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## INDEX

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1. Profile
  4. CABC News
  6. Resource Centre
  7. CCC
  10. Fairs
  11. Workshops
  12. Exhibitions
  12. Opportunities
  15. Classified
  16. Co-op News
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Craftsmen's Association of B.C., 1411 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7. Tel: 687-6511. The CABC is partially supported by the Government of British Columbia through the B.C. Cultural Fund and B.C. Lottery Fund. The CABC is a member of the Tourism Industry Association of B.C.

Circle Craft Co-op, 348 Water Street, Vancouver, B.C. Tel: 669-8021.

# profile

## TED TURNER

CABC Board member 1980-82

CABC Regional Representative, Pender Islands, B.C.

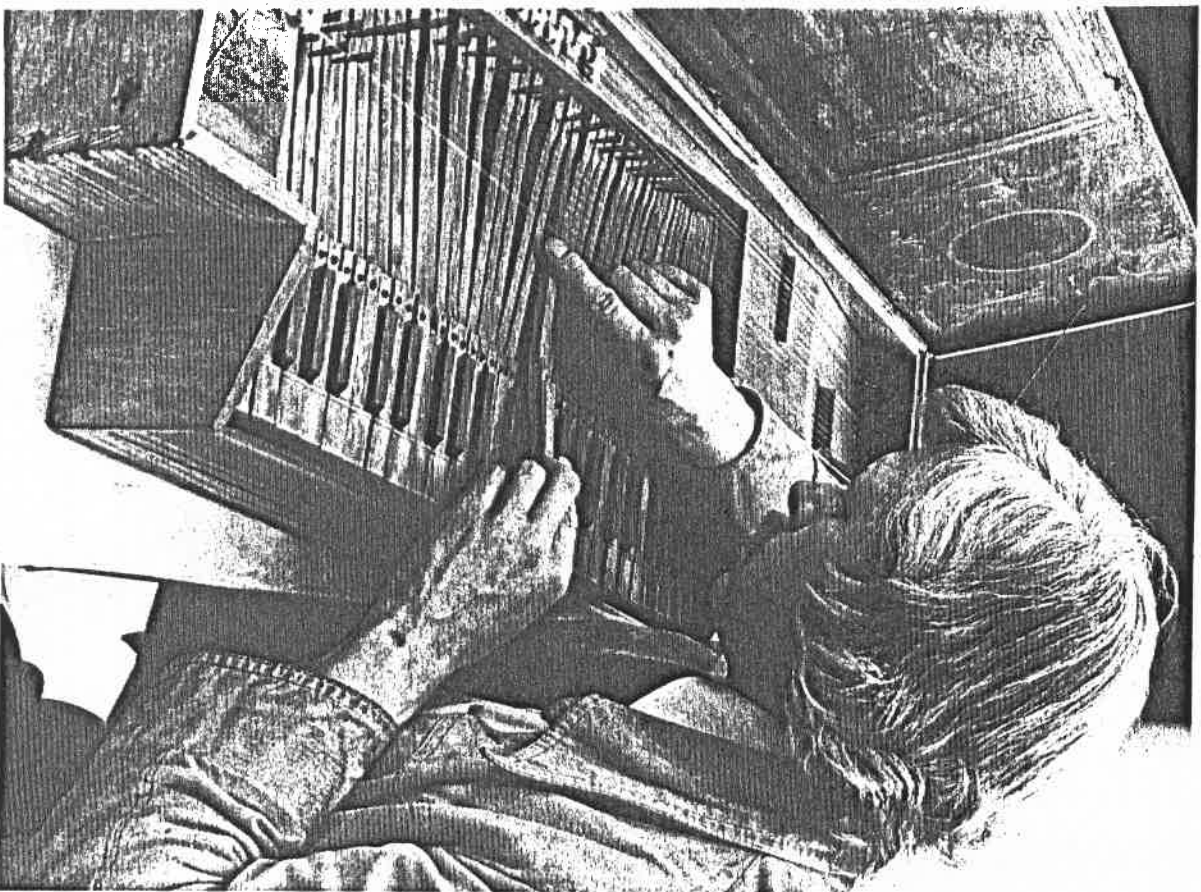
CABC Bronfman Award Nominee 1982

Recipient 1982 Bronfman Award 1st Honorary Mention  
 Recipient 1982 Canada Council, Arts Grant "A" - \$19,810  
 and the V. Martyn Lynch-Staunton Award

Until the harpsichord finally succumbed to the popularity of the piano around 1800, it merited the attention of leading composers for nearly 300 years. During this time, the art of harpsichord building reached spectacular heights; the instruments played by Byrd, Purcell, Bach and Handel were not "primitive forerunners of the piano," but highly sophisticated instruments at the peak of their development, built by some of the leading artisans of the age.

In the present century, the awakened interest in early music prompted the revival of the harpsichord. The demand for instruments was met by the piano factories and by builders with little or no knowledge of the old designs. The resulting products were usually massively heavy, with a weak, tinkly sound far removed from the full-blooded sonorous tones of the old instruments. But by the middle of this century, a new school of building, led by the Americans Hubbard and Dowd, was turning to recreating the proven designs of the early makers. Hubbard's book "Three Centuries of Harpsichord Making" inspired many young builders, and encouraged the establishment of small shops to produce carefully constructed instruments based on surviving models.

Ted Turner was originally from Quebec, where he attended the Montreal School of Fine Arts and Design under Arthur Lismer; after moving to B.C., he found employment as an architect's draftsman, experience which was later to prove invaluable. His first contact with harpsichords came when his friend, Mike Dunn, asked if he would decorate a harpsichord he was building. Eventually, by the time they had collaborated on three instruments, Ted was interested enough to want to build on his own. Although his early instruments suffered from a lack of specific information about design, they were clearly on traditional patterns, and were well made and superbly decorated. Response from players was enthusiastic, and commissions soon followed from the Vancouver Society for Early Music, the



Ted Turner works on a Tosi Clavichord

Community Music School of Greater Vancouver, and Capilano College.

An article about the work of B.C. instrument makers in the Fall, 1973 issue of "Beautiful British Columbia" magazine led to contact with a Canadian harpsichord restorer and historian, Grant O'Brien, who was working at the famous Russell Collection of Harpsichords in Edinburgh, Scotland. Ted subsequently visited the collection, and for the first time was able to examine fine antique harpsichords. So impressed were authorities of the Russell Collection with Ted's abilities, that he was appointed their official draftsman, and charged with the responsibility of producing scientifically accurate full-scale drawings of important instruments there. The visit marked a turning-point in his work.

