The Influence of the Toronto-based One of a Kind Craft Show on the Professionalization of Canadian Craft 1974-1999

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Abstract

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In this case study, I argue that during its first twenty-five years the Toronto-based *One of a Kind* craft show influenced the professionalization of Canadian craft through its formation and iteration of professional expectations within the commercial market for craftspeople who either participated or hoped to participate in the show, along with the show's audiences of private, commercial, corporate and public craft consumers.

Using a sociological approach to art history, as well as the lenses of anthropology of business and cultural sociology, and drawing on interviews with the show's founders and participating craftspeople, archival analysis and contemporary writing, I analyse *One of a Kind*'s show policies, advertising campaigns, and press packets, as well as the show's relationships to competing craft shows in Canada.

Commercial aspects of craft production have been mostly avoided in art history, consequently the important role that craft shows, such as *One of a Kind*, have had on Canadian craft has been largely left unexplored, a lacuna addressed by this thesis. Craft shows embody some of the complexity of the continuously changing faces of contemporary craft, a complexity not only about what is being made, but who is making it and how it is received.

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Introduction

After more than ten years away from the *One of a Kind* craft show, the tides of sound, the ebb and flow of hundreds of human voices remain fixed in my memory. As a craftsperson working the long hours of the eleven-day Christmas show, I learned to listen to the level and intensity of sound as people trickled or roared along to our row, in order to tell if the public was or was not in a buying mood. Too quiet indicated the mood was too casual, too relaxed to purchase work: it was a time for strolling and talking with friends, both for the craftspeople and the show's visitors. Too loud and intense meant too many people: movement along the rows slowed to a crawling amble with little or no personal space for the consumers to properly see and engage with the craft and craftspeople around them. The rush of white noise had to be just right: buyers feeding off each other's excitement, craftspeople feeding off the buyers' excitement and vice versa. It was the sound of animated engagement, a sound that indicated sales were coming and sales were why we, the craftspeople, were there. It was an exciting validation of our work, our vision, and our ability to communicate it. Through our participation in *One of a Kind* my family's studio quickly grew from a nascent and naive business to a thriving, professional, and eventually four person, family-run fine craft studio.

Contemporary studio craft, among other things, is a commercial enterprise. For many studio craftspeople, selling is not selling out, and sales are an acknowledged sign of professionalism within the Canadian studio craft community. One way that commercial craftspeople may choose to access a market for their products is to participate in craft shows, especially juried craft shows. Scholarship around craft shows and commercial craft has so far

mostly been neglected by Canadian craft history.[1] This thesis investigates how the juried, Toronto-based *One of a Kind* craft show influenced the professionalization of Canadian craft from the show's inception in 1974 until its sale to the American owned company, Merchandise Mart, in 1999. I gathered anecdotal evidence through interviews with the show's original three producers, with whom I supplied a set of identical pre-interview questions: Martin Rumack, who I had the good fortune to interview in person, serendipitously mentioned he had kept many years′ worth of press-releases, surveys data and exhibitor lists which turned out to be invaluable. June Bibby, the show's original catalyst, was a challenge to track down as she no longer lives in Canada, and neither Martin Rumack nor Steven Levy had been in touch with her for many years. This adventurous woman, who answered my questions through email correspondence, had made her way to France after having produced a craft show in Australia for two decades. Steven Levy, who I interviewed over the phone, had stayed with *One of a Kind* after its sale in 1999, and offered valuable insights which suggested new areas of research adding further complexity to my understanding of *One of a Kind*'s story. I had hoped to garner interviews with multiple craftspeople, but in the end, I had to rely on interesting and valuable interviews with three craftspeople who participated in the *One of a Kind* during the relevant dates: ceramicists Richard Surette and Susan Surette, and leather worker Lucie Bruneau. Along with archival research, I turned to primary texts from newspapers and magazines, and craft show literature. I take an

[1] Canadian craft shows were the subjects of Sandra Alfoldy, "Theory and Craft: a case Study of the Kootenay Christmas Craft Faire" (Master Thesis, Concordia University, 1997); and Denis Longchamps. *50 Ans de Création au Salon des Métiers d'art du Québec* (Montreal; Conseil des Métiers d'art du Québec, 2005). Canadian craft shows were also briefly mentioned in Sandra Alfoldy, *Crafting Identity: The Development of Professional Fine Craft in Canada* (Montreal and Kingston; McGill-Queen's University Press, 2005); Gloria Hickey, "Craft within a consuming society," in *The Culture of Craft*, ed. Peter Dormer (Manchester and New York: Manchester University Press, 1997), 83-100; Gail Crawford, *A Fine Line: Studio Crafts in Ontario from 1930 to the Present* (Toronto, Oxford: Dundurn Press, 1998); Bruno Andrus, "Histoire de la pratique artistique du verre soufflé au Québec (1960-1990)" (Master thesis, Concordia University, 2010). Le *Salon des Métiers d'art* is also mentioned in a single sentence in Ryan John Craven, "Mainstreaming the perception and practice of ethical fashion in Montreal" (Master Thesis, Concordia University, 2009), 44.

interdisciplinary theoretical approach to my investigation into the role *One of a Kind* played in the development of professional Canadian craft. Using a sociological approach to art history, the first chapter examines the discipline's construction of Canadian professional craft and situates *One of a Kind* within Canadian craft history. Through the lenses of anthropology of business and cultural sociology, the second chapter investigates how *One of a Kind* fashioned its vision of professional craft. The final chapter explores how that vision was circulated, again employing business anthropology and sociology. I argue that *One of a Kind* influenced the professionalization of Canadian craft through its formation of professional expectations within the commercial market for craftspeople who either participated or hoped to participate in the show, and the show's audiences of private, commercial, corporate and public craft consumers. Craft shows embody some of the complexity of the continuously changing faces of contemporary craft, a complexity not only about what is being made, but who is making it and how it is received.

Through historical contextualization, the first chapter lays out the social, cultural and political foundation of craft in Canada from the late nineteenth century through the late twentieth century, which preceded and coincided with the launch of *One of a Kind*. The second chapter introducers the reader to *One of a Kind* and examines how its policies constructed the show's vision of professional craft. Chapter three investigates the role of *One of a Kind*'s advertising in constructing, maintaining and distributing those visions of professionalism to consumers. The chapter also looks at how participating in the show contributed to craftspeople's own formation of their professional identities, as well as how consumers were influenced by and influenced craft professionalization in Canada through attendance at *One of a Kind*.

The *One of a Kind* show was significant as a nexus of commercial and symbolic opportunity. The show's image of craft was then disseminated through its advertising, word of mouth between craftspeople and consumers, and craft sales and consignment to galleries and stores. *One of a Kind* had 550 exhibitors from across Canada participating in their 1991 Christmas show, and over 300 at their Spring season show.[2] It was not only a symbolically prestigious venue it was instrumental in forming and presenting a viable vision of Canadian professional, commercial craft.

Chapter One
A Setting for Professionalism

"The power of handcrafted objects rests not only in their aesthetic or functional features but also in the political and cultural values embedded in these things."[3]

Commercial viability is an important and influential part of Canadian craft. Historically, social agendas such as the preservation of skills, increased financial stability for the working poor, and morally uplifting production through creative industry, as well as craft as a reaction to mass production and its social and environmental impact, have been coupled with craft's commercial viability within Canadian craft production. In his 1976 *Crafts are Your Business*, published by the Canadian Craft Council, Gerald Tooke stated, "A craftsman producing work of excellent quality and design should have no difficulty making a living in Canada: the future has rarely looked brighter for crafts."[4] *One of a Kind*'s producers saw the cultural and commercial

[2] Private *One of a Kind* show archive of Martin Rumack. 1991.
[3] Janice Helland, Beverly Lemire and Alena Buis. introduction to *Craft, Community and the Material Culture of Place and Politics, 19th-20th century* (1-9) Janice Helland, Beverly Lemire and Alena Buis eds. (Farnham, Burlington: Ashgate, 2014), 8.
[4] Gerald Tooke, *Crafts are Your Business* (Ottawa: Canadian Crafts Council, 1976), Introduction.

possibilities in this newest incarnation of Canada's craft industry, while the show's challenges, opportunities and strategies situated it within a rich history of craft production and marketing in Canada. This chapter addresses the contested categories of craft and professionalism throughout the twentieth century using contemporaneous texts and recent art historical discourse. It lays out the political, social and cultural foundation which created an atmosphere open to the establishment and success of *The Canadian Craft Show*, often referred to as *One of a Kind* within the commercial craft community.[5] (Fig. 1) I argue that *One of a Kind* expanded the definition of professional craft at a time when other Canadian craft organizations were narrowing its delineations.

Forming a Place for Craft at the Turn of the Twentieth Century

Producing commodified crafts in Canada has encouraged not only craft traditions but also craft innovations, though not unproblematically, since the early nineteenth century.[6] Beginning in the nineteenth century and continuing well into the twentieth century, Europeans and European settlers avidly collected traditional First Nations, Métis and eventually Inuit objects to include in both private and public natural history collections. The Victoria and Albert Museum acquired Canadian First Nations products which specifically demonstrated contact zone shifts in First Nations crafted objects when these were produced for the European, commercial market.[7] Producing for the European tourist market became an important source of income for many First

[5] The show was originally named *The Canadian Craft Show*, but in time the show began to be referred to as *One of a Kind: The Canadian Craft Show*, or *One of a Kind*. This shift in nomenclature is illustrated in the following advertisements from the Toronto Star newspaper: *Toronto Star* (Toronto, ON), Oct. 25, 1975. H2.; *Toronto Star*, (Toronto, ON), Dec. 3, 1981. F9.; *Toronto Star*, (Toronto, ON), Nov. 29, 1991. B8.
[6] Gerald McMaster, "Tenuous Lines of Descent: Indian Arts and Crafts of the Reservation Period," (205-236) *The Canadian Journal of Native Studies* 9, no. 2 (1989), 206-207.
[7] Ibid, 207.

Nations, Métis, and Inuit communities. From the later-nineteenth century onwards, the influence of the British arts and crafts movement produced an increased interest in the consumption of Canadian handcrafted objects produced not only by First Nations, Métis and Inuit peoples, but European settlers as well.[8]

The term Arts and Crafts was first coined in 1887 by T. J. Cobden-Sanderson, in conjunction with the first annual, British public exhibition of what was termed the 'Combined Arts'.[9] The movement, which began in the United Kingdom, was quickly adopted in the United-States, while interest in Canada began in the 1890's.[10] It was a morally driven social and aesthetic response to industrialization and the cultural invisibility and dehumanizing alienation of the worker.[11] The Arts and Crafts movement's association with unalienated production and morally righteous consumption resurfaces continually in Canada's commercial craft history, and over eighty years after the movement first began, it was a key element of *One of a Kind*'s construction of its own corporate and its craftspeople's professional identity.

The Arts and Crafts movement inspired the Canadian Guild of Crafts, which played an important role in establishing a viable craft market in Canada.[12] This role was documented by art and social historian Ellen Easton McLeod's post-colonial, feminist history of the Canadian Guild of Crafts. The movement began as a way for middle-class women to participate in and support what were deemed as the feminine arts at the time, and later to help poor, rural farm women

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[8] For a more in-depth discussion see: Ellen Easton McLeod, *In Good Hands: The Women of the Handicraft Guild* (Montreal & Kingston, London, Ithaca: McGill-Queens University Press, 1999)
[9] Elizabeth Cumming and Wendy Kaplan, *The Arts and Crafts Movement* (London: Thames and Hudson, 1991), 26.
[10] Easton McLeod, 1.
[11] Colin Campbell, "The Craft Consumer: Culture, craft and consumption in a postmodern society,"(23-42) *Journal of Consumer Culture* 5, no.1 (2005), 25. http://www.open.ac.uk/wikis/StitchedUp/images/b/bb/Craft_consumption.pdf (accessed July 6, 2015)
[12] The Canadian Guild of Crafts was originally called the Canadian Handicraft Guild, and is currently called The Guild.

increase their income by producing craft work from home.[13] Very quickly the group expanded their mandate to include the preservation of First Nations' crafts such as beadwork, basketry and quillwork, as well as settlers' weaving, lace and embroidery.[14] Easton McLeod explains, "The Guild's 1906 Charter gave it a national crafts mandate with specific powers: to provide markets for Canadian crafts, to exhibit them in Canada and abroad, to give instruction and guidance to [craftspeople], to educate the public to their value, and to keep records in order to prevent their loss."[15] Eileen Boris explains in *Art and Labour: Ruskin, Morris, and the Craftsman Ideal in America*, that "the history of the arts and crafts movement [in America] is the history of the middle class struggling to create a future articulated upon colonial and folk traditions, and dedicated to resolving the contradictory tendencies of function and romanticism, modernity and tradition, individualism and community, rationalism and universality."[16] The cost of producing crafted objects by hand in a time of industrialized processes, automatically ensures that the price points of such crafted goods require an audience with the disposable income of the middle class, along with a cultural identification which included and encouraged a desire for handcraft objects over similar massed produced things. From the mid-1970s, this same desire for handcrafted goods fueled middle class, and especially women's, interest in *One of a Kind* and in purchasing the craft products offered for sale.

[13] The Guild, which began as an offshoot of the Women's Art Association of Canada (WAAC), was initiated by the accomplished weaver and book-binder, Alice Peck, and artist and Principal of the School of Art and Applied Design in Montreal, Mary (May) Phillips, who led a group of privileged Montreal women in the creation of an Arts and Crafts movement in Canada in the 1890s. Easton McLeod,1, 37-41.
[14] Easton McLeod, 2.
[15] Ibid, 144.
[16] Eileen Boris, *Art and Labour: Ruskin, Morris, and the Craftsman Ideal in America* (Dissertation, Brown University, 1981) in Susan Surette, "Landscape Imagery in Canadian Ceramic Vessels" (Master Thesis, Concordia University, 2003), 43.

For the Guild to be successful in their mandate, the crafts they supplied needed to be marketed and locations established from which they would be sold. By the 1940s, the Guild had permanent shops in Winnipeg, Toronto and Montreal, and was affiliated or co-operated with seventeen other societies across Canada.[17] The Guild sold work through county fairs, at fashionable summer resorts, and at provincial, national and international exhibitions.[18] Craftspeople were juried into the Guild, and part of the process included craftspeople setting their own prices on top of which the Guild added the shop's percentage.[19] According to Easton McLeod, the Guild paid well, but expected quality materials and workmanship, and that the relationship between the Guild and craftspeople should be a professional one.[20] However, the Canadian Craft Guild's emphasis on sales and professionalism was considered by some as "callous money grubbing," and its commercial mandate was "vigorously contested" by Mary Dignam, a leader of the Women's Art Association of Canada (WAAC).[21] Regardless of this opposition, "the guild women risked disapproval to put handcrafts on a professional footing and to help craftspeople earn a reasonable income."[22] The Guild idealized and championed craft production from across the country, with special consideration for First Nations productions, along with immigrant, French Québécois, and from about 1939, Inuit crafts.[23] Unlike the Quebec government's craft programs, which were exclusively for French Québécois, the Guild strove to be an inclusive, national force for the preservation, diversification and popularization of

[17] Easton McLeod, 274.
[18] Ibid, 155.
[19] Ibid, 153.
[20] Ibid, 152.
[21] Ibid, 152. Mary Dignam was president of the Women's Art Association of Canada (WAAC) for 25 years until 1913, after which she stayed on the executive as advisory president. She briefly returned to her post as president the year before her death. 39-40.
[22] Ibid, 152.
[23] Ibid, 204-233.

economically viable craft production throughout Canada.[24] This move to preserve Canada's cultural diversity through the promulgation and promotion of craft played counter to Canada's official policy of acculturation and assimilation throughout much of the nineteenth and early twentieth centuries.[25] The Canadian Craft Guild's vision that Canada's ethnic and cultural diversity should be reflected in the country's craft production was embraced by *One of a Kind* over half a century later, and executed through its policy statements and marketing strategies.

Historian Sandra Flood argues that during the first half of the twentieth-century craft was considered morally good "and productive of contentment."[26] Flood explains that "as a result of successful private initiatives in cottage industries and the private and corporate use of distinct regional crafts as tourist attractions, governments, particularly in eastern Canada, began to consider craft as an income generator to supplement seasonal or part-time employment in depressed or unstable economies and as an adjunct to an increased dependence on tourism in areas of de-industrialization."[27] In western Canada, government craft initiatives were used "as a way to Canadianize non-Anglophone immigrant groups."[28] According to Easton McLeod, the first part of the twentieth century experienced an upsurge in interest, encouragement and active support of Canadian crafts by many agencies that marketed craft across the country.[29]

There are several examples of commercially viable craft enterprises linked to these agencies which began in the 1920's. In Quebec, the Little Shop situated in Point-au-Pic sold

[24] Ibid, 265-266.
[25] Ibid, 226. See also https://www.aadnc-aandc.gc.ca/eng/1307460755710/1307460872523#chp5.
[26] Sandra Flood, *Canadian Craft and Museum Practices 1900-1950* (Hull; Canadian Museum of Civilization, 2001), 165.
[27] Ibid, 165.
[28] Ibid.
[29] Easton McLeod, 2.

locally produced crafts to a large clientele of Canadian and American tourists.[30] The Canada Steamship Lines eventually bought crafts in quantity from the shop to be resold on their cruise ships and in their Murray Bay Hotel and Manoir Richelieu.[31] During the same period, department stores in Canada and the US began selling rurally produced Canadian crafts, especially homespun and woven goods.[32] As well, regional fairs such as the Sherbrooke, Stanstead and Brome fairs continued to be an important part of handicraft sales and circulation.[33] In Toronto, interest in Canadian craft also continued to flourish. The WAAC, despite Dignam's early misgivings, held craft exhibitions and managed craft promotion at Toronto's Canadian National Exhibition.[34] In 1931 the Handcrafts Association of Canada Inc. conducted a successful exhibition at the Ridpath Galleries on Yonge Street, and Eaton's department store, under the auspices of Lady Eaton, first offered the same organization sales space on the main floor of its College Street store, where it sold both local and Guild crafts generally on consignment.[35] The Canadian Pacific Railway (CPR) sponsored and organized a series of folk song, dance and handcraft festivals in western Canada, and the Guild was brought in to organize the craft element of the festivities.[36] Easton McLeod notes that "the CPR sponsored these festivals under the umbrella of patriotism and cultural enrichment, although obviously its corporate agenda was also served."[37] Another example of artists and trained craftspeople coming together to promote, encourage, and give their time, energy and expertise to a rural crafting community was the

[30] Ibid, 261.
[31] Easton McLeod, 262. Easton McLeod does not indicate if the sales of craft goods to Canada Steamship Lines for resale were at wholesale, reduced, or full retail price rates.
[32] Ibid.
[33] Ibid, 263-264.
[34] Ibid, 269.
[35] Ibid.
[36] Ibid, 244-245.
[37] Ibid, 245.

Grenfell Mission craft organization, of Newfoundland and Labrador, founded in 1906.[38] Originally begun as a medical mission in 1892 by Dr. Wilfred Thomas Grenfell, a man who was also said to have had a whimsical artistic talent, the mission expanded to form the Industrial, a cottage industry formed to create craft work in the hopes of alleviating the extreme poverty of Labrador and Newfoundland's population.[39] The Industrial collected and distributed purchased and donated raw materials to produce several craft lines in different mediums, which included: wooden carvings and toys, weavings, basketry, and the lucrative Grenfell hooked mats. The products were priced and craftspeople paid on a sliding scale which was based on the quality and professionalism of the finished work.[40] Crafts produced by the Mission were sold in shops in the United Stated and Britain, as well as in Canada. The Guild was an official distributor of Grenfell Mission crafts from 1911, and had started carrying its work by 1907.[41] These craft marketing initiatives were integral to the economic and social survival of many marginalized Canadians, and validated their traditional skills. Purchasing these crafts confirmed the economic, social and cultural standing of the middle-class buyers, and entrenched the purchasing of craft into the professional class' culturally constituted world.[42]

Forming a Place for Craft in Mid-Twentieth Century Canada

Cultural production has been integral to the formation and maintenance of Canada's national identity throughout the twentieth century.[43] The 1951 report of the Royal Commission

[38] Paula Laverty, *Silk Stocking Mats: Hooked Mats of the Grenfell Mission* (Montreal & Kingston, London, Ithaca; McGill-Queens University Press, 2005), ix.
[39] Laverty, ix&16.
[40] Laverty, 22.
[41] Easton McLeod, 157.
[42] Grant McCracken, "Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods" *Journal of Consumer Research*. Vol. 13, June (1986): 71.
[43] Easton McLeod, 271. See also Richard Handler, *Nationalism and the Politics of Culture in Quebec* (Madison, Wisc.; University of Wisconsin Press, 1988), 6.

on National Development in the Arts, Letters, and Sciences, otherwise known as the Massey Commission, which investigated Canada's cultural needs, signaled the beginning of a new era of interest, funding, and support for the arts which led to an explosion of Canadian cultural production and consumption, including the crafts.[44] It should be noted that the Commission "avoided making recommendations with fiscal backing for handicrafts,"[45] arguing that "the formal encouragement of handicrafts is a responsibility of provinces and of the various voluntary organizations."[46] However, according to a 1959 article by Harold Burnham, who then headed the Royal Ontario Museum's textile department, Ontario craft producers were not receiving any provincial support, unlike Quebec, Saskatchewan, New Brunswick and Nova Scotia craftspeople.[47] Quebec had the Conseil des Métiers d'art and the *Salon des Métiers d'art*, and New Brunswick held an annual trade fair for craftspeople under the auspices of the provincial government, while Saskatchewan had government-supported craft stores which sold provincially-produced crafts and some published lists of craftspeople and their crafts.[48] In 1966 Ontario finally created its own provincial craft organization, Ontario Craft Foundation, and in the next year began establishing community colleges which included craft programs, cementing craft as an important cultural, and even economic production for the province.[49] By the early 1960s a considerable population of professional craftspeople, artist and arts organizations called Toronto home, a city that was enjoying a high employment rate and "general optimism".[50] According to

[44] Sandra Alfoldy, *Crafting Identity: The Development of Professional Fine Craft in Canada* (Montreal and Kingston; McGill-Queen's University Press, 2005), 155. See also, Easton McLeod, 272.
[45] Easton McLeod, 275.
[46] Ibid.
[47] Harold B. Burnham, "What is a Professional Craftsman?" *Canadian Art*, Vol. 16, No.4 (1959): 249.
[48] Ibid, 249.
[49] Gail Crawford*, A Fine Line: Studio Craft in Ontario from 1930 to the Present* (Toronto and Oxford; Dundurn Press, 1998), 108.
[50] Ibid, 108.

craft historian Gail Crawford, "a rising middle class was prepared to spend: by 1967 annual craft sales had grown to fifty-million dollars."[51] Unfortunately, by the early 1970s there was growing discontent with Toronto's Canadian Handicraft outlet, The Guild Shop, in terms of the quality of the work exhibited, the shop's poor efforts at promoting the craftspeople it represented, and its endeavours "to win over the public."[52] The Guild Shop's weakened economic effectiveness opened up a market for *One of a Kind*.

