

return



# THE CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA

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Hours: 10am to 4pm (604) 681-9613

"CRAFT CONTACTS" - SEPTEMBER 1978 (Supported by the B.C. Cultural Fund,  
Ministry of Recreation and Conservation)

## EDITORIAL

- Time once again to stoke the heaters in our workshops, tuck away the memories of summer sunshine, and start working to have enough stock on the shelves for the Christmas markets. In other words, it's time to get down to business.  
With this in mind, the following chart might prove enlightening, particularly if you've been tempted to lower prices on your craft products.

# Can You Afford To Cut Prices

If you cut your price by . . . (see below)	If your present gross profit is . . .									
	5%	10%	15%	20%	25%	30%	40%	50%	You need an Increase in unit sales of . . .	
1%	25.0	11.1	7.1	5.3	4.2	3.4	2.6	2.0		
2%	66.7	25.0	15.4	11.1	8.7	7.1	5.3	4.2		
3%	150.0	42.9	25.0	17.6	13.6	11.1	8.1	6.4		
4%	400.0	66.7	36.4	25.0	19.0	15.4	11.1	8.7		
5%	-	100.0	50.0	33.3	25.0	20.0	14.3	11.1		
6%	-	150.0	66.7	42.9	31.6	25.0	17.6	13.6		
7%	-	233.3	87.5	53.8	38.9	30.4	21.2	16.3		
8%	-	400.0	114.3	66.7	47.1	37.4	25.0	19.0		
9%	-	900.0	150.0	81.8	56.3	42.9	29.0	22.0		
10%	-	-	200.0	100.0	66.7	50.0	33.3	25.0		
11%	-	-	275.0	22.2	78.6	57.9	37.9	28.2		
12%	-	-	400.0	150.0	92.3	66.7	42.9	31.6		
13%	-	-	650.00	185.7	108.3	76.5	48.1	35.1		
14%	-	-	1400.0	233.3	127.3	81.5	53.8	38.9		
15%	-	-	-	300.0	150.0	100.0	60.0	42.9		
16%	-	-	-	400.0	177.8	114.3	66.7	47.1		
17%	-	-	-	566.7	212.5	130.8	73.9	51.5		
18%	-	-	-	900.0	257.1	150.0	81.8	56.3		
19%	-	-	-	1900.0	316.7	172.7	90.5	61.3		
20%	-	-	-	-	400.0	200.0	100.0	66.7		
21%	-	-	-	-	525.0	233.3	110.5	72.4		
22%	-	-	-	-	733.3	275.0	122.2	78.6		
23%	-	-	-	-	1150.0	328.6	135.3	85.2		
24%	-	-	-	-	2400.0	400.0	150.0	92.3		
25%	-	-	-	-	-	500.0	166.7	100.0		

The formula used to attain the percentage of unit sales increase needed is as follows:

$$\frac{\% \text{ Price Cut} \times 100}{\% \text{ Gross Margin} - \% \text{ Price Cut}} = \% \text{ Unit Sales Increase Needed}$$

Whether you are a retailer or a manufacturer of a product or group of products, one of the questions you've probably asked yourself recently is "Can I afford to cut my prices, yet maintain equal or better profit levels for my firm?"

In most cases this is a question only you can answer, but by using the table shown here, you can help make that question an easier one to answer.

By knowing what your present gross profit is on an item, or group of items, and by deciding how much of a price cut you want to offer, the table will tell you the percentage increase of unit sales you need to maintain even profit levels. A higher level of unit sales increase will, of course, increase your over-all profits.

For example, if you are a retailer and normally can sell 100 WIDGETS a day, which retail for \$1 each, and wanted to offer a price cut of 10%, the following figures would apply:

Selling Price	\$1.00
Cost Price	\$0.70
Gross Profit at 30% For Each WIDGET	\$0.30
Gross Profit For 100 WIDGETS Sold In One Day	\$30.00
Selling Price Less 10%	\$0.90
Cost Price	\$0.70
Gross Profit For Each WIDGET	\$0.20

In order to maintain your daily gross profit of \$30 on WIDGETS, you would have to sell 50% more WIDGETS every day, or 150 WIDGETS a day.

(Thanks to "Luggage & Leather-good News", the same good people who publish CANADA CRAFTS)

- CRAFTSPEOPLE FROM BRITISH COLUMBIA are invited to a reception (no-host bar) to meet craftspeople from across Canada on their way to Kyoto, Japan for the World Crafts Conference. The reception will be held on Monday, September 4th from 8pm to 10pm at the Hyatt Airport in Richmond, B.C.

# PROVINCIAL - CANADIAN - WORLD CRAFT COUNCILS

↓ - Here is a brief report on CABC activities during the past year.  
1. Comments from Rohana Laing on the exhibition "MADE BY HAND" 78 held in the Art Gallery of Greater Victoria during the month of July.

"After criticising the "Made by Hand" 76 exhibition at our last annual general meeting, I commented that I thought the CABC directors could do as good a job of jurying as our expensive imported judges. When I saw the exhibition "Made by Hand" 78 at the Victoria Art Gallery, I was satisfied with the quality of work in the show. Some of our better-known professional craftspeople were represented. For example, Joanna Staniszkis, Madeleine Chisholm, Robin Hopper and Carole Sabiston. They do not often enter local juried shows to my knowledge, and I appreciated seeing their work in a group exhibition.

The pieces were not exhibited as well as they could have been and I would have liked to see more space allocated. I understand that Gail will have something to say about the mechanics of the exhibition, so I will try to give an overall view of the show, as I saw it.

