

craft contacts

caboc

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CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA

The CABC is partially supported by the Government of British Columbia through the B.C. Cultural Fund and B.C. Lottery Fund.

Advertising within does not imply C.A.B.C. endorsement.

Illustrated Directory

- A Report from Don MacArthur,
Chairman, TIDSA Committee

The mailing out of the Illustrated Directory with this newsletter makes the completion of Phase I of the T.I.D.S.A. committee project.

The importance of this publication lies beyond the mere assembling of some four hundred photographs and craftspeople's names. The process of production required the use of a computer to produce the typesetting and indexes, and once the responses from the questionnaire had been stored, we found ourselves able to readily produce the Membership Roster (which is also being mailed with the Directory).

In addition, we now have sufficient information on hand to produce mailing lists and other routine work such as automatic membership renewals. As the CABC membership grows, access to this information will be most helpful in running an efficient organization.

It is our hope that exposure in the directory will be helpful to our members. We have already had architects, interior designers, home builders, gift givers and a number of other potential craft purchasers refer to the directory in our office and they have been able to go away with the lists of names and phone numbers and a better idea of the range of crafts available to them.

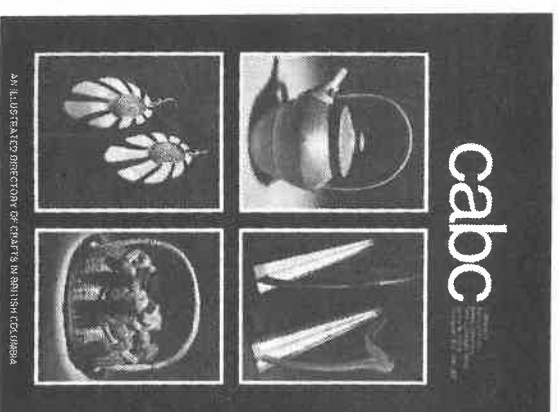
Phase II of the project will include the publication of full colour regional brochures designed to let B.C. tourists and residents know where they can purchase quality crafts. We are still figuring out the production and financing details and hope to report on our progress in the next issue of Craft Contacts.

The CABC wishes to thank COAST PAPER for their very generous donation of envelopes. The "same one" that contains all the material you received from the CABC this month.

Thank you COAST PAPER.

This Directory has been mailed to you through funds provided under the Travel Industry Development Subsidiary Agreement.

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COOKING WITH CLAY A SUCCESS

According to the January newsletter from the Potters Guild of British Columbia, their exhibition and sale at the Robson Square Media Centre last November was not only a financial success but was well attended and well covered by the local media. The approximate five thousand attending the event were treated to good values in terms of purchases, educational services and yummy samples from the Special Events. Meanwhile Craft Contacts has been notified that there are still copies of the Potters Guild's 1984 calendar available and will be sold at cost (\$3.50) to members of the Craftsmen's Association of B.C. They may be obtained from Elizabeth Reynolds, 4452 Regency Place, West Vancouver, B.C. V7W 1B9 or 922-1453.

BOARD OF DIRECTORS - RESIGNATIONS

It is with great regret that the CABC Board of Directors wishes to inform the membership that due to the pressures of business; Ron Tribe, Potter, Vice-President and Director of Marketing; and Terry Burnett, Stained Glass Craftsperson and Regional Representative for the Fraser Valley, have offered their resignations.

These positions will be filled at the time of our annual general meeting, this coming June. We want to thank Ron and Terry for their past contributions and hope for their continued support and input.

REVENUE CANADA AND YOU

It is rare for an arts-related news item to command space on the front pages of Canada's daily papers, so the recent attention given Vancouver artist Toni Onley would itself, under other circumstances, be newsworthy. Unfortunately, the story that is helping make Onley's name a household word has to do not with his artistic achievements, but, rather, his investigation by Revenue Canada.