Ted now made the decision to base his work uncompromisingly on the traditions of the early schools of building, and to produce precise copies of surviving original instruments. Consequently, the next years were occupied more with drafting and research than with actual building. With a growing family, and little income from instruments, he frequently had to fall back on his experience as an artist, selling pen-and-ink drawings to meet the rent.

In 1975 the Turners moved to Pender Island, where Ted was able to set up a permanent workshop with adequate space for wood storage and for building more than one instrument at a time. Harpsichords slowly began to emerge. The first were small simple instruments: three pentagonal virginals in the clean, functional Italian style, and four single-manual harpsichords in a late Viennese style, elegantly executed in cherry wood. One large commission was accepted: a double-manual harpsichord copied from the famous 1769 instrument of Pascal Taskin, housed in the Russell Collection. It was ordered as a gift for Dr. Henry Elder, the retired Head of U.B.C.'s School of Architecture, from his students and colleagues. This was Ted's most ambitious project to date, and the instrument can only be termed a masterpiece. It has been played by such eminent harpsichordists as Gustav Leonhardt, Kenneth Gilbert, and Mireille and Bernard Lagace, eliciting the most enthusiastic response. In appearance, tone quality, touch, and balance, it has been praised as "a perfect instrument."

Despite the eagerness of harpsichordists to see the completion of more Taskin copies immediately, Ted once again chose to slow down production and go through another period of preparation: he decided to undertake the copy of harpsichords from the famous Ruckers workshop of 17th-century Flanders, an ambitious project which would be a supreme challenge to his abilities as an artist and craftsman.

The Ruckers workshop was established in the late sixteenth century by Hans Ruckers, one of the most brilliant instrument makers of all time: in a burst of creative energy unusual in the conservative world of instrument building, he completely redesigned the harpsichord, endowing it with a totally new tonal conception. His designs continued to be built, virtually unchanged, for nearly a century in the family workshop. This output set the standard for all subsequent harpsichords: no builder could escape their influence.

Visually, these Flemish instruments are ablaze with colour and violently contrasting types of decoration. The outside of the case is painted in trompe de l'oeil red marble, and adorned with elegant brass hinges. It sits on a varnished oak stand of elaborate turned balusters, arches, relief carving and stylized acorns. Opening the lid reveals the most colourful and fantastic decoration imaginable: nearly every square inch of the interior is covered with painted flowers, intricate blockprinted paper patterns, embossed paper designs, painted Latin mottoes and fanciful arabesques in brilliant colours. Landscapes by famous artists often adorn the inside of the lid. Somehow, unbelievably, the many seemingly incongruous styles of decor work together to create a harmonious, breathtaking whole.

Such an instrument was a product of the guild system, incorporating the skills of many different artisans. Joiners, woodturners, artists, printers, metalworkers and painters, each with many generations of experience behind him, cooperated with the harpsichord maker to produce the finished instrument. That one person should undertake to master all these disciplines seems incredible.

Ted's first step was a complete examination of the 1638 Johannes Ruckers harpsichord in the Russell Collection, probably the most outstanding surviving instrument of the Ruckers shop. Careful measurements were taken, tracings, photographs and X-rays made, and finally, accurate full-size plans recording every detail of the old harpsichord's construction were drawn. (Copies of the plans, works of art in themselves, can now be obtained from the collection.) Similar surviving instruments in other museums were also studied, to get a clear idea of the variables in the design.

Perhaps the most staggering task was collecting the proper materials, and gaining the necessary specialized skills before the actual building could begin. Sources for poplar, European spruce, cow bone, petrified oak, raven feathers, boar bristle, and old-fashioned cut-nails had to be found; countless specialized jigs, templates, printing blocks had to be prepared; dry runs at printing, marbling, etc., had to be made. Only Ted knows how many test pieces and trial efforts were discarded before he felt he was ready to incorporate the pieces into the instrument itself.

The real test of how completely the research and preparation has been done, and of how well Ted has incorporated this into his working style, is the completed instrument. As this article is being written, the harpsichord is making its first sounds; the tedious process of "voicing," or regulating the plucking mechanism, is about half done. The tone is phenomenal:

it has amazing strength, clarity, and character. Visually, the instrument appears in every detail exactly as its model must have when new. Yet it certainly is not a lifeless, stiff copy. The painting is confident, the craftsmanship fluent and masterful; so well has Ted digested the style of the Ruckers shop, that it has become his own style. The harpsichord is not merely a recreation, but a personal creation.

It is safe to say that the quality of his new work will more than meet the expectations of the connoisseurs: there can be little doubt that he will soon be recognized as one of the world's finest harpsichord makers.

Canada Crafts  
 April/May 1979  
 Ray Nurse - Author

### Update

This year Ted will finish three more 18th century French instruments as well as two Flemish and four Italian single manual harpsichords. He will also build a harpsichord of his own design, a change from his habit of making only reproductions and their appearance is eagerly awaited by those who appreciate fine harpsichords.

*Edward R. Turner of North Pender Island, British Columbia, is emerging as one of the leading harpsichord makers of the present day. His seemingly inexhaustible dedication to reviving this ancient craft, coupled with outstanding technical abilities and a rare artistic talent, place him apart from all but the most eminent builders.*

# NEWS

# CABC

## CHANGES ON THE CABC BOARD OF DIRECTORS:

### NEW CABC PRESIDENT

NANCY VIVIAN submitted her resignation as President of the CABC this past November. Nancy as you know is the owner of the craft supply shop, Craft Cottage in Richmond. Because of the current economic climate, Nancy recognized that her energies would have to be directed towards her business. And because the CABC has a busy year ahead Nancy felt that the President should be someone who could more easily give the time and involvement required. We are happy to announce that Vice-President, DON MACARTHUR has accepted the challenge. And also that Nancy will remain on the Board of Directors as an active and valuable member.

You will recall that Don was responsible for the TIDSA study on the "Potential of the Handcraft Industry as it Relates to the Tourism Industry". He will continue as Chairman of the Tidsa Committee on the CABC Board. We are fortunate to have someone with Don's skills and experience assume the position of President and look forward to accomplishing the aims and objectives of the organization as well as planning new and exciting projects for the future.

CAROL MAYER has resigned her position as Chairman of the Exhibition Committee. Her responsibilities at the Vancouver Museum prohibit her from continuing as an active member of the Board. She has kindly agreed to map out an exhibition plan for the CABC and to continue as an advisor and consultant. Our thanks to Carol for her time on the Board of Directors.