Thirteen successful fabric artists were represented; Joanna Staniszkis had two tapestries, I was especially impressed with "Baffles III", Elaine Potter had a large textured, brightly coloured "Butterfly" batik, Kathy Robertson, a woven blanket and two woven garments, Barbara Neill, three richly decorative applique hangings, Madeleine Chisholm, 3 well designed knitted hangings, Tree House Studio, simply and effectively

designed printed fabrics, Jacki Warnock, some beautifully well-made smocked and embroidered clothes, Gaylan Smith, three imaginative fabric sculptures (a fantasy doll, a centaur and a TV set), Lynn Mauser-Bain's contemporary assemblage and a felted hanging, Carole Sabiston, rich and colourful stitcheries, Katharine Dickerson, a Salish twined rug and an unusual creative coat, Karen Chapnick, a dyed sisal hanging with fascinating subtle colours.

Besides the useful fabrics, the clothing, scarves, rug etc. there were many other "useful" objects in the exhibition. Before describing them I would like to say that I was pleased about the lack of "funky" or "non-usable" objects in the show. I was not amused by the badly-designed fabric sculptures, "Mom's Apple Pie" and the "People Tower" of the "Made by Hand" 76 show. I am tired of the bashed-in tea pots that don't pour, popular during the 60's and early 70's, when useful crafts were not considered to be "art". The most unconventional piece in "Made by Hand" 78 was Lynn Mauser-Bain's conceptual piece. It was sensitively done with a knowledge of good design and a subtle sense of humour. It was more than a mere attempt to be "far-out". Gaylan Smith's sculptures were contemporary in style, but also done with sensitivity and a gentle sense of humour.

Some of the well-designed useful crafts were, musical instruments by Je Titus and Michael Dunn, a table and brass drawer pull by Dan Bruiger, a leather table trunk and padded box by Richard Yates, two wooden cars by Al Mason, three pairs of leather shoes by John Shepherd, three wooden boxes by John Griffith, two looms by Murray Polson, a wood table by Dennis Foisy and handprinted paper works by Cobblestone Press.

Also "useful" of course, as well as beautiful, was the jewellery selection. Only four jeweleries were invited, all excellent designers. Eva-Maria Richter, Eric Martine-Leyland, Martha Sturdy and Rachael Mousseau (her precious miniature designs done in cloisonne).

Only six potters were invited, representing different styles and techniques. Some of my favourite potters were not among them, but I appreciated the quality of work of Tam Irving, Lisi Siegel, Walter Dexter and Bob Brinton. I like the design of Byron Johnstad's work and I was very impressed with Robin Hopper's porcelain. I can see why he wins so many awards! There were two ceramic sculptures by Simon Hensen, a stylized "Bald Eagle" and "Seascape #1".

My subjective comments remind me of my criticism of jurors, we are mostly impressed with works of art that are "in a similar place" to what we are, at the time of viewing. Because our taste and appreciation is constantly changing, it is difficult not to be subjective. I am suspicious of jury shows. I have participated on two committees for juried exhibitions and entered many. I still cannot take them too seriously. Beyond the initial jurying of the technically competent from the technically incompetent, jurying seems to be a matter of taste. In my years of art training I hoped that there were objective design standards and that a piece either "worked" or "didn't work", but today with such a variety of styles and rule-breaking, those objective standards don't always apply.

I'm sure many of you have stories about how you had a piece accepted by one jury and rejected by another. A piece I had rejected from "Made by Hand" 76 was later selected from a choice of my work by the author (batik artist and university art instructor) of "International Batik, Traditional and Modern" published in Holland, 1977. I was the only Canadian represented.

Also, regarding jury shows, I am not sure that competition of this kind is healthy. It causes a lot of negative reaction. In our contemporary society, people are re-examining their attitudes towards competition and I wonder if we, as craftspeople, should do the same. I personally do not need the stimulation of competitions to give me the incentive to do my best. I do not need the negative emotions that I feel when I am "rejected". They are a distraction and a discouragement that I don't find useful. I would rather be "not invited" than "rejected". Therefore I conclude that I am more in favour of invitational exhibitions than juried ones. Having a jury "invite" people to exhibit is more positive an approach than having a jury "accept" and "reject" people's work. As for unknown craftspeople needing exposure there are small local juried shows that are not very strictly juried, craft fairs, galleries willing to host one-man shows and group shows for newcomers. For the professional craftspeople, invitational exhibitions such as "Made by Hand" 78 have a more professional approach".

(In my opinion) Rohana Laing

2. "I would like to thank the Art Gallery of Greater Victoria for giving the CABC the opportunity to present our craft exhibition this July. And in particular, Margaret Bell, Extension Officer with the Gallery. I discovered that the shortness of time in which to prepare the exhibition showed-up in the final presentation. It was difficult to judge how the space could be used to it's best advantage, when the assembling and selecting of works were left-up to the invited participants and in the office in Vancouver. This was particularly evident in the use of the wall space. However it must be pointed out that the Art Gallery did invite three additional fibre artists with the result that the walls were too crowded.

I was pleased with the quality of the work, but was disappointed in the way the exhibition was set-up. Some of the work was not shown to advantage. A pottery platter away up on a pedestal with the viewer having to stand on tiptoes to see the inside surface, bolts of printed fabric all rolled-up and in an enclosed case with no access to seeing the design or texture of the fabric, are two examples. I do concede that an exhibition of differing mediums is often difficult to do justice to, but certainly Byron Johnstad did a fine job in the 1976 exhibition in the Vancouver Centennial Museum.

The Association was very pleased to have the Art Gallery of Greater Victoria agree to payments being made to those participating craftspeople. The amount paid was based on the fee schedule of the Canadian Artists Representation. I think that this maybe a precedent for a group exhibition of British Columbia craftwork.

Some of the participants were successful with sales and inquiries from across Canada have come into the office.

British Columbia should take second place to no one for standard of quality and the CABC will work very hard to see this kind of exhibition take place in other public galleries throughout the province."

Gail Rogers, Executive Director

3. The negotiations and possible participation of the CABC in the new B.C. government building, Robson Square. The history of the project was outlined and brought up-to-date with the recent meetings with the newly hired co-ordinator of the Building, Frances Bruce. If a space is not forthcoming at this time we will nonetheless be involved with



the setting-up fo a display exhibit of B.C. craftwork for the official opening. Future participation will involve the assembling of work for exhibition in the 9000 sq. ft. exhibition space in the building.