Although the details of his case have not been published in full, the investigation has provided a new focus for arts groups who have for years been pointing out the inequities of Canadian tax law as it affects artists. The current income tax act treats artists the same as manufacturers, regardless of the vastly different nature of products and marketing methods. At present, for example, inventory on hand at year end must be deducted from costs in calculating the year's expenses. Since, according to Judy Gouin in her 1980 survey conducted for Canadian Artists' Representation Ontario, an artist, on the average, sells only 17% of his or her work, expenses may be carried indefinitely. Craftspeople may find their situations slightly different, depending on the nature of their work, but clearly the tax system as it exists is geared to a demand/supply production rather than the kind of innovation inherent in creative work.

A separate but potentially more devastating issue is the matter of salaried employment and the self-employed artist. This has been described clearly in the Canadian Conference of the Arts' special edition of the Arts Bulletin (September 1983) in the article 'Visual Artists and Taxation Problems'. The article points out that in order for Revenue Canada to allow expenses to be deducted from annual income, it must perceive some potential for profit from the business. If no such potential for profit is perceived, the tax department can deem the activity a hobby rather than a business and thereby make the claimant ineligible to register losses. The article goes on to say that such a regulation has existed for some time although not enforced. Only recently have artists been identified by the Revenue Canada computer which has now been programmed to spot individuals claiming self-employed losses against salaried income. Once again, the treatment of artists as manufacturers rather than professionals would appear to be the cause of disallowance of deductions for artists.

The CCA suggests that the issue is fundamentally not one of interpretation, however, but one requiring legislative change. In the meantime, no blanket ruling or judgment will be applied, but, rather, each instance will be considered on a case-by-case basis. While the visual arts are bearing the brunt of this at the moment, the problem could conceivably spread to others such as craftspeople and writers.

On November 2 the House of Commons passed a motion by the Right Honourable Joe Clark to establish a Special Committee of the Commons to review the Income Tax Act as it affects visual and performing artists, including but not limited to the criteria for establishing the professional status of visual and performing artists and the method for determining allowable business deductions for such artists and to recommend any changes that the Committee deems necessary and proper. This review will be conducted by the Communications and Culture Committee.

Several publications dealing with tax are available from arts organizations. Most of them are available for consulting in the OCC Craft Resource Centre as well. CARFAC, the Canadian artists' union, made taxation the lead story of its Fall 1983 issue. Their address is 36 Elgin St. Ottawa, Ontario, K1P 5K5. CARFAC is also working on an Accounting and Taxation Reference Binder, prepared by Peter K. Rowanlegg of Touche Ross & Co. The first section to be available will be, 'Expenses - When art They Deductible? (Employment versus self-employment.)'

The September issue of Arts Bulletin, published by the Canadian Conference of the Arts, referred to above, is a special issue on taxation which is available from the CCA as long as the supply lasts. Write to them at 141 Laurier Ave. W., Suite 707, Ottawa, Ontario K1P 5J3 or phone (613) 238-3561.

CARO, the Ontario branch of CARFAC, in its October 1983 bulletin published a detailed article on the present situation. In the past CARO has published Judy Gouin's survey The Cost of Earning a Visual Artist and a pamphlet Taxation and the Visual Artist. Their offices are at Room 345, 67 Mowat Ave., Toronto, Ontario M6K 3E3 and their phone number is (416) 534-8218.

In 1978 the firm of Touche Ross and Company, Chartered Accountants, prepared a report for the Secretary of State's Department entitled Federal Tax Issues of Concern to the Arts Community in Canada. Known as the Disney Report, this document is to date the most comprehensive description of the situation.

Revenue Canada publishes a pamphlet dealing with tax and the small business, which is the category presently applicable to artists and craftspeople.

The Canadian Crafts Council would like to hear from any craftspeople who are being audited or have been recently. Write to them at 46 Elgin Street, Suite 16, Ottawa, Ontario K1P 5K6.