While the Guild had a significant early influence on the resurgence of craft production in Quebec (the province where it originated), unlike the rest of Canada, Quebec's struggle to solidify and validate its French-Canadian identity created a somewhat different approach to craft. Initially, inconsistent and ill-defined policy by government organizations supporting Québécois craft meant that, according to Suzanne Lamy and Laurent Lamy, "les mauvais artisans sont encouragés au même titre que les bons. Au lieu d'éduquer les artisans et le public, on entretient la confusion dans les esprits."[53] This began to change with the 1945 creation of Quebec's Office d'artisanat et de la petite industrie by a graduate of l'Ecole Boulle de Paris, Jean-Marie Gauvreau.[54] Gauvreau was highly influenced by the school's goal to "relie avec force le présent au passé, entretient avec soin le cult d'une tradition profondément nationale et s'engage hardiment, en suivant l'évolution des temps, dans le renouveau de la technique."[55] To accomplish these goals, l'Office launched a store in Montreal that sold French Québécois crafts, either on consignment or that had been pre-purchased by the organization. [56] L'Office also

[51] Ibid.
[52] Ibid, 115.
[53] Suzanne Lamy et Laurent Lamy, *La Renaissance des métiers d'art au Canada français* (Quebec; Ministère des Affaires culturelles, 1967), 18. The Lamy's were specifically discussing Quebec's francophone craft producers.
[54] Ibid. 17.
[55] Ibid, 6.
[56] Lamy, 17.

organized commercial craft shows throughout Quebec. In 1950, l'Office ended operations and La Centrale d'artisanat du Québec assumed its marketing mandate.[57] In 1955 the first *Salon des Métiers d'art* was launched by Gauvreau at Montreal's Palais de Commerce, which was held from February 1st to the 4th, and included thirty-two individual craftspeople's booths.[58] Also included were displays of crafts considered the most representative of l'Association professionelle des artisans du Quebec, and another display of crafts by craftspeople who did not have their own booths.[59] The next year, the *Salon* was held right before Christmas, a time based on an old French tradition wherein craftspeople would go to Paris to sell their wares. It was also a time that took advantage of the holiday gift buying impetus of the city's population.[60] The crafts were extremely well received and were said to combine beautiful materials, skilled workmanship, and a strong sense of function allied with taste.[61] In 1957-58, Gauvreau organized an exhibition of Québécois craft, along with other types of productions, presented in the boutique at the Louvre in Paris. This was also the launch of the *Salon*'s Prix d'Excellence.[62] In 1970, the *Salon* moved to Place Bonaventure, which allowed the show to increase the number of exhibiting craftspeople. L'Association professionelle des artisans du Quebec changed its name to the Conseil Métiers d'art du Québec à Montréal Inc.[63] By 1974 more than five-hundred craftspeople participated in the *Salon*, and it drew an audience in excess of 290 000 people.[64] The next year, the *Salon* implemented new rules which ensured that the crafts presented were entirely produced from design to production by the craftspeople, and that the works were original and modern in

[57] Longchamps, 7.
[58] Ibid, 7-8.
[59] Ibid, 8. l'Association professionelle des artisans du Quebec was founded in 1949.
[60] Ibid.
[61] Ibid, 9.
[62] Ibid, 9-10.
[63] Ibid, 11.
[64] Ibid.

design.[65] Yves Gauthier, a former executive director of the Conseil des Métiers d'art du Québec, stressed the important role the United Sates played in the development of the Conseil's emphasis on "crafts as business and the importance of university education in craft," as well as distinguishing between professional and amateur craftspeople.[66] Québec craft was a fusion of traditional skills and modern aesthetic execution, while maintaining an emphasis on commercial market viability; *One of a Kind*, which in many ways was modelled on the *Salon*, embraced, but did not limit itself to these three aspects of contemporary craft.

Defining 'Professional'

The term "fine craft" was the subject of great debate in the rest of the Canadian craft community throughout the 1950s and 1960s, and was used to distinguish professional craft from amateur craft.[67] Though the commercial aspect of craft and design was of fundamental importance to the craft movement from the late nineteenth century into the early twenty-first century, it became contentious in the second half of the twentieth century. In 1965, Burnham wrote in an article for the Guild publication, *The Craftsman/L'Artisan*, that the use of qualifying names for craft and craftspeople such as: designer-craftsman, artist-craftsman, and fine craft as opposed to crafts was unnecessary semantics. "The craftsman who produces original work is an artist, good or bad."[68] This position was in line with the then dominant Guild approach to defining craft and craftspeople. This definition, and the inclusive ideology it encompassed, was challenged at a conference held in February of 1965, at the University of Manitoba's Department

[65] Ibid, 12.
[66] Alfoldy, 43.
[67] Ibid, 4, 40.
[68] Ibid, 40.

of Architecture and Interior Design.[69] The Guild sent practicing potter, Merton Chambers as their representative. Chambers was a university educated graduate of the Ontario College of Art and Design and had studied in Britain at London's School of Arts and Crafts.[70] Chambers was influenced by the British tradition of industrial ceramic techniques, which he considered as "forming a vital basis for all ceramic work."[71] He perceived the American rejection of "all that stabilizing and tradition," as detrimental to the validity of their craft.[72] Chambers understood craft productions as belonging to three distinct categories: "1. Native handcrafts based on tribal imagery, 2. Pioneer craft skills preserved by talented amateurs, 3. products produced and distributed by contemporary craftsmen."[73] The third category was subdivided into "[1] artisan craftsmen who execute traditional designs or the designs of others; [2] artist-craftsmen or designer-craftsmen, who are capable of originating and executing their own designs and exhibit and sell under their own name; [3] designers in the craft field, who know the techniques in a given media but prefer to design work for others rather than execute it themselves."[74] Chambers' categorical finessing encouraged hierarchization of craft approaches, mediums and makers, while also acknowledging the different approaches to craft production, and, as will be seen, it was this acknowledgment of the complexity of craft that *One of a Kind* embraced rather than the hierarchization.

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[69] Ibid, 35.
[70] Ibid, 37. It should be noted that while Chambers was supposed to study under the head of the ceramics department at the London's Central School of Arts and Crafts, Dora Billington, he studied under her assistant after Billington suffered a stroke. Likely Billington's approach to ceramics, which was to produce one-off pieces rather than production work, would still have influenced Merton. 37.
[71] Ibid.
[72] Ibid.
[73] Ibid, 39-40.
[74] Ibid, 40.

At the time of the 1965 Winnipeg conference, the Guild was the only national craft organization, but many saw it as outdated. In an editorial for *Canadian Art,* Arnold Rockman wrote:

> In the opinion of many of those present at the conference, the Canadian Handicrafts Guild had become a stagnant organization which did little to raise the standards of handmade craft objects and was to all intents and purposes merely a retail selling organization (…).[75]

By the end of the conference a new national craft organization had been created, the Canadian Council for the Environmental Arts. Many in the craft community thought that this new organization would present a unified front to the World Craft Council, and that it "indicated a new image and a perception of Canadian craft as modern and professional."[76] The new council supported the idea of craftspeople as formally educated, professionals. Accordingly, the crafts went from a domain dominated by women to one progressively dominated by men through an increase of not only male craftsmen, but male administrators.[77] Alfoldy contends that "those wishing to dictate good taste and proper standards in craft were hoping to perpetuate value systems and ideological constructions they held as important. The craft objects designated as precious and selected by specialists could operate as agents for the transmission of an effective dominant culture."[78] This new direction in Canadian craft production in the second half of the twentieth century, was closely linked to that of the American craft movement, which was in turn influenced by the contemporary modernist aesthetics and ideology of the fine arts.[79]

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[75] Arnold Rockman, "Editorial," *Canadian Art* Vol.22 no.07 (May/June 1965): 7, in Alfoldy, 42.
[76] Ibid, 41, 42.
[77] Ibid, 42.
[78] Ibid 42-43.
[79] Ibid, 6. According to Mark Pennings, in Vic Evens, "Constructing Craft: Harmony and Conflict within the New Zealand Studio Craft Movement 1949-1992" (PhD Diss., Massey University, 2012) 2. "[modernism] is characterized [ ] as a pervasive set of ideologies which responded to the conditions of industrial capitalism with accompanying theories of grand (meta) nerratives." Even also explains modernism as "a set of cultural movements

In 1972 the Canadian government responded to this new direction with a governmental report that provided contextual information on Canadian crafts. The report required a definition of professional craft, which its author, John W. Gibson, initially took from the Massey Commission.[80] The first definition read: "An individual product of usefulness and beauty, created by hand on a small scale, preferably by the same person from start to finish, employing primarily the raw materials of his own country and, where possible, his own locality."[81] This definition had been presented to the commission by Canadian potters, Erica and Kjeld Deichman, and represented their personal craft philosophy which was based on the ideals of the Arts and Crafts movement.[82] The second definition, which Gibson considered more relevant to the types of modern crafts to which he was referring, was adopted from a 1966 US publication, *Encouraging Americans in Crafts: What Role in Economic Development?*.[83]

> Arts and Crafts, Handcrafts and Handicrafts are terms generally used synonymously to refer to articles produced predominantly by hand rather than by line techniques so that there is a maximum of control of the design and the process by the hand worker so that the finished product exhibits a special quality or individuality as a result of the method of production. A true craft object reflects the time, the place, the man, and the methods by which it was made.[84]

This second definition solidified the assimilation of the American Fine Crafts' emphasis on individuality, self-expression, and unique design into the Canadian craft consciousness.[85] Craft historian Sandra Alfoldy argues that in consequence of the shift away from the Guild and the

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that arose in reaction to conservative values and changes in Western society in the late- nineteenth and early-twentieth century. A uniting tenet was the rejection of tradition." Ibid.

[80] Ibid, 155.

[81] Ibid, 55.

[82] Report Royal Commission on National development in the Arts, Letters and Sciences 1949-1951, Government of Canada, 1951, 235, from Erica and Kjeld Deichmen, Special Study, "Canadian Handicrafts with Special Reference to New Brunswick." 11.

[83] Alfoldy (2005), 155.

[84] John W. A. Gibson, *"Desk Commentary: The Role of Fderal Government Departments with Respect to Canadian Handicrafts* (Ottawa: Travel Industry Branch, Office of Tourism, Department of Industry, Trade and Industry, February 1972) 4. in Alfoldy, 2005.

[85] Ibid.

adoption of the American approach, the part time makers, the informally educated women, immigrants and the rural poor would no longer qualify as craft professionals. The exclusions inherent in this mainstream and dominant voice as articulated in the government report, meant that ultimately new outlets could be created that gave those excluded a voice. Many of the craftspeople who participated in *One of a Kind* could not, would not, and did not fit into the value systems and ideological constructions being formed by the new dominant craft culture embodied in the Canadian Council for the Environmental Arts. *One of a Kind* bridged the gap between the dominant system and those it excluded.

This new studio craft/fine craft movement signaled a shift in the functional/decorative dynamic: no longer did evaluation of a professionally made craft object rely on its functionality expressed through its craftsmanship and design. Craft became something that self-consciously and extensively explored the symbolic and conceptual representations of the social, economic, and cultural status of its makers and collectors. The new post-secondary craft programs embraced this approach to craft. According to Flood,

> Literature defines the studio craftsperson by class, income generation and formal education which are components of 'professional', and media which is allied with formal education, and self-concept. The literature shows 'craft' positioned with 'art'. 'Studio' therefore also links craft to the elite fine arts and suggests a stronger emphasis on an articulated aesthetic, and on 'decoration' rather than 'function'.[86]

The definitional evolution that occurred between 1964 and 1975 has been discussed extensively by Alfoldy.[87] As well, many Canadian craftspeople were influenced by the American Craft Council's magazine, *Craft Horizons*, which overtly supported a modernist, fine craft agenda.[88]

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[86] Flood, 167.
[87] The burgeoning Canadian fine craft community relied heavily on the influence of American craft teachers who came to Canada to teach, and Canadian craftspeople who studied in the United States. Alfoldy (2005), 136.
[88] Ibid, 7.

From the onset, the magazine included articles featuring Canadian crafts and craftspeople, and was broadly distributed in Canada.[89] The consecrated Canadian professional craft community was moving towards the American conceptual model, reinforced by governmental agencies, educational institutions and literature. The new modern professional craftspeople not only had post-secondary education, but also business acumen, along with an urban based practice, which gave them easy access to a network that included galleries, institutions and organizations, and an educated and affluent client base. Their work included sophisticated treatment of traditional materials, innovative use of non-traditional materials, and a willingness to employ an interdisciplinary approach.[90] It was measured by acknowledgement through awards, government funding, and access to particular types of galleries, which expanded the parameters of craft professionalism beyond commercial market success. According to Crawford, during the 1960s and 1970s standards in craftsmanship fluctuated widely. Amateurism and its misplaced conflation with all craft production during this time was countered by the increase of people turning to higher education craft studies, and these practitioners hoped that education would lead to more mainstream but creative careers in design houses, textile firms, teaching, and studio or cottage industry businesses.[91] Canadian craftspeople committed to maintaining skill-based professionalism continued to disseminate their technical ideals through prominent exhibitions across the country, many of which were non-commercial. [92] Canada was amassing a wide range of skilled craftspeople eager to find ways of making a living through their profession.

Indeed, beginning in the early 1960s, professional craft had taken two concurrent paths. The first path, already discussed at length was the new professional modern fine craft. The

[89] Ibid, 68.
[90] Ibid, 32.
[91] Crawford, 111.
[92] Ibid, 109.

second path, commercial craft, based on skill and commercial market success, was followed, as previously mentioned, by Québécois craftspeople and supported by the Conseil des Métiers d'art du Québec and its *Salon des Métiers d'art*. In actual studio practice, there was no clear demarcation between these two craft paths as they overlapped a great deal. By recognizing these two directional thrusts I am suggesting that government and other institutional bodies and funding agencies demarcated craft production into these two groups in order to more simply evaluate craft productions. In her introduction to *Rethinking Professionalism: Women and Art in Canada, 1850 to 1970*, art historian Kristina Huneault argues that success in fine arts, and as such, fine crafts, is not necessarily determined by skill, but by the cultural authorization of museums, galleries, publications, exhibitions, and institutionalized education. A standardized knowledge base of acceptable criteria organized and categorized the community.[93] *One of a Kind* sculpted itself into a commercial institution that had the cultural authorization to declare a wide array of craft materials, craftspeople and craft productions as culturally valid.

The fine craft approach, which centers on conceptual and material exploration, had little room for the time and consistency required for production craft. Making craft and the desire to make a living by it, leaves little time or energy to explore conceptually or materially. As the 1970s rolled around, the craft community, especially the new generation of craftspeople being formally trained through higher education, began to be associated with the counter-culture back-to-the-land movement. This fusion of cultural ideologies, modernism and the 'hippie' counter culture movement, thrived in craft and art schools, such as Sheridan in Toronto and the Nova

[93] Kristina Hunealt, Introduction to Huneault and Anderson eds. *Rethinking Professionalism: Women and Art in Canada, 1850 to 1970*. (Montreal, Kingston, London and Ithaca; McGill-Queens Press, 2012), 3-52.

Scotia College of Art and Design.[94] However, there was a sense from senior craftspeople that the schools' graduates were not sufficiently technically equipped, nor were they trained to have the design or business skills necessary to compete in the commercial craft world.[95] Alfoldy explains that while there were parallels between the two movements - craft community and hippie movement - craftspeople from both these communities desired access to the mainstream economy. Making a living from their work was an important aspect of the craft identity.

> The popular image of craftspeople as 'hippies' engaging in alternative lifestyles outside the social contexts of class and economics was in direct contrast to the realities faced by those living independently from their craft. The national and emerging provincial organizations and schools for craft recognized the importance of providing professional craftspeople with outlets for their products as well as the skills to properly market their work.[96]

Canadian Craft Shows in Literature and Life

One way that markets were created for commercial craft was the commercial craft show format. On the whole, commercial craft shows have been excluded from any meaningful investigation into professionalism in craft and fine craft. It is possible commercial craft shows have mostly been neglected because of the difficulty accessing businesses′ archives, and the complexity of dealing with living businesses, show founders and show participants. I think there is also an academic hesitancy in discussing creativity in the context of making a living, art history has mostly concentrated on the symbolic value of objects. This avoidance could be due to the challenges of combining business theory with art history.[97] Two exceptions include Sandra

[94] Alfoldy, 136, 141.
[95] Ibid, 141.
[96] Ibid.
[97] New scholarship from other countries is opening up this field such as Susan Luckman, *Craft and the Creative Economy* (New York: Palgrave MacMillon, 2015)

Alfoldy's 1997 Master's thesis, *Theory and Craft: A Case Study of the Kootenay Christmas Faire*, and Denis Longchamps' *50 ans de création au Salon des métiers d'art du Québec, 1955-2005: catalogue d'une exposition sur l'histoire du Salon des métiers d'art du Québec*, also published in 2005.[98] Besides these two in-depth analytical histories, a few brief mentions of craft shows and fairs have been made: Bruno Andrus' 2010 Master's thesis, *Histoire de la pratique artistique du verre soufflé au Québec (1960-1990)*; Alfoldy's mention of craft fairs in *Crafting Identity: The Development of Professional Fine Craft in Canada*; and Gloria Hickey's chapter, "Craft Within a Consuming Society," in *The Culture of Craft*, which discuses craft shows briefly in the context of craft commercial outlets and consumption patterns and motivations.[99] Gail Crawford also briefly mentions several craft shows, including *One of a Kind*, in her 1998 publication *A Fine Line: Studio Crafts in Ontario from 1930 to the Present*.[100] Crawford's discussion of the historical mechanisms that led to the professionalization of commercial craft, situate *One of a Kind* as an aspect of a complex system of education, marketing and institutional practices that contributed to craft professionalization in Ontario. As Canada's most successful and largest national, commercial craft show, *One of a Kind* has been mostly ignored, as have many of the following fairs and shows. This thesis contributes to craft scholarship by linking the symbolic value and commercial value of Canadian craft through an interdisciplinary approach that combines business anthropology and art history.

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[98] Sandra Alfoldy, "Theory and Craft: a case Study of the Kootenay Christmas Craft Faire" (Master Thesis, Concordia University, 1997) see also Denis Longchamps, 50 Ans de Création au Salon des Métiers d'art du Québec (Montreal: Conseil des Métiers d'art du Québec, 2005).

[99] Bruno Andrus, "Histoire de la pratique artistique du verre soufflé au Québec (1960-1990)" (Master thesis, Concordia University 2010). Le *Salon des Métiers d'art* is also mentioned in a single sentence in Ryan John Craven, "Mainstreaming the perception and practice of ethical fashion in Montreal" (Master Thesis, Concordia University, 2009), 44. Sandra Alfoldy*, Crafting Identity: The Development of Professional Fine Craft in Canada* (Montreal and Kingston; McGill-Queen's University Press, 2005). Gloria Hickey, "Craft within a consuming society," In *The Culture of Craft*, ed. Peter Dormer (Manchester and New York: Manchester University Press, 1997), 83-100.

[100] Gail Crawford, *A Fine Line: Studio Crafts in Ontario from 1930 to the Present* (Toronto, Oxford: Dundurn Press, 1998), 117, 120, 125.

Besides the *One of a Kind*, several other commercial, large scale, professional, craft shows/fairs were launched in Canada during the second half of the twentieth-century. As previously mentioned, Montreal's *Salon des Métiers d'art* was established in 1955. The *Salon* was, and continues to be, run by the Conseil des Métiers d'art du Québec, which began the same year as the Massey report came out. The Conseil des Métiers d'art has always emphasized professionalism and, as Denis Longchamps explains, the "lois de l'offre et de la demande."[101] The Vancouver, British Columbia craft co-operative and craft fair, *Circle Crafts*, began in 1972, and was spearheaded by craftswoman Yetta Lees. A second British Columbian craft fair, the *Kootenay Christmas Faire*, established by Pauline Hanbury, was first held in 1974.[102] The *Ottawa Craft Show*, which began in the early 1970s, before the *One of a Kind*, was held in the Ottawa neighborhood The Glebe, in the basement of the hockey arena. In 1983, two craftspeople, glass blower John Ladouceur and jeweler Casey Sadaka began a competing craft show, *Signatures* Ltd., held at Ottawa's downtown Congress Center. *Signatures* Ltd. eventually bought out the *Ottawa Craft Show*, which was unable to compete with the new show, and changed its name to *Originals*.[103] They now operate one wholesale and fifteen retail craft shows across Canada. Like the *Salon des Metiers d'art*, *One of a Kind*, and the *Kootenay Christmas Faire*, the *Ottawa Craft Show* and *Signatures* also took advantage of the financially lucrative November and December holiday buying season.[104] Besides these large-scale craft shows/fairs, there were and continue to be numerous smaller professional, commercial craft shows/fairs throughout the year.