4. The workshop program throughout the year has been very successful with the CABC assisting with  $\frac{1}{2}$  of the travel cost for the workshop teacher. The potters' and weavers' guilds in the province have used the assistance most often. Application has been made to the Vancouver Foundation this past May for \$3000 to enable the continuation of the program.

5. A new location is still a top priority for the Association. At present we are acting primarily as an information centre and not a retail or gallery space, with the newsletter and telephone being a vehicle for the dispensing of information. However with a better location, people would have access to our slides, books and printed information. This service is, of course, available through the mail and in person for those people living in the lower mainland area. We have had a fairly good response to the slide library and continue to investigate the buying of good slides of national and international exhibitions.

6. Our project with the Ministry of Economic Development continues with the compilation of the "Manual for Craftspeople". The information compiled to this point relates to studio sales, apprentices, workshop or lecture teacher, craft product, technique, acceptance of visitors and finally place of domicile. The information having been put on the computer is now being checked for accuracy. The business section of the "Manual" will be written by Ms. Yetta Lees over the next month and the first printing should be available in the fall. We feel that our continuing involvement with the Ministry could be very productive and beneficial to the craftspeople of B.C.

7. The CABC has been asked by the Canadian Crafts Council to commission a leather, glass or fibre crafts person to produce 5 pieces to be presented by the CCC to the 1978 Honourary Members. Each piece not to exceed \$50.

8. There has been a suggestion our "Craft Contacts" go into a magazine format with photos, advertising etc. It's a great idea but it would mean loosing the immediacy of "news", ie. a two month lead-in time would be needed for each issue.

A magazine in conjunction with the newsletter would be of terrific benefit so we could see who's doing what, but the cost would be high - at least \$20 subscription per year for six issues. We are just not a big enough organization - yet! But do keep those memberships coming in.

#### Canadian Crafts Council:

- The CCC is having it's Annual General Meeting in Vancouver on September 5th, 1978 at the Hyatt Airport in Richmond. Those interested in attending should be there at 10:00am Tuesday morning. The CABC being the provincial affiliate will have one vote through the provincial director, Roger Stribley. However those attending do have the opportunity to contribute from the floor of the meeting.

August 17, 1978

NEWS RELEASE - FEDERAL SALES TAX

> Craftsmen can now acquire production equipment without payment of sales tax...

Bill C-59 has now received the Royal Assent and is retroactive to 25th May. This means that anyone who purchased production equipment on or after 25th May or imported production equipment on or after that day can claim a refund of the federal sales tax. Purchases made from now on will not be taxable.

For those who may need the detailed information to cite Clause 11 of Bill C-59 amends Section 1 of part XIII of Schedule III of the Excise Tax Act making the provisions of this section available to small businessmen.

Note that production equipment means machinery and apparatus used in the manufacture or production of goods or the development of manufacturing or production processes, safety devices, repair and maintenance equipment for use in servicing production equipment, parts, and articles and materials used in making production equipment. It does not include office equipment or motor vehicles.

Note also that at the moment this does not exempt them from duty, only from federal sales tax.

Craftsmen should note that this category of "production equipment" is much wider than the machinery that can be imported free of duty under the machinery program the subject of one of our earlier releases.

Anyone in any doubt as to whether items they intend to purchase or import are eligible under either the machinery program or the amendments cited above should contact PETER WEINRICH, Executive Director, Canadian Crafts Council, 46 Elgin Street, suite 16, Ottawa K1P 5K6 (613) 235-8200.

NEWS RELEASE....NEWS RELEASE  
NEWS RELEASE....NEWS RELEASE

THURSDAY  
August 15 1978

\$50,000 PURCHASE OF CANADIAN CRAFTS

MRS. JEAN A. CHALMERS of Toronto has given \$50,000 to the CANADIAN CRAFTS COUNCIL to enable them to purchase crafts for its national travelling exhibition, ARTISAN '78.

The exhibition of 130 of the finest contemporary crafts will cross Canada during 1978-1980. ARTISAN '78 opens in the WALTER PHILLIPS GALLERY in Banff, Alberta on FRIDAY, OCTOBER 6. 130 craftsmen from every part of Canada are represented.

Over the past year the work was selected by a distinguished jury which included VIRGINIA WATT, the Managing Director of the CANADIAN GUILD OF CRAFTS (Québec) in Montreal, PAUL BENNETT, the Executive Director of the ONTARIO CRAFTS COUNCIL in Toronto, CHARLEY FARRERO, a potter from Saskatchewan, and chairman of CCC's Exhibition Committee, and ORLAND LARSON, a goldsmith from Nova Scotia and president of the CANADIAN CRAFTS COUNCIL.

the exhibition is sponsored by the CANADIAN CRAFTS COUNCIL with funding from the NATIONAL MUSEUMS OF CANADA. It is the first time such a major craft exhibition has been organized to travel so extensively in Canada. A rental fee has been implemented so craftsmen can be paid to show their work in this national travelling exhibition.

Most of the exhibition has now been purchased and will become known as the JEAN A. CHALMERS NATIONAL CRAFT COLLECTION. It will remain the property of the CANADIAN CRAFTS COUNCIL.

In 1974 Mrs. Chalmers also purchased the Canadian submission to the WORLD CRAFTS COUNCIL's international exhibition which was held in Toronto to celebrate that organization's tenth anniversary. This collection is now owned by the ONTARIO CRAFTS COUNCIL.

August 17, 1978

TO ALL MEMBER ASSOCIATIONS AND DIRECTORS

IMPORTANT AND URGENT FOR IMMEDIATE ACTION

Associations will have read or heard of the proposed cuts in Government expenditure announced today. As you will see from the enclosures with only one or two exceptions the largest cuts are proposed for Secretary of State and agencies and CBC jointly. The Canada Council is of course one of those agencies.

