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# craft contacts



Craftsmen's Association of British Columbia,  
1411 Cartwright Street,  
Granville Island,  
Vancouver, B.C. V6H 3R7 (604) 687-6511

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MAY 1984

## ANNUAL REPORTS and the AGM 1984

PRESIDENT'S REPORT - Peggy McLernon

1983-84 brought tremendous activity and a creative hustle and bustle predated our very cramped space. The main reason for all of this was of course the production of our long planned illustrated directory and membership roster. Three people were added to the staff and they spent their time between our resource centre, office and a photography studio which had kindly been donated by the Emily Carr College, where all of the photographs for the directory were produced. Craftsmen and their work kept pouring in and it was all very stimulating. We are all very proud of the result of this project and have received much positive feedback from many sources. It is hoped that this project will stimulate much interest in crafts of B.C. and that the craftsmen themselves can value it as a reference resource ( of work being produced here).

Another completed project, of course, was our "Made by Hand" exhibition which this year was held at the Arts Sciences and Technology Centre ( Oct.24-Nov.27). This location was totally new to us and provided a very central location downtown as well as several large windows through which the exhibition also could be seen by pedestrians on the street. One hundred and twenty-one juried pieces comprised the exhibition which was very creatively mounted in a difficult space. Eighteen live crafts demonstrations and six noon hour and one evening lectures were arranged during the five weeks this exhibition was displayed. A project such as this requires much preparation and this year over \$7000 had to be raised above entry fees. The CABC is fortunate indeed to have such dedicated support from numerous volunteers, our executive director, and the community in order to produce this event.

Since the conclusion of 1983's Made by Hand several workshops and brainstorming sessions with the craftsmen and the community leaders in the field were held in order to prepare for an even better "Made by Hand" exhibition next time.

(Continued on the next page.)

A lot of planning and studying has gone into our future store project. A committee has worked on all aspects of starting our retail store. What remains is to identify the location, raise the money required for startup costs and to hire a store manager. We are doing our utmost to make this happen in the near future.

Our resource centre has become a most vital part of our organisation. Particularly, the portfolio registry which houses slides of our members work. There are so many ways that this can be utilized to promote the work of our craftsmen. It is our best tool. This has been particularly proven to us in our lobbying efforts to include craftsmen's work at Expo 86. We are very excited about the possibilities for craftsmen at this exposition, particularly the B.C. pavilion which has a mandate to include the best of B.C. work. Negotiations are underway in many areas including:

- 1.) special showcase, living exhibition.
- 2.) inclusion in displays and as part of interior surroundings
- 3.) catalogue, that includes all works by craftsmen at Expo 86
- 4.) film project
- 5.) crafts booths as part of direct marketing
- 6.) gifts to (foreign) guests and dignitaries
- 7.) live craft demonstrations

Our newsletter has again improved under the leadership of one of our craftsmen directors who has spent a lot of extra effort to make it interesting to everyone. It is our only way to communicate to you what is happening and also one of the means to request feedback from members on several issues.

These are just the highlights of what goes on at the office at 1411 Cartwright and it really is remarkable how much does happen with so few people and so few resources and I want to thank all those involved, particularly, our director Gail Rogers, who really is the soul of the place and our very able board of directors. As well as all of you out there who support us through your membership.

Finally, we are very pleased to bring our annual meeting to Nelson this June 8th as well as combine this event with a "Getting To Know You" and vice versa session and several very useful workshops for all the people there who can attend from the Kootenay region.

Respectfully,

Peggy McLernon

EXECUTIVE DIRECTOR'S REPORT - Gail Rogers

I want to thank the Board of Directors for their continuing support and hard work during the past year. The CABC continues to operate as a fiscally responsible entity and as such this necessitates a Board of Directors willing to assume many responsibilities. This time and effort is very much appreciated.

A growing support for the organization was shown with the increase in membership revenue over the past year. Many craftpeople in B.C. were made aware of the CABC for the first time with the publication of the "Illustrated Directory of Crafts in British Columbia". While the Directory is not without flaws it has been received in many quarters with enthusiastic praise.

The future of the CABC is dependent upon the continuing and growing support of the craftspeople. Our goal must be the realization of a greater degree of self-sufficiency. This will be addressed in part, with the imminent opening of our retail outlet on Granville Island.

In order to be taken seriously by government agencies we must be prepared to make a commitment both individually and collectively. Your organization needs your input on policy making decisions as well as financial support. A united voice speaking for craftspeople and by craftspeople, will be listened to!

In all the years I have been working for the CABC I don't believe I have ever said that the next year wasn't going to be a winner! The same holds true for 1984-85. It is my contention that the profession is turning another exciting corner in its development in this province and that next year will indeed be exciting.

I enjoy working on your behalf and thank you for your support.

Respectfully submitted,  
Gail Rogers

# Picking For You!

The CABC will be holding its ANNUAL GENERAL MEETING and an afternoon WORKSHOP in cooperation with the KOOTENAY BOUNDARY ARTISANS ALLIANCE in Nelson, B.C. on JUNE 9th, 1984 in the Anglican Hall beginning at 9:00am.

The following is the outline of the proceedings for the day:

- 9:00-9:45 - Annual Meeting
- 9:45-10:00 - Coffee Break
- 10:00-12:00 - Question and Answer Period  
Greetings from the Alberta Crafts Council  
Film Project  
Made by Hand '85  
Expo '86
- 12:00-1:00 - Lunch  
Made by Hand '83 slide presentation
- 1:00-4:00 - Conference  
"Presenting Yourself Through Your Portfolio"  
Brian Baxter, Glass Artist, CABC Board Member
- 2:00-3:00 "Lots of Marketing Possibilities"  
Theima Ruck Keene, Marketing Specialist,  
CABC Board Member  
10 Minute Coffee Break Inside
- 3:00-4:00 "Running a Crafts Business"  
Leah Errington and Jim Meadows, Potters and  
Owner Operators of the Great Canadian Design  
Works
- 4:00-5:00 - Rest Time
- 5:00-7:00 - Dinner
- 7:00-10:00 - Opening of the Kootenay Boundary Artisans  
Alliance Juried Exhibition at the National  
Exhibition Centre in Castlegar

SLATE OF NOMINEES FOR THE BOARD OF DIRECTORS OF THE  
CABC FOR 1984-85.