- from the January 1984 issue of "Craft News" published by the Ontario Crafts Council -

reports

We received the following responses :

B.C. PAVILION AT EXPO '86

The following letter written by your President Peggy McLernon and mailed to the following persons:

EXPO '86 - Mr. Michael L. Bartlett, General Manager
Mr. Bob Smith, Vice-President of Installations

B.C. PLACE- Mr. Gilbert Hardman, President
Mr. Dave Podmore, Vice-President, Planning, Design & Engineering
Mr. Louis van Blankenstein, Executive Vice-President
Development

January 20, 1984

Dear _____,

In light of the final decision to be made regarding the choice of an architectural firm to direct the development of the B.C. Pavilion at Expo 86, the Craftsmen's Association of British Columbia, (CABC) would like to take this opportunity to put its views on record.

On January 12th, Expo's Director of Programming, Christopher Wootten, stated to the Community Affairs Committee of the Vancouver Board of Trade that "we're behind in the visual arts". The CABC feels that the B.C. Pavilion will be an ideal means of bringing B.C. Craftsmanship to public notice. It is therefore hoped, that when the Committee is evaluating the relative merits of the proposals put forward by Bing Thom Architects and Watsman Dewar Grouit, that the inclusion of work by B.C. artisans is a major criterion.

B.C. will be presenting the best of its resources to the world at Expo 86. The high level of creativity, design ability and technical skill of B.C. craftsmen is already internationally recognized. Their work is thus one of our greatest resources, and CABC urge that it should be essential to any plans for the Pavilion.

Sincerely,

Peggy McLernon
President
CABC

Mr. Michael Bartlett
President
Expo 86

January 17, 1984

Dear Ms. McLernon

Thank you for your letter of January 20th concerning the Craftsmen's Association of B.C. The B.C. Pavilion indeed could well be the means to bring your Association to public notice.

I have taken the liberty of passing your letter and catalogue on to our Creative Director, Mr. Ron Woodall for his interest. Once decisions have been made concerning the B.C. Pavilion I am sure he will be in touch with you.

Thank you for your interest in Expo 86.

Yours very truly,

Michael L. Bartlett
President

Dave Podmore
Vice President
Planning, Design and Engineering
B.C. Place

January 25, 1984

Dear Ms. McLernon:

Thank you for your note regarding the importance of including opportunities for B.C. artisans in the B.C. Pavilion at Expo 86.

At present, we are concerning ourselves primarily with building programs and design, but you will be happy to note that the draft exhibit program places a high priority on a large arts and crafts component. Once architectural selection has concluded at the end of this month, we will be directing much more attention to exhibit planning.

I would welcome an opportunity to discuss your views and share our preliminary ideas with you at that time. I will be in touch.

Sincerely,

Dave Podmore
Vice-President, Planning, Design & Engineering

FRENCH DYE USERS QUERIED

The Centre for Occupational Hazards would like to hear from people who have experienced symptoms or medical problems while using, or within a month after using, French dyes. The dyes in question are manufactured by the H. Dupont Company, Paris, France and are also called Sennelier, Dupont, or Tinfix dyes.

A physician in the New York area is interested in French dyers with medical problems which may be related to an illness found in a New York craftsperson.

For further information contact:

Centre for Occupational Hazards
5 Beekman Street
New York, N.Y. 10038

WORLD CRAFT PERSPECTIVE - A CONFERENCE COURSE

Continues at Emily Carr College of Art and Design

February 7th, Tuesday 7-10 pm
TWO NATIONAL PERSPECTIVES -
UNITED STATES AND CANADA

Participants will be: Eudorah Moore, former director of California Design, former Crafts Co-ordinator, National Endowments for the Arts, and originator of National Crafts Planning Project; Marie-Andree L. Morisset, professional weaver, Director of Outatous Crafts Corporation, policy advisor for Visual Arts, Cultural Affairs, Department of Communications, Government of Canada.

February 14, Tuesday 7-10pm
INTERNATIONAL PERSPECTIVES -
UNESCO AND THE WORLD CRAFTS COUNCIL

Participants will be: Mr. Dou Dou Diene, director UNESCO Liaison office at the United Nations; Orland Larson, goldsmith, vice-president, North America World Crafts Council and chairman, Jewellery Dept., Alberta College of Art.