### "MADE BY HAND" '83

Negotiations are still underway for a suitable location for this year's province-wide juried craft exhibition. The exhibition will be held in Vancouver in the fall (October or November). Our plans to travel a part or whole of the exhibit, and to have had it open in a centre outside of the lower mainland will have to be shelved for this year.

Request for applications for the CAMERON ROGERS MEMORIAL SCHOLARSHIP -

This scholarship is awarded annually to a practicing and/or emerging craftsperson attending a recognized school or course designed for upgrading his or her craft skills. The amount of money awarded varies each year according to the current interest rates as the principal remains intact. At present we assume it will be about \$250.00. Applicants should submit a resume of their educational and experiential background as it relates to their craft, along with information on their selected course, costs etc. DEADLINE FOR SUBMISSIONS - MARCH 15, 1983.

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JURYING GUIDELINES - During 1983 the CABC hopes to formulate a set of jurying guidelines with regards to the standards used in jurying the various events sponsored by them, ie: Made By Hand and Artisans of B.C. These guidelines must be able to encompass a wide range of crafts and cover technical as well as artistic merit.

We need volunteers who feel strongly enough about this matter to sit on the committee which will draw up the guidelines. We would also like input from CABC members by submission of your written comments to the CABC office. If you would be willing to help draw up the guidelines, please phone Diane Mortensen, 228-8435.

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Because "The Business of Craft Conference Report" is so long we will not be reprinting it in the newsletter. It is now available upon request from the CABC office (for \$5.00) Also available from the CABC: The "Business Handbook for Fabric Printers" Enda Bratt et al. 22 pages. Prepared for the Surface Design Association conference held in 1981 by the Surface Design Group of the Vancouver Guild of Fabric Arts. \$3.00. "Conference on Commissions" 1974. Prepared from tapes by the CABC. \$4.00.

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TIDSA UPDATE

After three years of discussions between your Executive and the Federal and Provincial government agencies involved with the allocation of TIDSA funds and after receipt of the following letter, the CABC TIDSA Committee made a formal proposal to representatives from the Federal and Provincial governments on January 18th, 1983. Our proposal received their enthusiastic support!



Province of  
British Columbia  
OFFICE OF THE  
MINISTER

Ministry of Tourism

Parliament Buildings  
Victoria  
British Columbia  
V8V 1X4

October 7, 1982

Ms. Gail Rogers  
Executive Director  
Craftsmen's Association of British Columbia  
1411 Cartwright Street  
Granville Island  
Vancouver, British Columbia  
V6H 3R7

Dear Ms. Rogers:

I am pleased to advise that the application by the Craftsmen's Association of British Columbia for assistance through the Canada-British Columbia Travel Industry Development Subsidiary Agreement (TIDSA) has now been considered by the Federal-Provincial Management Committee.

Attached is a copy of the eligibility policy for applications under Program 2, Industry Organization. This policy has now been adopted by the Committee and forms the basis of the evaluation of your applications.

The Committee has concluded that it can offer support in the amount of eighty percent (80%) of the cost, to a maximum \$32,000 to undertake an indigenous crafts inventory to provide information on the quality and quantity of B.C. crafts production and to produce an Association catalogue of artisans, crafts, manufacturers and wholesalers.

The Committee has also concluded that the balance of the application does not conform with the program policy and cannot, accordingly, be supported. Program staff of the Ministry of Industry and Small Business Development will be in touch with you shortly to clarify any questions you may have in this regard.

Yours truly,

Claude H. Richmond  
Minister

Attach.

# resource centre

The Resource Centre has received the following publications since the last issue of the newsletter:

American Craft - December 82/January 83  
Ceramics Monthly - December 82  
Fine Woodworking - January/February 83  
Metalsmith - Fall 82  
Ceramics Monthly - January 83  
Surface Design Journal - Winter 82  
The Crafts Report - January 1983  
Art Hazards News - December 1982  
Crafts - January/February 1983

We are pleased to note that Glass Artist BRIAN BAXTER has received a commission for two glass ceiling installations for a private house as a result of having his Portfolio in the Registry.

It should also be noted that the PORTFOLIO REGISTRY slides were put on a video disc that is run by a computer and housed in the ARTS, SCIENCES & TECHNOLOGY CENTRE in Vancouver. This video disc is available to the public and will in the future have more descriptive information included. The Centre's temporary location is 600 Granville Street - another source of exposure for your work.

The PORTFOLIO REGISTRY evening held December 6th was a success. While the attendance of potential users, namely architects, interior designers and shop buyers was not overwhelming, those who did come were enthusiastic. It is a beginning with "word of mouth" being one of the best forms of advertising.





The CABC has been requested to nominate up to two people for this prestigious award. Should you wish to be considered for nomination or would like to suggest an outstanding craftsman who might merit nomination, please forward your request, accompanied by a resume and ten documented slides. These should reach the CABC office by March 15 in order to be considered by the Education Committee.

Canadian Crafts Council

Conseil Canadien de l'Artisanat

46 Elgin Street, Suite 16  
Ottawa, Canada K1P 5K6  
Telephone 613/235-8200

46, rue Elgin, Pièce 16  
Ottawa, Canada K1P 5K6  
Téléphone 613/235-8200

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

#### BRONFMAN AWARD 1983 - CALL FOR NOMINATIONS



The CCC is calling for nominations for the seventh Saidye Bronfman Award for Excellence in the Crafts. Previous winners have been: Robin Bopper, potter, Victoria, B.C. in 1977; Lois Etherington Betteridge, goldsmith and silversmith, Mont St-Hilaire, Québec in 1978; Monique Cliche-Spénard, quiltmaker, St-Joseph de Beauce, Québec in 1979; Louise Doucet-Saito, ceramist, Ayer's Cliff, Québec in 1980; Joanna Staniszkis, tapestry artist, Vancouver, B.C. in 1981 and Michelle Beauchemin, tapestry artist, Les Grondines, Québec in 1982. This award was created in 1977 by the Bronfman Family to honour their mother on her 80th birthday. It is to be given annually for ten years through the Canadian Crafts Council.

#### CRITERIA FOR SELECTION

1. The principal criterion will be the excellence of the work produced over a significant period of time by the craftsman.
2. Consideration will be given to innovation in relationship to traditional methods.
3. The craftsman must be a Canadian citizen.

# Notes for a Speech

The following are excerpts from the speech given by the Hon. Francis Fox, Minister of Communications, at the closing dinner of the Canadian Crafts Conference.

The crafts sector has in fact become, almost without our realizing it, a very large industry, a large employer, a large producer of goods. Arguably more important, it has become a major influence on our ambience, our environment and in a very real way, our sense of self and place.

