

***Filaments Traveling Show***  
**January 2023 - January 2024**  
**Final Report**

Thank you to everyone that participated in the Traveling Show. Especially thank you to my compatriots Marilyn Robert of Eugene and Charlene Virts of Bend. I couldn't have done it without you, and I express that with utmost sincerity. We were a great little gang of three. I met many wonderful people on this journey and made some amazing friends. This adventure took 4 years from inception to finish, with a world wide pandemic tossed in for good measure. Now on to the nitty gritty.

There were 24 fiber artists contributing 46 entries, 31 pieces for sale from the best of Oregon weavers. (A smaller show than the 2018 exhibit of 38 artists, 66 entries, 50 pieces for sale). I believe it was a direct effect of the pandemic and the uncertainty of securing venues and what the future held for businesses, guilds, venues, and personal lives. It was suggested that many artists wanted to hang on to their memorable weavings created during a monumental life event.

There were 46 entries

Of the total entries 31 were for sale (68%), 15 were not for sale (32%)

Of the 31 pieces for sale, 17 sold (55%), 14 were not sold (45%)

**FINANCIAL**

Budget and Income \$2,500 plus \$840 in entry fees = \$3,340

Final Expense \$2,862

Income over Expense \$477

In 2019, three WeGO members formed a temporary exploratory committee to assess the feasibility of another Traveling Show, and to submit guidelines for what constituted acceptable "Fiber Art" entries. The actual *Filaments* committee reviewed the guidelines and put a series of detailed criteria in the Prospectus. There is room in future shows to reassess what the Traveling Show will allow as acceptable.

Keeping the number of venues low (six venues compared to 2018 with 5 venues, and prior traveling shows with 10-12 shows) allowed an easier juggling of "will they be open, will they be closed/out of business venues". Schedules constantly changed as the years progressed. Out of necessity

we added almost an extra year for planning as we waited for the dust to settle from Lockdown and COVID 19. Zoom was a blessing as it allowed us to have meetings between the committee members and guilds at a time when in-person contact was unadvisable. Fewer venues are easier to handle, and allows the show be in each towns longer. I agree with the 2018 assessment by Linda Davis that it is better to have fewer shows.

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Our committee divided the 6 venues and correlating guild liaisons among the 3 committee members. This division allowed continuity of communication between the three entities (guild liaison, venue, and committee). A committee of three was an adequate number for division of labor. A fourth would be helpful in-case one person experienced a life event and couldn't continue.

The committee met frequently via zoom, and electrons flew back and forth as we reviewed forms, letters and TO DO lists. Hundreds of volunteer hours went into the crafting of *Filaments* by the committee. Numerous additional hours were racked up by the guild volunteers, hanging committees and drivers.

Our committee used familiar talent. In the future, I would suggest possibly holding a competition amongst all Oregon guild members for submissions of ribbons, toppers, art work and a theme. For two reasons, it would have a more inclusive feel to it, and it would add to the advertisement of the show. If you compete in a contest to submit artwork, etc, you and your guild are going to be more aware of the future show.

We received a 50% reduction on a three day rental of the largest classroom at Eugene Textile Center for our layout, judging, photography and packaging.

After selecting a title/theme for our show we set up a timeline to complete each task. Our first in person meeting was January of 2020. We created a budget originally based off the previous show. Marilyn Robert created a Prospectus that was thorough and should prove an excellent example for the next show.

We added a new prize to this year's show, Most Innovative Work \$200. Unfortunately no one applied for Best New Weaver. A prize of \$200 left on the table.

The Installation and Instruction Book was extremely detailed, including printed photos of each piece of art, and hanging instructions for those pieces requiring special attention. There was a virtual show put on the WeGO website in addition to the prospectus.

### **Areas For Improvement And Addressing Survey Comments**

We had the Save The Date cards printed and mailed once venues and dates were "secured". Unfortunately the dates and venues continued to change at a disturbing rate. In the future, consider sending this out in an electronic format rather than paying for printing and mailing.

Another area that could have been handled better was getting a list of sold art from each venue ie: who bought it and their contact information. Venues were suppose to notify us and the seller of each sale in a timely manner. That did not happen. It often required at least one phone call and/or email from the committee. The contract between the artist and the venue clearly stated venues and buyers were responsible for all sales, and the artist was responsible for getting the piece to the buyer. That was an issue for one artist who stated they didn't get information from the committee in a timely manner. I would have preferred this didn't happen. Additionally, there was some angst regarding one artist having to pay to ship their piece to the buyer. This was clearly stated in the paperwork that the artist was responsible for transferring their piece to the buyer. The transactions are between the venue, seller and buyer. WeGo will not be involved in handling sales.

One person wanted to included a piece that had been previously shown in a County Fair. We politely rejected it. Having that criteria clearly stated on the prospectus would temper future questions.

