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November 18, 1977.

Luke Lindoe,
Box 15,
Medicine Hat, Alberta.

Dear Luke;

Your letter of last April addressed to Canadian potters was published in the recent issue of Western Potter, and has just come to my attention.

Perhaps you will recall a letter I wrote to you some years ago when I was preparing for the move from Michigan and married life back home to British Columbia. I still recall your kind and helpful reply, putting me in touch with Stan Clarke and offering some wisdom on marital situations.

As I was reading your letter in Western Potter, I thought not only of the changes in my own life since that exchange of letter, but also of the changes that have occurred in pottery and potters in British Columbia and in Canada during that span of time. Your request for input regarding the role of the Canadian Guild of Potters has prompted me to make the following comments:

1. I ceased being a member of the Canadian Guild of Potters because it didn't offer anything of direct benefit to me as a potter. The issues of Tactile were the only contact point, and while the articles were interesting, they might well have been written about the pottery scene in New Zealand or Poland; Ontario and Quebec seem that far distant from the West Coast! They simply weren't relevant to me in British Columbia, and when the membership fee climbed to \$25.00, it seemed something I could well manage to do without.

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2. As perhaps you know, I've been writing for Canada Crafts magazine for over a year now. I'm also writing about crafts for several other publications, including what might be termed the "housewife-supermarket" type of magazine.

Several years ago, when I was preparing the Handbook for Craftspeople in British Columbia for the Department of Economic Development, (which, by the way, is presently being up-dated and reprinted due to popular demand), I became convinced that one of the common problems of craftspeople was due to a lack of a communications 'network'. This need to be in touch with each other, with the marketplace, and with sources of information, was the reason for the Handbook.

Similar problems were and are still apparent among the buying public who are an essential aspect of the craft scene. My present focus for the magazine articles is to assist these potential purchasers of crafts to become aware of the wide variety of crafts produced in Canada, and to up-grade their judgment of the quality and aesthetics.

As you know, the regular customers of crafts represent only a small fraction of the buying public. It seems that much of the energy that goes into exhibitions and other worthwhile endeavors is almost solely for the benefit of those already convinced. I think we're neglecting a sizeable portion of people who, given the opportunity, would be willing and eager admirers and/or purchasers of crafts.

3. My suggestion would be, since I feel there is a definite need for a national voice for potters (and, indeed, all craftspeople) in Canada, that one of the purposes of the Canadian Guild of Potters should be to disseminate information throughout the media.

I'm well aware that funding for public relations work probably doesn't exist at present, but it seems that if the money could be found, the expense would soon become minimal in terms of the increase in sales and the subsequent up-lifting of the status of the craftspeople (both income and recognition). The present situation of the majority of craftspeople having to teach, or rely on the financial support of a spouse, is not an automatic corollary of the craft life. (Ignoring those craftspeople whose work is not of a sufficient standard to merit adequate remuneration). As in any trade organization, the more prosperous each member becomes, the more prosperous all members become.

Let's get rid of our poverty-stricken attitude, the "poor-relation syndrome", and reflect the joy we feel in being craftspeople. As the saying goes, "If you've got it, flaunt it!". Well, we've got it. Let's tell the rest of the country!

Best regards,



Paula Gustafson,
P.O. Box 278,
Yarrow, B.C.
VOX 2A0

c.c.
Gail Rogers,
Craftsmens Assoc. of B.C.