The time has clearly come for the discussions that have been so much a part of the evolution of a Canadian Craft Council and of its predecessors to occupy a more public forum and contribute to the shapes we will be forging for federal policy in the cultural sphere.

The problems of crafts for public policy are in a very interesting and germane way the archetypal problems of the latter days of the twentieth century for all forms of creative expression. Except that the special nature of what you do has forced you to address the fundamental tensions between technology and creativity much sooner. The fact that you were addressing industrial questions at a time when they had not yet loomed large for other cultural areas has meant over the years that the crafts often missed the mainstream of cultural policy.

What will emerge as we explore these new frontiers I cannot with any accuracy predict, but some things I think are clear. The importance of design in all our lives, in the buildings we inhabit, the cities we shape, the things we surround ourselves with, will be increasingly recognized and excellence in all its forms encouraged and rewarded.

The arbitrary divisions between "Fine Art" and "Applied Arts" will break down, and I expect to see much more importance placed on crafts in the collections and exhibition schedules of galleries across the country. Indeed, I believe that the Confederation Centre Art Gallery here in Charlottetown, once unique in its col-

## By the Honorable Francis Fox, Minister of Communications, At the Annual Conference of the Canadian Crafts Council

Charlottetown, P.E.I.

Saturday, September 25, 1982

lection of contemporary Canadian crafts, now has followers from coast to coast.

The industrial aspects of cultural activity will be increasingly the objects of study and support. The importance of creating a rational climate in which the cultural industries can operate has become a matter of some urgency as the technological revolution overtakes us. To this end, as you probably know, my

department and that of consumer and corporate affairs have been working very hard on the revision of Canada's copyright act and expect to see it completed within the year. This alone will have, we expect, a profound and positive impact on all creators, but most especially those like yourselves whose works are susceptible of reproduction. In addition, my department is actively pursuing a range of improvements in the fiscal framework for the cultural industries.

The role of governments in matters affecting the individual in the pursuit of his livelihood, and particularly the individual creator, is a very delicate one, one in which great care must be exercised and excellent advice sought and heeded. The greater my experience with the cultural portfolio, the more convinced I become that governing a state is indeed, as the Chinese philosopher Las Tzu so sagely put it, like cooking a small fish. The more one attempts to do, the greater the risk of overdoing. It seems to me far wiser to attempt to create a climate in which creativity can flourish, with the fewest possible constraints.

To create this climate of creativity, we require and depend on the excellent advice of the Canadian Crafts Council, and regard our ongoing support to it, this year in the amount of \$86,000, as an excellent investment in the creation of that climate. The role of national and provincial service organizations in the crafts in providing standards, information and leadership is a model for many other areas of endeavour, and I extend my congratulations to you all for the fine work you do on your members' behalf.

It was my hope in funding this first national crafts conference to demonstrate to the crafts community across Canada the importance I attach to the vital and exciting work you do. All that I have seen here today, and the marvelous work it is my privilege to honour here this evening, has abundantly affirmed the correctness of that commitment.

## New CCC Executive Members

Named to the CCC's Executive Committee at the Annual Meeting, were: Adrienne van Riemsdijk, of Ontario to the position of first Vice-President; Patricia McClelland, of Nova Scotia, as second Vice-President; and Stephanie Bellegarde, of Quebec, as the Member-at-Large.

Also at the Annual Meeting, the following new National Directors were confirmed by the CCC to serve a two year term: Colleen Lynch, St. John's, Newfoundland and George Fry, Fredericton, New Brunswick.

The Executive Committee of the Canadian Crafts Council recommended the appointment of Barry Lipton of Regina Saskatchewan, and Patricia McClelland of Newport Nova Scotia, as National Directors.

## From Clay to Fibre

### Deidre Spencer

Deidre Spencer of Calgary, Alberta was elected sixth President of the Canadian Crafts Council at the Annual General Meeting in Charlottetown, P.E.I. She succeeds potter Allan Crimmins of New Brunswick.

I am a feltmaker and Crafts and Cultural Co-ordinator, although my first career was as an Orthoptist in Britain.

A Canadian citizen for 16 years, I have lived in many parts of Canada taking an active role in the crafts. I have served as President of the St. John Art Club, N.B. and the Craftsmen's Association of British Columbia and Vice-President (Crafts) of the Vancouver Community Arts Council. My current interests include natural history, buffalo jumps, shamanism and research of early feltmaking.

At present, I am constructing a series of felt wall-pieces for the Rubaiyat Art Objects Gallery in Calgary and my most recent studies include Arts and Boards Management and theatre costume construction.

It is an honour to be elected President of the CCC.

The Council has great potential to assist craftsmen across Canada, but the time has come to take an organizational audit.

We must ask are we using our resources to the best advantage? Is staff/Board relationship at maximum efficiency? Can we respond effectively to government measures that effect the lives of craftsmen? Are we able to predict for craftsmen the possible future in store for them during and after recessional times?

The Federal Cultural Policy Review Committee will release the Applebaum Report in November. We must respond effectively to this.

We must consider innovative ways to finance programs such as Health Hazards, Improved Communications, a possible Second Canadian International Crafts Conference in Vancouver in 1986 and many other programs requested by craftsmen.

Only with team-work and good management will craftsmen, board members and staff fulfil the potential capability of the Canadian Crafts Council. I look forward to working with them through the coming year.

I send my good wishes to the individual craftsmen with this quote . . . " . . . we must be endowed with both imagination and manual skill to discover unseen things concealed beneath the shadow of natural objects and to fix them with the hand, presenting to plain sight what did not appear to exist before."

Cennino Cennini (b. circa 1370) in his . . . "Craftsman's Handbook"

Deidre Spencer  
October 21, 1982

PHOTO: PETER WEINRICH.



Deidre Spencer, President of the Canadian Crafts Council

"From Clay to Fibre" and "Notes for a Speech" have been reprinted from *Artisan*, Volume 5, No. 4, Fall 1982.

### THE CARNET SYSTEM

We have received a number of inquiries about this system, what it does and how it works. Here, briefly, are the answers. More details from us if you need them.

A Carnet is a customs document designed to allow people to take goods and samples abroad with a minimum of fuss - provided they are not for sale, or are 'disposable', like brochures or foodstuffs. The Carnets are issued by Chambers of Commerce, and it is the Chamber which guarantees that if irregularities are found any duties payable will be paid by the Chamber.

Carnets are issued by the Carnet Canada division of the Chambers of Commerce in Montreal, Toronto and Vancouver. A fee is charged based on the value of goods starting at \$30. (minimum) for the first \$1,000, and security equivalent to about 40% of the value is also required which is refunded or cancelled at the appropriate time. Carnets are valid for about 40 countries, including most of Europe, the United States, Australia, New Zealand & Japan.