Arts and culture have always been easy targets because the people engaged in them were poorly organised. Now is the time to show the Government that this is no longer the case!

We enclose copies of telegrams sent by us and the Canadian Conference of the Arts to the Cabinet. We urge you to send telegrams to your local MP's and to the Prime Minister and Secretary of State. PLEASE DO SO NOW!

> CANADIAN CRAFTS COUNCIL REPRESENTING TWENTY SIX THOUSAND MEMBERS RECOGNISES  
NEED FOR FISCAL RESTRAINT BUT VIEWS WITH GRAVE CONCERN BUDGET CUTS ANNOUNCED  
FOR SECRETARY OF STATE AND CBC TOTALING 136 MILLION DOLLARS. ALMOST ALL OTHER  
DEPARTMENTS SUBSTANTIALLY LESS. AS PRESIDENT OF TREASURY BOARD STATED NEW  
INITIATIVES WILL BE MADE TO CREATE JOBS AND UNFORTUNATE CANADIANS LEAST ABLE

TO PROTECT THEMSELVES AGAINST ECONOMIC HARDSHIP WILL NOT BE TOUCHED WE SEEK ASSURANCE NEW INITIATIVES WILL BE ANNOUNCED FOR CULTURAL SECTOR ONE OF OUR MOST LABOUR INTENSIVE INDUSTRIES. OTHERWISE VERY SERIOUS CONSEQUENCES TO CULTURAL LIFE OF CANADA INEVITABLE AT A TIME WHEN CULTURAL UNITY OF UTMOST IMPORTANCE. URGE IMMEDIATE CONSIDERATION OF NEW INITIATIVES AND ASSURANCE EXISTING CULTURAL INDUSTRY WILL NOT BE ADVERSELY AFFECTED.

ORLAND LARSON, PRESIDENT

N 230/228 TORONTO ONT 8-16

MR. PETER WEINRICH CANADIAN CRAFTS COUNCIL

(PHONE AND OLVR, DELY PAID)

46 ELGIN STREET NO. 16 OTTAWA ONT K1P 5K6

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FOR IMMEDIATE ACTION. PROPOSED GOVERNMENT CUTS WILL SERIOUSLY AFFECT THE FEDERAL CULTURAL AGENCIES. NEWS REPORTS HAVE PREDICTED CUTS AS HIGH AS 20 PERCENT IN CANADA COUNCIL AND CBC BUDGETS.

CCA PRESIDENT MICHELLE LEGENDRE ON BEHALF OF THE BOARD HAS WIRED THE CABINET EXPRESSING GRAVE CONCERN.

WHILE SUPPORTING IN PRINCIPLE THE NEED FOR PHYSICAL RESTRAINT WE HAVE STRESSED THAT ILL-THOUGHT CUTS IN FUNDING TO THE CULTURAL SECTOR

WOULD CREATE ADDITIONAL UNEMPLOYMENT IN OUR LABOUR INTENSIVE INDUSTRY AND UNDO THE WORK AND ACCOMPLISHMENTS OF A GENERATION. CUTS IN CULTURAL SUPPORT WOULD ALSO BE IN DIRECT OPPOSITION TO THE GOVERNMENT'S OWN STATEMENTS REGARDING THE NEED TO STRENGTHEN AND RE-AFFIRM THE CANADIAN IDENTITY.

WE SAID THAT CANADIANS ARE PROUD OF OUR ARTISTIC ACHIEVEMENTS, RECOGNIZED THEIR VALUE AND WOULD NOT APPROVE OF DAMAGING PHYSICAL MEASURES.

WE ARE ASKING THAT YOU GET YOUR PRESIDENT AND BOARD MEMBERS TO WIRE YOUR CONCERN TO THE PRIME MINISTER, SECRETARY OF STATE AND OTHER MEMBERS OF THE CABINET AND TO MAKE DIRECT CONTACT WITH YOUR FEDERAL MP.

IN SPITE OF HOLIDAY PERIOD IT IS URGENT THAT EVERY EFFORT BE MADE IN THE NEXT FEW DAYS TO INDICATE TO GOVERNMENT THE SERIOUS CONSEQUENCES OF CUTBACKS IN ARTS SUPPORT.

THIS MUST BE AN ALL OUT EFFORT BY ALL CCA MEMBERS.

TAKE ACTION NOW.

JOHN HOBDAY NATIONAL DIRECTOR CANADIAN CONFERENCE OF THE ARTS.



# REPORTS - REVIEWS - REQUESTS

- from Frances Hatfield (Okanagan Region).

"The past year saw the first conference of Okanagan craftspeople. As usual, the Okanagan Mainline Regional Arts Council sponsored the juried craft show which was held in Kamloops. Due to a waning interest, OMRAC is withdrawing support of this event for the immediate future.

Craft fairs grew larger this year in the Vernon, Kamloops and Kelowna regions and the use of the OMRAC Visual Arts File, composed of 900 colour slides and written material on approximately 180 artists and craftspeople gave access and contact with many more craftspeople than previously.

There are four vigorous weaving and fibres groups from Kamloops to Princeton. They are all involved in work toward the 1979 conference.

Hopefully in 1980 OMRAC and these fibres groups will be producing a "Fibres Festival". (Frances also reports that she will be away from the Okanagan during the coming year. Thanks for all your help, Frances!)

- from Elisabeth Weigold, Alert Bay, B.C.

"The North Island is still so isolated; better roads come so slowly, and there is the ferry to suffer with every little visit to or from the smaller islands. Thus, every participant and visitor to our annual craft fair was appreciated all the more. The Regional Spring Fair, sponsored by our Regional Arts Council was held in Alert Bay.

For the first time we had a weaver participating - Joe Hartbauer from Quatsino.

Port Hardy exhibited mostly pottery. There is a very active pottery club whose members take every opportunity for workshops.

Helen Scott, owner of the Little Craft Shop in Port McNeill, displayed pots, very nice basketries and macrame.