February 21, Tuesday 7-10 pm
BRITISH COLUMBIA AND BEYOND

Participants will be: Janet Summerton (introduction); Peter Weinrich, executive director of Canadian Crafts Council; Dorrreen Jensen, artist and consultant on North West Coast Indian Art & Craft; Jan Macleod, paper maker and ceramicist, Provincial Director to Canadian Crafts Council; Lynn Fleming, Senior Interior Designer, Co-ordinated Hotel Interiors.

THEY'RE BANKING ON 6/49 SUCCESS

Western Canada's provincial governments are drooling over lottery sales figures.

Lotto 6/49 mania in the past weeks has brought them almost \$40 million. And they're raking in more millions all the time from the Western Express, Provincial, Super Loto and Match 3 lotteries.

B.C. received \$24 million from the four major lotteries in the last lottery fiscal year (April 1, 1982 to March 31, 1983). This year it will get a lot more, because of the 6/49 craze and the introduction of the popular "scratch and win" March 3 game.

In the past few weeks alone, the B.C. government has earned something like \$3.5 million.

Under the rules of the Western Canada Lottery Foundation, each provincial government collects around 40 per cent (it depends on the lottery) of the money spent in the province on lottery tickets.

Another 45 per cent goes into the prize fund, five per cent goes to the retailers who sell the tickets and 10 per cent goes to paying lottery administration costs.

(The return to customers, by the way, is one of the lowest in all forms of gambling. In horse racing, around 80 per cent returns to the bettors.)

In B.C., Expo 86 gets (or will get) all the governments money from the 6/49 lottery, but the government is earning some interest payments enroute.

B.C.'s share of the loot from the other four lotteries comes under the jurisdiction of Ray Orchard, grants co-ordinator for the B.C. Lotteries Disbursement office in Victoria.

And here's how he's paying it out:

- The largest single recipient is recreation and sports. It gets 31.5 per cent of revenue (\$7.56 million in the last fiscal year). The money goes mainly towards the B.C. summer and winter games.
- Discretionary grants on a one-time basis net 23.5 per cent (\$5.64 million).
- Nineteen per cent (\$4.56 million) goes to cultural services.
- Thirteen per cent (\$3.12 million) is earmarked for health care research.
- Seven per cent (\$1.68 million) goes to administration.
- Six per cent (\$1.44 million) goes to the B.C. Heritage Trust to maintain historic buildings.

Reprinted from the Vancouver Province Jan. 1984



CRAFTS AND COMMUNICATION

Vancouver will host the Canadian Crafts Council's second conference at the time of Expo in 1986. The Conference, "Crafts and Communication", will be held August 15 to 21 at the University of British Columbia. Three hundred and fifty craftspeople will meet to discuss national and international concerns.

At this time, the Conference Committee has prepared a preliminary budget and is presently working on the programme content and structure. Although the programme plan will be submitted to the Canadian Crafts Council Executive in several weeks for approval, there will still be opportunity for input from the craft community at large. Peter Weirich, Executive Director of the Canadian Crafts Council, will use this information to make a grant application to the Federal Department of Communications.

There are already related events being planned by local crafts organizations to take place at the time of the Conference. We encourage all organizations and interested individuals to inform us of their special projects. There is great opportunity to present our thriving craft community to the world and especially to the international participants of the Conference.

A Conference co-ordinator will be appointed in September, 1985. Volunteers will soon be needed to serve on sub-committees. Many more volunteers will be needed in the two months previous to and during the Conference. Anyone, interested in volunteer work, please register your name at the Craftsmen's Association of B.C. (CABC) - 687-6511.

Regular reports about the Conference Committee activities will appear in Craft Contacts, the CABC newsletter. CABC is the provincial liaison with the Canadian Crafts Council.

Organizations interested in a presentation about the Conference by a committee member should contact Jan Macleod at 685-6943.

HAND AND EYE

February programs are outlined in the January issue of CRAFT CONTACTS.