Note that it does not cover unique, one of a kind items, since these cannot be called 'samples'.

### CONTRACTS

CARO (Canadian Artists Representation Ontario) has produced a most valuable book called Model Agreements for Visual Artists. It is intended for painters & sculptors, but much of what it contains is useful and can be adapted by craftsmen. The price to non-members is \$30.00 (\$18.00 to members) and the book is available from CARO, 67 Nowat Avenue, Room 345, Toronto, Ontario M6K 3E3.

# fairs

St. Thomas Aquinas High School will be holding its Third Annual Christmas Craft Fair at 541 West Keith Road, North Vancouver in November, 1983. Artists interested in participating in the event are asked to contact Sue Hanby at 921-7294 or Lidia Chase (after 7pm) at 926-4134 for further information.

Renaissance Fair - For information and applications regarding this summer fair write to The Central Island Arts Alliance, 2938 Island Highway South, Courtenay, B.C. V9N 3L7 or call 112-338-6211.

The Vancouver Craft Market at the Vandusen Botanical Gardens is now accepting applications for space. The market is scheduled to start again on March 13 and will run one Sunday per month with craftspeople rotating every month. There will also be a Summer Fair and two Christmas sessions. If you are interested, please send 3 or 4 slides or photographs of your work with a self addressed stamped envelope to Simone Avram at 4740 Westminster Highway, Richmond, B.C. V7C 1B8. To make further inquiries call Simone - 270-3452. Fees: \$50 for registration which will go towards the advertising fund and \$35 per Sunday. Please have slides and photos in to the above address by February 20th, 1983.

# WORKSHOPS

TAPESTRY CLASSES - Barbara Heller is again offering tapestry weaving classes at her studio on Granville Island. A fee of \$80.00 for eight classes included some materials. Wednesdays, March 2 - April 20 OR Thursdays, March 10 - April 28 - both from 7:30pm to 10pm. Call Barbara at 224-2060 in the evenings for more information.

BYRON JOHNSTAD - the Potters Guild of B.C. is hosting a Saturday workshop at Langara College with Byron Johnstad. This workshop will include some of Byron's throwing techniques and the various ways of decorating. March 5, 10am - 4pm. For more details, call Hannah Diamond, 1407 Grover Avenue, Coquitlam, B.C. V3J 3G3; 936-0512. (\$15 for Guild members and \$20 for non Guild members).

SPECIAL SUNDAY PROGRAMMES - at the Museum of Anthropology, 2:30pm, free with Museum admission.

February 20 - Zonda Nellis, Fashion/Textile Designer; Susan Lopatecki, Weaver; Neils Holm, Artist/Feather Designer; Karl Stittgen, Jewellery Designer.

February 27 - Ron David, Wood Turner; David New Small, Glass Blower. March 6 - Robert Davidson, Haida Artist; Gordon Hutchens, Potter; Hiro Urakami, Potter.

FIBRE INTERCHANGE AT THE BANFF CENTRE SCHOOL OF FINE ARTS - deadline for application is February 28, 1983. The program will run from July 4 - August 12. More information available from the Banff Centre School of Fine Arts, Box 1020, Banff, Alberta T0L 0C0.

MASK MAKING - with the Museum of Anthropology's clown, Garbanzo. On two successive Saturdays, February 26 and March 5, 11 - 1pm. \$20 includes both Saturdays and materials.

CRAFT COTTAGE CLASSES - evening classes in Beginners Knitting; Table Loom Weaving and Beginning and Intermediate Spinning. Saturday Workshops are being offered in: Intermediate and Advanced Knitting levels featuring designer knitters - Cheryl Redmond, Charlotte Trende, Margaret Bergman and Lynda Berryman. Week end Workshops: Precision Dyeing with Mieneke Mees and Color on the Loom with Diane Mortensen. Phone Craft Cottage for further information - 278-0313.

# exhibitions

CAROLE SABISTON - "Fabric Assemblage" at Capilano College from February 8 - 22. Opening reception Tuesday, February 8, 7:30pm, South Campus, 2nd Floor of the A Building, Capilano College, 2055 Purcell Way, North Vancouver.

JAN LAWRENCE - "A Singular Dissection" at the Cartwright Street Gallery, to February 13. 1411 Cartwright Street, Granville Island, Vancouver.

SAM KWAN - a personal exhibition of his pottery. March 1 - 13 at the Ping Gallery, 12 West Pender Street, Vancouver.

YARDAGE: METRE BY METRE - a group exhibition of printed, woven, painted, knit yardage. From February 18 - March 27 at the Cartwright Street Gallery, 1411 Cartwright Street, Granville Island, Vancouver.

CAMROSE DUCOTE - "Sculptured Animals" at the Burnaby Art Gallery, to March 6. 6344 Gilpin Street, Burnaby.

BRIAN BAXTER - glass panels and wall pieces. Merritt, B.C. Library to February 22.

TAPESTRY - 18 contemporary tapestries from the collection of Rothmans of Pall Mall Canada Limited. February 22 - March 15 at the Valley Art Gallery, 34194 Marshall Road, Abbotsford, B.C.

VALENTINE GROUP SHOW - Circle Craft Co-op, 348 Water Street, Vancouver, February 1 - 14.

BRIAN BAXTER - Sculptural Lighting at Circle Craft, 348 Water Street. February 15 - March 5.

# opportunities

SCHOLARSHIP AT HAYSTACK SCHOOL OF CRAFTS, MAINE, USA - Fran Merritt, an Honorary International Member of the Canadian Crafts Council is offering a scholarship next summer (1983) at the Haystack School of Crafts to a student from Canada. The scholarship covers room, board and tuition. The winner will be responsible for his or her own travel costs. The scholarship is valid for one session only, and once registered in a particular medium, the student must remain in that chosen class. Courses offered in metal, clay, fibre, flat and blown glass wood and multi media. Each province has been asked to nominate one person for this opportunity, with the final choice being made by the CCC's Executive Committee.

Applicants should submit an application together with a thorough resume, 10 high quality slides of their work and two letters of recommendation.

If you are interested in this scholarship please send the required information to the CABC office by February 18, 1983 as the Education Committee must have their decision in to the CCC by February 28.

Mary Frame is conducting a textile tour to Peru, May 2 - May 25, 1983, through Special Sessions at the University of Alberta, Edmonton. It will include visits to museums and markets, villages and shops with opportunities to study, photograph and buy textiles. Total expenses (excluding purchases) are projected at less than \$2,500 Canadian. If you are interested in joining the trip, please phone Mary Frame at 224-9235 (evenings).