Woss Lake showed a beautiful display of delightful character dolls. There is a very active pottery club in Woss Lake. Al Bubnys from Vancouver gave several workshops.

Sointula is known here for their spinners and also for the making of very sturdy but deep-piled, soft rugs made out of discarded gillnets.

The participation of Alert Bay is always quite remarkable. Jackie Ekness showed the upholstery work of students. A high percentage of our native people are very talented. There is the silversmith, Norm Brotchie, who is always the greatest attraction at our shows. A whole classroom was set aside for native carving and button blankets. It made a beautiful show.

Rebecca Prince, a potter from Holberg, got together with a weaver and a carver for a showing in Port Hardy.

Fall finds us all busily working again. The North Island College is a great help to us; it makes available a large variety of courses. In Alert Bay master carver Doug Cranmer is giving twelve talented young natives a full-time carving course. This course will go into its third year now and the students, female as well as male, are progressing. For their last year the students will carve Totem poles which will go towards the new museum here at the reserve. I taught a night course at the college, as did Penny Jones in Port Hardy. They also had a course

in stained glass. A fine young artist, Rod Sarrat-Cave, is teaching the art of stained glass and he opened his own shop in Coal Harbour. My young friend, Vicki Cook loves to decorate my porcelain pots. She paints the finest designs right on the raw glaze, so that the porcelain, glaze and decor are completely integrated.

This is all I can report to you from our remote islands. A report about Stan Clarke's unforgettable workshop was sent in the Spring. I wish you all a successful meeting, and a good year to the new Board and to all of you." P.S. Eliza Brotchi has opened a shop to sell her husband's jewellery, Indian carving, painting and pots.

- from Elizabeth Keeling, Fraser Valley Region

"Textile activities in the Fraser Valley (emphasis on weaving, spinning and dyeing).

Small groups have been forming in many areas, each with programs or workshops on a self-help basis and also with outside help from nearby communities and/or larger centers, ie. Vancouver, etc. In many cases, individuals have been (still are) members of the Greater Vancouver Guild and have participated actively in its many and various programs. (Even here, an interesting development has emerged of decentralization into "area groups", themselves involved in workshops and other projects, open to ALL members).

Some of the same people may also be engaged in experimenting with quilting, stitchery, knitting, crocheting, batiking, etc., in combination or independent of their weaving projects.

Participation on the local level takes place in special events; eg. Sea Festival and Christmas Fairs in White Rock, Surrey, Ft. Langley and Harrison Hot Springs with demonstrations of spinning and weaving; also in public schools and country fairs.

Instruction in weaving, usually off-loom, is available under adult education programs in Surrey and weaving-supply shops. Some courses are available at the Fraser Valley College. Individuals will go as far afield as Victoria, Banff and Mexico for special study.

Conferences of the North West Weavers held in Victoria last summer and "Convergence" this year, are attended by representatives from the Valley groups, reports of which are shared with members unable to go.

The proposed Association of Fraser Valley Weavers and Spinners is a natural outgrowth of several years of working together on two major projects, first the Hal Painter Workshop in White Rock in '76 and the Irene Waller-Rose Naumann Workshop at Harrison in '77, assisted by Community Arts Councils in the areas. Spurred on by the success of these events and the growing interest in crafts in the Lower Mainland, the weavers have sought advice of the Fraser Valley Potters Guild and find a great similarity in needs. Consequently, an organization meeting is being arranged for Wednesday, June 21, to be held in Abbotsford. Memberships will be open to groups and individuals, North and South of the River up to and including Hope, at least!"

- from Ingeborg Thor-Larsen from the Kootenays.

"Our Selkirk Weavers Guild has been very active this past year with workshops given by Lynn Mauser-Bain doing Ikat, and Jimmy Mead from Fauquier doing a drafting session. Both instructors are enjoyable and very knowledgeable.

We will have two members attending the Thea Moorman workshop in Spokane in September. The guild will pay their expenses and our two members will then come back and give us mini-workshops. An idea for other guilds to perhaps follow?

We have been super-busy with our project for the Northwest Handweavers conference and the Kootenay Summer Arts Festival".

- from Gail Kuzma, Fraser Valley Potters Guild.

The Fraser Valley Potters Guild completed its third fiscal year in January 1978. Fees are \$5 per year which entitles members to 10 newsletters, 10 monthly meetings, and usually two workshops. We have established a modest library of books and magazines for members' use. Meetings are held on the first Tuesday of every month (except July and August) at the Fine Arts Building of the Surrey Campus of Douglas College from 7:30 to 10pm. Our programming for the past 15 months has included; Brushwork by Paul Kuzma; Workshop on production pottery by Roger Stribley; Handbuilding by Fred Owen; Design by Walter Dexter; Macrame by Franc Holliger and Anita Remillard; "One-hand" throwing by Don Hutchinson; Wheel techniques by Andrew Wong, Daniel Materna and Gail Kuzma; Workshop by Ted Dreidiger; Glaze workshop by Elsa Turner; and Decorating techniques by Hiro Urakami. In addition there were 2 films and a raku party. Facilities at Douglas College are used for these programs only; our members use their own equipment and kilns and they work independently.

We have derived our operating funds through membership dues, the grants from Langley Arts Council and the White Rock and District Community Arts Council as well as from sales at the Langley Mall, the Provincial Museum at Fort Langley, arts By the Sea in White Rock, and, most recently, the three day Potterymarket in Surrey."

#### BOOK REVIEW

BOOK: INDIAN WEAVING KNITTING BASKETRY  
OF THE NORTHWEST

AUTHOR: Elizabeth Hawkins  
and

BOOK: INDIAN ART AND CULTURE OF THE  
NORTHWEST COAST

AUTHOR: Della Kew and P.E. Goddard

PUBLISHED BY: Hancock House Publishers Ltd.  
3215 Island View Road,  
Saanichton, B.C. V0S 1M0

We hesitate to criticize a publisher for offering books desperately needed on Northwest Coast Indian art and craft forms, but we would almost rather no books than these light-weight near-parodies of reference material.