For the one person who thought we were unfair in our criteria of allowed art, I respectfully encouraged them to be involved in the planning committee on a future show.

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In another issue, Lincoln City Culture Art Center required a tax form (including a social security number) be filled out by the seller when a piece sold. Not an unusual request from a venue. This caused concerns for the seller who didn't want to give out a SS number in an unsecured facility siting concerns of possible identity theft. I will leave that nugget for the next show to digest.

Our committee decided to do the majority of the driving to and from venues. It was not possible to arrange the shows in a circuitous fashion in the state. *Filaments* traveled 1,343 miles around the state. I would recommend getting commitments from receiving guild liaisons to meet the shipping and receiving guilds halfway as done previously. This would reduce the number of miles traveled by each person. Mileage is reimbursed at the charity rate. Everything fit nicely into one vehicle. Each box was clearly labeled with contents and the boxes numbered.

An article about *Filaments* Traveling Show written by Linda Griepentrog, was published in Oregon Coast Today Newspaper. Marlene Lloyd published an article, *Organizing A Traveling Exhibit*, in Handweavers Guild of America's Shuttle, Spindle & Dyepot Magazine which also mentioned *Filaments*, The Traveling Show.

### Helpful Information:

Secure a judge and graphic artist early on. Decide on a theme and name early. Send out a Call To Artists very early. You can not start planning too soon!!!

Future shows will need these early in the process:

- Traveling Show Committee - a minimum of 3, a fourth is better

- Decide criteria for what is allowed

- Name/Theme

- Ribbons and Toppers (handmade is lovely)

- Graphic Artist

- Judge

- Budget

- Timeline

- Call to Artists

We ordered 1500 Brochures with 200 sent to each venue. That was sufficient.

We ordered 750 Peoples Choice Award. Approximately 450 were used. Look at the price break for printing. A second printing is expensive. We mailed out 500 post card sized cards for Save the Date (consider sending electronically next show).

There were over 3600 visitors at the Willamette Heritage Center in Salem. There were approximately 880 votes (up to three votes per ballot) reflecting the Peoples Choice Award. Lucy DeFranco won for her Wild Colors Coat.

We used Matte finish on brochures

We used Palatino font for consistency with *Filaments*

Laminated the wall placards and made a duplicate set to send with the show.

Save The Date printed cards, consider electronic vs mailing.

Made laminated wall placards for winning pieces including the award title (ie: Best of Show).

When accepting pieces, remember that each piece will go through numerous people handling them with multiple wrapping and unwrapping. If there was any question about the fragility of the piece, we contacted the artists and made our concerns know. These few pieces were exceptional and we missed having them in our show.

Finishing our show at Willamette Heritage Center in Salem, OR allowed for easy final distribution of the pieces. One buyer picked up their piece. Several artists picked up their pieces in person. Only two artists needed their pieces shipped for a total of \$45 in postage. The remaining pieces were transported by relays to the Oregon guilds. Salem is a central location and worked well for the final distribution of pieces. They would like to be the final exhibit in the next Traveling Show. The entry cost does not defray the cost of return shipping for a piece. It is possible the next show may need to increase entry fees again.

It should be empathized how important it is for guilds to secure dependable guild liaisons who have considered the amount of work required to secure venues, assist with transporting, paperwork, setting up

and taking down the show, and responding to committee requests in a timely manner.

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Taking good quality photographs especially of the winning pieces is desirable for advertising. Marilyn photographed each piece. Copies were placed in the Installation and Instruction Book for reference, and made into a virtual tour on the WeGO website. It required extra hours of room rental during judging to take quality photographs which added a professional touch to our show.

### **Miscellaneous**

Guilds that are requesting shows next time:

Portland Handweavers Guild from 2023 waiting list

Crossroads Carnegie Art Center in Baker. They finalize their calendar years in advance and want to preschedule if possible, and would prefer to host in the summer.

The Dalles wants to host a show

Salem requests to host the last show next time

LaGrande requests to host a show

We mailed out 500 post card sized cards for Save the Date; consider sending electronically next show as dates and venues changed.

Well folks, that is the good, the bad and the ugly of our wonderful show. See the survey results, comment section and budget for additional pondering. Included below is the 2018 information for easy comparison purposes.

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## **2018 Traveling Show Information For Comparison**

**68 entries total, 73 pieces and 39 artists = \$17,925**

**52 pieces for sale**

**24 pieces sold for \$4,145.**

**WeGO Board pledged \$3,500 for the 2018 show**

**Survey :**

**87.5% of artists heard about the show through their guilds**

**25% heard word of mouth**

**12.5% heard about it from the WeGO website**

**6.25% heard from the ANWG website**

**(Note: survey respondents could select more than one option)**

**- The End -**