- Brian Baxter, Glass Artist
- Mary Bowerman, Potter and Teacher
- Roger Dee, Businessman
- Leah Errington, Potter and Businesswoman
- Carol Gaskin, Potter
- Peggy McLernon, Community Volunteer and  
Crafts Supporter
- John Pickering, Sculptor and Potter
- Theima Ruck Keene, Marketing Specialist
- Catherine Winckler, Publicist and Writer

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PROXY FORM

(Clip and mail to CABC by June 6, 1984)

I, \_\_\_\_\_,  
do hereby assign my vote for the Annual General meeting  
to: Peggy Schofield \_\_\_\_\_, Brian Baxter \_\_\_\_\_  
or Peggy McLernon \_\_\_\_\_,  
.....

# reports

## TRAVEL INDUSTRY DEVELOPMENT SUBSIDIARY AGREEMENT- TIDSA- Don MacArthur

September, 1980 seems a long time ago but that was when we held our first meeting with the provincial government's Tidsa Officer. As this was only a few months after publication of their report on tourism and crafts we were optimistic that our expectations from this federal provincial initiative would be supported. CABG was given less than a month to get a written submission in for consideration.

We met the deadline. We stated that "The proposals are directed towards making crafts more visible and accessible to tourists and in turn, making tourists more aware of the quality of B.C. "hand-crafts." (We weren't too concerned about the loaded word "tourist" as anyone staying overnight 25 or more miles from home is usually defined as a tourist.) The proposed items to be considered ranged from promotion ideas including brochures, magazine articles, labels, craft outlet listings, posters, and display cases, through a system to strengthen regional representation, to seminars for craftsmen, and studies to look at apprenticeship, increasing use of indigenous materials and market research.

Two years later and after many letters and visits to Victoria to lobby, nag and bully, the Tidsa grant was approved--for \$32,000, not the almost \$200,000 requested from the \$50 million fund.

The CABG board agreed that we should never leave the Tidsa funds and attempt to achieve as much as we could. Fortunately, the Tidsa money begot more money, plus talent, donations and volunteers. In less than a year the Directory with its sister "Roster" were published. Only two other tourism related organizations received funding under this associations program.

We did not achieve one of our more optimistic objectives to double our membership, but, we had 600 individual members at the beginning of the directory project and the Roster contains about 875 names. Assuming 75 of those are interested organizations and officials who do not pay membership, we did increase more than 30% and had an unmeasurable increase in enthusiasm from renewing members.

The next stage of the project is to publish the regional tourist brochures and indications are that these should be as enthusiastically endorsed and supported as the directory.

CABG was particularly fortunate in having the skills and dedication of Mike Ovenall to manage this project. Many more were deeply involved and have been singled out in other places so I won't prolong this by renaming them.

As this is my final report to the association as a director, I would like to say how much I have enjoyed these four years on the CABG board and how grateful I am to have had the opportunity to serve.

Thank you all.

Don MacArthur  
May 1984

## PUBLICITY- Catherine Winkler

The CABG mandate is three-pronged: 1) To serve a liaison function 2) To act as a information centre and 3) To promote awareness of craft in our province. In all these areas, the application of a strong and consistent public relations programme is essential. This was my first year on the Board and, as well as the inevitable period of familiarization, I began to work in two specific areas: Expo 86 and the future on Granville Island. To these ends, I assisted in the writing and organization of proposals on behalf of the CABG to funding agencies, government and the private sector regarding increasing opportunities for craftsmen in British Columbia. The Board approached the B.C. Pavilion and Expo personnel with some exciting ideas for Expo 86 (the results of which will be known and reported soon); evolved plans for our future on Granville Island; and began fundraising efforts to ensure that all dreams for our new complex on the Island translates into reality. As well, projects under this portfolio for the year included liaison with the Made by Hand Committee, evolving a comprehensive media list for province-wide contacts and sending biographical information to media in each Made by Hand participant's community. The first year is over and much remains for the challenging year ahead. I would like to see every avenue for members' participation at Expo 86 exhausted and active lobbying on your Board's part continued; more reports on achievements by members in each community reported to us and made known to others through the appropriate media; active fundraising continued; a stronger and revamped membership brochure circulated and supported by some advertising; more contact by regional reps with the media in their areas and, above all, the strong position of CABG promoted throughout the province as an effective rallying organization for the concerns of craftsmen in this province.

Respectfully,  
Catherine Winkler

COMMUNICATION - Brian Baxter

Other than personal contact or a truly revealing exhibition (two uncommon and somewhat privileged situations), our main source of communication throughout the craft community in this province is the newsletter, Craft Contacts.

In an effort to expand the vision of the generally self-imposed isolation of the crafts person, as editor, I have tried to introduce elements in the newsletter that would help us see ourselves as part of the whole community. Two of these elements were: Profiles on organizations and events that we are peripherally involved with and/or those of which we should be aware; and the Dear Auntie Vice column (our conservator down on Internal Vices) that has tried to prompt a responsibility to our artifacts. Articles and interviews were also instigated, again, to develop a more widespread awareness. I have attempted to include more information on each opportunity/workshop as space permitted to generate more interest and representation from our membership. On another worldly level, paid advertising was introduced in an attempt to raise funds for a typist. And on that same worldly level I have discovered that putting out a newsletter of this size and scope requires much more time than I can donate during this hard economic time when it is very much a struggle to retain some integrity in a self-employed situation. I personally feel that if Craft Contacts is, in fact, our most important function as an organization, that we are obliged to make a paid part time position available to an individual who has the interest, time and energy needed to develop the newsletter into a worthy monthly publication. We might also consider an alternative of a monthly information sheet and a quarterly 'magazine'. I definitely recommend that the future board recognize the newsletter is more important than just a monthly constitutional and act on that recognition.

My other activities as Communications Director have been involved on the CCC Conference '86 Committee (in which we brainstormed and struggled to construct a dynamic, inspirational and useful format of a conference that intends to attract people who aren't normally attracted by conferences) and on the Expo '86 Committee (in which we have been developing concepts and actively lobbying for a sophisticated and mature presence of B.C. craft on the Expo '86 site.)

