



## President's Corner

*I have been reading a very interesting book by David Pye titled, "The Nature and Art of Workmanship". [Cambium Press: 1968 Paperback, 143 pp., ISBN 0-9643999-0-3]*

*This book is having a major impact on my thinking about this field of arts and crafts that we are all so interested and involved with, and I would like to share some of his thoughts with you.*

*"David Pye was an Englishman (he died in 1993). At one time he was Professor of Furniture Design at the Royal College of Art, London." He was also a craftsman, working primarily as a woodturner, and furniture designer.*

*Mr. Pye refers to the act of making things as "workmanship." This covers everything from making a picture, to making an article of wood. He further breaks down workmanship into two categories: workmanship of risk, and workmanship of certainty.*

*Workmanship of risk is when you are making something that can be ruined at any step in the process. Man controls the process, and if more than one are made, they will not be identical.*

*Workmanship of certainty is when you are making something (usually by machine) that has no risk in its production. The machine controls the outcome, and it will be identical to the previous one made.*

*Workmanship of risk is where most of us in the arts/crafts field are working.*

*Early in his book he explores the thinking behind "handmade." He asks the question, "Is anything really handmade?"*

*After many years of serving on a festival standards committee, and discussing ( or more appropriately arguing) this subject for many hours, I was anxious to read his thoughts on a definition for "handmade."*

*Early in our festival years, we prided ourselves on only accepting work that was handmade by the applicant. As*

*the years progressed, and the arguing escalated, we became more and more confused about our definition of handmade.*

*Was the leather maker really offering work he had made, even though he had purchased the metal buckle?*

*Was the dried flower applicant offering work they had made when silk flowers, ribbon, and the basket had been purchased. Later, we even discovered that in one case the dried flowers had even been purchased. Yet the beautiful, and artistic composition was the work of the applicant.*

*Those are only two examples of the confusion you can get into when discussing handmade. There is a whole list of things when you consider the use of handtools, templates, patterns, and fixtures in producing your "handmade" creations.*

*After an entire chapter discussing and exploring the definition of "handmade," Mr. Pye ends the discussion with this conclusion -*

*" Is it not time to give up and admit that we are trying to define in a language of technology a term which is not technical? Handcraft and handmade are historical or social terms, not technical ones. Their ordinary usage nowadays seems to refer to workmanship of any kind which could have been found before the industrial revolution."*

*Well, I've only touched on the first two chapters of this wonderfully insightful book. I would like to devote several newsletters exploring Mr. Pye's thinking, the next subject being "quality in workmanship" - another subject discussed at length in our standards meetings.*

**John Croft**  
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# If You See a Line, Don't Stand in It

BY TELIHA DRAHEIM

**T**here's an old joke about communist societies, where all the necessities of life required standing in a line to get them. The joke is that if you saw a line, you would automatically stand in it, not knowing what the line was for, because it undoubtedly led to something you wanted or needed.

Even in a capitalist economy, we are often a society of lemmings, doing what was done before, following in the footsteps of what has worked for someone else, not questioning, not seeking a path (or line) that could be shorter or directed toward our personal or financial goals.

Here are examples of how some artists have used their creativity not only in their work, but also in their thinking about marketing.

## CREATE STRATEGIC ALLIANCES

Forming a strategic alliance involves affiliating yourself with someone who has the same end client, but who, in no way, competes with the product you're trying to sell. For example, you are a fabric designer. You form a strategic alliance with a fashion designer who uses your hand-made fabrics in their apparel designs. Or, as in Carl and Marie Dern's case, Carl creates elegant cast metal lamp bases and Marie creates collaged, Japanese paper lamp shades to accompany them. Independently, Carl is a sculptor and furniture maker, and Marie is a book artist. Together they form a joint venture that yields a third product that doesn't interfere with their independent work.

This kind of partnership has many benefits. You can share advertising expenses, mailing lists, show booths and participate in a collaboration that may take both of you to new creative heights not previously thought possible.

## BUILD RELATIONSHIPS

Artist Susan Eslick built a business designing one-of-a-kind tableware utilizing blank plates, cups and bowls as her canvas. In past years, her boldly patterned work has been featured in the San Francisco Museum of Modern Art museum store. When Eslick decided that her ample creative energy could no

longer be confined to just dinnerware, she approached her client with a new proposal: applying her designs to a collection of linen tabletop products. She even went the extra mile of sourcing a possible manufacturer for the product, presented her concept to the store buyers and successfully negotiated a licensing agreement with the store.