[101] Longchamps, 5. Translates to: "the law of supply and demand."
[102] Sandra Alfoldy, "Theory and Craft: a case Study of the Kootenay Christmas Craft Faire" (Master Thesis, Concordia University, 1997), 1,9.
[103] Susan Surette. (Ceramist, Art Historian), interview with Akycha Surette. January, 2016.
[104] http://signatures.ca/about-us/

In *Crafting Identity: The Development of Professional Fine Craft in Canada* Alfoldy argues that American craft had considerable influence on the professionalization of Canadian craft in the second half on the twentieth century. The following two commercial American craft shows contributed to Canadian craftspeople's professionalization and commercial viability. The more than thirty-year-old Rosen Group is a "family-owned and -operated small business that provides art business and marketing assistance to artists, galleries, collectors, museums and arts organizations throughout the U.S. and Canada," which produces multiple retail and wholesale craft shows across the United States.[105] The Rosen Show's various prizes were sometimes won by Canadians who used this as marketing leverage in Canada, such as the design ceramics of Québec-based Goyer-Bonneau.[106] The American Craft Council, publishers of the highly influential *Craft Horizons,* concurrently ran a craft conference and its first commercial craft fair in Stowe, Vermont in 1966. [107] Canadian craftspeople had access to these juried shows, which opened the American market to them, and for many it was an important source of income as well as professional status.

Conclusion

Canada has a rich and complex craft history which weaves together changing concepts of professionalism influenced by shifting notions around craft skills, functional and conceptually based making, economic and commercial viability, Canadian cultural constructions, and institutional support and marginalization. These shifts provided space for *One of a Kind* to sew

[105] http://americanmadeshow.com/about-us/
[106] http://goyerbonneau.com/?page_id=8. Niche Awards Winners, Philadelphia, USA, 2006, 2003, 2002, 2000, 1998.
[107] http://craftcouncil.org/history

itself into Canada's craft quilt, furnishing a table for an extensive variety of craft producers, materials, techniques, and approaches to meet and disseminate.

The infrastructures and economic, educational, and ideological constructions which conceptually form professional Canadian craft as discussed by Alfoldy, traced by Crawford, and examined by Huneault in regards to fine art, marginalize many makers due to such factors as culture, race, gender, class, and medium. Alfoldy specifically identifies traditional craft producers such as First Nations makers as well as some French Québécois as groups excluded from contemporary definitions of professional crafters. Also excluded are self-taught craftspeople who are technically skilled but lack the coded language, production craftspeople, as well as racialized craftspeople.

The demand for commercial juried exhibitions by the new cohort of institutionally trained craftspeople coupled with the lack of cultural recognition of, and commercial access for, marginalized producers created a new space for craft shows. A significant portion of craftspeople participating in *One of a Kind* have been and are women, including members of rural women's craft co-ops, who have struggled to be incorporated into the established professional paradigm. *One of a Kind* participants included family run studios, a production manner that fits poorly into the modern fine art/fine craft paradigm. First Nations craftspeople and co-operatives, as well as racialised craftspeople found a space for professional recognition and effective marketing through *One of a Kind*. These marginalized productions and craftspeople encouraged commercial craft shows, such as *One of a Kind*, to expand the professional systems being established. In some ways, these craft shows assumed the legacy of the Canadian Handicraft Guild as a way for these marginalized craft producers to make a living.

Huneault points out that the construct of professionalism in art itself changed between the mid-nineteenth century and mid-twentieth century.[108] In the nineteenth century there were two types of art professionals, commercial and fine art, and many artists pursued both approaches simultaneously. Throughout the twentieth century the commercial and fine art dichotomy became the art/craft dichotomy, then the art/kitsch dichotomy.[109] Professionalism, she asserts, is culturally contingent on time and place, and is decided by those with the highest social standing.[110] How *One of a Kind* contributed to and inflected these culturally contingent ideals of professionalism in Canadian craft is embedded in the history of the show itself.

Chapter Two

One of a Kind History

> "Craft production has flourished and continues to do so despite the powerful juggernaut of global industrialization, whether inspired by a calculated refutation of industrial sameness, an essential means to sustain a cultural community under threat, or a refusal of imposed definitions by a dominant culture."[111]

I remember with a physical yearning the excitement of preparing for *One of a Kind*. I recall coming home from school and heading straight to the studio where my parents would be working, the smell of clay dust, glaze damp, and my parents wreathed in the scent of smoke from the Raku firings. That smoke scent became a symbol of approaching pecuniary prosperity, the return of the most financially rewarding part of the cyclical economy in which we existed. For our studio, as well as for many of the craftspeople I knew through *One of a Kind*, the show

[108] Huneault and Anderson eds., *Rethinking Professionalism: Women and Art in Canada, 1850 to 1970* (Montreal, Kingston, London and Ithaca: McGill-Queens Press, 2012), 37.
[109] Ibid, 14.
[110] Ibid, 9, 42-43.
[111] Janice Helland, Beverly Lemire and Alena Buis, Introduction to *Craft, Community and the Material Culture of Place and Politics, 19th-20th century,* Janice Helland, Beverly Lemire and Alena Buis eds. (Farnham, Burlington: Ashgate, 2014), 1.

afforded the greatest financial return, but was also the year's biggest financial and time investment. As well, success in terms of direct sales usually translated to increased interest by galleries and collectors. Thus, financial success also usually meant symbolic success.

What were the structures and the policies that contributed to *One of a Kind*'s influence on the professionalization of Canadian craft, a professionalism that the show symbolized so much to me and other craftspeople across Canada? This question will be answered through an examination of Martin Rumack's private *One of a Kind* archive, interviews with the show's three founding members, as well as craftspeople who participated in the show. I also turn to sociologist Pierre Bourdieu's theoretical analysis of symbolic capital, and business anthropologist Brian Moeran's discussion of trade fair framing mechanisms to understand *One of a Kind*'s important and leading role in the Canadian craft show circuit, as well as why the show was so influential in the professionalization of Canadian craft. This chapter addresses in chronological order the founding of *One of a Kind*, the show's policy development, and how it helped shape and circulate professional craft standards in Canada.

One of a Kind's Founding

The Toronto *One of a Kind* craft show was launched in 1974 by June Bibby, a jeweler, Steven Levy, a PhD student in social policy research, and Martin Rumack, a young lawyer.[112] They conceived it during a surge of interest in both the making and collecting of contemporary North American craft during the second half of the twentieth-century. In Canada, this coincided

[112] Steven Levy, (Former co-producer of *The Canadian Craft Show* aka *One of a Kind*) interview with the author, April 7, 2016. Levy said the first show was held in 1975. A show application form from Martin Rumack's private archives from 1978 states that it is the "Fourth Annual Christmas Craft Sale 1978"; while another document, Fruitman Communications Group inc., "1994 *One of a Kind* Christmas Canadian Craft Show Final Report," from Rumack's private archive outlines the show's 20th anniversary celebrated in 1994, which suggests the first show was in 1974.

with, and partially stemmed from, an increased interest in establishing a Canadian national identity.[113] Four important cultural events tied to Canadian national identity occurred during this time which paved the way for *One of a Kind*: the 1951 Royal Commission on National Development in the Arts, Letters and Sciences, otherwise known as the Massey Commission; the subsequent 1957 establishment of the Canada Council for the arts; Expo '67 and Canada's 1967 centenary celebrations; as well as the tenth World Craft Council Congress held in Toronto in 1974, the year of or before the *One of a Kind* was launched. Each in its own way reinforced the connection between craft production and national identity by participating in the imagining of the national consciousness.[114]

In search of conceptual and material relevance and subsequent survival, contemporary craft adapted to the changing ways in which it was perceived and consumed throughout the twentieth century. During this period craft bifurcated into professional fine craft and commercial craft as discussed in chapter one. Ostensibly allied with the second craft path, the *One of a Kind* did not in fact reject fine craft either. The show approached craft from multiple directions: one-off fine craft, production craft, functional craft, kitsch craft and decorative craft. In the first chapter I alluded to the fluidity of craft: fine craft is not necessarily divorced from commercial craft, kitsch craft may be self-aware, production craft may touch on fine craft depending on how it is approached. As a commercial enterprise, *One of a Kind* tapped into that fluidity, and had to re-assess its own working definition of craft on several occasions throughout the twenty-five years Levy and Rumack ran and owned the show, and even in the early years when Bibby was a

[113] Susan Surette, "Landscape as Language in Canadian Ceramics: a Reading of a National Collection," in *Craft Perception and Practice: a Canadian Discourse vol. II* Gustafson, Paula, et al. (Vancouver: Ronsdale Press, 2005), 28.
[114] For an in-depth discussion see Benedict Anderson. *Imagined Communities*. New York and London: Verso, 1991. 6. See also, Susan Surette. Landscape Imagery in Canadian Ceramic Vessels. Thesis. Concordia University, 2003. 5.

co-owner. As Levy explained, "Does every aspect of the craft have to be made by the person? Or, can they be the designer and have something to do with the making? And that became a modification (to show policy). We went from one-of-a-kind to one-at-a-time" in the early 1990s.[115] Levy and Rumack again reassessed their ideas of craft the years the show began accepting food craft, and crafted clothing, both of which Levy considers turning points in the show's history.[116]

Indeed, while *One of a Kind* incorporated the word *craft* in its name and its advertising for most of the show's first twenty-five years, the show included an extremely wide range of materials, aesthetic approaches, and genres that do not comfortably nest in any clear-cut definition of craft, fine craft, or fine art, currently in circulation in art historical discourse.[117] Canadian craft shows, *One* of a *Kind* included, approached craft as a lifestyle that incorporated a way of working, making and selling, rather than as a specific set of mediums, aesthetic or conceptual movements, disciplines or skills. As American craft theorist Glenn Adamson argues "Craft only exists in motion. It is a way of doing things, not a classification of objects, institutions or people. It is also multiple…" The show's flexible approach to craft, and its own recognition of craft as multiple, was a marketing approach that increased the show's potential audience and participating craftspeople. *One of a Kind* comprised a wide array of objects: sculptural and functional ceramics; glass; turned and carved wood work; textiles; various print techniques; photography; painting; stone and metal sculpture; toys and collectables in various materials; food, and jewelry; fashion and fashion accessories; and candles and soaps.[118] (Fig. 2)

[115] Interview with Levy.
[116] Interview with Levy. It is unclear when exactly these two types of products entered the show, but Levy suggest food craft began to be accepted in the mid-1980s.
[117] The Show was also called *One of a Kind Canadian Craft Show* during part of the 1980s and 1990s.
[118] Martin Rumack, uncatalogued *One of a Kind* show archives.

What all of these products had in common was an identified, measured and acknowledged level of skill as initially defined by the organizers and later by particular members of their permanent staff who participated in the jury committee. Adamson has argued that although skill as a normative quality is culturally contingent, it has real economic consequences, and is a key part of shared craft culture among professionals.[119] Part of the impetus behind, and importance of, *One of a Kind* was that it brought together many of Canada's best craftspeople, encouraged new craftspeople, and helped create and foster a national standard of quality throughout the vast array of mediums, styles, and techniques that formed the craft community.

The initial idea for *One of a Kind* was discussed on Labour Day in 1974, during a chance conversation at a small, outdoor craft fair in Yorkville, Ontario, between ex-patriate Montrealer Levy and jeweler Bibby, who, at the time, was still based in Montreal. Levy, already exhibiting an entrepreneurial spirit, was there selling his Irish Setter puppies, one of which Bibby bought.[120] Already familiar with Canada's largest craft show at the time, Montreal's *Salon des Métiers d'art*, they bemoaned the lack of a similar, large scale, Christmas season craft venue in Toronto.[121] Several weeks after their initial discussion, Bibby appeared one late night at Levy's house, where they decided to start the process of launching the show. Bibby explains that "Personally I created that show because I was a craftsperson myself and wanted to see more empowerment for craftspeople. Unfortunately, the level of work in running the show meant that I was obliged to discontinue my own craftwork."[122] Initially, Bibby and Levy had a third partner,

[119] Glenn Adamson, *Thinking Through Craft* (Oxford, New York: Berg, 2007), 74, 100.
[120] Interviews with Levy and June Bibby, (former co-producer of The *Canadian Craft Show* aka *One of a Kind*) email correspondence with the author, February 29, 2016.
[121] Longchamps, 29, 30. In 1964 the *Salon* instituted a selection committee. And in 1970, the show moved to the new, prestigious, modernist Place Bonaventure Building.
[122] Email correspondence with Bibby.

another craftsman, but they decided that he was not a reliable business partner for the venture.[123] Consequently, Levy contacted his friend, Rumack, a young lawyer, native to Toronto, who has since described himself as having had very basic business experience and no more than an elementary school knowledge of craft at the time. Rumack agreed to meet with Levy and Bibby at the end of September to discuss the venture of a Christmas season craft show that same year.[124] He subsequently agreed to join them and together they began recruiting craftspeople and looking for a venue.[125]

Bibby's desire to create an alternative to the *Salon des Métiers d'art* stemmed from her feelings of ostracization as an English-speaking Quebecer from the largely francophone *Salon*. Although the Salon has included international guest exhibitors in the show, the prerequisite was that they had to be francophone.[126] The *Salon* has had a contentious relationship with Anglophone craftspeople residing in Québec, and is one of the reasons for the early success of the *One of a Kind* according to Levy, Rumack and Bibby.[127] In the 1970s, according to Bibby and Levy, the *Salon des Metiers d'art* unofficially appeared to exclude English speaking Quebecers from the show.[128] Anglophone craftspeople had to speak enough French, be bilingual enough, to communicate with both the show organizers and clientele.[129] The *Conseil* and the *Salon* had become strong nationalist organizations that supported the protection and maintenance of French Québécois culture. The work shown at the *Salon* was described by the rector of

[123] Interview with Levy.
[124] Interviews with Levy and Martin Rumack. (former co-producer of *The Canadian Craft Show* aka *One of a Kind*), interview with the author, November 20, 2015.
[125] Interview with Rumack.
[126] Longchamps, 30. The first time that the *Salon* included craftspeople from outside of Quebec was in 1976, when craftspeople from l'Association des artisans de France participated in the show.
[127] Interviews with Bibby, Levy and Rumack.
[128] Interview with Bibby.
[129] Interview with Susan Surette.

l'Université de Montréal as "l'expression d'une culture authentiquement canadienne-française."[130] The impression of ostracization felt by many Anglophone craftspeople from Québec meant that they quickly saw that the *One of a Kind* could give them access to a wide, educated audience that they felt was denied them by the *Conseil* and the *Salon*. Indeed, the *One of a Kind* did not only draw Anglophone craftspeople from Quebec. As Levy explained, when Francophone craftspeople from Quebec "realized we were building a national event that had a much broader appeal, broader consumers that wanted to see artisans from different provinces, (who) were prepared to spend money on products made in other parts of Canada, and enjoy the notion of having a large annual, national craft fair," they began applying to *One of a Kind*.[131] My parents who live in Quebec, one of whom is from an Ontario Anglophone and the other from a Quebec Francophone background, saw the professional benefits to participating in the *One of a Kind*, even in the show's early days; they first showed in it in 1977.[132] The *One of a Kind* flourished because of these competing national imaginings.[133]

Initially, convincing craftspeople to participate in the show was a demanding undertaking. According to sociologist Pierre Bourdieu, social, cultural, political, educational and economic capital, as well as symbolic capital, which is the "the form that the various species of capital assume when they are perceived and recognized as legitimate," influence how an individual is situated in the wider society as well as the subtle positions they hold in their class.[134] As young entrepreneurs, Levy, Bibby and Rumack had little of any sort of capital

[130] Longchamps, 9.
[131] Interview with Levy.
[132] Interviews with Susan Surette and Richard Surette. (Ceramist and *One of a Kind* craft show exhibitor), in discussion with the author.
[133] Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (New York and London: Verso, 1991)
[134] Pierre Bourdieu. *Distinction: A Social Critique of the Judgement of Taste* (London: Routledge Press, 1984) See also Pierre Bourdieu. "Social Space and Symbolic Power." *Sociological Theory* 7, no. 1 (1989): 14-25.

relevant to the commercial craft community of the second half of the 1970s and early 1980s, which made it difficult to convince craftspeople to invest their time and money into the show. Levy explained that many craftspeople were initially skeptical and some were quite hostile to the three co-producers when approached to participate. Bibby, as a gold and silversmith jeweler, was the sole partner to have any experience with craft shows, though only as an exhibitor.[135] Bibby's inclusion in the commercial craft community of Ontario and Quebec was socially and culturally important to establishing the show and recruiting craftspeople. Her acceptance as a professional in the craft community also gave Levy and Rumack an entrance into that community than they would not have had otherwise. Rumack, meanwhile, as a young legal professional and native Torontonian, had useful business knowledge and even more importantly, well placed social contacts, i.e. social capital, which will be elaborated on later. As well, he and Levy had significant educational capital. These three young entrepreneurs had to prove to their show's consumers, both craft makers and craft buyers, that they could construct and run a financially viable craft show.

Framing Fields and Harnessing Capital

Indeed, a successful national craft show must balance the needs and desires of what business anthropologist Brian Moeran describes as *fields* which interact within the context of the show and because of the show. Fields, according to Moeran, refer to the various groups of participants, as well as their positions, and the diverse categories of products in attendance at the show.[136] *Framing mechanisms* are a conceptual tool that, according to Moeran, create the

[135] Interviews with Bibby and Levy.
[136] Brian Moeran, "Trade Fairs, Markets and Fields: Framing Imagined as Real Communities," *Historical Social Research Historische* Sozialforschung Vol. 36, No. 3. (2011): 79-98. Moeran uses book industry shows as his model, but the theory works for any industry show.

bounded interactions between fields. Framing mechanisms include: spatial frames which involve the 'where' of location; social frames which dictate who participates; cognitive frames which regulate expected social behaviour in any given situation; and cognitive values that frame by "determining what is meaningful, legitimate and worthwhile".[137] *One of a Kind* has multiple fields at play: the show; the craftspeople; corporate, public, and private collectors; regular consumers; gallery and store owners and representatives; show staff; representatives from other shows from Canada and the United States; industry representatives from craft organizations; as well as purveyors of the raw materials required to make the work; and finally, all the varied craft and art products found at the show. While Rumack admitted that initially they just needed "warm bodies" to pay for booths, and enough craftspeople to attract an audience, how they found these craftspeople was part of the show's initial framing. It is this amalgamation of fields that illustrates *One of a Kind*'s importance within the formation and maintenance of professional Canadian craft and it is the show's framing mechanisms that not only brought these fields together, but also helped to create and disperse a wider understanding of the expectations of what professional Canadian craft could be and should look like. Thus, it is worth dissecting the frames that made up the show and created its field parameters.

Levy, Bibby and Rumack originally contacted potential craftspeople through both Bibby's craft show connections, and, according to Rumack, through contact with the Canadian Guild of Crafts and/or the Ontario Craft Federation.[138] These craftspeople could be considered as belonging to the burgeoning professional commercial craft industry as they were already

[137] Moeran, 2011. 91.
[138] Interview with Rumack. See also https://www.craftontario.com/about/who-we-are.html, Rumack mentions the OCC as an initial source of craftspeople's names, but it was formed through the amalgamation of the Ontario branch of the Canadian Guild of Crafts and Ontario Craft Federation in 1976.

participating in the professional craft system of shows and organizations. Through these connections, Bibby, Levy and Rumack put together their list of craftspeople to send application brochures to.[139] (Fig. 3) The formality of applications and contracts that first year demonstrated a foundational desire for a commercial, professional show that adhered to established business practices. Unfortunately, just as they were prepared to mail the brochures out, the Canadian postal service went on strike.[140] Reflecting on the potentially disastrous turn of events, Rumack explained that: "In a sense, that turned out to be a blessing, because that forced us to get out, literally, on the streets; door knocking, and finding any and every little craft show that existed, to meet (craftspeople)."[141] Two and a half months after their first meeting, Levy, Bibby and Rumack had contracted eighty craftspeople to pay to exhibit and sell their work at the first *One of a Kind* craft show.[142] That year and for a few years following, a few booths were given in exchange or discounted to craftspeople who managed to convince other craftspeople to also participate in the show. Rumack also remembers that the first year, they gave a booth to a craftsperson who made the show one hundred hand-pulled printed advertising posters.[143] The inaugural craft show ran for seven days; it began Monday night at 7pm and ran through Sunday, the week before Christmas.[144] This was only possible before Sunday shopping was legal in Toronto because the show was considered a cultural attraction rather than a purely commercial retail occasion.[145] *The Canadian Craft Show*, as *One of a Kind* was originally named,

[139] Interview with Rumack.
[140] Interviews with Levy and Rumack.
[141] Interview with Rumack.
[142] NA, "Craft Revival Coast to Coast," Advertorial, Toronto Star, Thursday, November 22, 1984, F2. Though another advertorial that same month, (NA, "Free Spending Shoppers Jam Annual Canadian Craft Show," Toronto Star, Monday November 26, 1984, B11.) said that there were only seventy exhibitors that first show. Private archives belonging to Rumack dated 1994, support that there were eighty craftspeople participating in the 1974 show.
[143] Interview with Rumack.
[144] Private *One of a Kind* archives held by Martin Rumack, 1975.
[145] Interview with Rumack.

successfully debuted in December, at the prestigious and architecturally iconic, Queen Elizabeth Building in Toronto.

Finding a venue for the first show had challenged the three young organizers. Before leasing the Queen Elizabeth Building, Bibby, Levy and Rumack had tried unsuccessfully to rent several other venues. The type of venue chosen would frame expectations for the show: was it an amateur location like a church basement or an informal space like the parking lot craft fair at which Levy and Bibby met? Was it a professional space similar to that used by the Montreal *Salon des Métiers d'art*? The venue would influence the type of audience it attracted in terms of economic, educational and social status. It would determine craftspeople's understanding of the *One of a Kind*'s status within the pre-existing show network in Canada and into the US. How craftspeople presented themselves and their work in a church basement or parking lot craft fair would not necessarily be the same as in a significant building. The audience attracted to a prestigious building already associated to the arts would not necessarily be the same as visitors to the more casual locations. Finally, according to Rumack, after struggling to find a suitable location that matched their ambitions, Bibby and Levy went to view the Queen Elizabeth Building located on the grounds of the CNE. While the partners decided that it was the right building in the right location, the rental manager was not keen on them, since, according to Rumack, neither Levy nor Bibby visually presented as business professionals. Rumack explained the resolution of the situation as follows: "The rental manager wasn't prepared to rent to them. So, what are we going to do? Well, they phoned me. I phoned my late father who was a CA [chartered accountant]. He was friends with the accountant to a person who was a [Chairman] of Metro Toronto at the time, Paul Godfrey, who's a well-known business entrepreneur. He's

currently publisher of the National Post."[146] Rumack's contact opened up the pathway that allowed them to lease this preferred location. This achievement was only possible because Rumack was a native of Toronto, and his professional, middle-class extended familial, social and business connections imbued him with the political capital deemed necessary to validate renting to these three untested business people.