Quilt Canada '83 - The Canadian Quilters Association will hold its conference and annual meeting at Carleton University in Ottawa from May 13 - 17. Plans include workshops, Quilt Show, a quilting bee, fashion show and a quilt block contest. For further information write to Quilt Canada, 117 Aylmer Avenue, Ottawa, Ontario K1S 2X8.

Watch for applications for craft booths at the 1983 Comox Valley Renaissance Fair. Do we have your current address? Write to the Central Island Arts Alliance, 2938 Island Highway South, Courtenay, B.C. V9N 3L7 or call 112-338-6211.

The Board of Directors of the Central Island Arts Alliance asked us to place the following information in the newsletter "To clarify information regarding the possibility of a craft event in the Comox Valley after the Renaissance Fair. This idea is on hold but still under discussion. Essential is that the market potential of the Renaissance Fair is not jeopardized. We now have an active local crafts committee. Inquiries to Bev Meyer of Denman Island, B.C."

COMPETITION: Golden, Colorado Fifth Annual "North American Sculpture Exhibition" - June 5 - July 10. This competition is open to artists in the USA, Canada and Mexico. \$6,000 in awards. Juried from photos. Send a self addressed stamped envelope to: Foothills Art Centre, 809 15th Street, Golden, Colorado 80401, USA or call 112-303-279-3922.

"Ceramists Canada" - an association for clay, glass and enamels. This was once the Canadian Guild of Potters. A new magazine, The Journal of Ceramists Canada, will link all the provinces and territories together with photos and articles. For more information write to Mr. Gordon Barnes Ceramists Canada, 11 Catherine Avenue, Aurora, Ontario L4G 1K4. One year membership fee: \$50.00.

The Paper Fair returns! 'Paper Fair '83: The Art of Celebration', produced by the Community Arts Council of Vancouver will once again fill Robson Square Media Centre June 19 - 25. Interested participants must enter with an entry form by February 28th. Contact the Community Art Council at 683-4358 for more information.

The Victoria Handweavers and Spinners Guild is happy to announce they are hosting a weaving conference at the University of Victoria in May 1984, to commemorate their golden anniversary. In this connection they would like to hear from all enthusiastic energetic and qualified persons interested in conducting workshops/seminars in areas related to all aspects of fibre work. To obtain application forms, write to: Ruth Arnot, 1574 Despard Avenue, Victoria, B.C. V9S 1T3. Deadline for application: May 1/83

Stitchery '83 International - sponsored by the Embroiderer's Guild of Pittsburgh, Inc. April 30 - May 22, 1983. Deadline: February 9, 1983. For further information, send a SASE to Mrs. Ann Taymans, 133 Dewey Street, Pittsburgh, Pennsylvania, USA 15218.

The Arts, Science and Technology Centre in Vancouver has an interesting program for artists and scientists in residence this winter. They are requesting the participation of craftspeople for Saturday and Sunday afternoons beginning in January 1983. For further information call Denise Aucion at 687-8414

Crafts Cruise Aboard the SS UGANDA - April 27 - May 14, 1983. Join the experts for a craft cruise of the Mediterranean countries. Ann Sutton, weaver; Michael Casson, potter; Wendy Ramshaw, David Watkins, jewelry and metalwork; Peter Collingwood, weaver; Maggie Riegler, tapestry weaver; Kaffe Fassett and Rory Mitchell, hand-knitting and watercolor sketching. During the days at sea there will be study groups and practical classes for those who wish to know more about the history and the making of the objects which will be seen at many of the ports of call. There will be 5 groups on board each having its own specialist who will accompany the groups ashore to relevant museums and galleries ect. More information available through NEWORLD EDUCATIONAL CRUISES INC., 905 - 100 Park Royal South, West Vancouver, B.C. V7T1A2. (112)922-0422.

Breaking With Tradition - a juried quilt exhibition October 20 - November 28, 1983 at the Oakville Centennial Gallery. Focus is on original, contemporary quilt design completed since January 1, 1981. Entry fee \$10 for a maximum of 3 entries. Deadline for slides: May 1983. More information available through Oakville Centennial Gallery, 120 Navy Street, Oakville, Ontario L6J 2Z4. 112-416-844-4402.

Nova Scotia College of Art and Design has two positions available, deadline March 15.

1. A sabbatical replacement in ceramics, 1983-84 academic year, starting July 1.
2. A half time appointment in ceramics with the same term as previously mentioned. Full details from Joyce Chown, Craft Division, NCSAD, 5163 Duke Street, Halifax, NS B3J 3J6.

The University of Alberta is offering a potters tour of Japan from April 27 - May 14, 1983. Cost: \$3275 based on double occupancy and including airfare. Deadline: March 31. Details from Nancy Misener, Faculty of Extension, University of Alberta, Edmonton, Alberta T6G 2G4

The CIAP is holding a regional juried arts exhibit at Studio 2880 in Prince George early in March. Write to Penny Stewart, Regional Co-ordinator, Studio 2880, 2880 15th Avenue, Prince George, B.C. V2M 1T1 for more information.

Salzbrand (Salzglaze) '83 invites participation in their exhibition to be held in Koblenz June 11 - July 9. Applications now, delivery date: April 15. Details from the Canadian Crafts Council (46 Elgin Street, Suite 16, Ottawa, Ontario K1P 5K6) or from Galerie Handwerk Koblenz, Rizzastrasse 24-26, 5400 Koblenz, Federal Republic of Germany.

The Anvil's Ring - the official publication of the Artist-Blacksmiths Association of NorthAmerica. Subscription ranges from \$15/year. Details from P.O. Box 1191, Gainesville, Fl, 32602 USA.



# classified

FOR SALE - Electric potters wheel with  $\frac{1}{4}$  hsp motor - can also be used as a kick wheel - attached bench is 32" above the ground - wheel and motor work but metal parts are rusted as wheel is now outdoors. Also 1' X 3' canvas wedding board and 1' X 1 $\frac{1}{4}$ ' plaster batte. Asking \$350 or best offer. Phone 224-2060 weekends or evenings.

CLOCK MAKING SUPPLIES - Quartz movements, numbers, barometers etc. available at Cedar Clock and Craft Ltd., 19579 Fraser Highway, SS #1, Surrey, B.C. V3S 5M8. 534-5566.

NOW AVAILABLE - Corobolo to 80" X 4" X 10" and 8" X 8" X 22", also several Free Form slabs. Available at A. and C. Hutt Enterprises Ltd., 15861 32nd Avenue, Surrey, B.C. V4B 4Z5.