The smaller book, INDIAN WEAVING KNITTING BASKETRY OF THE NORTHWEST, contains 30 pages, is well illustrated with both colour and black and white photographs, and we assume it was intended for the tourist market only as the text is minimal and portions have been lifted verbatim from other publications (and without even so much as a thank you to the original author!). However, it is the only publication available that in any way covers these aboriginal crafts of British Columbia.

INDIAN ART AND CULTURE OF THE NORTHWEST COAST is a hybrid book -- the text is partially from a book by R. Goddard written in 1924, updated with drawings, photographs and editing by Della Kew. Describing the habitat, culture, mythology and art of the Indians native to British Columbia, the book has a lively format and approximately 150 black and white illustrations on the 96 pages. As an introduction to Northwest Coast Indian culture, it's well worth the nominal \$5.95 price.

- The following letter is self-explanatory. The CABC office wants to hear from Guilds and/or individual craftspeople who would be interested in participating in this event. Please call Gail at 681-9613 as soon as possible.

Dear Gail:

I would like to thank you once again for meeting with me on the possibilities of the Craftsmans Association of B.C. becoming involved in EATON'S Family Saturday Promotion.

At present EATON'S is considering the concept of a "Lifestyle Centre", offering information on community centre programmes, community events, craft courses, theatre productions, ski areas and ski lessons etc. As I mentioned to you, any group or association interested would have to supply their own staff, and could use their EATON'S location to supply the public with more knowledge on their organization or to sell courses and programmes they would have available.



The "Lifestyle Centre" would be located on the Main Floor of each store and would take the form of a small grouping of canopied booths. Each booth would have clear identification of whatever organization occupied it. In-store signing and P.A. announcements would be part of the advertising, along with EATON'S newspaper advertising featuring the various events for each Saturday.

It would not be necessary to be in all EATON'S stores every Saturday, if perhaps only two or three areas would be all that was required. There is also the possibility of rotating Saturdays from store to store. The different EATON'S locations are as follows: PACIFIC CENTRE

PARK ROYAL	- North Shore
LANSDOWNE	- Richmond
GUILDFORD	- Surrey
BRENTWOOD	- Burnaby
SEVENOAKS	- Abbotsford

The timing on this promotion for this season would be starting October 1978 and running through until early Spring. EATON'S "Lifestyle Centres" could become a year round Saturday event, but this would certainly depend on support from the various community orientated organizations.

At present I am arranging meetings with all store managers and display managers to confirm the look of the centre and the location in all stores. I do apologize for the delay on a starting date, but it will take a while to organize all the groups to be represented in EATON'S "Lifestyle Centre".

I will let you know of any further development as soon as I can. In the meantime, could you please send along to me in writing, some of the locations your organization would be interested in, and which crafts and programmes they would be offering.

Thank you.

Sincerely,

THE T. EATON COMPANY LTD.



Paula Ellis,  
Special Events Co-ordinator

WORKSHOPS - EDUCATION - CONFERENCES

- The following members of CABC are available to conduct workshops and seminars:-

Barbara Heller, Fabric decoration (batik, tritik, tie-dye, blockprinting etc.) and quilting.

Hilde Gerson, Weaving.

Judy Bradford, Weaving, spinning and dyeing.

Jane Huston, Jewellery.

Roger Stribley, Pottery.

Peter Hopewell, Jewellery.

Madeleine Chisholm, Fibre (off-loom, basketry, spinning & dyeing).

Kathleen Hamilton, Handbuilt pottery.

Barbara Shelly, Fabric Collage, stitchery and tapestry.

Rohana Laing, Batik and dyed fabrics.

Diane Mortensen, Loom weaving techniques and fibre arts.

Inese Birstins, Weaving, spinning and fibre arts.

- CRAFT COTTAGE, 7577 Elmbridge Way, Richmond, B.C., offers many weaving courses this fall including:-

Floor Loom, Beginners Spinning & Dyeing, Off-Loom weaving, Canvas work, Haute-Lisse Tapestry, Basic Drawing for fibre arts, Table Loom

Write or phone for catalogue listing the courses. 278-0313.

- PEG'S PLACE POTTERY SCHOOL will offer beginner, intermediate and advanced throwing classes on Tues., Weds., and Thurs., morning and evening, during a 10 week period, 3 hours a class with practice times. Glazes and tools provided. Cost, \$85-\$90, plus clay. Call 738-2912, ask for Debra.

- BURNABY ARTS CENTRE will be offering its usual morning and evening classes everyday except for Fridays, for all levels. Call Shelly Gipman at 291-6864.

Other local community centres will be setting up their courses this fall. To locate a nearby centre look under Governments, Vancouver, Community centre in the phone book.

- DOUGLAS COLLEGE has courses open to non-students, credit and non-credit courses. In fact no pre-requisites are necessary for beginning courses. Teachers will be Hiro Urakami, Jeanne Sarich, Akira Tomita, and Dennis James. Registration is Aug. 28-31. Contact the Surrey Campus of Douglas College, 588-4481.

- DELTA POTTERS ASS'N might be giving courses late in Sept. For further information call Mrs. Jean Beach, 943-1488.

- HILDE GERSON, 3362 West 18th Avenue, Vancouver, B.C. V6S 1A7, 736-7873 is now open for weaving classes in her new Dunbar house. Individual or small groups (4). Basic loom weaving instruction for beginners or people who feel they need help with the "basics"; Tapestry techniques; Pattern and lace weaves; Double-weave techniques; draft reading and preparing; Sectional warping. Please call for further information.

- VANCOUVER GUILD OF FABRIC ARTS, 4397 West 2nd Ave., Vancouver, B.C. 224-4811 is offering classes in the following:- Quilting, Macrame, Design through

Tapestry, Beginner's Canvaswork, Quiltingmaking by Machine, CIBA Dyes for Wool and Procion Dyes for Cotton. All courses will be taught by members of the Guild. For further information please call Aberthau or the CABC office at 681-9613.