Bibby, Levy and Rumack harnessed various types of capital, as theorized by Bourdieu, in their attempt to create an organization to promote Canadian craft.[147] Although Levy had educational capital, it was not in the arts, though he did eventually parley his degree into a secondary company that conducted market research. This market research featured heavily in the show's long term success.

> A lot of what we did was built upon research. We did market surveys; we did any number of surveys a year from focus groups to qualitative surveys. We did exit surveys, exhibitor surveys, to general population surveys. We did a survey of 2,000 people by telephone between Oakville and Oshawa, a random selection just to find out "Have you ever heard of our show?" "When you think of a craft fair, which one comes to mind?" And we were shocked by how many people knew about the show. And we were shocked by how many people had never been.[148]

[146] Interview with Rumack.
[147] This strategy of harnessing assorted forms of capital had been key to establishing the Canadian Craft Guild in the early twentieth century, and the *Conseil* and *Salon des Métiers d'art* in the mid-twentieth century. The Guild founders, Mary (May) Phillips and Alice Peck were both already imbedded in the arts community as skilled artists. Phillips was also principal at the Applied Art and Design school, and had American cultural connections through her time in New York City. They were also well connected within the privileged, professional class and upper class of Montreal's English elite. Alfoldy explains that they "became respected cultural leaders due to their status as recently enfranchised women, yet their privileged economic position was equally important." (Alfoldy, 21) They used their social, political, cultural, and economic capital to promote and professionalize Canadian craft. The *Salon Métiers d'art*, which *One of a Kind* was initially modelled on, was begun by École de Boulle de Paris trained Jean-Marie Gauvreau, as previously mentioned in chapter one. (Longchamps, 6.) Gauvreau not only had cultural capital because of his education, but considerable economic, political and social capital, through provincial government support, other cultural provincial organizations, and the press. (Longchamps, 7-9) Because of these organizations, and others like them, craft became symbolic of Canadian and French Quebec cultural capital, and in turn became steeped in political capital.
[148] Interview with Levy.

Bibby was an accepted member of the Canadian craft community, but lacked the financial wherewithal and political contacts to begin a craft show in Toronto. While Rumack had no cultural connections in the art or craft communities, he did have political connections. It was only through the combination of Bibby's, Levy's, and Rumack's combined capital that the *One of a Kind* was able to get off the ground.

The Importance of Location

Launching *One of a Kind*, then known as *The Canadian Craft Show*, in the convention hall of the Queen Elizabeth Building, within the grounds of the Canadian National Exhibition (CNE) was a cultural coup for the organizers. The Queen Elizabeth Building was designed by architect Peter Dickinson and built in 1956.[149] It is part of a group of three buildings on the CNE grounds which are considered "distinctive collections of 1950s and 1960s architecture in the country. Not only were they beautifully designed with a free and spirited abandon (…) but they also served another duty: to showcase the latest in art and industry of the emerging Canadian economic engine."[150] The CNE was already an established source and supporter of Canadian fine art and craft when *One of a Kind* began exhibiting there. As historian, and curator of the Dominion Modern collection, John Martins-Manteiga argued:

> Introducing Canadians to fine art and to the work of skilled artisans was also an important feature of the CNE, beginning in 1879. The CNE Art Department, in conjunction with the Ontario Society of Artists, presented major art exhibitions that, for many years, were unparalleled elsewhere in the City of Toronto. Between 1905 and the 1970s, displays of international and Canadian fine art were housed in a building erected specifically for that purpose, the CNE Art Gallery.[151]

[149] John Martins-Manteiga*, Mean City, From Architecture to Design: How Toronto went Boom!* (Toronto: Dominion Modern, 2005) 79.
[150] Martins-Manteiga, 67.
[151] http://theex.com/footer/about-the-cne/history/learn-more-about-our-history

What Levy and Rumack lacked personally in social and cultural capital, their venue had in abundance. In addition to the benefits of the CNE's cultural capital, it was well known and centrally located in Toronto, and it was easily accessible by public transit and had extensive parking. Importantly, the roof design created an exhibition hall that could be a single large, uninterrupted space.[152] Without the Queen Elizabeth Building, *One of a Kind* might not have had the visibility and cultural consecration it needed while establishing itself and which led to its endurance as a commercial cultural venue. In the early years of the show, according to exhibitors, the venue and location of the show gave it credibility.[153] The show has continued to this day to lease its exhibition space from the grounds of the CNE. *One of a Kind* moved as the number of participating craftspeople grew, first to the Automotive Building in 1987, and finally to what is currently known as the Enercare Centre in 1997.[154]

There is a sense of pageantry I associate with the show. When we arrived on set up day, we were met by an enormous, bare, functional space, concrete-floored, steel-girded and echoingly empty. The smell of car and truck exhaust permeated the air, the sound of greetings between friends rang out and the noise of move-in reverberated as hundreds of craftspeople unloaded their vehicles of booth parts, display units and products. It was exciting to find out which friends were near-by, to meet new neighbours and see and evaluate new work. Set up could take each booth several hours of intense activity, as a temporary city rose around us. Our

[152] Martins-Manteiga, 82.
[153] Interview with Susan Surette and Lucie Bruneau (Haut-Couturier and leather worker, *One of a Kind* exhibitor) interview with the author, January 31, 2016.
[154]Catherine Dunphy, "Gala marks opening of showplace trade centre". Toronto Star, April 4, 1997. A6. The Enercare Centre building was originally named the National Trade Centre. It was remodeled and enlarged in the 1990s and reopened as the Direct Energy Centre in 1997, the same year the *One of a Kind* moved to the location. See also Ross Skoggard. The Complete Collector. Raleigh: Lulu Pres, Inc., 2014. March 28, 1988. (This book does not include page numbers, rather it is organized by date of publication for each article the author wrote for the Toronto Sunday Star.) See also "Calendar: December shows Ontario," *Ontario Craft* Vol. 12 No. 4 (Winter 1987): 44.

studio's booth took from eight to twelve hours to set up due to the hard walls and complexity required to hang large and small ceramic murals and display the many different product lines as well as the one-off pieces we made, not to mention balancing our visual display so that everyone's work had good visibility. Others who participated in more shows throughout the year and/or had smaller work and/or smaller booths would have streamlined their displays and set-up and could be ready in much less time. By *One of a Kind*'s opening, the utilitarian, cavernous space was transformed into a beguiling display of creativity and cultural consumerism. Floors were carpeted in red and blue, and enormous coloured banners hung from the ceiling to designate the rows and sections of the show. The harsh industrial lights that had met us at move-in were dimmed and replaced by the soft, intimate booth lighting which warmed the space and welcomed the public. The show greeted consumers with festive central displays of Christmas trees, poinsettias, curated new works, and past award winners, as well as displays of crafted goods to be auctioned off for the yearly charity event. I remember the anticipatory excitement as we rushed to finish pricing and adjusting our displays.

Constructing the Show

Levy and Rumack explained that from the beginning, their ambition was to attract craftspeople from across Canada for a national show and avoid a label of 'regional' or 'local'. Bibby, Levy and Rumack chose the show's original name, *The Canadian Craft Show*, and incorporated an image of a beaver into their first logo, because they felt that the name and symbol reflected that national ambition. The personal approach to recruiting craftspeople, established by Bibby, Levy and Rumack, initially because of the postal strike, continued for at least the first decade of the show, as they built its reputation. Eventually, as *The Canadian Craft Show* grew in standing and size, the organizers actively sought out craftspeople from other

regions of Canada through talks at provincial craft guilds and associations, as well as visiting other craft shows such as the *Salon des Métiers d'art* in Montreal and the *Ottawa Craft Show*, now called Ottawa *Originals*. Though the show's three organizers made a paltry profit of $199, and the show drew a disappointing eight thousand visitors that first year, they decided to go ahead and produce the show again the following year, this time managing to attract 200 exhibitors.[155]

Rumack specified the importance of the *One of a Kind* being called a 'show' rather than a 'fair'. He explained that using the term 'show' was more indicative of a serious, commercial enterprise. "By our use of 'Show' we meant to convey the idea of wanting people to (…) purchase item(s). A 'Fair' sounds more like a get together to have fun and does *not* necessarily convey the idea of 'buying or purchasing' items."[156] The difference in the terminology is important to the construction of *One of a Kind*'s social, cultural, and economic positioning of its identity. This was not a federally-, provincially- or locally-funded project; this was an entrepreneurial business, and this was the business of craft. Bibby, however, thought *One of a Kind* placed too much emphasis on its commercial viability over the emerging values associated with fine craft; "I found the Ontarian (sic) show a bit too commercial… I would have liked to have seen a more critical approach to the selection of exhibitors."[157]

June Bibby left Canada for Australia in 1984, where she began the *Australian Craft Show*, which ran for twenty years.[158] This was a time of upheaval that left a lasting impression on the *One of a Kind*. Bibby was the only craftsperson of the three partners, and while she was

[155] NA, "Craft Revival is Coast to Coast," advertorial, Toronto Star, Thursday, November 22, (1984), F2.
[156] Interview with Rumack.
[157] Interview with Bibby.
[158] Ibid.

there, Levy explained, he deferred to her cultural and aesthetic judgments in the jurying process, and she deferred to Levy when it came to marketing *One of a Kind*, while ostensibly Rumack would deal with the legal aspects of putting on the craft show.[159] Tensions between Rumack and Levy increased around the time Bibby left, partly due to issues around fairly buying Bibby's shares of the show. Bibby eventually had to force the issue by suggesting she buy out her two partners instead.[160] In the end Bibby was payed for her shares and emigrated. With Bibby gone, there was no third party to serve as a tie breaker between Levy's and Rumack's sometimes disparate visions of *One of a Kind*.[161]

For the first eight or nine years, Rumack said that it was a challenge to convince craftspeople to join the show, an issue that Levy confirmed. Craftspeople, explained Levy, were often so busy struggling to make any form of living by their craft that it was difficult for them to think about accessing a larger market, such as the *One of a Kind* could bring. Levy explained the challenges as follows:

> the fact that it had traction, and it grew not just on the consumer or the attendee side; but that in turn had a huge impression on influencing artisans who were principally small minded, small business people who don't spend their money unwisely. When I say small minded, I don't mean simple minded, I mean they don't see the big picture oftentimes because they're so busy in their studios just trying to make a living. So, to create an event that would have a big picture and a big platform to play in a big space, you had to create a large event that would attract national and in some cases, international attention in terms of attendees.[162]

For commercial craftspeople at the time, though, the financial investment of the higher booth cost was off-putting, as was the time investment required for a seven-day, and eventually as it became, an eleven-day show.[163] Lengthening the show to eleven days ensured that it overlapped

[159] Interview with Levy.
[160] Ibid.
[161] Ibid.
[162] Ibid.
[163] Ibid.

with the American Thanksgiving long-weekend which drew US consumers, and was financially beneficial to the show's craftspeople. Producing the stock needed for such a long show required a multi-month time commitment for craftspeople. As well, because the show quickly became not only regional but national, many craftspeople had to travel to Toronto for the duration of the show and pay for accommodation once there, a large expense for a small business. Even so, each year brought more exhibitors and a larger audience, and, as word-of-mouth spread, it was less difficult to find exhibitors, and the jurying process became more rigorous. Even though Bibby questioned the level of commercialism of the show and exhibited craft, she did conclude that *One of a Kind* had a positive impact on the quality of Canadian craft, that the show "made many more craftspeople more professional in their approach, and, hopefully, improved craft standards."[164]

Many commercial craftspeople had to participate in multiple craft shows from spring, through the summer and into the Christmas season to make enough sales to survive financially. The informal network created by the show circuit benefited the *One of a Kind*, especially while it was still establishing its reputation, as local craftspeople who found the show a success would share that experience with other craftspeople. Thus the show's reputation moved from local to regional to national through the craft show circuit.[165] Indeed, by the early 1980's, former weaver, and currently ceramist and art historian, Susan Surette and sculptor Richard Surette, as well as haute couture trained, leather worker, Lucie Bruneau, considered participation in what would eventually be called the *One of a Kind* a sign of professional achievement.[166] They cited several reasons for this: the show was juried, which ensured the quality of the craft products accepted; it

[164] Interview with Bibby.
[165] Interviews with Richard Surette and Susan Surette.
[166] Interviews with Lucie Bruneau, Richard Surette, Susan Surette.

was located in a prestigious building; the craftspeople who participated were drawn from a national pool of makers; and the show attracted an informed and appreciative audience that consumed the craft products.[167]

Initially, the jurying process was not particularly selective because it was a matter of finding any craftsperson who was willing to pay the booth fee. As the show's reputation increased, and application numbers grew, the jurying became more select. Alfoldy explains that "the professional expert is one with specialized knowledge based on education, competitive merit and experience."[168] Competition for acceptance into the show acted as an indication for both the show and the accepted craftspeople of increased professional status; in 1991, one thousand five hundred craftspeople applied to participate in the show, of which five hundred fifty were accepted.[169] When the *One of a Kind* began keeping permanent staff, those considered qualified became members of the jury as well.[170] After the first few years of the show, when it was no longer a struggle to attract participants, craftspeople were asked to include a diagram or photograph of their booth, a number of images of their objects, as well as a description of the types of pieces they would be showing as part of their show applications. In fact, a poorly designed booth could insure next year's application was rejected.[171] As Rumack noted:

> We started putting emphasis onto, you know, booth displays. That started reasonably early […] in the process. We didn't want people just coming in and setting up a table with a tablecloth, and maybe throwing down their old rug […] that they'd thrown out of the house for floor covering. […] Also, another of our goals was to educate the public. You know, they're not just hippies [referring to craftspeople] […], that these are

[167] Ibid.
[168] Alfoldy, *Crafting Identity*, 6.
[169] Private *One of a Kind* archives held by Martin Rumack, 1991.
[170] Interview with Rumack.
[171] Ibid.

> professional people. You know, earning, trying to earn a living from their art and craft. And also [we were] trying to convey the message that craft is an art.[172]

Booths not only had to adhere to the safety regulations of the venue, they also had to set the work off well, and be aesthetically pleasing. A good booth design was a visual symbol of a professional craftsperson. Booths had to draw clients in while the products on display held them. Our booth had to compete with every other craftsperson's in the public's field of vision.

Geographies of Prestige

Moeran explains that "like medieval and contemporary trade fairs, competitive exhibitions form a mutually dependent 'network' or 'circuit' in terms of their geographical location, content, and timing."[173] As such, a national "geography of prestige" is formed, in which there is a careful structuring of both national and regional exhibitions.[174] Where and when the *One of a Kind* was held in relation to other Canadian craft shows and potentially some American ones, influenced the prestige of both the show and its exhibitors. By 1974, Toronto was Canada's economic hub, the city was Canada's largest in terms of population, and had increasing cultural prestige and power. [175] *One of a Kind*'s economic and cultural success in Canada's most economically competitive city, and its association by location with Toronto's economic, cultural, and social capital increased and solidified the show's influence within the country's show circuit.

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[172] Ibid. Rumack, Levy, and Bibby's efforts to situate the work presented at *One of a Kind* as art was part of an important and ongoing cause towards craft's economic and cultural validation in Canada. Over the last forty years, craft and art practitioners, historians, and theoreticians have discussed the craft/art dichotomy, as well as the consequences of the hierarchization of materials and methods of craft and art production at length. This was and still is an important discussion within the context of *One of a Kind* because it influenced not only the price points of the products at the show, it also influenced the cultural and social positioning of the craft, craftspeople and the show itself. For more on the art/craft discussion, see Glenn Adamson, *The Invention of Craft* (New York, London: Bloomsbury, 2013); and Glenn Adamson, *Thinking Through Craft* (New York, Oxford: Berg, 2007).
[173] Brian Moeran, *The Business of Creativity: Towards an Anthropology of Worth* (California: Left Coast Press, 2014), 221.
[174] Moeran (2014), 221.
[175] Joshua Schull. *Ontario since 1867* (Toronto; McClelland and Stewart, 1978), 371.

Canada's Autumn/Holiday season craft show circuit initially included Montreal, Vancouver, Ottawa, and Toronto, Regina (1975) in the early1970s, and expanded to other cities, such as: Calgary (1987), Edmonton, and Halifax in the 1980s.[176] The show's Toronto audience itself carried more cultural capital, and was more culturally astute and less risk averse than elsewhere in Canada, which increased the show's symbolic capital in Canadian society and solidified its leading place in the Canadian show circuit geography of prestige. *One of a Kind*'s producers actively ensured their show's position with their introduction in 1986 of clause '6(g)' to their exhibitor contract.

In 1986, the *One of a Kind* introduced a clause in their exhibitor contract called 6(g). 6(g) was considered very contentious by many exhibitors, and was the only Canadian show to introduce anything like it to their exhibitor contract. It stated that: no exhibitor could participate in any other craft show within fifty kilometers of the center of the city of Toronto within thirty days on either side of *One of a Kind*'s show dates, November 26th to December 6th.[177] Exceptions included: shows run by registered charitable organizations as non-profit shows with less than forty exhibitors that were not within seven days before, during or after the *One of a Kind*'s dates; and shows that were a day or less in duration unless they overlapped with *One of a Kind*.[178] Rumack stated in the Toronto Star article "Christmas craft Shows Compete for Shoppers," that "The logic is simple, one of our big selling points to visitors is the fact that we present people

[176] http://signatures.ca/. https://www.saskcraftcouncil.org/about-us/history/. http://www.artmarketcraftsale.com/media/press-releases/. The proliferation of craft shows was not limited to Canada. The United States concurrently experienced a surge or interest in craft production, collection, and craft shows and fairs. See Sarah Warren, "Selling Rhinebeck: Confrontation, Profit, and the "Mass-Anxiety Attack" of the Northeast Craft Fair" *The Journal of Modern Craft*, Vol. 7 No.2 (2014): 141-167.
[177] Interview with Levy, see also: http://oneofakindshow.com/artisan/uploads/files/ooakx15_kit/X15_exhibitor_manual_aug28.pdf.
[178] http://oneofakindshow.com/artisan/uploads/files/ooakx15_kit/X15_exhibitor_manual_aug28.pdf.

they won't see at other major Christmas shows. It's one of the reasons for our success."[179] Levy explained that: "suddenly there were artisans who were doing so many shows that the feedback we were getting from customers was: Why should we go to your show? I can go to the Timothy Eaton church show next week [for free]."[180] Those craftspeople who felt the clause restricted their trade brought in a lawyer who sent a letter threatening a lawsuit if the clause was not removed. According to Levy, his friend Stephen LeDrew recommended a lawyer who was instrumental in writing the federal government 1985 Competition Act.[181] A letter was sent to the craftspeople's lawyer explaining that the clause did not curtail their trade choices, and their lawyer's arguments were unfounded and illogical.[182] The threat was dropped and the clause stayed. This clause effectively ensured that craftspeople could no longer participate in both *One of a Kind* and the Toronto *Signatures in Craft* show whose dates fell close to *One of a Kind*.[183] This created direct and vigorous competition between the two shows to attract craftspeople and audiences.

Because the two shows were in Toronto running concurrently or consecutively there was a potential for a hierarchy to be established between them. John Ladouceur and Casey Sadaka, the two craftspeople who launched *Signatures*, disagreed with the institution of such a clause as 6(g), "Our approach is to allow craftspeople to earn the maximum amount in a precarious profession."[184] In 1986, the year after 6(g) was introduced, *Signatures* had less than half the craftspeople in their show than the *One of a Kind* show, but Ladouceur argued the relative

[179] Sharon Kemp, "Christmas Craft Shows Compete for Shoppers," Toronto Sunday Star, November 23, 1986, C3.
[180] Interview with Levy.
[181] Interview with Steven Levy. LeDrew served as the President of the Liberal Party of Canada from 1998-2003, he is also a Toronto based lawyer and broadcaster. http://laws-lois.justice.gc.ca/eng/acts/C-34/page-1.html
[182] Interview with Levy.
[183] Interview with Susan Surette.
[184] Kemp, C3.

intimacy of the show's size- two-hundred booths - and shorter duration - five days to *One of a Kind*'s ten days - was part of its appeal to both craftspeople and consumers.[185] *Signatures* was used by some commercial craftspeople as a stepping stone, a way to test their products in a less financially demanding commercial setting, and to test their studio's ability to produce in the quantity required for *One of a Kind*. Clause 6(g) meant that craftspeople who had been participating in both shows were forced to decide where to position themselves within the craft market.[186]

One of a Kind's relationship with craft shows located in Toronto's two closest neighbouring large cities, Ottawa and Montreal, were less contentious than between it and Toronto *Signatures* as they were not in as much direct competition. *One of a Kind*, for example, changed dates so that it ran before the *Ottawa Christmas Craft Show*, which allowed craftspeople to participate in both commercial exhibitions, while saving the cost of a second booth structure, lighting, display supports, and doubling staff and booth.[187] Ottawa's *Originals*, like *Signatures*, was considered by some as a gateway show to *One of a Kind*, as both *Originals* and *Signatures* had lower booth fees, were shorter in duration and drew smaller audiences, which meant that less work had to be produced. *One of a Kind* also drew a larger and arguably a more affluent audience which supported higher price-points. Manoeuvering for geographical prestige between

[185] This concentration on intimacy did not stop *Signatures* form eventually increasing the number of exhibitors, in 1997 the show boasted three-hundred "artists and craftspeople from across Canada." The show also had dropped their entrance fee entirely in a bid to increase attendance and compete more effectively with *One of a Kind*. (Advertisement. in The Toronto Star, Thursday November 27, 1997. G3.) In 1986, Signatures charged $3.50 for adult admission while *One of a Kind* charged $4.50 plus tax for adults. (Kemp, C3)

[186] Indeed, 6(g) was also important in that it tied the craft products found at *One of a Kind* closer to the luxury market by increasing the works' exclusivity. Craft, as discussed in chapter one, balances a fine line between a fine art-like exclusivity functioning within the luxury market, and an intrinsic accessibility based on its historical association with utility. This clause ensured that the Toronto craft market had not become saturated by the time the show ran. Market saturation would mean considerably lower audience attendance for *One of a Kind*, which would mean fewer sales for craftspeople, and too few sales coupled with the cost of participation in the *One of a Kind* was economically unfeasible for a small business.

