Wetaskiwin

Towns

Bashaw, Beaumont, Blackfalds, Calmar, Castor, Coronation, Daysland, Devon, Eckville, Hardisty, Killam, Lacombe, Leduc, Ponoka, Provost, Rimbey, Sedgewick, Stettler

Villages

Alix, alliance, Amisk, Bawlf, Bentley, Big Valley, Bittern Lake, botha, Breton, Clive, Consort, Czar, Donald, Edberg, Ferintosh, Forestburg, Gadsby, Galahad, Halkirk, Hay Lakes, Heisler, Hughenden, Loughheed, Millet, Mirror, New Norway, New Sarepta, Rosalind, Strome, Thorsby, Veteran, Warburg

Summer Villages

Argentia Beach, Birchcliff, Crystal Springs, Golden Days, Grandview, Gull Lake, Half Moon Bay, Itaska Beach, Ma-Me-O Beach, Pelican Narrows, Poplar Bay, Rochon Sands, Silver Beach, Sundance Beach, White Sands

Counties

Ponoka No. 3, Stettler No. 6, Wetaskiwin No. 10, Lacombe No. 14, Paintearth No. 18, Camrose No. 22, Leduc No. 25, Flagstaff No. 29

Municipal Districts

Provost No. 52

Special Areas

No. 4

Lorris and Kathy Williams — A Profile

Driving along Highway 11 toward Rocky Mountain House, one encounters many large trucks, numerous half-tons and a few passenger cars. The countryside is rolling parkland covered with the clustered aspens, numerous farm sites and the occasional sign of oil exploration. On first consideration it may seem an unusual location for Beaver Flats Pottery, one of the oldest studio potteries in the province.



Lorris Williams blowing glass