At the end of this board term, I personally see that through these upcoming opportunities, our organization has the potential to mature into a more useful and productive entity for its members. To allow this to happen we need to work to elevating our membership and public to a healthier understanding of themselves and their work that will replace the all-too-prevalent 'Romper Room and Sixties ashtray & souvenir' attitude about craft.

Respectfully submitted,  
Brian Baxter

FILM PROJECT - Peggy Schofield

Thanks to the over thirty submissions to the film project, the crew has a broad outlook. What remains now is to conduct interviews and take stills of those craftspeople and their work and to fill in some gaps, notably instruments made primarily of local wood, and native Indian crafts. Any suggestions will be gratefully received!! Our first field trip outside of the lower mainland will be Nelson, for the AGM, at which time we hope to have a good idea of our direction. Money available for the film is zero at the moment, hence our investigations will be done on a volunteer basis until seed money is found. I would like to add that having the portfolio registry submissions come in at the same time we were reviewing film applications was a boon rather than a hindrance, since new works were seen. One comment we would like to make is this: IN THE FUTURE, PLEASE BUY SLIDE PAGES FROM YOUR LOCAL PHOTOGRAPHY SHOP IF YOU WANT SLIDES IN THE RESISTRY, AND LABEL EACH AND EVERY SLIDE WITH YOUR NAME AND ADDRESS, as well as SPOT the lower left corner. (An arrow pointing to the top of the slide as normally viewed by hand is also good.) We are happily getting to know many new people, and if the film doesn't ever get off the ground, it will still have been a good thing to happen.

Respectfully,  
Peggy Schofield

EDUCATION REPORT 1983-1984 - Mary Bowerman

1. \$646.20 was awarded in requests for travel and workshop grants. This was for craftspeople and craft groups to conduct classes throughout the province.
2. Carolyn Tate of Simon Fraser University Continuing Education met with the Education Committee to plan a series of lectures in honour of the centenary of William Morris. The series is planned for the early fall and is to be concluded with a gala social event.
3. The Committee submitted portfolios and recommendations supporting Byron Johnstad and Carole Sabiston for the Bronfman Award.
4. Diane Mortensen and her committee compiled a list of proposed guidelines for organizers and jurors which was published in the February issue of Craft Contacts.
5. The Education Committee offered to take over the display module. The conclusion is that it needs updating but money and ideas for revision need to be forthcoming.
6. Support was encouraged and offered for the situation that David Thompson University Centre was in this Spring.

Respectfully submitted, Mary Bowerman

# letters

Kelowna, B.C.

Dear Friends at CABC & Gail,

I have to tell you that I am impressed with the involvement of the CABC activities and with the format of Craft Contacts. The inclusion of logos and photos makes a big difference in the readability of the news.

Here in Kelowna we have a daily newspaper called the 'Courier' which has over the years maintained a reputation for spelling errors, omissions, switched captions - you name it! Whether there is a good excuse or not I was started to find a resemblance to the Courier in the April issue of Contacts. Let's clean up all those spelling mistakes, dropped words, etc. It really negates the professional level of the content.

With a smile,  
Elaine Hughes-Games

Dear Elaine,  
Sorry. Their just seams too much to do. Will trie to knot let it happin again.

Smiling, two  
The editore.

THE ANNUAL REPORT OF THE GREATER VANCOUVER WEAVERS' & SPINNERS' GUILD'S REPRESENTATIVE TO THE C.A.B.C. EXECUTIVE BOARD 1983-84 - Madeleine Darling

Our guild of approximately 300 members meets every month at Aberthau (West Point Grey Recreational Project). Our library, which houses an extensive array of books and journals, is now open to the membership on drop-in days, the first Wednesday of each month during our general meetings each month. In addition, we have numerous looms and related equipment which are available to the members for their use.

Guild activities include a biennial exhibition, "Handweavers Harvest", which for the last two years has been held at the Robson Square Media Centre in Vancouver, numerous intra-guild fashion shows competitions and workshops. Five times a year, members receive a most informative newsletter. Some of our programs at our general meetings this last year have included a Christmas fashion show, a presentation on Indonesian textiles, Design and Colour, and the Spinning and Dyeing of Silk, to mention a few.

Next year, the Guild will be celebrating its 50th anniversary and will remember the year with several unique events. As well, we will be hosting the Association of Northwest Weavers' Guilds' biennial conference for the second time in July, 1987, at U.B.C. All in the fibre crafts will be welcomed. If anyone is interested in more information about the Greater Vancouver Weavers' & Spinners' Guild, they should feel free to contact me at any time.

Respectfully submitted, Madeleine Darling

MARKETING - THELMA RUCK KEENE

Thelma? Thelma, where are you?

Over here in Hong Kong!  
My report will be with you for the next issue of Craft Contacts.

TREASURER'S REPORT - Roger Dee

The financial statements for the 1983-84 fiscal year are included.

Including accounts receivable, cash on hand at April 30, 1984 was \$10,145 compared with \$2,654 at April 30, 1983. This increase in cash of about \$7,500 primarily reflects some revenues being received during the 1983-84 fiscal year rather than during the previous 1982-83 fiscal year which is when the corresponding expenses were incurred. In effect, this is a reversal of the timing difference which contributed to the cash decrease experienced in 1982-83.

The major sources of revenue for 1983-1984 were government grants of \$20,000 for operating purposes (\$21,958 in 1982-1983) and \$29,200 for the TIDSA directory project (\$0 in 1982-83). Membership fees totalled \$17,019 (\$10,898 in 1982-1983) and donations were \$13,223 (\$13,614 in 1982-1983). The significant rise in membership revenue is a positive step toward increased financial self-sufficiency for the organization.

The major expenditure during 1983-1984 was a total of \$30,165 (\$35,154 in 1983-1982) for salaries, benefits and office expenses; the decrease relative to the previous year reflects fewer hours having been worked by part time staff. Also, significant expenditures amounting to \$26,450 (\$3,946 in 1983-82) were made on the TIDSA directory project.

The other principal expenditures for 1983-1984 were \$6,249 for the newsletter, down from \$7,377 in 1982-1983 despite increased circulation, and \$8,533 on Made by Hand.