[187] Interviews with Richard Surette and Susan Surette.

Ontario craft shows protected the province's craft market from over-saturation while enabling craftspeople to participate in more than one large show per season.

The relationship between Montreal's *Salon des Métiers d'art* and *One of a Kind* differed from *One of a Kind*'s relationship to the Ontario based shows. As Bibby and Levy both mention, *One of a Kind*'s scope and cultural position was modeled on the *Salon*. The *Salon des Métiers d'art*'s cultural standing within Quebec society was well established by the time *One of a Kind* was launched in the mid-seventies, though eventually both shows had similar levels of cultural prestige. However, though both shows emphasized skilled craftsmanship and strong design, *One of a Kind*'s cultural status was tightly intertwined with its economic success, while the *Salon*'s cultural success was closely tied to cultural nationalism. The adjudication processes differed greatly between the two shows, and were tied into their respective cultural values. The *Salon*'s jury consisted of members of the *Conseil* who themselves had been juried into the organization by their peers, and strict crafts categorization was based on formal training, materiality and skill-based tradition. The *Salon*'s relationship to Quebec nationalism was an integral part of its identity and exhibition policies. The *Salon* was closed to Canadian craftspeople from outside of Quebec from its beginning in 1955 through the 1980s. *One of a Kind*'s demonstrated inclusiveness and national objectives put pressure on the *Salon* to open to craftspeople from outside of Quebec. The show eventually opened to craftspeople from other provinces in the 1990s through internal pressure instigated by board members who had participated in multiple Canadian craft shows.[188] To be accepted into the *Salon*, out of province craftspeople had to communicate sufficiently in French, and their products were categorized and evaluated by the same criteria and standards as participants who were members of Quebec's *Conseil des Métier*

[188] Ibid.

d'art. Out of province participation was often limited, though, because of the length of the show- twenty to twenty-one days- which meant these craftspeople could incur prohibitive expenses regarding accommodation and hiring sales staff as well as production time lost due to the necessity of being present selling full-time at the show. Access to the *Salon des Métiers d'art* was peer acknowledgement of skill and execution. *One of a Kind*'s jury which initially comprised the show's producers, and later included members of its permanent staff, based selection on both the saleability and skillful execution of well-developed products, and categorizations were fluid. Because the two shows overlapped in timing, some Quebec craftspeople had to choose between the two shows. This happened for a few reasons: the shows had equivalent and economically significant booth fees, calculated on a per diem cost; both shows required that the makers be present at least part of the time, although this was less of a problem in multi-person studios, such as when spouses or partners worked together; producing the sheer quantity of work required to supply two booths simultaneously was a massive undertaking for such time labour intensive work; as well, it meant that the studio had to supply the structures and furnishings for two booths and their lighting, again, a costly expense. For many craftspeople, by the late nineteen-eighties, acceptance into *One of a Kind*, even when it meant no longer participating in any other show in the vicinity, or choosing between it and a show in Ottawa or Montreal, made sense culturally and economically. The geography of prestige created by the show circuit as it pertained not only to regional shows but between shows in different provinces, was instrumental in culturally validating *One of a Kind*, its participating makers and their products.

Moeran's theory of "geography of prestige" may also be used to understand the importance of how *One of a Kind* positioned the hundreds of booths within their show space.

The contest for location was important as some areas received better traffic, and as the show grew, it yielded a more alert audience. Booth position within the set-up of the show was determined partly by seniority, but also by the quality and originality of the craft. As well, the show endeavoured to limit direct visual competition between mediums or products that were too similar; for example, it was very rare to find two potters or glass blowers next to each other.[189] A craftsperson whose work stood out in quality, was most likely to be positioned in a prime, central, and easy to find location. According to both Levy and Rumack, the show organization strove to keep the show dynamic each year by shuffling booth locations, a tactic that some craftspeople found disagreeable.[190] According to these craftspeople, returning clients often preferred to know where their favorite craftspeople were located without having to traverse the entire show. As well, this could mean that these clients would spend more at other booths, and less at theirs. There were certain locations that were very undesirable and could have adverse effects on sales, such as near washrooms, or in the case of the Queen Elizabeth Building and Automotive Building, a section with poor lighting and off the main aisles.[191] The lighting issue could be partly mitigated by personal booth lighting, but that was also controlled by safety regulations and maximum wattage. The exhibitor application eventually gave craftspeople the choice of three locations which they could ask for in order of preference. Again, seniority and quality of product played a role in who was placed where. Participation in *One of a Kind* was not only an important financial and business opportunity, it was also an opportunity for craftspeople to have their value systems, self-employment, "slow-making", reinforced and reflected.[192] This

[189] Interview with Rumack.
[190] Interviews with Levy and Rumack.
[191] Interviews with Susan Surette and Richard Surette.
[192] Choosing to produce products that could be made by industrial methods using slower methods and in smaller quantities.

competition in both the case of the shows and the booths had real economic and social consequences. A craftsperson's booth location was an evaluation of where their production stood in the professional hierarchy of the show, and could influenced their work's cultural and symbolic capital outside of *One of a Kind*'s context.

Instituting Awards

Professional hierarchies were also generated through the institution of *One of a Kind*'s award systems and influenced recipients' cultural and symbolic capital.[193] In his discussion of symbolic capital, Moeran argues that creating award systems which include and exclude people and products, create symbolic capital for that community; in the case of the *One of a Kind*, implementing various awards increased the recipient's, the fair's, and the commercial craft community's symbolic capital within Canadian society. Judges for these awards are legitimized within the community by their position as taste-makers. Just as acting as a judge legitimizes the judge, the social position and cultural capital of the judge legitimizes the award.[194] Awards act as a measurement of the quality and conceptual direction the craft community expects of its members. As well, awards encourage and shape the formation of a rhetoric and discourse around the cultural production, producers and community involved.

In 1978, *One of a Kind* included in their show application brochure an announcement that the show would present four cash awards of seventy-five dollars each; two prizes, judged by the

[193] As both Alfoldy and Huneault point out, through their inclusions and exclusions award systems are fraught with problems.
[194] Bourdieu, *Distinction*, 323 & 326. Judges for the 1995 award year were: Design Exchange President, Howard Cohen; Canadian Art Magazine managing editor, Betty Ann Jordan; Master furniture maker, Robert Chevret; and freelance journalist who specialized in antiques and collectable, Hyle Wults Fox. Hely Wults Fox, "Six of a Kind: Award Winners at One of a Kind Canadian Craft show," Toronto; Globe and Mail; March 9, 1995; ProQuest Historical newspaper. 16.

Ontario Crafts Council's (OCC) Executive Director, Paul Bennett, would be awarded for excellence in craftsmanship, and two for craft display.[195] In 1984, *One of a Kind* continued to introduce more awards which eventually included: best booth design, best new product, and best in show. These awards were sponsored in conjunction with Loomis and Toles Artist Materials according to a 1988 press release.[196] Awards categories included: overall best in show; innovation; contemporary and traditional design; use of colour; and excellence in booth display.[197] This variety of awards represented *One of a Kind*'s approach to craft categorization and its inclusivity. By 1991, the show was awarding four awards for excellence in craftsmanship, and two awards for excellence in display design.[198] The Press and Media award, selected by press members who attended the show's Opening Day press brunch, was first given out in 1986.[199] Corporate Purchase Awards were also launched in conjunction with Clarkson Gordon, in or around 1988. These awards encouraged the purchase of one or more works from the craftspeople of *One of a Kind* which were then displayed in the show's award showcase, after which the pieces became part of the buyer's corporate art collection.[200] The corporate awards acted as "taste makers". Award winners were published in the biannual "Thumb Print," *One of a Kind* show's newsletter, and these awards demonstrated what craftspeople could aspire to in terms of professional validation within *One of a Kind*'s extended community. Not only did awards highlight what was considered the best work in the show in a general sense, it established for collectors what was important work and who they should consider collecting. They also

[195] "The Canadian Craft Show: Fourth Annual Christmas Craft Show Application Form," private *One of a Kind* archives held by Martin Rumack, dated 1978.
[196] Private *One of a Kind* archives held by Martin Rumack, 1988. The archival documentation I had access to did not include the exact dates that many of the awards were introduced.
[197] Ibid.
[198] Ibid, 1991.
[199] NA, "Thumb Print," One of a Kind newsletter, Winter 1989.
[200] Private *One of a Kind* archives held by Martin Rumack, 1988.

encouraged corporate support of living craftspeople and commercial craft. As outlined in a 1995 press release, the show had also created an awards fund to support New Artisans Scholarships for "first-time exhibitors to assist aspiring craftspeople with their craft careers."[201] The New Artisans Scholarships fund encouraged access to an important market and bridged the gap between student or amateur and professional experiences.

The show's organizers, Levy, Rumack and others from their permanent staff, legitimized themselves by becoming taste-makers within the craft and art community two-fold; firstly, by creating a successful, juried craft show, and secondly, by implementing awards within the *One of a Kind* show community. Levy was further legitimized within the craft/art community when, in 1987, he participated as a jury member of the *Toronto Outdoor Art Show*, the largest juried outdoor art exhibition in Canada, alongside such industry notables as: artists Joyce Wieland, Charles Pachter, Barbara Astman, John Reeves and John McKinnon; curators Louise Dompierre of Harbourfront's The Power Plant, Fern Bayer of the Government of Ontario Collection, and Alan Elder of the OCC.[202]

One of a Kind and its producers subverted the dominant paradigm of craft professionalism in 1995, when the show organizers approached the federal government to help fund travel scholarships, an idea suggested by Shauna Levy, the daughter of Steven Levy, who had grown up with the show and was now working for it.[203] These scholarships would help marginalized craftspeople from across Canada pay their travel expenses to attend the show.[204]

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[201] Ibid, 1995.
[202] Kay Kritzwiser, "Hatch dons new hat as chairman of Outdoor Art Show," *Globe and Mail*, July 8, 1987, C7.
[203] Interview with Levy.
[204] Levy specifies First Nations crafts people and those from further afield, such as craftspeople from Newfoundland, in his interview.

The government refused, possibly because Federal arts spending was being cut during the 1990s, though it rose marginally between 1994 and 1996.[205] In spite of this lack of government support, *One of a Kind* created ten travel scholarships to help defray travel expenses for out of town craftspeople, in addition to ten scholarships that covered half the booth fee for recipients at each show.[206] If the federal government had agreed to help fund the scholarships for new commercial craftspeople it would have given the *One of a Kind* and the commercial craftspeople who participated in the show another type of cultural validation within the craft community, federal acknowledgement of their contribution to Canadian culture. The Arts and Canada's Cultural Policy from 1999 states that:

> Cultural policy is the expression of a government's willingness to adopt and implement a set of coherent principles, objectives and means to protect and foster its country's cultural expression. The arts are the very foundation of this expression. In an age when countries are becoming increasingly interdependent economically and politically, promoting cultural expression by means of a coherent cultural policy for the arts is a valuable way to emphasize and define what distinguishes one country from another.
>
> Canada faces considerable challenges in this regard. Its vast territory and small population make it difficult to produce, exchange, disseminate and communicate works of art, while artistic production itself is economically fragile. Canada must also contend with the constant cultural presence of the United States in this country and the influence of this presence on the cultural identity of its population.[207]

One of a Kind functioned in all the above criteria. The show was a juried, national, bi-annual commercial show which brought together a wide variety of craft from across Canada, made by Canadians from a variety of cultural and ethnic backgrounds. "As the largest marketplace of

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[205] http://www.lop.parl.gc.ca/content/lop/researchpublications/933-e.htm. "After decreasing by an average of 0.2% each year between 1991-92 and 1993-94, federal government expenditures on culture rose slightly in 1994-95 and 1995-96, only to decline to the levels of the early part of the decade in 1996-97 and 1997-98. Statistics Canada reports federal cultural expenditures amounting to $2.67 billion in 1997-98, a decrease of 3.9% from the previous year."

[206] Interview with Levy.

[207] https://lop.parl.ca/content/lop/ResearchPublications/933-e.htm. Issue definition.

exceptional Canadian craft in the world, the *One of a Kind Canadian Craft Show and Sale* boasts exhibitors from every province in the land- from Victoria, British-Columbia to St. John's, Newfoundland."[208]

Conclusion

One of a Kind's structures and policies influenced the professionalization of Canadian craft by creating a new paradigm for Canadian craft shows. The show's approach to craft professionalism concretely epitomized the diversity of arts and crafts production in Canada. By analyzing *One of a Kind*'s development and its relationship to Canada's other largest craft shows through Moeran's concept of geography of prestige, this chapter demonstrated the show's culturally and economically influential position within a cultural hierarchy of Canadian craft shows. Through the inclusivity of its various awards systems *One of a Kind* increased circulation and acceptance of a wider variety of craft productions, materials, and makers. There was a reciprocal dynamic of accumulation of cultural and symbolic capital between *One of a Kind*, the show's producers, craftspeople and their crafts which validated the show, the craftspeople and crafts juried into it, and its producers as taste-makers.

Chapter Three
Craft Producers; Craft Consumers

When my parents, Richard and Susan Surette, began exhibiting in *One of a Kind* in 1977, they, like most craftspeople of the time, had to learn to navigate the numerous aspects of running a craft business. They remember analyzing other craftspeople's product quality and designs; what was good craft and why, and what was selling or not; how craftspeople approached selling,

[208] Interview with Levy. See also Private *One of a Kind* archives held by Martin Rumack, 1995.

such as spinning a studio story spiel, the use of product and studio literature, and demonstrations; how sold pieces were packed and packaged; and how to construct effective booth displays. *One of a Kind* was not only important because of the opportunity for direct sales, due to the increasingly large audiences it brought to Studio Surette and the other exhibitors; the show was also an important place to market test new product lines. Craft gallery owners and managers were increasingly drawn to the show by the access it afforded to large numbers of quality crafts from across Canada conveniently located in one place and during a finite, set period of time each year; this also helped craftspeople expand their own market without having to approach galleries and stores themselves. Their professionalism was exhibited for all to see: the range, quality, and consistency of their craft products were displayed in their booths; and the products' commercial viability could be witnessed and assessed in situ. The show also attracted serious collectors, important because they acted as arbiters of taste; their collections increased craftspeople's status as makers, as well as the show's status as taste makers within Canada's craft community. From the beginning, Studio Surette, like many other craftspeople, would feature eye catching, one-off, fine craft pieces alongside their production series. These pieces were displayed prominently in their booth to attract customers and showcased mastery of material, technique, and the ability to innovate. When I began producing my own work within our studio, showing my work in conjunction with my peers surrounded by our professional community, the consequent sale of my work represented acceptance as a professional craftsperson. My work was good enough to buy, to collect, to gift to loved ones, and to be placed in strangers' homes and offices. When my work began to be picked up by stores and galleries through *One of a Kind*, it was a further sign that the creativity, consistency and skill level of my products were dependable. As a young maker/craftsperson/artist this was truly thrilling and validating.

In this chapter, I explain how the craft community formed and circulated their understanding of professionalism within the context of the *One of a Kind* craft show. As well, I demonstrate how *One of a Kind* show policy and practices helped to form and foster these professional standards for craftspeople. There is no "professional" craft without professional craftspeople or a craft audience, and, I argue here, craft consumers. The two terms, audience and consumer imply different approaches in engagement with the craft object: the consumer is a subset of craft's audience, a subset that is willing to purchase craft objects. I suggest craft production in Canada had the opportunity for revival, and indeed to flourish, from the 1960s onwards, because of the commercial interest it garnered. This interest was built through complex systems of public education geared towards both craftspeople and the Canadian public and was created through craft shows, particularly Canada's only national juried show, *One of a Kind*.[209] Not only did the show help to create and maintain this interest, it added complexity to the public's understanding of what professional craft should and could be. The concept of professional craft from the mid to the late twentieth century was in continuous flux, and as such, *One of a Kind* flourished because it adapted its parameters to reflect the show's encounters with these shifts and used their advertising to legitimize these modifications. This chapter asks the following questions: How was *One of a Kind* as a commercial venue important for the development of professional craft? How did *One of a Kind* contribute to craftspeople's professional identity, and how did craftspeople recirculate these ideas of professionalism within their community? And, what role did consumers play in the professionalization of Canadian craft in the context of *One of a Kind*? To answer these questions, I will turn to business anthropologist Brian Moeran's adaptation of "affordances" in regards to creative production, cultural

[209] Both Alfoldy in *Crafting Identity* and Gail Crawford, in *A Fine Line* discuss at length the renewal of interest in craft in Canada in the 1960s.

anthropologist Grant McCracken's discussion of the interplay between "cultural meaning" and the "culturally constituted world", and occupational scientist Virginia A. Dickie's discussion of worker identity in craft shows.

The Business of Professionalizing Commercial Craft

In February 1976, the newly formed OCC held its first conference. The majority of delegates were representatives from craft associations and "teaching institutions affiliated with the guild and craftsmen's group members and regional councils of the foundation."[210] The rest of the delegates were members of the Craft Council's board of directors, as well as observers from the Ontario Ministry of Culture and Recreation and from allied arts organizations.[211] The proceedings were reported in the second issue of the OCC's publication, *Craftsman*.[212] Along with laying out the organization and programs of the new council, two feature articles address professional craft through the idea of earning a living. The first article describes the recently opened School of Craft and Design of Saint Claire College, Thames campus, located in Chatham, Ontario. The article included the school's mandate to provide the skills necessary for the students to work and earn a living as professional craftspeople.[213] However, the second article, "The Business of Craft" by Tim Stanley, decried the lack of business training within

[210] NA, "Communications Weekend," *Craftsman*, Ontario Crafts Council Vol. 1, (April 1976): 1.
[211] Ibid, 1.
[212] Ibid, 1-6. As part of the resolutions agreed on during the conference, $500 was allocated to each regional council conference, which would be used at the discretion of the regional council; examples of expenditure given were the hiring of secretarial services and use as prize money. Affiliate organizations were given $50 for prize money "as an incentive towards good design […]. This amount may be divided into three prizes at the discretion of the affiliate. This prize is to be given in the name of the Ontario Crafts Council. Requests for prize money [had to be] made prior to the exhibition." As well, the Council offered $25 towards paying speakers or for demonstrations at affiliates' meetings, up to three times a year, by recognized craft professionals.[212] The amounts available through the OCC were nominal, and clearly not enough to fund a single craftsperson's show production, let alone a enough money to provide a living income; professional Canadian craft needed well developed commercial outlets that would allow the craft community to support itself financially.
[213] Vaughn Stewart, "A New School of Craft and Design," *Craftsman*, Ontario Crafts Council Vol. 1, (April 1976): 15.

contemporary craft educational institutions, and offered guidelines on how to approach business as a professional craftsperson, a goal in line with the Ontario Government's mandate to promote the economic viability of craft.[214]

Stanley, a member of *Craftsman*'s 1976 Advisory Committee, argued for the importance of good business practice for the professional craftsperson in the 1970s.

> Why does the craftsman ham-string himself so in his own mind by using terms like artist/craftsman and designer/craftsman? Good, self-respecting, solid quality lies in the tradition behind 'craftsman'. And that includes the ability to derive profit from his work in a businesslike fashion. […] The craftsman was known for stability, credibility, skill, innovation, invention, ability to extract great beauty from even the most stubborn of materials, patience, humor, standing behind the quality of his work, delivering on time, creating exciting and new forms, giving good value for payment received, and being self-supporting at his craft.[215]

Stanley recommended that craftspeople access the OCC's resource center for literature on running a craft business, particularly Gerald Tooke's *The Business of crafts* (sic). The book was actually called *Crafts Are Your Business*, published in 1976 by the Canadian Craft Council, and brought together practical information useful for the beginner, as well as the established craftsperson. Stanley also provided a list of "Important Elements in Business Crafts". Included in the list were such business categories as: display and exhibits, packaging and freight, taxes, costing and pricing, billing, and inventory and increasing costs/value.[216] This single publication of *Craftsman* shows that on both the provincial and federal levels, craft and government organizations emphasized the importance of commercial viability as a key element of professional craft. The items on Stanley's list dovetailed with the concerns of both *One of a Kind*'s organizers and its craftspeople during the show's early years, as they strove to understand

[214] Tim Stanley, "The Business of crafts," *Craftsman*, Ontario Crafts Council Vol. 1, (April 1976): 12.
[215] Ibid.
[216] Ibid.

and increase both the professionalization of the crafts, craftspeople, and their craft show, as well as the public's understanding of Canadian professional craft. Tooke's list of important elements in the business of craft also correspond to Moeran's understanding of affordances within the production of creativity.

Negotiating Affordances leading to Professionalization

According to Moeran, affordances, a term he uses to describe what are often considered restraints or hindrances in relation to Western understandings of creativity, should be viewed instead as opportunities for creativity.[217] In this view, the strictures involved in making/creating for a commercial market such as the audience of *One of a Kind*, do not negatively limit the scope of Canadian professional craft production, but encourage, and even necessitate the existence of a wide range of craft products, craft skills, and craft ideas. As explained by Moeran, affordances are the outside elements that a creative idea or action must negotiate, and include but are not limited to: material, skill, genre, time, budget, personal networks, and market.[218] I argue that the idea of affordances is integral to the processes of professionalization of Canadian craft in *One of a Kind*, and that affordances inherent in producing for the show, a commercial craft venue, contributed to the development of Canadian craftspeople's professionalization. The criteria for professionalization as previously discussed in chapter one included: skill, education, theorization (development of discourse), exposure, display, and marketing. Craftspeople producing for *One of a Kind* who were encountering more refined criteria of professionalism as laid out by Tooke and Stanley in 1976 navigated some or all of the following affordances: product consistency,

[217] Moeran (2014), 29 and 35. The concept of affordance was first developed by J. Gibson, "The Theory of Affordance." In R. Shaw and J. Bransford (eds.), *Perceiving, Acting and Knowing*. Hillsdale, NJ: Lawrence Erlbaum, 1977.
[218] Moeran (2014), 17.

production time management, display, contracts, market identification and retention, customer relations, shipping and receiving, financial bureaucracy negotiation, and balancing between types of production.[219] Learning the skills associated with these affordances were signs of professionalism within the discourse of professional craft in the 1970s and continued through the 1990s.[220]

Regardless of material or genre, the skillful manipulation of materials was a key marker of professionalism according to *One of a Kind*'s evaluative parameters.[221] Consistency in a craftsperson's production was also a representation of their skills, as was the ability to produce one-of-a-kind show pieces in tandem with production series. One-of-a-kind pieces demonstrated that the craftsperson had the technical knowledge to make an innovative piece as well as the creativity to envision it; meanwhile, developing a well-designed and consistent production demonstrated that the skill needed to make the one-of-a-kind show piece was not just a fluke of luck. Craftspeople then had to display their work in an efficient and aesthetically appealing manner, which was actively encouraged by *One of a Kind*'s administration.