FOR SALE - Well designed 42 cubic foot (stacking) kiln. Downdraft, fires on propane or natural gas. Will sell separately or as a complete unit. Total price for the complete unit - \$5300.00. Call Dave at 859-5984 (Matsqui, B.C.) for more information.

SALE - The Ping Gallery is having its first annual sale offering 10 - 20% off on pottery. To February 15th. 12 West Pender Street, Vancouver.

FOR RENT - studio space in a warehouse near East Hastings Street and Sperling. Space to be shared with candlemakers. Rent negotiable. For more information call Sandra Gibbs - 295-4901 (Vancouver).

Tired of eye strain, tension and fatigue caused by poor quality light? Broad spectrum lighting simulating daylight gives superb visibility and color rendition, greatly reduces glare and is preferred where ever high quality light is important. For a free demonstration call Stan at 731-8850.

FOR SALE - The Cartwright Street Gallery has the following catalogues for sale: The Third International Exhibition of Miniature Textiles 1978 (\$10). This is the catalogue from the exhibition that the Cartwright Street Gallery had in December 1981.

Rites of Passage (\$10) A catalogue of the Textiles of Indonesia. Black and white and color photographs with explanations.

The Art of the Earth - an Anthology - by Walter Dexter and Rona Murray.

A collection of poetry and pictures of pottery (\$10).

Please contact the Cartwright Street Gallery, 1411 Cartwright Street, Granville Island, if you are interested in any of the above publications.

HANDS MAGAZINE - Box 867, Postal Station F, Toronto, Ontario M4Y 2N7 is compiling a listing of summer craft fairs. Deadline February 15, 1983.



# CO-OP NEWS

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## CALENDAR

February 1st - 14th

Valentine Group Show  
Shop/Gallery  
348 Water Street

February 15th - March 5th

Brian Baxter  
Sculptural Lighting

## Editorial Comment

The amalgamation of the CABC and Circle Craft Newsletters has caused some confusion amongst the members of the two organizations. We are continually working to rectify this and can only point out that usually it states either by the heading or in the body of the text whose piece it is. However, we have made mistakes, but try harder all the time.

## Shop/Gallery Report

During December the whole of the Shop/Gallery was given over to displaying the shop stock. Sales were predictably down over last December by about \$2,500. It was interesting that not many pieces priced over \$65.00 were sold. The main bulk of sales were of items from \$40.00 down.

The sale in January took quite a lot of time to set up and organize and we are wondering if it is worthwhile. If anyone has any comments we would appreciate hearing them. Please remember to let us know whether your stock is to go back to regular prices; if it is being removed it should be taken out during the last days of January. There has been some problems with missing stock, so all items that are brought into the shop must be checked by a member of staff before being put on display. Also an inventory with consecutive and small numbers would help.

Members of staff and board are looking into ways of rearranging the shop and office, at minimal cost and minimal effort, in order to improve the retail sales space. A committee will be set up comprising staff members, board and anyone who is interested. Please let us know if you would like to be included.



#### MAKERS SHOWCASE

Circle Craft presents an exciting new marketing opportunity for crafts-people at Robson Square May 30th to June 4, 1983. Called Makers Showcase, it's function is to heighten the awareness of designers, architects, shop owners and buyers and the public to the high quality of craftsmanship currently available in B.C.

The first two days will be open to trade customers only. Circle Craft, with the assistance of the Ministry of Industry and Small Business will be notifying buyers, designers, architects, media and others in the province and further afield of this event to aid craftspeople unfamiliar with wholesaling and commission work. Circle Craft will be offering a workshop with Michael Scott, the author of the Craft Business Encyclopedia and editor of the Craft Report. (Those who attended the Business of Craft 2 will remember the wealth of knowledge and wit Michael possesses.) The workshop will be held early in April - details to follow. The last four days of the show will be open to the public at a time when we usually have the beginning influx of tourists as well as our regular local customers.

The show is designed to accommodate the various interests and talents of the craft community. An exhibition will be aimed expressly at designers and architects showing the diversity of craft applicable to residential and/or commercial use. Whether it be yardage, furniture, tapestry, architectural glass, wood or clay, garden oriented or whatever, it's a chance to show your wares. Professional portfolios and business cards are most welcome.

Thirty-five booths (approximately 65-70 sq. ft.) are available for those of you with stock suitable for wholesaling to shop owners and buyers. Be prepared to staff the booths yourself for the six day period. Half booths are also available.

The Circle Craft Shop Area will accommodate those of you with limited production capabilities - for instance weavers with a line of scarves or accessories - woodworkers with a line of chopping boards - bookbinders with one or two items suitable for wholesaling. This area is also for those of you who would rather have Circle Craft act as your salesman/agent.

The costs for participation are outlined on the registration form.

\*All work will be juried between March 1st and 15th. If you have not been before Selections in the last year, or if you have new items the Committee has not seen, please submit slides and/or photographs by February 28th with your registration. (Terms of refund on registration form)



MAKERS SHOWCASE 1983

Booths      Approximately 65 sq ft, with some division  
              electricity supplied  
              no other props supplied - limited amount of tables/chairs  
              staffing to be provided by booth renter  
              cost - \$250 (20% discount for current CC members)

Consignment Area      basic display and staffing responsibility of CC  
                              cost -    \$60.00  
                              (20% discount for current CC members)  
                              No volunteer time required beyond delivery and pick-  
                              up of stock  
                              Commission - 10% on trade/wholesale orders  
                                  30% on retail sales

Exhibition              basic display and staffing responsibility of CC  
                              cost - \$60 (20% discount for current CC members)  
                              No volunteer time required beyond delivery and pick-  
                              up of stock  
                              Commission - 10% on trade/wholesale orders  
                                  30% on retail sales

\* You may participate in both the consignment and exhibition by paying a  
fee of \$125 (less 20% for current CC members)

Selections - If you have not gone through Selections in the last year, or  
if you have new lines which the full Committee has not approved, please  
send slides and/or photos to CC by February 28th.

Refunds will be made (less \$10) if you are rejected. Refunds of fees for  
other reasons will be made up to March 31st (less \$10). No refunds after  
that date.



The Catalogue - Circle Craft has many requests for a catalogue of quality craftspeople and their products. We plan to produce a portfolio featuring the participants of Makers Showcase. Circle Craft will provide the folder, you provide the insert. Details on costs, format and deadlines will be sent to all registrants. The portfolio will be available free of charge to those attending the two trade days.