Although the financial position of the Association has improved over the past year, largely as a result of increased membership, a continuing effort will be required to develop adequate funding for operating purposes. In addition, of course, there is the major challenge of raising the Association's share of the costs of relocating to new premises on Granville Island.

Respectfully,  
Roger Dee



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Association of  
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(604) 687-6511

FINANCIAL STATEMENTS FOR THE TWELVE MONTHS ENDED APRIL 30, 1984


I. STATEMENT OF CURRENT ASSETS AND CURRENT LIABILITIES AS AT  
April 30, 1984. (Unaudited)

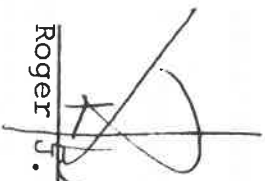
	<u>ASSETS</u>	<u>LIABILITIES</u>
Cash on Hand	\$ 9,938.00	
Accounts Receivable (Schedule 1)	207.34	
Accounts Payable (held in trust for CCC Conference '86)		\$ 73.48
Membership Equity May 1, 1983		2,653.66
Surplus (Deficit)		7,418.20
	<u>\$10,145.34</u>	<u>\$10,145.34</u>

RECONCILIATION OF BANK BALANCES as at April 30, 1984

Bank of B.C. Current Account	826.79	
Statement Balance		
Outstanding cheques	(1,340.28)	
Book Balance		( 513.49)
Bank of B.C. Savings Account		10,451.49
		<u>\$ 9,938.00</u>
		<u>                    </u>

Approved by the directors,

  
Peggy McLernon, President

  
Roger J. Dee, Treasurer

The accompanying schedules and notes are an integral part of the financial statements.

II. STATEMENT OF REVENUE AND EXPENSES FOR THE TWELVE MONTHS  
 ENDED APRIL 30, 1984

Revenues:	\$	\$	\$
<u>GRANTS:</u>			
B.C. Cultural Fund	20,000.00		
TIDSA	28,800		
Other Governm.	400	49,200.00	
<u>DONATIONS (Sched.2)</u>			
Foundations	2,850.00		
Corporate	752.15		
Individual	9,620.75	13,222.90	
Membership fees		17,018.60	
Bank interest		744.35	
Fundraising events (cards)		294.99	
Exhibition entry fees	2,115.00		
Other exhibition income			
(Schedule 3)	314.00	2,429.00	
Resource Centre income		110.00	
Scholarship Fund (C.P. ROGERS)		300.00	
Craft Contacts ads		111.30	
Total revenue			83,431.14

Expenditures:

<u>ADMINISTRATIVE:</u>		
Salaries and benefits	21,196.61	
Office expenses	8,968.42	
(Schedule 4)		
Newsletter (printing	6,248.62	
and mailing)		
Officers' and Regional	1,291.35	
Representatives' exp.	84.00	
Annual dues	450.25	
Advertising & Promotion	500.00	
Capital Project	83.29	
Miscellaneous		38,822.54

<u>PROGRAMS:</u>			
Exhibitions	8,532.87		
Resource Centre	861.57		
Workshop travel assist.	984.15		
Scholarships - C.P. Rogers	300.00		
Scholarships - other	25.00		
Other Education expenses	36.47		
TIDSA	26,450.34	37,190.40	
Total expenditures			76,012.94

Excess (deficiency) of revenues over expenditures \$ 7,418.20

The accompanying schedules and notes are an integral part of the financial statements.



III. FINANCIAL REPORT FOR THE TWELVE MONTHS ENDED APRIL 30, 1984  
(Unaudited)

1. GENERAL FUNDS		\$	\$	\$
<u>Income:</u>				
Cash on hand, May 1, 1983		(1,426.13)		
B.C. Cultural Fund		20,000.00		
Donations for gen. purposes		5,314.25		
Membership fees		17,018.60		
Bank interest earned		744.35		
Fundraising (cards)		294.99		
Craft Contacts ads		111.30		
Expenditures: (total admin. exp.)		<u>42,057.36</u>		
		38,822.54		3,234.82
=====				
2. EXHIBITIONS				
<u>Income:</u>				
Cash on hand, May 1, 1983		1,073.46		
Donations for Made by Hand		7,908.65		
Entry fees		2,115.00		
Sales & commissions (sched.3)		<u>314.00</u>		
Expenditures:		11,411.11		
		<u>8,532.87</u>		2,878.24
=====				
3. EDUCATION				
a. Resource Centre				
Cash on hand, May 1, 83		\$2,395.88		
Income		110.00		
Expenditures		<u>2,505.88</u>		
		861.57		1,644.31
b. Workshop travel assist.				
Cash on hand, May 1, 83		4,094.48		
Expenditures		<u>984.15</u>		
		3,110.33		
c. Cameron Rogers Scholarship				
Income		300.00		
Expenditure		<u>300.00</u>		
		0.00		
d. Public Education & other scholarship				
Cash on hand May 1, 84		461.95		
Expenditure		<u>61.47</u>		
		400.48		
Balance on hand, Education:				<u>5,155.12</u>
=====				
4. TIDSA				
Cash on hand, May 1, 83		(3,945.98)		
Income		29,200.00		
Expenditures		<u>25,254.02</u>		
		26,450.34		(1,196.32)
=====				
5. Cash held in trust for CCC Conference '86				
				<u>73.48</u>
				10,145.34
				=====

The accompanying schedules and notes are an integral part of the financial statements.

IV. SCHEDULES AND NOTES TO FINANCIAL STATEMENTS FOR THE TWELVE MONTHS ENDED APRIL 30, 1984.

SCHEDULE 1 - Accounts receivable:

Cartwright Street Gallery		\$ 51.34
Circle Craft Cooperative		<u>156.00</u>
		=====
		\$ 207.34
		=====

SCHEDULE 2 - Donations: For Admin. For M.b.H.