Leveraging your work through past successes is especially effective if your client is a high-profile one. Eslick not only strengthened her relationship with the museum, she also opened the door for future product development with the linen manufacturer.

## LOOK FOR HIDDEN MARKETS

Nora Daniel, designer and owner of ColorMuse, has successfully marketed her line of hand-painted silk clothing by utilizing a strategy overlooked by many craftspeople. Her work traditionally fits the category of wearable art and appears at large national craft shows. She also participates in national trade shows geared primarily for the commercial gift industry. These large trade shows feature massive quantities of commercial products, but they also have a specialty section that focuses on handmade crafts. This section is not nearly as overwhelming as the commercial section and is much less utilized by craftspeople. Build a better drawer knob, funerary urn ...

In 1992, Susan Goldstick introduced a new concept in decorative hardware. Her line, which she refers to as "house jewelry," consists of colorful, bejeweled cabinet pulls, finials, drapery tie-backs, bottle stoppers and, more recently, furniture.

Originally a financial product marketer on Wall Street, Goldstick left the corporate world to cash in on her artistic portfolio. She started by designing fashion jewelry. A brooch that was too heavy to wear got mounted on a box top.

This unexpected montage was the seed idea that led to her current business, Susan Goldstick Inc. Goldstick is always on the lookout for market gaps - products overlooked or underdeveloped by more mainstream manufacturers.

*(Continued on page 3)*

(Continued from page 2)

The latest product to which she has applied her "Midas" touch is "Petmemento," a magnificent, bejeweled, painted funerary urn created as a lasting tribute to beloved pets. Originally produced as a personal memorial for her pet, Goldstick recognized the need for a beautiful shrine for these much-adored friends.

### The rookie makes a hit

Robert Coleman does not define himself as a craftsperson. His professional role is that of business advisor. When we first met, he had an interest in surface pattern design and was open to exploring its potential as a possible income supplement. His artistic tool of choice is the computer.

We negotiated a trade - his services as a business advisor for mine as a design teacher. Other than what I provided, he has no formal design training. While others were still scratching the surface of the profession and vying for the same jobs, Coleman successfully located an opportunity overlooked by others that was within his capabilities. Applying his skills to existing designs, he digitally manipulated and reformatted them into CD collections for several large fabric manufacturers who use the CDs as a new marketing tool for their products. Other designers were still thinking about which flower to draw when Coleman was walking trade shows with CEOs discussing new trends.

As all successful craftspeople know, being in business is not just about making art, it's about making a living. When the economy is down, it's the perfect time to take a good hard look at your thinking about marketing and your attitudes about making money. What are your expectations? What are your belief systems? Are you still focused on your dreams or have they become a bit tarnished? Perhaps it's time to take out that surrealistic paint brush and paint for a while. And the next time you see people standing in a line, be glad you're not in it.

**Teliha Draheim** is a designer agent and consultant to the surface design industry. Her company also offers classes and private consultation to designers and craftspeople who desire art direction and marketing support ([www.imagewestdesign.com](http://www.imagewestdesign.com)).

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*Original design featured in the  
July 2004 issue of PaintWorks Magazine.*



On the lid of the basket I painted the U.S. flag in the background, and Montpelier (James Madison's home) in the foreground. I also painted an inkwell, quill pen and a representation of the Constitution on the weave of the basket. Madison is known as the Father of the Constitution.

### Your Email Address!

**Every month I have dozens of emails returned as "non-deliverable" with messages such as "mailbox full" or "no such account." PLEASE let me know if your email address changes, or if you are missing an issue of the newsletter.**

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# Classified

**CLASSIFIED AD RATES:** Deadline is the 24th of the month. PLEASE NOTE we are on a **2 MONTH LAG**. For example - ads submitted on June 24th will be printed in the August newsletter. 1x rate - \$7.50 for 25 words of less plus .40 per word over 25. 6x rate - \$5.00 plus .30. Copy must be typed or printed. OACG members are entitled to one free classified ad per year (MAXIMUM OF 25 WORDS). Email free ads to [Creativeohio@aol.com](mailto:Creativeohio@aol.com) Over 25 words subject to above rates. Name and address count as four (4) words, telephone as two (2) words. PAYMENT MUST ACCOMPANY ALL CLASSIFIED AD ORDERS. Mail copy and payment to classified ads, Creative Ohio, P O Box 3080, Lexington, OH 44904 or fax to 419-884-9641 and charge to your Visa/Mastercard.