Follow-up - The Next Steps - Circle Craft intends to have agents working in the architect/design field and in the giftware field. The scope and strength of their work will depend on the demand for this service from you craftspeople. At the minimum they will service any accounts established on the Circle Craft Shop area and in the exhibition, for one year after the show at a cost of 10%. If possible, they will also work on your behalf to open new accounts locally and further afield.

Also Circle Craft has applied for space at the Toronto Gift Show next September and is planning to develop other programmes aimed at specific markets through Federal and provincial government agencies, trade and business associations.

Makers Showcase is a special event, marking our entrance into a new era of development. If you would like to participate, send in registration and deposit by February 28th. (Booth space is limited and sold on a first come, first serve, so book early to avoid disappointment.)

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REGISTRATION FORM

Name \_\_\_\_\_ Booth 1/2 \_\_\_\_\_

Address \_\_\_\_\_ 1 \_\_\_\_\_

Phone \_\_\_\_\_ Consignment \_\_\_\_\_

Description of work \_\_\_\_\_ Exhibition \_\_\_\_\_

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The following article appeared in the May/June issue of "Canadian Giftware Business". It is published bi-monthly and is designed to provide coverage and information on the gift, tableware and home accessory market, with special emphasis placed on product news and marketing technique features.

Subscription only: 1 year - \$20.00  
single copies - \$3.50

Mailing Address: P. O. Box 5355

Terminal A  
Toronto, Ontario M5W 1N6

Demand for handcrafted look requires new marketing strategies by  
Sheila Carlisle

Today's growing appreciation for handcrafted work is welcomed by retailer and craftsman alike. Successful retail integrations of handcrafts requires some unique marketing strategies, and offers new and exciting opportunities for retailers who are prepared to deal with a new breed of craftsman turned businessman.

No longer content to view his craft as a hobby, today's craftsman is intent on developing the necessary skills required in the "business" of craft. This growing awareness of the importance of marketing is a development greatly appreciated by retailers, who have previously faced the rather daunting task of reconciling uncertain supply and varying quality with the stricter demands of a retail business.

Retailers seeking craft items will often find a great deal of assistance available through local craft associations. In fact, Vancouver's Circle Craft Co-operative is dedicated to the promotion and marketing of fine crafts. Through events such as their "Business of Craft" conference, retail store and gallery, and a juried selection committee, the co-op is actively involved in the development and promotion of B.C. crafts.

Jan Summerton, co-op administrator, advises retailers to follow three basic rules. One, to become known as a source for the work of individual craftsmen; two, to tell the story behind the piece, whether it concerns the person or the craft itself; and three, to advertise individual craftsmen and their work rather than the generic approach (as in "featuring B.C. crafts").

Selecting the crafts to carry can be a difficult task. A developing knowledge of Canadian handcrafts has led Muriel Olsen of the Queensdale Shop in North Vancouver from a tiny giftware section store, where she presents her customers with a selection of the finest in local crafts. She gives these criteria as her stream of hopeful artisans who submit their work to her:

- \* will my customers buy it?
- \* is the price right?
- \* do I like it?

Olsen says that the most essential requirement is an understanding of and appreciation for quality, whether one is talking about a five dollar whimsical figurine or a hundred dollar carving.

Knowing your customer profile is of paramount importance, Olsen says. Drawing from an upper-income area indicates that Queensdale customers have a fairly sophisticated appreciation of both manufactured goods and foreign handcrafts. Meeting this market means that Olsen must look for originality, quality, and competitive pricing in the crafts she carries.

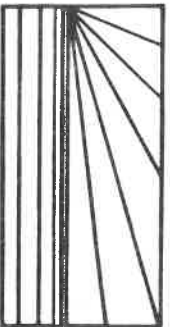
Initially, consignment placing rather than outright purchase allows the retailer the greatest flexibility, especially during the introduction of handcrafted items in an established business. Future purchasing decisions can then be based on customer reaction, and unfortunate selections will have the least effect.

Both Olsen and Summerton stress the importance of maintaining good communication between customer, retailer, and craftsman. To produce a marketable product, the craftsman must know what the market wants, and it's only through feedback from the retailer and customer that this information can be obtained. Today's craftsman is learning to interpret public comment on his product not as negative criticism but as positive encouragement.

In fact, positive encouragement is just what led to the start of Edibaubles Inc., a Vancouver company that's now selling its unique product world-wide. Inspired by the enthusiastic response to her hobby, Leah Skulski began to train others in the process of creating these incredibly realistic miniature food items. The result is a company that has developed an international market for a handmade product - a remarkable achievement in a scant five years.

David Skulski, Edibauble's vice president, explained that the most important aspect of the transition from hobby to business is the psychological commitment to the marketplace. The vital key to success, he says, is the understanding of the importance of consistency in style, quality, and supply. At the same time, Skulski points out that retailers can benefit from the variations of style that make handcrafts so unique.

Olsen confirms this: "One of the most satisfying things is to watch a craftsman evolve new styles as a result of customer feedback. Successful marketing of any product requires interaction between the customer and producer regardless of the size of the operation, and handcrafts offer retailers an ideal opportunity to match the product with the market".



*Lower Mainland*  
**Community Congress**  
**for Economic Change Society**

Dear Friends,

For the third time in as many years CCEC is happy to be offering its popular and successful COMMUNITY BUSINESS TRAINING program for co-ops, collectives, community groups, social agencies and other progressive organizations.

In this time of unemployment, increased competition and funding cuts, proper training is not a frill--it's a key to survival. We think Community Business Training can provide that key to you and your organization, and we'd like to tell you more about it.

CBT is practical training with a strong social component. It exists to offer training in business skills that will reflect co-operative and community values. Courses are specifically tailored to people who want to apply those skills in self-managed and democratic organizations. The courses in past years have included Democratic Management, Financial Development, Fundraising for Non-Profits, Marketing and Group Dynamics, taught by highly respected instructors from throughout North America.

Registration also covers free lunch hour workshops and forums. And a CBT session is always an invaluable opportunity to meet and network with like-minded people from Western Canada and the U.S.

Many organizations from food co-ops to reforesters, community clinics to neighborhood centres have already benefited from this unique educational experience. We hope you will want to too.

CBT's next program will be offered March 4-7, 1983. To get on our mailing list and receive a full description of this year's courses, instructor profiles and a registration form write:

Community Business Training  
CCEC Society  
205 E. 6th Av.  
Vancouver, B.C. V5T 1J7  
or PHONE: (604) 734-3360

Registrations received before February 11 are eligible for a 10% discount from the regular fee, so write or call for your brochure soon. We look forward to seeing you at another exciting and productive session.



RMN CHERNIRVSKY  
3738 PINE CRESCENT  
VANCOUVER B.C.  
V6J 4K3