<u>Foundations:</u>			<u>Totals</u>
Koerner Foundation		2,000.00	
Hamber Foundation		850.00	
			2,850.00

Corporate:

B.C. Sugar		500.00	
B.C. Forest Products		252.15	
			752.15

Individual:

Anonymous	4,937.00		
Greczmiel		2,000.00	
Keeling		1,000.00	
Stewart		500.00	
Coe		281.50	
Sloan		200.00	
Gerson		200.00	
Cameron		175.00	
Rogers		100.00	
Peretz		100.00	
Bene		75.00	
Shaw		50.00	
Exchange on US\$10	2.25		
	<u>\$ 5,314.25</u>	<u>\$ 7,908.65</u>	<u>\$ 13,222.90</u>
			=====
			9,620.75
			=====

SCHEDULE 3 - Exhibition income (in addition to Entrance fees):

Sale of catalogues	118.00
Sale of wine	101.00
Sale of banners	11.00
Commission on crafts sales	<u>84.00</u>
	=====
	\$ 314.00
	=====

SCHEDULE 4 - Office expenses:

Rent	\$ 1,800.00	Supplies	\$ 857.76
Telephone	1,561.54	Insurance	789.22
Utilities	851.84	Bank service ch.	163.95
Mailing (general)	1,787.78	Maintenance	522.08
Printing	403.65	Miscellaneous	230.60

Total office expenses: \$ 8,968.42

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CANADIAN CRAFTS COUNCIL - Jan Macleod

Twice a year, in September and March, the Canadian Crafts Council meets. Because of the long time between meetings there is much to be done.

Calgary hosted the September meeting and provided those attending with an opportunity to meet crafts-people and to see, and tour the Alberta College of Art. It is a marvelous facility with spacious rooms containing much equipment in the ceramics/glass, weaving, jewelry and design areas. We viewed a fine exhibition of paper pieces in the gallery which is part of the school and witnessed the presentation of the 1983 Bronfman Award to Hornby Island potter Wayne Ngan. Later in the evening Wayne gave an excellent slide presentation and talk to those who had attended the formal dinner evening.

At the CCC meetings-

- John Hobbday spoke to the group about the Seagraves/Bronfman Foundation interest in giving more acknowledgement to crafts and their negotiations with the CCC to establish an exhibition of the Bronfman Award Winners work to tour in 1986.
- The Stanley House report was distributed to all members. It contains a wealth of information about the future of crafts and is well worth reading.
- A 1986 Conference Committee was established
- Discussion occurred about the establishment of resource centres, linked by a computer system across the country.
- The Canadian Conference of the Arts asked national crafts associations who are members of CCA to each name a director to that Board.
- An awards committee was established under the Chairmanship of George Fry.
- It was agreed to translate the CAQ Code of ethics and in the future draft a CCC Code of ethics.
- A strong letter was sent to the Federal Minister of Health and Welfare regarding the excessive delays in implementing the recommendations of the CCC Health Hazards Committee
- The brief to the Macdonalds Commission was discussed by the Board.

The above are the highlights of the September meeting. In March I travelled to Ottawa to attend meetings under the Chairmanship of Patricia McClelland, the new president of CCC. Some major decisions were made.

-It was agreed that the CCC would hire Barley Consulting Associates, using a grant from the Department of Communications, to proceed

with a feasibility study on the Resource

Centre proposal.

- A letter would be sent to all Provincial Associations outlining the criteria for nominations to the Royal Canadian Academy and the Order of Canada and encouraging provinces to send names of possible candidates to the CCC.
- The Curatorial Committee recommended that the National Museum of Man be encouraged to make internal changes which will make their commitment to crafts, and especially to contemporary crafts, obvious and explicit, and that Collections Development Policy be developed and ratified by the Board.
- Negotiations between the American Craft Fair and the CCC have taken place.
- The CCC decided on the basis of recommendations by the International Committee to-

-withdraw from the World Craft

Council

-Continue a working relationship with the American Craft Council and with other national organizations as seem appropriate

-Continue to support the N.A. vice president Orland Larson to fulfill his duties until June 1984.

-A special committee was struck to decide whether or not the CCC should continue to produce the Artisan magazine. That committee decided to make a recommendation to the CCC to cease publication of the magazine, but to find a way to teach more craftspeople across the country. The distribution figure for Artisan is 684. It cost \$31,777.00 to produce the magazine in 1983-84.

-Peter Weirnich reported he would be attending the Standing Committee on taxation towards the end of March. His brief may be obtained from the local taxation government office later this year.

-A memo about the annual trade fairs for museum stores will be prepared and sent to Provincial organizations.

-The Department of External Affairs has agreed to support the proposal by the CCC for an international travelling exhibition of Canadian Crafts. Colleen Lynch was hired to co-ordinate this exhibition. All works would be purchased from craftspeople chosen by the jury from slides submitted by provincial organizations. It was proposed by the CCC that the exhibition be ready for the 1985 Japan Expo, and then travel to Europe for circulation there. It would return to Canada for examination and then be sent to Australia in 1988.