- MARY FRAME, #105-5600 Dalhousie Road, Vancouver, B.C. V6T 1W4, 224-9253 has returned from a three month study trip to Peru and will be offering a slide presentation and display of Peruvian weaving, Nov. 3 at Capilano College; "Peruvian Warp Patterned Weaving", workshop, Nov. 4 at Capilano College; "Museums as a Resource for Weavers", illustrated talk, Nov. 9 at Douglas College through Craft Cottage and "Sprang", workshop, Oct. 4 at Craft Cottage.

- WORKSHOPS TRAVELLING:-

Sept. 30 to Oct. 1 in Terrace, Hiro Urakami, potter. Contact Jan McLeod, 4711 Tuck Ave., Terrace, B.C.

Sept. in Fort St. John, B.C., raku workshop with Jeanne Sarich. Contact Heather Hannaford, Box 7049, Fort St. John, B.C.

- We would like to welcome the return of Harry Davis who has included Vanc. and Victoria as part of his tour of North America to raise money for his native Peruvian pottery village and will be sponsored by the Potters Guild of B.C. to give a workshop Sat. and Sun. of Nov. 18 and 19. More information in the next newsletter. He will be at the Emily Carr School of Art from the 21st to the 24th giving talks and demonstrations, then in Victoria on the 25th and 26th. For more details contact Robin Hopper at 474-2676 \*Victoria.

- KIMPEI NAKAMURA, Oct. 30, 31 and Nov. 1, behind the Surrey Arts Centre at Bear Creek Park, 13750 88th Ave. He is known for his traditional Kutoni (enamel painting) as well as functional, sculptural and contemplative wares. Hours for workshops not established. Co-sponsored by Fraser Valley Potters Guild and Douglas College. Mail registration to Anita Remillard, 19875 75A Ave., R.R. 4, Langley, B.C. V3A 4P7.

- AL BUBNYS, a production potter from Surrey will speak and demonstrate on Sept. 12 at 7:30pm at the Douglas College Pot Shop.

- JEANNE SARICH will conduct an in-depth 5 week raku workshop starting Sept. 30th. Call 596-7461 for further information. (Surrey Arts Centre).

- CRAFT COTTAGE, SPECIAL WORKSHOPS,

Sprang, Oct. 4; Lichen Dyeing, Sept. 30; Spinning Stiff & Bulky, Oct. 14; Textile Arts for Worship, Oct. 20; A Banner for your Church, Oct. 21; Quilters, a problem solving workshop, Oct. 28; Cochineal, Nov. 4; and Warping Ways, Nov. 18 and Nov. 25.

- CROMPTON'S LOOM LOFT, 5559 W. Blvd., Vancouver, B.C. V6M 3W6 (604) 263-6111 Classes starting week of September 18th at the above address. Off-loom weaving, loom weaving 1 & 2, Floor Loom weaving for 8 lessons; Macrame, 8 lessons; Knitting and Crochet, 8 lessons. The teachers for these classes are well known and are exceedingly competent. Register now to avoid disappointment.

- EXHIBITIONS:-

- IMAGE AND LIFE, 50,000 Years of Japanese Prehistory, at the UBC Museum of Anthropology to October 1.

- GALLERY 7, 565 Hamilton Street, Vancouver, B.C. 669-0127. Tuesday to Saturday, 11-5:30pm.

August 28 to Sept. 9 - Peter von Puttkaner, photographs and functional fibres and wearable art by Penny Wolverton, Dorie Munroe and Zonda Nellis. Sept. 11 to Sept. 23, Margaret McClelland, recent ceramics and Taiko Suzuki, mixed media prints.

Sept. 25 to Oct. 7, Bob Kingsmill, recent pots and Ranjan Sen, prints.

Oct. 9 to 21, Ceramics '78 exhibition.

- THE MINOTAUR STUDIO, 8666 McLean Road, Box 9, R.R. 2, Mission B.C. 826-2830. Sept. 2 to 30, Paintings and Graphics by Ian Bruce. Also studio collection of weaving, jewellery, ceramics and stitchery. Hours Noon to 6pm. Wed. to Sun.

- PLACE DES ARTS, 166 King Edward Street, Coquitlam, B.C. 526-2891, Inese Birstin's Student Show - Weaving from Sept. 7 to 20.

- REMBRANDT GALLERY, 11333 Lonsdale, North Vancouver, B.C. Mon.-Sat. 10-5:30. Sept. 12-22, Barbara Baanders, potter and Joan Thompson-Waren, Watercolours. Oct. 2-14, Andrew and Joyce Cammidge, potters; Maria Morris, Watercolours; Carolyn Cole, Oils.

- PALETTE GALLERY, 111 West Third, North Vancouver, B.C. Tues.-Sat. 10-5pm. Sept. 21-31, Bob Kingsmill, pottery and weaving; Carolyn Wolfe, stained glass; Frank Linkert, watercolours.

Oct. 19-28, Brenda McLennan, potter; June Low, prints; Sid Dyke, watercolours.

- MARK ANDERSON, exhibit of work in progress (Sculptures) till Sept. 29 at The Sculpture Court, Simon Fraser Gallery, SFU, Burnaby, B.C.

- CAROLYN JONGEWARD, exhibit of tapestries at Bank of America, World Headquarters Building, San Francisco, California. October 1978.

- BARBARA SHELLY - Fabric arts exhibition at Burnaby Art Gallery, Oct. 11 to Nov. 19.

- FAIRS AND SALES:-

- BURNABY ARTS FAIR, every first and third Sunday between 11 and 5pm. For further information please call 291-9441.

- SURREY ARTS CENTRE, Sept. 10, the Third Annual Juried Craft Market, call 596-7461.

- TAM IRVING AND RON VALLIS, sale, exhibition and open house at 5809 Marine Drive, West Vancouver, B.C. September 9-10 from 10am to 10pm.