**JULY 30 - 31.** Crafters wanted for R'Coon Hollow Craft Show. Berlin, OH in Holmes County. Outdoor space: \$30. Call Larry Gray: 330/231-6328

**AUGUST 27 - 29.** 5th Annual EASTON ART AFFAIR. Columbus, Ohio. Huff's Promotions presents this Fine Art & Craft show in the beautiful Easton Town Center. The Easton Town Center features an upscale mix of more than 190 retail, entertainment, and dining establishments. Over 150 booths are available at this highly successful event. The Easton Art Affair offers a convenient set-up on clean, paved streets. Booth fee for a 10' x 10' space is \$250 and includes electric. Call Huff's Promotions: 330/493-4130, or visit [www.eastonartaffair.com](http://www.eastonartaffair.com).

**NOVEMBER 13 - 14.** 13th Heartfelt Holiday. A seasonal Festival of the Arts featuring fine crafted gift items and artwork by regional craftspersons and artists. Juried show, held at the Brecksville Community Center. Space fees range from \$100. - \$200. Consignment room also available. 440/526-6232 or [brecksvillearts@yahoo.com](mailto:brecksvillearts@yahoo.com).

**NOVEMBER 18 - 21.** Cleveland Christmas Connection, IX Center. Arts, Crafts, Retailers. 950 booth spaces, 440/835-9627 or [www.christmasconnections.com](http://www.christmasconnections.com).

**NOVEMBER 21.** Artists Wanted for upscale, juried/invitational show at LaMalfa Centre, Mentor, Ohio. Gifts from the Heart Holiday Boutique. 10' x 8' booth - \$80. 440/357-6978 or [michele@cleverkiddesigns.com](mailto:michele@cleverkiddesigns.com)

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## *In Memorium*

**ANITA SILVERSTIEN, ENAMELIST  
CLEVELAND, OHIO**

by Katherine Abbott

Noted vitreous enamel artist Anita Silverstein, and long time guild member, passed away of Leukemia on April 3, 2004. Anita was born on May 22, 1940, in Cincinnati, Ohio and earned her degree in Social Work from Indiana University in Bloomington, IN in the early 1960's. She moved to the Cleveland area and worked as a Social Worker at MetroHealth Medical Center for several years as well as holding group meetings for patients with Huntington's disease. In addition to a degree in Social work she went on to earn an Evening School Certificate from The Cleveland Institute of Art in 1985. With a passion for art she continued to take various workshops from the Cleveland Museum of Art, Miami University, and Kent State University with such noted enamel artists as Bill Helwig, Jamie Benett, and Mel Someroski.

Anita was well known to fine arts and craft shows in the greater Cleveland area as well as out of state. She displayed her enamels for more than twenty-five years at such shows as Cain Park, Art by the Falls, The Craft Fair at Hathaway Brown, Lakewood Arts Festival, Shaker Lakes Nature Center, The Agnon Show, Chautauqua Craft Alliance, NY, Winterfair in Columbus, OH, and the Butler Institute of American Art Holiday Show in Youngstown, OH. She held an Artist Holiday Show for several years in December in her home in Cleveland Heights, including over twenty artists she met through the years at shows. Many of which have been long time friends.

Funeral services were held at graveside Monday, April 5, 2004, at the United Jewish Cemetery, Cincinnati, OH. Friends who wish may donate in her memory to the Craft Emergency Relief Fund, 802-229-2306, CERF, PO Box 838, Montpelier, VT 05601-0838

## SHOW REVIEWS

### FROM GUILD MEMBERS

1. Go to <http://www.cg-tinsmith.com/oacg/index.html>
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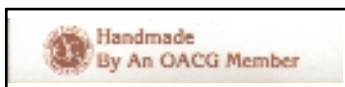
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artist is always  
to deepen  
the mystery.”*

- Francis Bacon

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