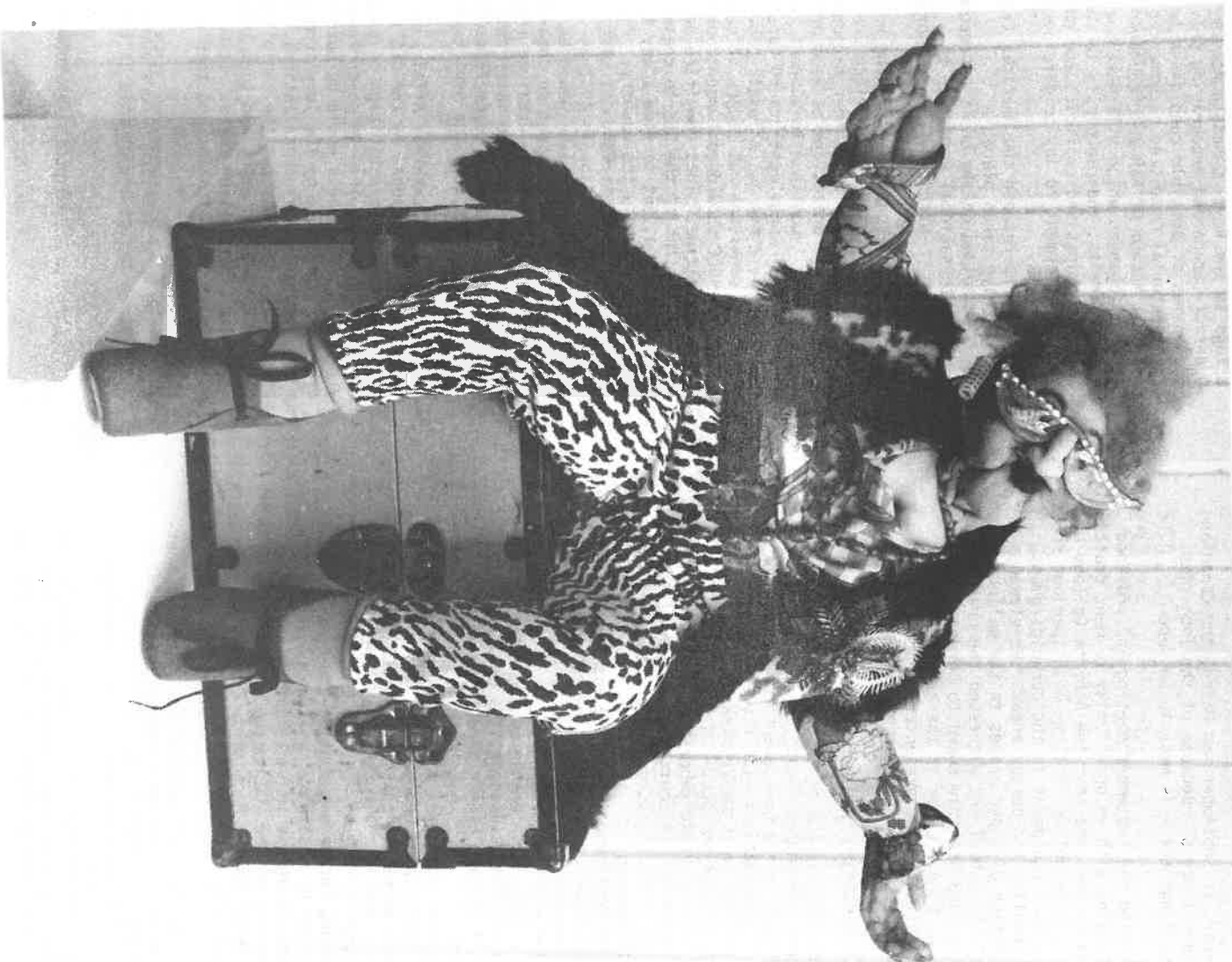
Many of the more detailed papers about any of the above topics are on file at the CBC office.

Respectfully Submitted,

Jan Macleod

# profile

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## AUNTIE VICE

It was a beautiful sunny White Rock morning with over-weight pop corn clouds scattered across the sky, when I drove into town in search of Auntie Vice. Although I am actually the editor, today, I was the delivery boy and my purpose was presenting Auntie with her abundant and sometimes inquiring fan mail. Although I had some difficulty finding the 'Rock of Ages' Mobile Home Park on the outskirts of town, I had no trouble finding her abode. It was FLAMING PINK - a pink that was matched by the accompanying plastic flamingos grouped around the plastic bird bath. That ensemble was balanced with a grouping of plastic statues - a few Greek numbers, no less than three Davids and a black doorman. Laid out between these two tableaux was the inevitable pathway marked out with rocks painted white and a border planted with pink tulips each one foot apart. Plastic daffodils had been planted at the base of the twirling javex bottle windmills that announced the entrance of the pathway.

As I got out of the car, in a state somewhere between wonder and shock, I heard loud humming and jangling coming from the backside of the home. I turned the corner and ran into a ferocious Pekinese who immediately started to yap and jump up at me.

'Git down, Stud!' came a voice, all too familiar to my ears. I looked up to see Auntie Vice, amply resplendent in tight bright leopard skin slacks standing atop of a kitchen foot stool with a paint roller dripping pink.

'Well, dearie, I kept wondering where you were? Git down! Stud! What do you think of my new traitor colour? Isn't it delicious? It's my latest favourite craft medium - tumescent paint - Shut Up! Stud! - it's also a conservator's delight - if ever there is a fire, it smells, gets hot but doesn't burn out! I wish I could use some of it on Envir!'

Her animated non-stop then broke into extravagant, if not lewd, laughter. Stepping down from her stool, she knocked over a yellow plastic patio glass that seemed to actually be part of the patio lights strung throughout the backyard.

'Oh, sh-t de m-rde!' She exclaimed as the very identifiable whiff of scotch hit my nostrils. Looking at her watch she delighted, 'Oh, not to worry, dearie, there's still time for another. (she winks) I never drink after noon - causes wrinkles - come on in, I'll pour you one. Stud! Leave Connie alone!' I turned to see, in fact, Connie, a large Burmese cat swiping at the Pekinese. The yaps turned to yelps.

We escaped into the traitor. Escaped? I looked around and became nervous; if not for myself, perhaps for Craft Contacts. The dining room consisted of a buried wood table and chrome dinette chairs. A swag lamp encrusted with shells wouls provide the light for her romantic dinners. I glanced toward the livingroom area and noticed a beautifully mounted (to museum standards) Blueboy magazine centrefold. Hawaiian music was bubbling it's way out of the Hifi.

'What'll it be, Dearie?'

Startled, I quickly turned with a 'What!'

'What'll it be - scotch or wine? the wine's homemade, my own, all types, whatever is in season!' explained Auntie as she placed her fan mail in the mouth of a large stuffed alligator that sat on her kitchen counter.

Relaxing a bit, i said wine but then realized I probably could use the scotch, and the wine might be as colourful ( and perhaps, as devious) as the creator. Searching for conversation, I asked,

'How did you become interested in craft?'

'Oh, I'm so glad you asked that, dearie - there's nothing like being able to show your credentials. My first interests were shell mosaics on shoes, although sometimes I got into pasta. Why that lamp there is mine!'

'Ah...it's . . .ah...very nice!' I sipped my wine. Gooseberry. I coughed, no make that choked. ' So's this!'