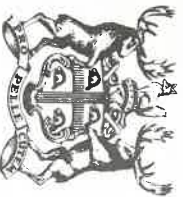
- RICHMOND ARTS CENTRE, will be having a craft fair, Sept. 10 at Minoru Park, 10am to 4pm. For further information call 278-1775.

- HYCROFT POTTERY SALE, Nov. 24, contact R. Rowbotham, 1316 Chartwell Drive, West Vancouver, B.C. V7S 2R3.



- 7
- "ARABIAN BAZAAR" in conjunction with Canadian National Horse Show at PNE Agrodome. Sept. 18-23. Contact Don McKenzie, 274-8866. Booth \$200.
  - 1978 CHRISTMAS CRAFT FAIRE, (formerly the U. of Vic. Faire) at the McPherson Playhouse, Victoria, Nov. 30, Dec. 1 & 2. Open to all Vanc. Island and Gulf Island craftspeople. Fee approx. \$65. Jury deadline is Sept. 30. Submit work on slides to Gina Rohr, 1320 Point Street, Victoria, B.C. 384-1667.
  - FOURTH ANNUAL HARVEST FAIRE AT BIRCH ISLAND, (6 miles north of Clearwater off Hwy. 5, about 85 miles north of Kamloops on the road to Jasper), Sept. 15-17. Crafts, food, music and good times. Booths \$15-\$25. Contact Pumpkin Moot, c/o Box 1506, R.R. #2, Clearwater, B.C. 674-9171.
  - HAY - U RANCH FAIR, Sept. 1,2,3, and 4, 9-7pm. 2 miles north of Yank, for information call Pat 424-5556.

CLASSIFIED



**Hudson's Bay Company**

INCORPORATED 2<sup>ND</sup> MAY 1670

21 June, 1978

*Classified*

President

The Craftsmens' Association of British Columbia  
# 801 - 207 West Hastings Street  
Vancouver, B.C. V6B 1H7

Dear Sir

The Hudson's Bay Company will be operating a boutique of Canadian arts, crafts and other artifacts on behalf of the National Museums of Canada Discovery Train project, over the next five years. The entire net proceeds of this boutique will be donated to the National Museums for their use in National and local museum projects.

The "boutique" is actually a converted baggage car with an interior motif of an old-fashioned general store, and will travel as an integral part of the train. As part of the boutique we have designed a small covered marquee, approximately 18' x 9', attached to the side of the car.

We are inviting local crafts organizations and artists to use the marquee for live demonstrations of arts and crafts during the time the Discovery Train is in their area. (*Vancouver Oct 7-12*)

Sales to the public can be made from the exhibit area, with a commission of 10% to the Discovery Train project.

It would be the responsibility of the exhibitor to arrange for all staff, equipment and display materials. The hours of operation are approximately 10 a.m. to 10 p.m. daily, although we would not necessarily expect continuous demonstrations during the entire period. Wherever appropriate, we would like to have crafts exhibitors in appropriate costume. The emphasis, however, is more on "live" demonstrations than static exhibits.

Cash registers and the credit card facilities of Visa, Mastercard, and the Hudson's Bay Company are available through the boutique.

The train  
exhibit can accommodate up to 10,000 visitors a day. We believe that this would provide excellent exposure to Canadian artists and craftsmen.

If your organization or any of its members are interested in participating in this project, we would welcome your inquiries.

Yours sincerely,



W.H. Evans,  
Assistant General Manager  
Department Store Operations

- CENTRE 64, 64 Deer Park Avenue, Kimberley, B.C. is a visual and performing art centre. For this fall, 1978, we are arranging exhibits of the works of regional artists. The exhibits could be displayed with the purpose of either viewing or sale. Contact Virginia Bruels at 427-4919 or write at the above address.

- SURFACE DESIGN ASSOCIATION welcomes new members, anyone interested in dyes and/or dyeing and printing processes. Contact Maribeth Dietrich, 1418 Avenue F, Billings, Montana, USA 59102 or Lynn Mauser-Bain, R.R. 1, Nelson, B.C. V1L 5P4.

- CRAFT MATERIALS - DIRECTORY OF SUPPLIERS, book available from Ontario Crafts Council, Craft Resource Centre, 346 Dundas Street West, Toronto, Ontario M5T 1G5. \$3.50.

- GOLDTHREAD GALLERY, 9266 Glover Road, Fort Langley, B.C. 530-3343, exhibiting and selling quality batik, handspun and nature-dyed wool, weaving, pottery, stained glass, jewellery etc. Rosanna Hille.

- "RAPPORT - THE ARTS, PEOPLE AND MUNICIPALITIES", a resource book for Community Arts Councils and anyone involved in the arts in their community. Available for \$4 from the Canadian Conference of the Arts, #47, 3 Church Street, Toronto, Ontario M5E 1M2.

- SURFACING - TEXTILE DYERS & PRINTERS' ASSOCIATION, a new group being formed in Ontario. For further information contact, J. Brennan-Vickovic, 189 St. Clair Avenue, East, Toronto, Ontario M4T 1N9.

- GOVERNMENT OF CANADA BUILDING, CALGARY, ALBERTA, Fine Art Competition, One piece is an external free standing sculpture for which \$40,000 net has been budgeted and the other piece is for the treatment of an internal frieze band. \$50,000 net will be the value of the latter commission. Initial submissions are to be received in Calgary by Sept. 11/78. Project Manager Design, Raymond D. Butcher, Public Works Canada, #801-205-9 Avenue, S.E. Calgary, Alberta T2G OR3, phone (403)231-5655. Further details in the CABC office.

- CROMPTON'S YARN BARN AND LOOM LOFT, 5559 West Blvd., Vanc. B.C. V6M 3W6 (604)263-6111, Vancouver's longest well established retail dealer, of LeClerc Looms & Accessories, studio Knitting Machines and Yarns, plus many other items of interest to the enthusiastic artist. Come in and browse.