> Many people don't realize that how you display your product will have a lot to do with whether you'll sell or not. You have to spend time and money designing the right vehicle through which you can sell your craft. A booth is like a little shop. People feel they must buy if they come in. The first part of your job is to be a social worker or psychologist and allay some of those irrational fears that people have about meeting other people. Get them into a friendly conversation, relax them so they aren't so anxious. When tensions are down you can sell on the basis of your craft and skill. (…) Selling is explaining to an individual, getting them involved in the craft, making them feel as though they almost made it themselves.[222] (Steven Levy, 1977)

[219] V. A. Dickie, "Establishing Worker Identity: A Study of People in Craft Work," in *American Journal of Occupational Therapy*, Vol. 57, 2003. 245-256.
[220] Gerald Took, *Crafts are Your Business* (Ottawa; Canadian Crafts Council, 1976), 12-16. And, Dickie, 245-256.
[221] Interview with Levy.
[222] NA, "On Creating a Crafts Market," *Craftsman*, Ontario Crafts Council, vol. 2, June (1977): 6-7.

As Levy explained, no matter how skilled a craftsperson is as a maker, selling craft is based on establishing a social connection between the craftsperson and the consumer, a position supported by anthropologist Frances E. Mascia-Lees in "American Beauty: The Middle-Class Arts and Crafts Revival in the United States". Mascia-Lees contends that for craft consumers the craft object "…is not a de-socialized and singular material entity … instead it is part of a nexus of relationships to both the social and material world."[223] Craft is marketed as and mythologized as fundamentally intersubjective. For craftspeople, understanding and delivering this myth as demanded by the craft consumer was a fundamental part of being a professional craftsperson.

Tooke in 1976, Levy in 1977, and Dickie in 2003 all discussed the importance of identifying your market as a craftsperson, and an element of that process was setting price points for your work.[224] Collectively the conglomeration of each booth's price points identified the *One of a Kind*'s intended audience. *One of a Kind*'s press releases, advertising, advertorials, and articles written about the show and its craftspeople often mentioned the price points of crafts on display. [225] The show's 1995 advertising campaign "One of a Kind …" promoted the show as a venue where the audience would find crafts from five dollars to five-thousand dollars, a wide range of price points which ensured the show's crafts reached the widest possible audience. When setting price points a craftsperson had to understand who came to the show, and of those people, the economic bracket of their target audience. Pricing also had to take into consideration

[223] Frances E. Mascia-Lees, "American Beauty: The Middle-Class Arts and Crafts Revival in the United States," in Clare M. Wilkinson-Weber and Alicia Ory DeNicola (eds.), *Critical Craft: Technology, Globalization and Capitalism*, (New York; Bloomsbury Academic, 2016), 71.
[224] Gerald Took, *Crafts are Your Business* (Ottawa; Canadian Crafts Council, 1976), 7. Dickie, 245-256.
[225] NA, "On Creating a Crafts Market," *Craftsman*, Ontario Crafts Council; Vol. 2, June (1977), 6-7. Stasia Evasuk, "Craft Show Offers Handmade Treasures," *Toronto Star*, November 29, 1979, D6; Jackie Smith, "Giant Crafts show is Child's Garden of Toys," *Toronto Star*, November 25th, 1980, A3; NA, "Hand-Crafted Toys Make Magical Gifts for Girls and Boys," *One of a Kind* advertorial, *Toronto Star*, November 21, 1985, G7; Na, "Now is the season for Banishing Ho-Hums for Men," *One of a Kind* advertorial, *Toronto Star*, December 1, 1987, N15; Jacki Smith, "Christmas Craft Show a Great Place for Gifts," *Toronto Star*, November 21, 1991, H3; "One of a Kind Chairs," *One of a* Kind advertisement, *Globe and Mail*, November 17, 1995, D7.

the cost of materials to make the work, the cost of the show, and many other financial considerations. Another element craftspeople considered was their own social and cultural status as makers within the craft community: were they new to commercial craft, to the show, or did they have an established audience? Did they already have a reputation for quality, and well-conceived work? Finding a balance between cost and profit, reputation and demand was an important part of professional commercial craft that had to be negotiated at *One of a Kind*. The commercialism of *One of a Kind* afforded opportunities for craftspeople to explore and develop the various aspects of professional craft criteria that were being circulated through craft and government institutions.

Building personal networks within a field is also a key feature of professionalization and was a significant part of craftspeople's professional success within *One of a Kind*. Three types of personal networks were enacted through the show: among craftspeople; between craftspeople and their audience/clients, which is subdivided between direct and indirect sales; and between craftspeople and their suppliers. Many different craft suppliers attended the *One of a Kind* each year; not only to solicit business, but also to find out what were the needs of the craft community they supplied. Extended relationships were made between business representatives and craftspeople, which benefited both: craft suppliers would offer better supply deals because of the relationship and craftspeople would recommend these businesses to their fellow craftspeople.[226]

Creating a client base was crucial to becoming a professional, commercial craftsperson, and consumers were the key to both *One of a Kind*'s and its craftspeople's extended success. In his 1988 publication, *Cultural Consumption*, cultural anthropologist Grant McCracken suggests

[226] Interview with Susan Surette.

consumers are passive receivers of culturally constituted meaning through consumption, without influence in the market process, an assertion since critiqued. The cultural meanings attached to consumer goods are created both by consumers and, as McCracken explains, is transferred to them through marketing and the fashion system, which may also invent new, or modify existing, cultural meanings.[227] These two modes of transfer usually strive to demonstrate that the product is linked to already established cultural categories and principles. According to McCracken, consumers receive the good's culturally constituted meaning through its consumption.[228] His explanation of the movement of meaning from culturally constituted world to consumer good to consumer suggests that the consumer's role is a passive one, and in the context of the mass market surrounding heavily pre-mediated, industrially produced goods, where a limited range of objects is produced to reach the largest audience, this consumer passivity is well argued. However, in market structures such as *One of a Kind*, consumers have a much more active role and as such can be understood as playing an important position in the professionalization of Canadian craft within the context of *One of a Kind*. *One of a Kind* was primarily concerned with direct sales. If consumers were uninterested in a product or even an entire craft production, the immediate consequences were quickly apparent to craftspeople. As well, because the show was used to market test new products, consumers subsequently acted as product mediators prior to the release of these cultural objects into the wider Canadian market. Long term relationships were created between craft consumers and craftspeople through the show; clients often came back year after year to see what new works their favorite craftspeople had produced, and frequently added new pieces to their craft collections in subsequent years. As pointed out by

[227] Grant McCracken, *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities* (Indiana: Indiana University Press, 1988), 79-81. And, Ian Woodward*, Understanding Material Culture* (Los Angeles, London: SAGE publications Ltd., 2009), 57-83.
[228] Ibid, 83-89.

Levy, these long-term client relationships often started with conversations rather than sales; and sometimes the client would not buy their first piece until the next year, or longer down the line.[229] The client might often begin by buying a single, lower price-point piece, and later purchase larger and more expensive pieces. Clients would frequently also introduce family members and friends to craftspeople with whom they had made social and cultural connections. Craftspeople were encouraged by the show to produce work that fit into multiple-price points to take advantage of this type of consumer/craftsperson relationship.[230]

Craftspeople's client lists often included the stores and galleries where their work was currently sold. Through *One of a Kind*, galleries and stores were afforded an opportunity to see a broad selection of their craftspeople's new and older series and one-off pieces in a commercial setting akin to their own stores and galleries. This dissemination occurred, in part, because gallery and store owners attended the show to connect with craftspeople, see what new products they had developed and sometimes acquire or order them.[231] Craftspeople also took the opportunity to recommend fellow craftspeople to galleries and stores with whom they worked; this type of introduction was a valuable aid to expand craftspeople's market opportunities.[232] For gallerists, the ability to see the array of objects on display by a recommended craftsperson was an invaluable time saver. The smorgasbord of crafts on exhibition at the show also allowed gallerists to easily evaluate potential craftspeople's oeuvre against similar work on the Canadian market. The crafts selected through the show were then offered in galleries first throughout

[229] Interviews with Susan Surette and Richard Surette.
[230] Interviews with Levy and Rumack.
[231] Dale Anne Freed, "Crafts Renaissance," *Toronto Star*, November 22, 1992, F1-F3.
[232] Interview with Susan Surette.

Ontario and in later years across Canada, thus perpetuating *One of a Kind*'s vision of professional craft.

One of a Kind encouraged, and even expected, their craftspeople to send out invitations to their own clients. *One of a Kind*'s winter 1989 newsletter, *Thumb Print*, distributed to participating craftspeople, included a breakdown of how customers had heard about the show, and "only 10% had heard through (the craftspeople)."[233] In another page of that year's *Thumb Print*, the show explained that the advertising flyers it would send out to participating craftspeople included space for craftspeople to put their business stamp. These flyers were sent out to craftspeople's individual client lists, and by including their business stamp, clients would know that the craftspeople were returning to the show and could be sought out. As well, encouraging craftspeople to invite their clients increased the show's audience potential, and in doing so, it increased each craftsperson's audience access. Increased show attendance meant more potential sales, and a wider craft cultural dispersion. *One of a Kind* acted as a nexus for Canadian craftspeople, those interested in viewing and purchasing craft and those supplying service for craft. *One of a Kind* became a place where commercial craft ideals and expectations of professionalism in craft were formed, internally circulated, and disseminated to the wider Canadian craft audience.

Educating a Craft Audience I

Craftspeople, the craft community, and *One of a Kind* adopted rules, modes of operation and language to distinguish themselves and their productions as professional.[234] The process of craft professionalization included training craft audiences to understand and recognize the

[233] Private archives of Rumack, "Christmas Overview," in *One of a Kind* newsletter, *Thumb Print*, 1989.
[234] Dickie, 258.

criteria being introduced as signs of professionalism in craft, as well as demonstrating that craft adhered to existing cultural codes of the show's intended audience. According to Levy and Rumack, *One of a Kind*'s target market was the affluent, educated middle class; corroborating demographic surveys by the show upheld their assessment.[235] Middle class consumers used craft consumption, like all consumption, to signify and reinforce their social and cultural capital, which in a circular pattern also reinforces the cultural status of the craft objects they consumed and the social and cultural capital of the object's maker. The show's audience of consumers was identified, educated and partially created through rigorous advertising campaigns throughout Toronto and nearby regions, which eventually expanded to cities and towns in other Canadian provinces. These campaigns included a wide variety of print, radio and television media.[236]

According to Tooke's 1976 admonitions to craftspeople regarding professional survival, advertising and promotion were essential.

> Everyone knows that the best advertising comes from the reputation you get for fine work; unfortunately, it's not always easy to get your fine work shown or bought enough to be able to acquire that reputation. Promotion is useful, indeed necessary, even for craftsmen who often shrink from anything that seems so cold-bloodedly commercial. You won't be a craftsman for long if you don't sell your work.[237]

One of a Kind was a package deal for craftspeople. The show made available a large and immediate audience already primed for consuming craft through its advertising campaigns, which usually featured craftspeople and their objects. As well, participation in the show itself was a way to advertise a craftsperson's professional status.

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[235] Private Archives of Rumack, 1988. A 1988 survey showed that *One of a Kind*'s largest clientele base were women by a 60/40 margin, from households that earned an average yearly income of $45,000.00. A 1994 client report from BCP showed that the average HHI of *One of a Kind's* audience rose to $50 000.00.
[236] Interview with Levy, and see Private Archives of Rumack, 1987; "19th Annual One of a Kind Christmas Canadian Craft Show Final Report," Ruby Fruitman Communications group, January 19, 1994; and "Spring Show Final Report," Ruby Fruitman group, 1995.
[237] Took,9.

Advertising and press packages were important tools used by *One of a Kind* which clearly contributed to the development of professional Canadian craft's cultural meaning in contemporary Canadian society. Culture may be defined as the values, ethics, rituals, traditions, material objects and services produced or valued by members of a society.[238] The show constructed Canadian craft's cultural meaning through how, who, and what it promoted in terms of both crafts and craftspeople, and in so doing, influenced the education and formation of Canadian craft's audience. In line with McCracken, the meanings in goods express consumers' cultural categories and principles, construct ideas of self, and are used to create and maintain a particular lifestyle.[239] As argued above, through the direct marketing at *One of a Kind*, consumers were also active in transferring cultural meaning onto the goods as well as receiving meaning through marketing and the fashion system. McCracken explains that "cultural meaning is located in three places: the culturally constituted world, the consumer good, and the individual consumer."[240] The "Culturally Constituted World" is made up of a person's "Cultural Framework" which is comprised of "Cultural Categories" and "Cultural Principles". Cultural categories "[represent] the basic distinctions that a culture uses to divide up the phenomenal world," and include; occupation, gender, class, age, and status, as well as; time, space, nature, and person.[241] Cultural principles are based on the ideas or values of a culture which determine how these cultural categories are organized, assessed and interpreted. McCracken's term, "Culturally Constituted World", is explained as an individual's day-to-day encounter with and

[238] M. Solomon, G. Bamossy, S. Askegaard, and M. K. Hobb. *Consumer Behaviours*. (Essex: Pearson Education Limited. 2006).
[239] McCracken (1988), 73-74.
[240] McCracken (1986), 71.
[241] Ibid, 72.

physical experience of the world informed by their own cultural framework.[242] Cultural meaning organizes the world, and objects are a palpable record of that meaning.[243] According to McCracken, cultural meaning constantly moves through the culturally constituted world, including the objects and services for sale along with the individual consumer, and is influenced by designers, producers, advertisers and consumers.[244]

> Advertising works as a potential method of meaning transfer by bringing the consumer good and a representation of the culturally constituted world together within the frame of a particular advertisement. …[T]hese two elements [are conjoined] in such a way that the viewer/reader glimpses an essential similarity between them. When this symbolic equivalence is successfully established, the viewer/reader attributes to the consumer good certain properties s/he knows exists in the culturally constituted world. The known properties of the culturally constituted world thus come to reside in the unknown properties of the consumer good and the transfer of meaning from world to good is accomplished.[245]

McCracken's discussion is foundational to why and how craft's professional identity shifted in Canadian culture, and the retail interaction between producer, show, craft and consumers was an important part of that shift. To understand how *One of a Kind* influenced this shift, it is necessary to identify the cultural categories active in the show and how they were presented to the public; what cultural principles were associated with making, selling and buying craft as reinforced or constructed by the show; and how *One of a Kind* created a cultural framework for the crafts and craftspeople included in the show.

The show accomplished this through the types of information they distributed through their advertising campaigns, carefully curated press kits and the articles written about participating craftspeople and their products. In the 1977 article "On Creating a Crafts Market,"

[242] Ibid.
[243] Ibid, 73.
[244] Ibid, 74.
[245] Ibid.

Levy described that a minimum of $20,000 was committed in 1977 towards several tiers of advertising for the show: short radio advertisements, more in-depth and content-rich newspaper advertisements, and simple advertisements on Toronto city transit which, Levy explained, were used to "back up what a person might be hearing on the radio."[246] *One of a Kind* also put out 30,000 handbills, 3,000 posters, and , 000 exhibitor application brochures.[247] Advertising the show, the craftspeople, and their products continued to be an important expenditure. In 1980, the promotion budget was $19,000; in 1987, it had reached $115,000; and in 1995, for the 16th annual Spring *One of a Kind*, over $740,000 was spent on public relations and media promotion.[248] These campaigns highlighted both female and male craftspeople, who came from a variety of educational and cultural backgrounds; as well as a multitude of objects and approaches to craft throughout the twenty-five years it remained under Canadian ownership. *One of a Kind* also sent out extensive press kits every year to numerous print, radio and television media outlets. The show's advertising campaigns and press kits, and resulting articles, were used to create a cultural framework around contemporaneous Canadian craft, craft production and craft producers which placed them in existing cultural categories and principles which belonged to Canada's middle-class, the show's targeted audience.[249] Each year *The Canadian Craft Show* shifted who and what it focused on to highlight and knit together different ideas of how professional craft and professional craftspeople could be understood. (Fig. 4) The show's advertising campaigns and articles based on its press kits made available the cultural meaning

[246] NA, "On Creating a Crafts Market," 5-6.
[247] Ibid, 6.
[248] Private archives of Martin Rumack, 1987 and 1995.
[249] Private archives of Martin Rumack: "Our Demographics," 1988. The document stated that in 1988 54% of show attendees came from households which earned a total family income above $45,000.00; "BCP Client Report for One of a Kind," 1994. This second document states that the show was aimed at 25 to 64 year olds with household incomes of $50,000.00. Steven Levy also stated in his interview that the *One of a Kind* was marketed to the Canadian middle class.

within the context of middle-class cultural values of the varied craft objects found at the show to potential consumers.

The Endorsement Lure

One of a Kind turned to the use of celebrity endorsements by the early 1980s to both advertise the show and extend its own cultural capital and that of their craftspeople. Celebrities have cultural capital that is in part transferred to the thing they are endorsing. According to McCracken "[t]he endorsement process depends on the symbolic properties of the celebrity endorser. Using a 'meaning transfer' perspective, these properties …reside in the celebrity and …move from celebrity to consumer good and from good to consumer."[250] There are two types of celebrity endorsement models: the source credibility model that is based on the celebrity's "expertness", which is the perceived ability of the endorser to make valid assertions, and the celebrity's "trustworthiness", which is their perceived willingness to make valid assertions. The second type of endorsement is based on the source attractiveness model, where the success of the message depends on the endorser's "familiarity", "likeability", and "similarity" to the audience.[251] Well into the 1980s, *One of a Kind* used both types of celebrity endorsements to increase the show's cultural capital, though initially it began with the source attractiveness model. As early as 1976, the *One of a Kind* featured a two-part advertisement in Toronto's *Globe and Mail* newspaper. (Fig. 5) The first part was a reprint of a City of Toronto public notice written by then-Mayor David Crombie that stated that *One of a Kind* was holding its second annual show and sale, and claimed: "A Substantial number of people, young and old, make their

[250] Grant McCracken, "Who is the Celebrity Endorser? Cultural Foundations of Endorsement Process," *Journal of Consumer Research*, December (1989): 310.
[251] Ibid, 310-311.

livelihood from the production of handcrafts. In recent years, there has been an upsurge of interest in this endeavour and people are becoming more conscious of Canadian works."[252] Crombie then declared the week during which *One of a Kind* ran, November 29th to December 5th, 1976, "Canadian Craft Week in the City of Toronto."[253] That year, mayor Crombie was also invited to open the show, an invitation he accepted, to the delight of the show producers. Situating Crombie as an important pro-craft voice, Levy declared that "We're proud to have the mayor. He's a busy man, a cultured man."[254] This was a very important endorsement for the show and the show's organizers, because of Crombie's political, social and cultural capital within Toronto's middle-class. In 1987, Luba Goy, star of CBC's Royal Canadian Air Farce, opened the show.[255] In a 1988 press release, Dini Petty, a Toronto based news personality and talk show host, who was a long term supporter of *One of a Kind*, was quoted as saying: "It is the one and only show that I do not miss. My husband and I go every year and always buy several items. It is the one show I feel that everyone should make a point to go to."[256] That year same year, reporter Glenn Cochrane, from CFTO-TV, said:

> I have covered the annual show in Toronto for many years in my capacity as a reporter for CFTO-TV, and the high standards on display have never failed to excite and impress me. I believe in the quality and work done by Canadian craftspeople and artisans and I buy from them, and my surroundings are richer for that.[257]

[252] Advertisement. *Globe and Mail*, Nov.29, 1976, P 15.
[253] Ibid
[254] NA "On Creating a Crafts Market," 6.
[255] Private archives of Martin Rumack. Press Release, 1987. According to a *One of a Kind* advertorial, the show was opened by two actors from the popular CBC TV show, Night Heat, Stephen Mandel and Eugene A. Clark. NA, "Gifts Galore are Here," *Toronto Star*, November 26, 1987, K3.
[256] Private archives of Martin Rumack. Press release, 1988.
[257] Ibid.