'Goodie! And then I tried on Pentex booties. I had fallen in love with the pretty colours. But my next interest was making paper from porcupine quills - the trick is not to trap the critters but to be the first on the highway - but finally I settled on painting with food. So I went to Paris to study under the great Impressionist Chef Pierre. After 4 years of School - I repeated 'Desserts' - I graduated at 250 pounds and didn't have a single painting intact! And that's when I decided that preservation of works of art should be my calling. So i packed my trunks and vistadevery conservator's lab in Eastern Europe. Why this beautifully restored traitor is one of the fruits of my labour! It's a 1963!'

Picking up a pair of heavily patterned boxer shorts off the floor, she explained 'Envir's coming for lunch so I must get ready. He's my long time honey. He's Bulgarian and teaches folk and ballroom dancing at night. That's where I met him - I was taking Cha-cha-cha and the Tango. We bowl a lot now. And he works here at the Park as repair man and gas pump man.

She dropped one of the peanut butter sandwiches she was making on the floor. She winked and picked it up and put it back on the plate explaining, 'I got this beautiful tinoleum floor at a garage sale and installed it myself. Nice, eh? My other hobbies are the motor bike club, Plenderleith's Plundersers, which is an international club of select conservators. That and reading. I'm reading the Robert Parker detective novel 'Looking for Rachel Wallace' now. And I just love 'True Hearts Romances'. They inspire me! Well, are you going to join us...for lunch? Envir's going to give me a few lessons. It'll be fun!'

I quickly stood up and realized I must exit now! I muttered something about the office. The Hawaiian music seemed to swell as she advanced toward me and planted a big bright pink kiss on my lips.

'Well, thanks for coming, dearie!'

My exit was expedient. I believe I even squealed my tires.

AUNTIE VICE'S MAKE-UP ARTIST WAS TONI RUTTER.  
PORTRAITURE BY KENT KALLBERG.

NEW GLASS '84  
555 Hamilton Street , Vancouver  
May 2 - 26, 1984

The New Glass '84 Exhibition at the Contemporary Art Gallery brought together the glasswork of Canadian artists from four provinces. Curated by Treilving's Glass gallery, the show content reflects their concern for saleable (?) decorative hot glass geared for the neophyte collector. It should be with no surprise then, that, for the experienced viewer, there were few surprises - and not a few disappointments.

Flat glass artist Brian Baxter ( only one of the four flat glass artists invited) chose to comment on this basic, almost superficial level of appeal and appreciation. His series of decorative and functional wall mirrors, "Urban Vanities", is a lateral rather than progressive continuation of his experimentation with applied glass layering and various reflective qualities of reflective surfaces. Elegantly stated, they speak of the shallowness of physical appeal. But these pieces are tamerly glib compared with more complexly conceived but commercially unsuccessful work previously exhibited. As if to prove his point, however, four of six pieces of the Vanity series have sold at the time of this writing.

Other 'Masters' of the Canadian scene, Crichton, Roman, Held, Henry and Filer were content with trotting out, yet one more time, old ideas reworked or even old pieces.

Daniel Crichton's coloured blobs have changed only slightly in the massing of colour groups. Ed Roman's landscapes are far from recent developments in his art. Robert Held's series first came to light in Vancouver in the 'Glass' Exhibition that inaugurated the Cartwright Street Gallery three years ago. Martha Henry's gold leaf work that had so captivated in New Glass '83 seems uninspired and insipid a year later.

Mary Filer's flat glass constructions, glorified by the title, "Circumferential Geometries", are simple studies in which all surfaces (crisp glittery edges, flat polished planes) of the laminated glass are involved. However, her constructions appear sedate and dated within the larger international glass art perspective. As well, the title evokes expectations of technical precision which is never fulfilled. The chipped edges, score lines that don't match up, uneven, clumsy glass bonds, etc. provided a distracting contrast with the neat, clean units of glass that she has chosen to work with.

Of particularly positive note are the painted vessels of Margot Thomson . Her imagery has previously been painted on finely blown, delicate forms which seemed to emphasize in the worst way her naive primitive style. The work in this exhibition however, is executed on thicker walled coarser vessels which give a consonant context to her style. The mystical and magical imagery conjures up notions of an early culture that might have used such bowls in sacrificial rituals to the very supernatural beings that are represented on the vessel walls.

Waine Ryzak's work also alludes to another place and time, another logic. "Triality" comprises a white wooden pedestal supporting a cast glass tree branch shelf on which three roughly cast bowls are resting - one containing cedar leaves; another, forest detritus; and the last, dried blood. Suspended above and in front of this altar is a cast glass face mask with dismembered wings in place of hair. The paradox of a sophisticated material, glass, which requires high skills and technology to produce, used for objects central to primitive purposes of druid-like worship is intriguing, eerie and even chilling.

## reviews

Susan Edgerly's "Les Berceuses" consist principally of slumped and folded pieces of sheet glass, sandblasted to remove the slick surface sheen and combined either with rusted barbed wire ( again a machined material, altered) and a watersmoothed stone or tree branches and seagrass grid binding. By moderating the flawless machine-like qualities of sheet glass and combining it with natural materials, she has infused her work with an overall warmth which is appropriate for the baby cradle form afterwhich her compositions are named.

The vessels of Sheila Mahut were among the strongest blown work in the show. Her grand scale open bowl forms composed largely of calmly undulating surface are of an uncomplex form that belies the technical mastery required to produce them.

David Newsmall, B. C.'s most accomplished glass blower, has departed from a very controlled style of encounter with his medium. Each of his most recent bowls document the immediacy of an interaction in which he has responded more freely to the capriciousness of molten glass.

Although marked by the influence of Dale Chihuly's baskets and seatforms, Newsmall's series, still in a formative stage, shows promise for development.

Christina Clarke's new work is freeing itself from the funk that seems to be a family tradition. Her freely blown large bowls are decorated with sandblasted images of women, singly or repeated. Although some of her blown and etched forms seem rough and ungainly - for example, an overly large flange lip attached to a relatively small well defined bowl - the imagery is generally well adapted to the form of every vessel such that each individually has a certain strength and cohesive appeal which has been absent from past work.

Jean Vallieres lamps were all Casa Vogue glass and brass flash. The floor lamp, winner of a furniture design medal, combined brass hardware with a flat black arborite base, curly black electric cord and blown pink mammarian shades. Joseph Molnar was the only lampworker exhibited. His colourful and fragile flowers are a fantastic combination of psychedelia and Art Nouveau. Molnar is the only lampworker in Canada to incorporate colour into his composition but his technical and conceptual prowess is deeply rooted in a European tradition.

Several of the flat glass pieces suffered from improper display. In particular, Filer's "Circumferential Geometries, Cosmic" has provision for vertical suspension but actually it is displayed horizontally and directly on a mirrored surface. Lacking sufficient backlighting the piece appears to be a ponderously overworked mass of dark glass layers. Similarly, Terry Burnett's 'Double Visions' is meant to be activated by light and movement behind the panel. Instead, the already simple work lay against the gallery wall.

I found this show to be one of uneven technical quality, obviously decorative and commercial in intent and , for the most part, insubstantial in content. The exhibition ranged on the promise, explicit in the title, 'New Glass '84'.

BRIAN HOYANO

# workshops

# exhibitions

# opportunities

# classified

PLEASE NOTE: THE ANNOUNCEMENT SECTION HAS BEEN CONDENSED FOR THIS SPECIAL YEAREND ISSUE ONLY. OUR NEXT NEWSLETTER WILL CARRY MORE ANNOUNCEMENTS.

MADE BY HAND '85

Those of you who like lots of warning of exhibition deadlines please take note. (The rest of you can wait for repeated announcements.)

MADE BY HAND '85 has been set for July 1985. We are very fortunate to have obtained the use of the Charles H. Scott Gallery at the Emily Carr College of Art and Design for the month of July next year. Watch future issues of Craft Contacts for further details. In the meantime please make note of the following date. As we shall be going to a two stage jurying system the first deadline is well in advance of the opening of the exhibition. THE DEADLINE FOR SLIDES FOR THE FIRST STAGE OF JURYING WILL BE APRIL 15, 1985. In planning your submissions please refer to the criteria published on page 6 of the March 1984 issue of Craft Contacts. Additional copies of the criteria may be obtained from the CABC offices.

UPCOMING TELEVISION PROGRAMMES

WAYNE NGAN

'Island Potter', Sunday June 17 10:30 pm CBC

JOANNA STANISKIS

'Out of the Blue', June 4 & 10, 10:30 pm  
the Knowledge Network

THE CARTWRIGHT STREET BIZARRE

is an ethnic bazaar with craft items from around the world for sale. If you wish to sell quality craft objects picked up during your travels at 35% consignment to the Gallery contact 687-8266 by June 30th. If you wish to browse and buy, come to the Gallery on Saturday, July 7th, 7-10 pm and Sunday July 8th 11-4 pm.

CRAFTS INSTRUCTORS

A two semester course: Crafts Instructors Training for Institutional and Community Needs will start at Capilano College this fall. There will be an information meeting June 18 at 7:30 in the A11 College Lounge, A Building, South Campus, 2055 Purcell Way, North Vancouver. For more information call 986-1911 local 390.

APPAREL FABRIC SHOW OPEN TO CANADIANS

The Appalachian Center for Crafts is holding a juried competition including knitted, woven, non-woven, or surface design yardage from 3 to 5 yards. Forty pieces will be chosen to travel nationwide in 1985. Suitability for fashion, plus originality, are the criteria for selection by juror Lenore Davis. Deadline for receipt of entries, to include hanging mechanisms, is Sept. 21, 1984. \$5 fee for 3 pieces to have been completed without supervision since Jan. 1, 1982. Forms are available from the CABC. Send 30¢ plus SASE, or see Peggy Schofield.

FAIR

The CITY MARKET - the oldest market in the WEST 1051 Columbia Street, New Westminster, established 1892 Every Friday and Saturday, 7 am - 1 pm  
Produce and Quality Crafts.  
Tables available for crafts. Phone Doug Kelly 521-4616.

THE CARRIAGE HOUSE GALLERY

located in the grounds of Charterhouse, Charter Road, Bennett Bay, Mayne Island opens June 1. Rotating exhibit of Paintings, Prints and Quality Crafts June, July, and August. Spend a day on our beautiful Gulf Island and visit our Gallery. Information 539-2028.

SLOCAN VALLEY THREADS GUILD - SUMMER CLASSES

Third annual summer school in the Slocan Valley near Nelson offers fifteen workshops including batik, spinning, doll making, painting on silk, basketry, rug weaving, quilting, re-upholstery, felting and paper making for kids and adults.

Information and registry:

Slocan Valley Threads Guild

Summer Classes in Fibre Arts  
R.R. 1  
Winlaw, B.C. V0G 2J0

SERVICES FOR MEMBERS

Do you need promotion? Professional portfolio photography, layout of portfolio, slide presentation, product shots? Very reasonable rates. Call Paul at 736-9362.

MACLEOD/ LEPOLDEVIN SHOW CANCELLED

Due to unforeseen staffing problems at the Kreiger Gallery, the show of Plant Paper works by Jan Macleod & Ceramic Vessels by Susan Delatour Lepoldevin which was to open May 24 at 7:30 pm is cancelled.

MISSING

Anyone knowing the whereabouts of the Greater Vancouver Weavers and Spinners Guild Tapestry stolen from the Robson Square Media Centre last weekend are asked to contact Frances Bruce at 668-2830.

# C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate )

**REGULAR** RENEWAL   
individuals, societies or groups. Members will receive  
monthly newsletters and have full voting privileges.  
\$25.00

**AFFILIATE**  
registered organizations wishing to be closely  
associated with the CABC. Special form required.  
\$40.00

**STUDENT**  
for registered full-time students. \$15.00

**FAMILY** \$40.00

**SUSTAINING**  
individual, group or corporate body subscribing to the  
goals of the CABC through financial support or other  
appropriate means. \$100.00

Name \_\_\_\_\_ Craft \_\_\_\_\_

Address \_\_\_\_\_ Postal Code \_\_\_\_\_

Telephone \_\_\_\_\_ Amount Enclosed \$ \_\_\_\_\_

PLEASE COMPLETE AND MAIL WITH YOUR CHECK TO CRAFTSMEN'S ASSOCIATION OF B.C.  
1411 Carwright Street, Granville Island, Vancouver, B.C. V6H 3R7