Crombie, now an M.P., wrote "I am pleased to learn the Canadian Craft Show will be held in Toronto again this year. It has been of great benefit to participants and I look forward to an even better show this year."[258]

In later years, when the show had created a reputation of quality and a loyal customer base, it included endorsements from the craftspeople themselves. These were important because *One of a Kind* had two types of clientele, the public who came to see and buy craft, and the craftspeople themselves who rented booth space. Manitoba-based leather sculptor, Doug Gibson, was quoted in the show's 1988 press release:

> One of a Kind is the show in Canada. I think one of the main reasons for its continued growth is that friends tell friends this is an event of such quality and calibre that it shouldn't be missed, and so the word spreads, Also, the participants, and the show itself, are promoted properly and professionally, another factor which makes a big difference.[259]

Gibson's endorsement identified the importance of extensive advertising as a sign of craft professionalism and the high calibre of the show implied the quality and calibre of the craft exhibited. In that same press release, renowned, award-winning, New Brunswick ceramist, Peter Powning, endorsed the show when he described why *One of a Kind* was important to him and for his clientele:

> Aside from private shows in galleries, this is the only show I'm involved in. Meeting collectors who want to deal directly with the artists producing the work is what makes the show rewarding for me. That personal contact with buyers has brought me back to One-of-a-Kind for four years. I also appreciate the feedback I get in response to my work, and the opportunity to see what fellow craftspeople are producing.[260]

This Powning quote, included in *One of a Kind*'s 1988 press kit, was used to emphasize craft's long-standing central tenet that craft is a social experience, wherein it is important for

[258] Ibid.
[259] Private archives of Martin Rumack. Press Release, "The Canadian Craft Show – A History of Success", Fruitman communications Croup, 1988.
[260] Ibid.

contemporary craft's audience to have access to the maker, and the craftsperson to have direct access to their audience. According to Powning, the collector is more than a passive recipient of craft's culturally constituted meaning. The show's craft collector effects the direction of future productions. This short quote also highlights *One of a Kind*'s importance to the craft community as an event that gave craftspeople, many who worked in relative social isolation, access to a much wider, national, professional community. *One of a Kind*'s use of craftspeople as source credibility model endorsers set up craftspeople participating in the show as professional experts within the segment of the Canadian craft community that identified as commercial craftspeople. Attractiveness model endorsements helped to form and legitimize the middle class' interest in *One of a Kind* and the craft presented at the show. The show's producers engaged celebrities that their intended audience, both craftspeople and consumers, recognized and trusted.

Diversity: Including the Often Excluded

Celebrity endorsements for *One of a kind* were a factor in legitimizing the show, and they also functioned to validate crafts and craftspeople included in the show but who were often marginalized within other segments of the Canadian craft establishment as discussed by Alfoldy. These exclusions from the professional craft and art sphere often included: Indigenous artists/craftspeople, self-taught makers, folk-artists, immigrant craftspeople/artists, people of colour, women, and people that produce particular types of objects or use certain types of materials.[261] These are the same people that the producers of the *One of a Kind* show included, celebrated, and highlighted in their advertising campaigns. From early on, the show's advertorials and articles written about the show emphasised the diversity of both mediums and

[261] Alfoldy (2005), 7. See also Anderson and Huneault, 17.

makers that were found at the *One of a Kind*. In their press releases, the show producers consciously drew attention to the cultural diversity of the show's craftspeople and expanded the parameters of professional craft by adhering to the different criteria required by commercialism.

One of a Kind was Canada's first and largest national commercial craft show; and part of that national mandate was an emphasis on Canada's diverse population as far as it was represented in the show. In both press releases and advertisements, *One of a Kind* underscored the geographical and/or provincial origins of show participants. According to a demographic survey the show did on the Spring *One of a Kind*, in 1980 just three provinces were represented at the show, a number that had risen to seven provinces by 1987.[262] In an advertisement from 1990, the *One of a Kind* declared that "[f]rom Pinanta Lake, B.C. to Baie d'Espoir, Newfoundland over 550 of Canada's finest craftspeople have been selected to participate in the 16th Annual One of a Kind Craft Show and Sale."[263] The show's twentieth anniversary press kit mentioned that every province was represented by craftspeople; while a 1995 press kit went so far as to give a list of craftspeople and the province from which they each hailed.[264] The inclusion of craftspeople from across Canada in the show's construction of their customers' cultural framework signaled that professional craft was diverse, made throughout Canada, by different kinds of makers, and in a wide variety of forms.

In 1995, *One of a Kind* chose to bring attention to craftspeople from visible minorities in their press kit and featured Chinese-born Lorraine Chien, who made collectible animal dolls, and African Canadian painter, James Powers. Chien and her work made an appearance in at least two

[262] Private *One of a Kind* archives held by Martin Rumack, demographic survey, 1988.
[263] Advertisement. *Toronto Star*, November 30, 1990, D13.
[264] Private *One of a Kind* archives held by Martin Rumack, "20th Anniversary Facts at a Glance", 1994. And Private *One of a Kind* archives held by Martin Rumack, press kit hand out, "Exhibitors from Coast to Coast," 1995.

articles in the Toronto Star that year.[265] From the advertising images of craftspeople previously used by the show, as well as the information *One of a Kind* included in their press packets, increasing awareness of the cultural diversity of craftspeople at the show was a new advertising approach.

Alfoldy argued that in the context of Canadian craft professionalization that "[f]requently marginalized craftspeople reflected approaches to craft considered outdated, for example those who practiced traditional skills, or those who avoided neat classification, like First Nations craftspeople, [who] found themselves romanticized and marginalized within the broader context of national Canadian craft."[266] *One of a Kind*'s advertising policy countered the professional marginalization recognized by Alfoldy, although not always unproblematically. First Nations makers participating in *One of a Kind* were highlighted from as early as 1979, when Mohawk sculptor Stanley R. Hill, from the Six Nations Reservation at Ohsweken, was singled out by Toronto Star reporter, Stasia Evasuk.[267] Ojibway sculptor Don Chase, was featured in a 1987 *One of a Kind* show advertorial.[268] That same year, another advertorial, "Native Art Celebrates Nature," explains that the show would feature a display presented by "Indian Art-I-Craft", a "non-profit organization which co-ordinate[d] and promote[d] the work of native craft professionals from 128 Indian bands throughout Ontario." The article highlighted the work of three craftspeople: the quillwork of Helen Trudeau; the jewelry of silversmith Steve Longboat; and Mary McKoop's traditionally made moccasins, boots and gloves.[269] Métis designer, Angela De Montigny, recipient of one of the New Artisan Fund awards, was featured in a 1995 press

[265] Jackie Smith, "Christmas craft show a great place for gifts," *Toronto Star*, November 21, 1991. H3. And Ross Skoggard, "Metalsmith's work is all one of a kind," *Toronto Star*, November 17, 1991, E5.
[266] Alfoldy, 2005. 7 & 124.
[267] Stasia Evasuk, "Craft Show Offers Handmade Treasures," *Toronto Star*, November 29, 1979, D9.
[268] NA, "Now is the Season for Banishing Ho-Hums for Men," *Toronto Star*, November 1, 1987, N15.
[269] NA, "Native Art Celebrates Nature," *Toronto Star*, November 26, 1987. K7.

release. Though the show embraced First Nations craft and art, and highlighted its inclusion, the language used to talk about First Nations work within the context of the show sometimes demonstrated the problematic romanticization of First Nation cultural production that Alfoldy also identified. In 1991, Jackie Smith's article for the Toronto Star, "Christmas Craft Show a Great Place for Gifts", described Algonquin, Claude Latour's carvings. This article was based on that year's *One of a Kind* press kit that contained a special feature called "First Nations, First Artisans".

> Canada's first artisans date back thousands of years. Their work became the testament and celebration of the spiritual world and The Creator. From North to South and East to West, the work of native artisans passed ritual, custom and history down through generations. The tradition continues, from native to native and now to other Canadians.[270]

In no other press kits that I saw in Martin Rumack's private show archives was another ethnic group written about in this way: other craftspeople were discussed individually without reference to their ethnic or cultural backgrounds.[271] The 1991 press kit included biographical information and artist statements from three First Nations artists/craftspeople: master carver Harris Smith of the Kwakultland people of Campbell River in British Columbia; Claude Letour of Algonquin descent, who etched in glass, flagstone and marble; and, 1991 *One of a Kind* show award winner, Stanley R. Hill Jr, described as an Iroquois carver taught by his father and uncles, themselves internationally renowned carvers from the Six Nations Reserve. All three makers explained that participating in *One of a Kind* was important because it gave them a platform to be educators by engaging with a public that was steadily becoming more interested in First Nations' cultures:

> I've also become a kind of teacher. People look at the work and start asking questions about Iroquois culture and clans. I've noticed a heightened awareness. So we have a

[270] Private archives of Martin Rumack. Press release, Fruitman Communications Group, October, 1991.
[271] The only exceptions to this were Lorraine Chien who was identified as a Canadian immigrant, and James Powers identified as African Canadian.

> responsibility. Native craftspeople are now playing an important role in communicating our culture and history. Our work is getting broader attention and now non-natives are beginning to listen."[272] (Stanley R. Hill Jr.)
>
> I feel so right doing this work and it allows me an opportunity to share a very misunderstood culture. People are interested now. They're looking for spiritual alternatives. The recent political turmoil has given Canadians 30 years of history in just one year. It's good to hear people asking questions; not just about the work but about us and who we are.[273] (Claude Letour)
>
> People who come to see the work are interested in the history and myths behind it. And in the last few years, people have also been a lot more interested about native issues. It has given me a chance to communicate with people who never understood. It has allowed me to be and educator. This is the true role of the artist.[274] (Harris Smith)

The concept of the craftsperson/artist as educator created an important point of engagement between the show and the public. It not only gave craftspeople the opportunity to demonstrate their authority as makers, it also created a situation where the public came to the show not merely because they wanted a retail experience, but also because they wanted a higher level of engagement.

Educating the Audience II

This idea of the craftspeople of the *One of a Kind* as consumer educators was fostered for many years by the show administration which encouraged craftspeople to include how-to demonstrations of their work. During his 1977 interview for the OCC publication "Craftsman", Steven Levy emphasized the benefit of including demonstrations in craftspeople's booths: "The closer you get and the friendlier you are, the greater your advantage. Selling is explaining to an individual, getting them involved in the craft, making them feel as though they almost made it themselves. People who demonstrate do better than those who don't."[275] The show also featured

[272] Private archives of Rumack, Press Release, 1991.
[273] Ibid.
[274] Ibid.
[275] NA "On Creating a Crafts Market," 6-7.

specific demonstration spaces in the show's mezzanine level during its stay in the automotive building. The mezzanine space featured demonstrations in a variety of media including but not limited to: stained glass, silkscreen printing, and pottery.[276] During the 1984 and 1985 *One of a Kind*, the mezzanine was "allocated to students and graduates of Sheridan College and the Ontario College of Art," where they featured "displays, slide shows and demonstrations" about crafts, and gave the public an idea of what each educational institution had to offer.[277] (Fig. 6) In 1985, with Georgian College added to these post-secondary institutions, the show advertised the second level mezzanine space as a place featuring "special exhibits and demonstrations to inspire new ideas and challenge your imagination."[278] *One of a Kind*'s producers overtly linked commercial craft with post-secondary, specialized education, bringing together within the idea of professionalism consumer and maker education. The show's use of demonstrations tapered off in the 1990s. The public was more educated and thus more cognizant of craft skills and techniques, and could more easily identify the standards of professional craft and craftspeople. These demonstrations positioned craft production as work that required specialist knowledge and skills, while reinforcing the idea of Canadian craft production as unalienated work and consumption of Canadian craft as unalienated consumption.[279] (Fig. 7)

As I noted in chapter one, Alfoldy argued that "[a] monopoly built through exclusion is fundamental in maintaining a professional elite that can generate ideology, and education is the

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[276] NA, "Child care, Fashion Show Featured with Handcrafts," advertorial, *Toronto Star*, November 22, 1984, F5.
[277] Ibid
[278] Advertisement, "The Canadian Craft Show," *Toronto Star*, November 27, 1985. Features included: Loomis and Toles Artist Materials; 'The Arts Buffet' presented by the Ontario Ministry of Citizenship and Culture; 'Le Grand Prix des Métier d'art' hosted by the government of Quebec; Black Creek Pioneer Village; the Federal Government's 'Think Canadian'; Designer Rooms; and Georgian College, Ontario College of Art, and Sheridan College; as well as canoe-maker, Helen James; and Hands Magazine.
[279] John Stirling, "William Morris and work as it is and as it might be," *Capital & Class* 26, no. 76 (Spring 2002): 127-144.

central factor in this process."[280] *One of a Kind* not only educated their audience regarding craft processes and skillful making, it also educated their audience on how to choose and use contemporary craft. To that aim, *One of a Kind* in conjunction with the OCC created a designer room within the exhibition space called "The Art of Living with Craft."[281] This was a:

> Modern 10-by-20-foot model room structure, designed by Toronto furniture maker Peter Fleming of the Design Co-Op. [C]onsumers will discover the design possibilities of handcrafted pieces in an interior environment and be introduced to the work of several high-profile members of the Ontario Crafts Council, in addition to supplementary pieces by exhibitors at the 'One of a Kind' craft show.[282]

The craft objects selected for this space were chosen by Alan Elder, curator of the OCC's Craft Gallery, whose participation in this project increased *One of a Kind*'s cultural capital.[283] OCC's participation in *One of a Kind* augmented its access to a broadened consumer base made available through the show, which increased the economic viability of craftspeople who belonged to the OCC. The conjunction of good design and skillful making at *One of a Kind* was highlighted through the participation of the OCC in the show.

Identifying Professionalism through Education

In *Crafting Identity*, Alfoldy also argued "[t]he growth in college and university programs for craft created a fundamental shift in craft ideology, firmly aligning it with late modernist art discourse. The dissemination of these professional ideals was achieved in a large

[280] Alfoldy (2005), 124.
[281] NA, "Interiors Uniquely Yours," advertorial, *Toronto Star*, November 26, 1987, K3. The show's use of designer rooms was also referenced in a 1985 advertisement in the Toronto Star. Advertisement, *Toronto Star*, November 27, 1985, K3.
[282] Ibid "Interiors Uniquely Yours"
[283] http://www.historymuseum.ca/personnel/alan-elder/ , Elder went on to be curator of craft and design at the Canadian Museum of Civilization and is currently manager of First Peoples and Early Canada at the Canadian Museum of History

part through the education of craftspeople."[284] While *One of a Kind* adhered to craft's alignment to "late modernist art discourse" through disseminating the professional ideals expounded in the educational and established cultural guilds and institutions, it also expanded its parameters to be more inclusive in terms of educational background, types of crafts and craft materials. Formalized post-secondary education was an important identifier of the middle class' culturally constituted world, and it was important for the show to demonstrate that Canadian craftspeople and their products fit into that world. Before articles based on *One of a Kind*'s press releases reflected the Canadian craft community's increased access to formalized craft education in Canada, they carefully highlighted that their craftspeople were still from the professional middle class and that post-secondary education was the norm for many of them.

In the mid-1970s, as *One of a Kind* launched, few Canadian craftspeople had had access to college or university level craft education, the kind of education Alfoldy associates with craft professionalism. Because of this lack of access, most Canadian craftspeople were self-taught, although many had been educated at the post-secondary level in other fields, such as in the humanities and sciences. This non-craft post-secondary education was an important middle-class marker suggesting professionalism, though not the craft professionalism as described by Alfoldy. Through its advertising campaigns and especially through its press releases, *One of a Kind* constructed links with contemporary craft and craft producers and the culturally constituted world of Canada's middle class, in effect demonstrating that craftspeople were small business owners, who valued professional education and hard work. In his 1978 article for the *Toronto*

[284] Alfoldy (2005), 123-124. Alfoldy described abstract expressionism's late modernist ideology in regards to professional craft as "well-resolved experiments in craft media that ensured technical virtuosity, conceptual and artistic originality, uncluttered surfaces free from over ornamentation, and a clear statement of the craftsperson's concept or idea." The use of craft materials to talk about and make fine art was being actively encouraged in craft.

Sun, Henry Mietkiewies described three craftspeople who were participating in what was still called *The Canadian Craft Show*: Jim Cairs, 36, had dropped out of a PhD in sociology to become a self-taught woodworker specializing in wooden children's toys.[285] Darla Hesse, 35, who shared a booth with her partner, Jim Lute, changed career paths to become a jeweler and goldsmith because "a PhD in art history no longer seemed important and university teaching was for the birds."[286] Barry Goodman, 28, had studied philosophy at McMaster University before becoming a self-taught silversmith.[287] Mietkiewies' article forms a portrait of the craftspeople participating in *The Canadian Craft* (*One of a Kind*) as highly educated, slightly non-conforming, middle-class women and men in their prime, who were self-taught in regards to their crafts and sometimes worked within a family studio context. Each press release over the years reinforced and expanded this link.

Stasia Evasuk's 1979 article, "Craft Show Offers Handmade Treasures," complexified the audience's understanding of who professional Canadian craftspeople included, expanding the category to include art school drop outs, hobbyists turned professional, First Nations makers and craft collectives. Those highlighted for the article included: porcelain ceramist and Ontario College of Art dropout, Marilise Stonehouse, whose work averaged $25.00 a piece; ex-botanist Thomas Moffit and artist Anne Johnston's $21.00 to $50.00 pressed-flower and cotton batik lampshades, the latter featuring Canadian birds; Ontario College of Art graduate, David Crighton, who made detailed pen and ink drawings of Canadian architecture, which sold at $60.00 to $75.00; John Calich, who went from hobbyist briarwood pipe maker to "full-time" craftsman after being laid off in 1977, and whose pipes were priced from $35.00 to $250.00;

[285] Henry Mietkiewiez, "A Path Worth a Dozen PhDs: Happy Academics Drop School to Craft Toys, Jewelry," *Toronto Star*, November 28, 1978, A4.
[286] Ibid
[287] Ibid

sculptor Stanley R. Hill, who made pendants and buckles from carved antler, priced between $20.00 and $50.00, as well as large sculptures costing up to $1,400.00; and the made in Labrador, though unattributed, Eskimo (sic) dolls made of seal skin, which were selling for $24.00, and $42.00 felted wool and arctic fox trimmed and embroidered mittens.[288] The article's biographical information suggested to the craft show's audience that skilled craftspeople can come from a variety of educational and cultural backgrounds; the price-point information signaled that the show's audience included a variety of economic situations provided the consumers possessed the cultural capital.

In keeping with the show's yearly shifting thematic advertising emphasis, time and labour were showcased in 1980. This emphasis was key to perpetuating the link between contemporary craft and unalienated production and consumption. Jackie Smith's Toronto Star article, "Giant Craft Show is Child's Garden of Toys," highlighted the sheer number of hours of skilled labour the craftspeople worked to make their products.[289] Sheila and Jim Cairns, wooden toy makers, explained that to prepare for *The Canadian Craft Show*, they laboured fifteen hours a day, seven days a week, for six weeks to produce $10,000 dollars of stock. Along with traditional children's toys, they also produced doll houses, sold at $500.00, which took sixty hours to make, and were aimed at the adult collector's market.[290] Smith explained that "the no-metal, no-paint, designed to last toys with old-time appeal, appeal to parents," while Sheila Cairns stated "It's the opposite of building in obsolescence."[291] Doll makers, Cathy and Don Oreskovich, expected to sell 1500 dolls at the show, which they worked 9am to 11pm for months to produce. Cathy had

[288] Stasia Evasuk, "Craft Show Offers Handmade Treasures," *Toronto Star*, November 29, 1979, D9.
[289] Jackie Smith, "Giant Craft Show is Child's Garden of Toys," *Toronto Star*, November 25, 1980, A3.
[290] Ibid
[291] Ibid

been making the dolls for eight years and had twenty different designs.[292] "Quality handwork is big business now (and we're) here to make money said Oreskovich, who believes that when quality drops so will custom."[293] It was important for the audience to understand that professional craftspeople invested enormous amounts of time into the skilled production of their craft, that the work was made with care, and that these quality objects had physical and cultural durability. This promotional strategy of highlighting a variety of identifying markers of professional craft production continued throughout the 1980s and 1990s. [294] *One of a Kind* revisited these themes, occasionally adding new ones but always working towards expanding craft and its audience's cultural framework, and maintained a flexible and inclusive vision of the markers of professional craft, taking pains to educate their audience in that vision.

Crafting Connections

One of a Kind's extensive use of press release information kits, advertorials and advertising through local, provincial and national media organizations, functioned to educate and expand the cultural framework of the Canadian professional craft audience. These advertising campaigns included dozens of newspapers, magazines, radio and television programs and shows, as well as billboards and bus shelter advertisements. While concentrated in Ontario, they also expanded to include select media outlets in each province that had participating craftspeople. (see appendix…) By actively including people from different cultural, ethnic and educational backgrounds, as well as a very wide range of cultural products in their advertising campaigns and press releases, the *One of a Kind* show broadened the narrow parameters of the modernist definition of craft professionalism that was being institutionalized. *One of a Kind* helped mould

[292] Ibid
[293] Ibid
[294] Dale Anne Freed, "Crafts Renaissance," *Toronto Star*, November 22, 1992, F1-F3.

not only the identity of professional craft, it also constructed craftspeople's professional identities.

Occupational sociologist Virginia A. Dickie has analyzed how craft fairs play an important role in the construction and maintenance of a craft sub-culture and crafter identity.[295] She argues that participation in craft fairs helped to form and sustain widely accepted professional systems and behaviours within the craft community.[296] For *One of a Kind*, advertising served to publicly communicate its construction of professional craft (object) and craft professionalism (behaviour) throughout the Canadian craft community. An important aspect in terms of *One of a Kind* is Dickie's argument that the type of commodity exchange enacted at craft fairs is a form of Marxist non-alienated work and non-alienated buying. The crafts sold at the show were produced under total control of the craftspeople, from owning the tools and materials, designing and making the work, to marketing the final craft products. The craft show's audience could be considered as comprised of unalienated consumers because of their direct access to the craftspeople and their opportunity to create some form of relationship.[297] Articles written about *One of a Kind* regularly included biographical and anecdotal information about its craftspeople, and embraced the conceptual association of craft as an antidote to consumer and worker alienation. Henry Mietkiewiez's article "A Path Worth a Dozen PhDs", Virginia Corner's Sunday Star article, "Artisans Trade Careers for Craft"; advertorial "Hobby of Hand-Painting Silk turns into Career for Architect"; and Lynn Ainsworth, "It's a High-Touch World for Artisans," all described craftspeople choosing professional craft production over other

[295] 'Crafter' is the term Dickie uses to reference craftspeople as a community.
[296] Dickie, 257 & 259.
[297] Dickie, 257.

mainstream professional careers for which they had trained but had felt alienated within.[298] In 1993, Gerald Levitch wrote the following in support of non-alienated consumption of non-alienatedly produced Canadian craft for an article on *One of a Kind* in The Globe and Mail:

> Does the average Canadian home have even a single object that could be called 'hand-made'? Everything that most of us own seems to be mass-produced in distant, foreign lands where automated factories operate in total darkness - they've eliminated any human workers who might need light to see what they're doing. As if in reaction against this mass-production, the local Toronto market for hand-made goods has grown large enough to warrant the twice-yearly One of a Kind Craft Show and Sale … As the name implies, the goods on display at the show are unique, full of the character and quirks of their all-too-human makers.[299]

One of a Kind's advertising campaign, "Meet the People See the Work", used for the Autumn shows of 1991 and 1992 and Spring show of 1992, was part of the construction of craft as a non-alienable product where consumers directly connected with craftspeople who had made the work offered for sale. This campaign was created to emphasize the one-on-one interaction between consumers and craftspeople during the buying process available through the show; consumers could ask how, where and by whom the crafts were made, and share why the craft object they were buying appealed to them.[300] As Peter Powning explained in 1988, "That personal contact with buyers has brought me back to One-of-a-Kind for four years. I also appreciate the feedback I get in response to my work…"[301] Indeed, American craft historian, Frances E. Mascia-Lees argues that an appeal for contemporary Arts and Crafts consumers is the "beauty …constituted through experiences connecting mind, body, object, *individuals*, and *community*. Beauty … is at

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[298] Henry Mietkiewicz, "A Path Worth a Dozen PhDs," *Toronto Star*, November 28, 1978, A4; Virginia Corner, "Artisans Trade Careers for Crafts," *Sunday Star*, April 22, 1984, H6; NA, "Hobby of Hand-Painting Silk turns into Career for Architect," *Toronto Star*, March 26, 1985, H11; Lynn Ainsworth, "It's a High-Touch World for Artisans," *Toronto Star*, March 26, 1985, NA.
[299] Levitch, D1.
[300] *One of a Kind* Advertisement. *Globe and Mail*, November 28, 1991, A17; *One of a Kind* Advertisement, *Toronto Star*, November 29, 1992, B8; *One of a Kind* Advertisement, *Toronto Star*, March 30, 1992, A10.
[301] Private *One of a Kind* archives held by Martin Rumack, press release, "A History of Success," 1988.

once *phenomenological* and *social*."[302] The association between craft and non-alienable work is long standing as it was established as a cornerstone of the Arts and Crafts movement of the nineteenth-century, and is a value that continues to be relevant in craft culture today.[303]

The interaction between craftspeople and their audience afforded through participation in *One of a Kind* was especially important for the many makers who worked in the isolation of home studios. Participating in craft fairs is an important part in the construction and maintenance of worker and crafter identity.[304] Dickie argues that craft producers work outside, but parallel to, the mainstream economy, a system which combines self-employment, work from home, and direct sales through periodic markets in the form of craft fairs.[305] Work, Dickie explains, is how adults become integrated and acknowledged as members of a larger community, and it defines people's daily life and social interactions. Referring to identity as both the personal sense of being a worker and a socially negotiated and experienced identity, Dickie argues that "identity as a worker includes a personal construction of the purpose and meaning of work."[306] Identity as a professional craftsperson is established through adherence to particular unofficial rules for running a small business and craft production. By following these rules, Dickie explains, craftspeople increased their potential for financial success and community acceptance, which allowed craftspeople to enact their identity as a professional in their chosen craft medium. These rules for running a small craft business as a professional were laid out in detail in Gerald Tooke's 1976 publication, *Crafts are Your Business*, and put in practice by craftspeople in *One of a Kind*.

[302] Mascia-Lees, 61. (My italics)
[303] Ibid, 60.
[304] Dickie, 259.
[305] Dickie 250.
[306] Ibid, 252.

Dickie contends that craft makers have a set of implicit cultural norms that apply both to their private production and public marketing, and link crafter identity to a craft subculture that emerges from the social context of craft fairs.[307] According to Dickie, crafter cultural forms are evident in the use of specialized language, particular types of rite of passage stories, and shared meaning, which supports the concept of a crafter subculture.[308] *One of a Kind* itself became an integral part of the Canadian craft subculture which can be attested by the hundreds of applications the show received each year.[309] The show actively helped to shape and maintain crafter identity through their advertorials and the information they included in their widely distributed press kits, from which many articles were written about *One of a Kind* craftspeople. The show also distributed to their craftspeople an exclusive craft show newsletter, *Thumb Print*, which reinforced their role as an important nexus in the Canadian craft subculture. This newsletter could be considered as another form of advertising aimed specifically at craftspeople, which kept the craftspeople up to date on business aspects of the show directly related to them, including: results of the show's regular market studies, audience demographic overviews, customer feedback, sales rates, and the show's yearly award winners.[310] *Thumb Print* also featured sections on business successes and disasters craftspeople had outside of *One of a Kind* including new craft businesses, new studio buildings and/or locations and studio disasters resulting in occasional recovery fund solicitations. Along with professional news, *Thumb Print* shared personal news such as births, deaths, illnesses and birthdays within the *One of a Kind*

[307] Ibid, 257.
[308] Ibid, 258.
[309] Skoggard, E5. And NA "Free-Spending Shoppers Jam Annual Canadian Craft Show," *Toronto Star*, November 26, 1984, B11. According to Rumack's private *One of a Kind* archives, the show received between 1,500 and 2,000 applications for their Autumn/Holiday season show from about the mid-1980s onwards.
[310] Private archives of Martin Rumack. "Christmas overview 1988," *Thumbprint*, Winter 1989. And, interview with Levy.

community.[311] This sharing of personal and professional connections built a sense of community among the far-flung participants of the show underscoring a crafter subculture.

Many craftspeople built their crafter community through their day-to-day interaction with each other during the show. They helped each other at set-up and take-down; they loaned packaging materials, credit card slips, bill books, tools, equipment and sometimes expertise. When craftspeople were doing the show alone, others would booth sit when called upon.[312] On another level of interaction, craftspeople both self-policed within the maker community and were policed by the show producers who encouraged professional conduct during show hours between the craftspeople and audience, and among the makers themselves. As well, it ensured that the products being sold adhered to the precepts of craft production: they were made primarily by hand, either by a single person or very small studio; they were ostensibly one-of-a-kind or one-at-a-time; and the price-points for work of a similar nature throughout the show did not undercut each other.[313] It was important for the craft community that everyone participating in *One of a Kind* followed these professional norms which contributed to the construction and maintenance of a craft subculture.

In addition to the increased economic prosperity participating in the show brought to many craftspeople, there was the excitement and benefits of the social aspect of participation: encountering friends and colleagues from across Canada; making new social and economic connections; seeing what other studios were producing; as well as finding out who had dropped out and who was new, and more significantly, what was new. It was emotionally and socially

[311] Private archives of Martin Rumack. "Christmas overview 1988," *Thumbprint*, Winter 1989. And Interview with Susan Surette.
[312] Interviews with Susan Surette, Lucie Bruneau, and Richard Surette.
[313] Interviews with Levy, Susan Surette, Richard Surette, and Lucie Bruneau.

important to be embedded for the duration of the show in a community that understood, acknowledged, supported and celebrated our crafts lifestyle and craft subculture. Through participation in the craft shows, makers presented themselves publicly as professional craftspeople, confirmed that promoters and other craftspeople accepted them as such, while sales were tangible and public evidence of that identity. *One of a Kind* recognized early on what Dickie observed: "people have to know what a social identity looks like in order to acquire its attributes."[314]

Conclusion

One of a Kind included a wide and rich variety of productions, some of which easily adhere to the modernist requirements of fine craft. Many productions, though, could be considered traditional craft, production craft, folk art/craft, kitsch, design, fashion, or fine art, and the show even included crafted food. Gerald Levitch, a design reporter for the Globe and Mail wrote that "[t]hese exhibitors demonstrate that the definition of 'craft' at the *One of a Kind* show is elastic: Hand-made and no two the same."[315] The variety of craft objects and mediums was a conscious choice for the show and was extensively highlighted in *One of a Kind*'s advertising and press kits, which transferred into an awareness within the articles written about the show, craftspeople and their products. Products included in the show ranged from: fine craft ceramics to functional production pottery; from photography to oil painting and water colours; there were puppets and dolls and stuffed and wooden toys, designer leather jackets, hand-painted silks and hand sewn children's clothes, and hats in leather, crocheted chenille, knitted wool, and felt with feathers; glass sculptures, goblets, and perfume bottles; stained-glass and mosaic inlaid

[314] Dickie, 259.
[315] Gerald Levitch, "No two the same," *Globe and Mail*, April 1, 1993, D1.

tables; steel, stone and wood furniture; gold, silver, and enamel jewelry; artfully made knives and walking sticks; jams, jellies and preserves, and chocolates. The selection was astounding and could have been confusing, but it was not, because, not only was it a collection of diverse Canadian professional crafts held together by the skill with which each piece was designed and produced; but also through their many advertisements, the interviews they set up between craftspeople and the media, through the press kits they distributed all over Ontario and in select towns and cities across Canada, *One of a Kind* had educated their audience's expectations. This education taught their audience what to expect in terms of the skillful manipulation of a complex variety of materials and a wide range of expressions and how to consume these crafted products. *One of a Kind* participated in creating a crafter subculture and professional standards within the Canadian commercial craft community.

Conclusion

One of a Kind was created at a time in Canadian craft history when the effectiveness of provincial guilds and government craft institutions, such as the Canadian Guild of Crafts, which had thus far been the craft communities' chief support, was either dwindling or could not support the increased interest in professional, commercial craft production. *One of a Kind* stepped into this lacuna, which was especially apparent in Toronto because of the city's financial and cultural possibilities for the craft community. As the show grew and became Canada's largest national craft show, *One of a Kind* developed a nexus around which a significant portion of the Canadian commercial craft community congregated: the show's producers, the craftspeople and their products, as well as private, corporate, commercial, and public craft audience and consumers. The show helped to create, expand, maintain and distribute a circularly reinforced shared ideology of professional, commercial craft that involved Canadian craftspeople, their audience,

and clients. The professional craft ideology was also adopted by other commercial venues such as galleries, stores and gift shops, as well as corporate collections through their interaction with the show's craftspeople and craft products. *One of a Kind* increased both the distribution of Canadian craft objects and craft's associated values through the accessibility afforded by this patently commercial venue. Indeed, the show became a commercial and cultural institution because the show's three co-producers, Levy, Rumack and Bibby, harnessed and leveraged multiple forms of capital. These forms of capital included: their own and their craftspeople's social, cultural and business contacts; the cultural and geographical prestige of the CNE buildings the show inhabited; as well as Toronto's economic and cultural capital, and its position as the country's largest and most densely populated city. Through its extensive advertising campaigns, and its use and encouragement of craft demonstrations by the show's craftspeople, *One of a Kind* fashioned a link between craft's cultural values (un-alienated work and un-alienated consumption) and its real economic value. Furthermore, through these advertising campaigns, the show's producers firmly embedded contemporary commercial craft into the culturally constituted world of Canada's middle-class. *One of a Kind*'s acceptance criteria and advertising campaigns ensured that Canadian professional craft was not limited to a single homogeneous idea based on any one association such as to the dominant modernist aesthetic, or craft as fine art, craft as kitsch, or craft as solely utilitarian. The commercial structure of *One of a Kind* afforded a place for materials and genre marginalized by the dominant modernist rhetoric, such as, but certainly not limited to: birch bark biters, toy makers, hooked rug designers, and folk art practitioners of all kinds.[316] The show also created a space that allowed craftspeople to

[316] NA, "One of a Kind advertisement," Toronto Star; April 2, 1992. F12. And, NA, "One of a Kind advertisement," Toronto Star; November 18, 1989. G6. And, NA, "One of a Kind advertisement," The Globe and Mail; November 19, 1979. 17.

explore a variety of creative expressions, which often included both production craft and one-off fine craft pieces. As one maker explained, "Sometimes we made things for ourselves and just hoped they found an audience."[317] *One of a Kind*, along with Canada's other major commercial craft shows, ensured that the enormous variety of craft made in Canada had an audience, and that craftspeople had the opportunity to earn a living, which some contemporaneous craft writers considered an important mark of professionalism. By analyzing the history of the *One of a Kind* craft show, I have demonstrated the important role that the show played in the formation and maintenance of Canadian professional craft.

This document is one of only three in-depth examinations of Canadian craft shows, and, unfortunately, the limitations in length inherent in a master's thesis were prohibitive to exploring every possible aspect of such a complex commercial and cultural subject as the *One of a Kind* craft show. The role of the show in Canadian women's professional craft production is a major component of this history that I have barely touched upon, and warrants a thorough discussion. I also think that a more extensive look at *One of a Kind* through the lens of participating craftspeople's experiences would be a valuable addition to craft history. As well, a more extensive history situating *One of a Kind* as a part of a contemporaneous circuit of national and international commercial craft shows would be a valuable project for the history of professional craft.

As a craftsperson, the child and friend of craftspeople, and as a craft historian I think participation in *One of a Kind* was not only invaluable economically for many craftspeople, but

[317] Interview with Susan Surette.

the show also helped create and support our identity as a subculture within Canada's cultural community. As Stuart Hall explains

> Identities are about the resources of history, language and culture in the process of becoming rather than being: not "who we are" or "where we come from," so much as what we might become, how we have been represented and how that bears on how we might represent ourselves.[318]

What was being made, bartered and bought, what crafts did not sell, or stopped selling and were no longer made, who was making professional craft and who was not represented in the community, are all part of the ever-changing identity of professional Canadian craft. The world of professional Canadian craft is far from where it was in the mid-1970s when *One of a Kind* launched, in part due to new opportunities afforded of changing technology, virtual marketplaces, and virtual communities. How will these affect professional Canadian craft identity?

[318] Stuart Hall. "Introduction: Who Needs Identity." 1-16, in Stuart Hall and Paul du Gay Eds. Questions of Cultural Identity. London: Sage Publications, 1993. 3.

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Interviews

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Steven Levy, (former Co-producer of *The Canadian Craft Show* aka *One of a Kind*) telephone interview with the author, April 2016.

June Bibby, (former Co-producer of *The Canadian Craft Show* aka *One of a Kind*) Email correspondence with the author, February, 2016.

Susan Surette, (Craftsperson, former participant in *One of a Kind*, and craft historian) in-person interview with the author. January, 2016.

Richard Surette, (Craftsperson, former participant in *One of a Kind*) telephone interview with the author. January, 2016.

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Appendix

Figure 1. *Canadian Craft Show/One of a Kind* Advertisement, Toronto Star, Nov. 27, 1981.

As early as 1981, the show began to include 'One of a Kind' into its brand and name.

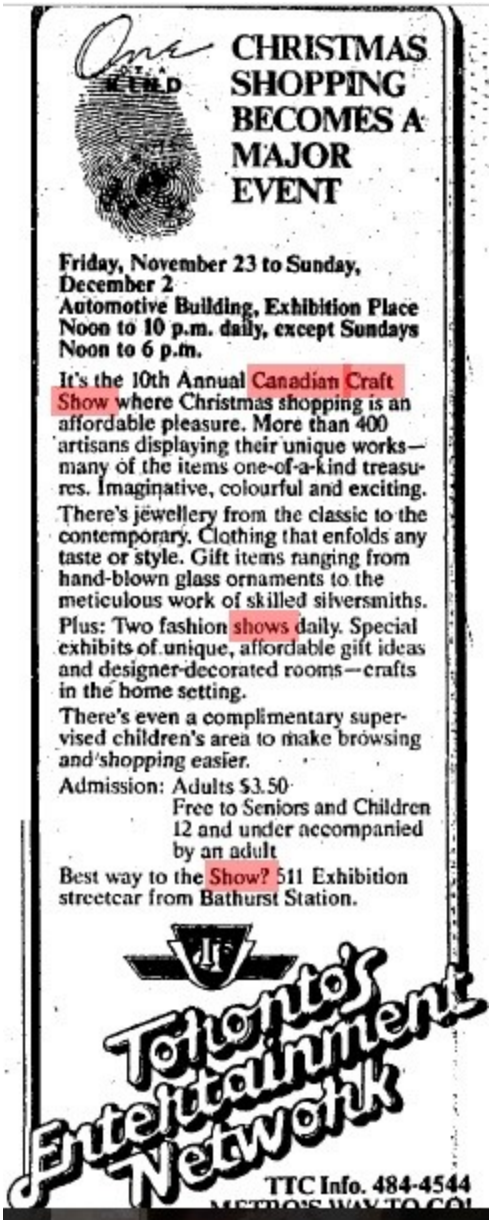


Figure 2. Left. *The Canadian Craft Show* Advertisement, 1979. Martin Rumack's One of a Kind private archives. Figure . Right. *One of a Kind* Advertisement, *Globe and Mail*, November 22, 1984.

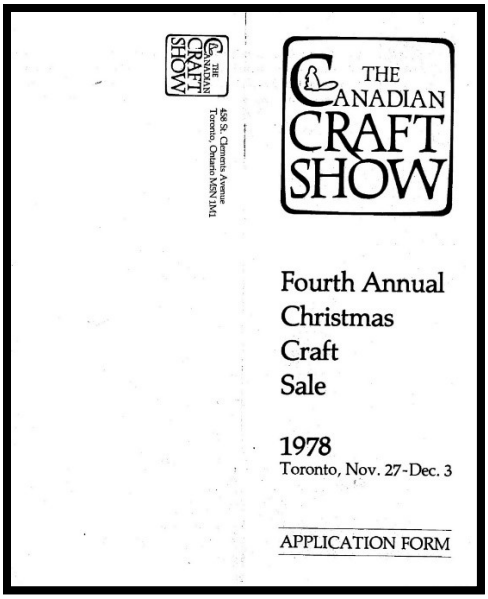
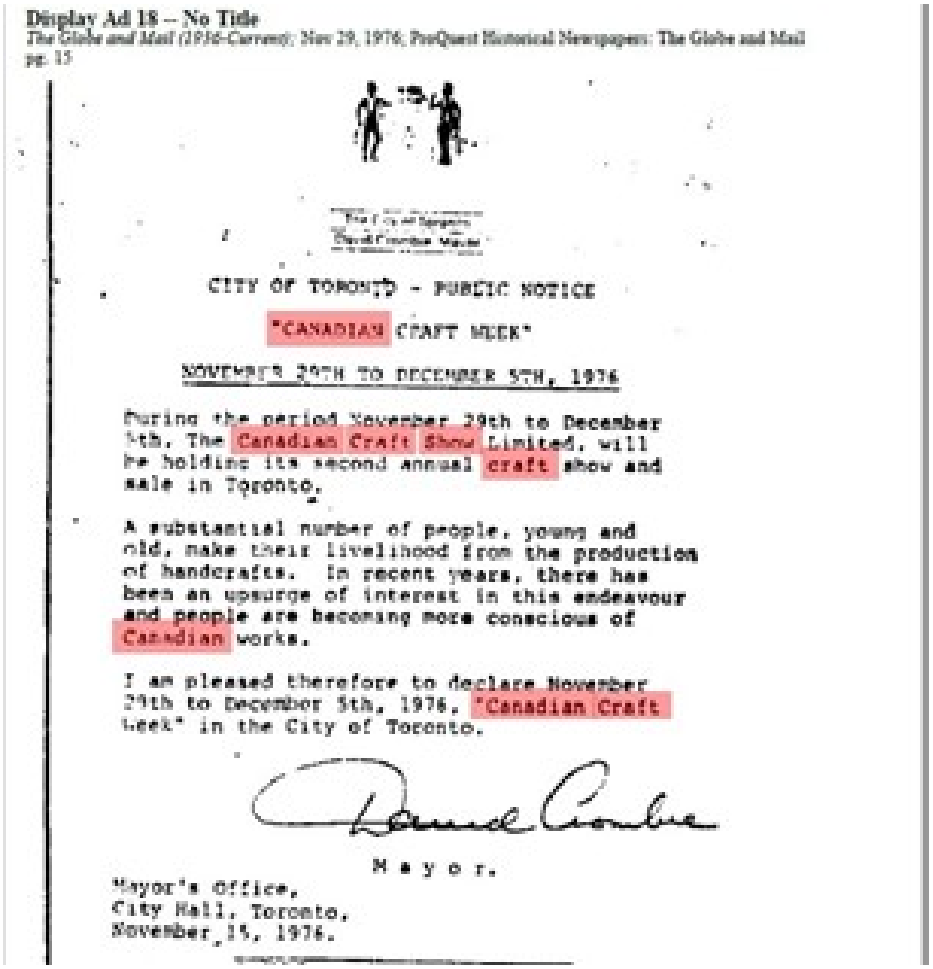


Figure 3. Application Brochure from 1978. Martin Rumack's *One of a Kind* private archives.

One of a Kind's use of application brochures and contracts signaled its intended professional status while it built its reputation for product excellence and economic viability.

Figure 4. Martin Rumack's *One of a kind* private show archives, press kit photos, circa. mid-1990s.

This pictures demonstrate the diversity of craftspeople and crafts *One of a Kind* strove to highlighted in its press kits.



Display Ad 18 -- No Title
The Globe and Mail (1936-Current); Nov 29, 1976; ProQuest Historical Newspapers: The Globe and Mail
pg. 15

CITY OF TORONTO - PUBLIC NOTICE

"CANADIAN CRAFT WEEK"

NOVEMBER 29TH TO DECEMBER 5TH, 1976

During the period November 29th to December 5th, The Canadian Craft Show Limited, will be holding its second annual craft show and sale in Toronto.

A substantial number of people, young and old, make their livelihood from the production of handcrafts. In recent years, there has been an upsurge of interest in this endeavour and people are becoming more conscious of Canadian works.

I am pleased therefore to declare November 29th to December 5th, 1976, "Canadian Craft Week" in the City of Toronto.

David Crombie

Mayor.

Mayor's Office,
City Hall, Toronto,
November 15, 1976.

Figure 5. *One of a Kind* show advertisement, *Globe and Mail*, November 29, 1976.

In 1976, *One of a Kind* included then-Mayor of Toronto, David Crombie's official endorsement.

Figure 6. The Canadian Craft Show advertisement, *Toronto Star*, November 27, 1985.

The show advertised its inclusion of demonstrations and educational exhibits, as well as their links to other established Canadian craft organizations.

Figure 7. "Meet the People, See their Work," advertisement, *Globe and Mail*, Nov.25, 1992.

One of a Kind's marketing campaign, "Meet the People, See their Work," highlighted the continued association between professional craft and unalienated work and unalienated consumption that had begun with the Arts and Crafts movement in the 19th century.