Schedule of programs:

February 9th at 9:00 P.M.

ALL THAT GLISTENS - gold, silver, precious stones

Producer/director: Katherine Smalley

Composer: Harry Freedman

Featured Artists:

Paloma Picasso
Bill Reid
Anneke Schat
Gilbert Albert
Lois Betteridge
Madeleine Dansereau

February 16th at 9:00 P.M.

GLORIOUS MUD - clay- moulded, baked, glazed
and painted

Producer/director: Phillip Keatley

Composer: Michael Conway Baker

Featured Artists:

Robin Hopper
Michael Cardew
Garth Clark
Viola Frey
Tatsuzo Shimooka
Neil Dalrymple
Walter Dexter
David Torresdahl

February 23 at 9:00 P.M.

TIES THAT BIND - baskets, cloth, fibre art

Producer/director: Vincent Tovell

Composer: Glenn Morley

Featured Artists:

Magdalena Abakanowicz
Christo
Gehardt Knodel
Jack Lenor Larsen
John McQueen
Issey Miyake
Martette Rousseau-Vermette
Carole Sabiston

March 8th 9:00 P.M.

FIRE & SAND: THE MYSTERIES OF GLASS

Producer/director: Vincent Tovell

Composer: Norman Symonds

Featured Artists:

James Houston
Harvey Littleton
Dale Chihuly
Karl Schantz

March 15th 9:00 P.M.

TOUCH WOOD

Producer/director: Phillip Keatley

Composer: Michael Conway Baker

Featured Artists:

Wendall Castle
William Koochin
George Nakashima
Gregory Brown
Henry Hunt
Edward Turner
Stephen Hogbin
Don McKinley
Bill Reid
Joe Coutts
Ray Nurse

The CABC wishes to apologize to CAROL SABISTON for omitting her name in the January issue of Craft Contacts, under the credits for the "Ties that Bind" feature of the CBC's "Hand and Eye" series.

reports

Faye Newton
Box 331
Sandspit, B.C.
V0T 1T0

CABC
1411 Cartwright Street
Granville Island
Vancouver, B.C.
V6H 3R7

Dear Gail:

Just an outline of craft and art activities for the spring in the Queen Charlotte's.

1. Mother's day fashion show of wearable art.
2. Artists getting ready for juried show of B.C. Festival of the Arts to be held in Queen Charlotte City.
3. Weavers guild is reorganizing and has held one meeting with 8 members present. There will be more members next month including myself.
4. Night school and workshops:
 1. Weavers working toward a workshop with Jean Wilson.
 2. Weaving taught by local people - Pat Forest and Faye Newton.
 3. Sewing Machine Embroidery - Faye Newton.
 4. Drawing & Painting - Emily Carr
 5. Quilting - local - Nadine Bing.
 6. Stain Glass - local - Gavin Martinuk
 7. Pottery - Emily Carr.
 8. Batik - local - Betsy Cardell
 9. Nature Printing - local - Kathy Pick
 10. Silk Painting - Kathy Pick
 11. Painting - Emily Carr
 12. Paper Making - Emily Carr

We can keep busy if we wish. Oh yes, there is the Cafe Gallery in Masset - They put on shows of one person for two months at a time, very good exposure - summer tourists too.

Sincerely,

Faye Newton.

- Faye Newton is the Regional Representative for the Queen Charlotte Islands area.-

ARTIST OR ARTISAN? (or look after the craft, and the art will look after itself.)

If you look up the derivation of the word 'art' in the Oxford English Dictionary you will find it means 'skill'; even in conduct. On the other hand 'craft' has a Teutonic origin meaning 'strong'; strength intellectually, in handwork, in dexterity. Perhaps semantically there is little to choose between the two words, but I find the tendency of contemporary craftsmen suddenly to blossom into artists on their own say-so is irritating. It tells you nothing except that the person may well be a coxcomb with an exalted idea of his talents. It would be much more informative to know what these skills are - is he a painter, a silversmith, a potter? As for the claim to be an artist, surely that should be an accolade awarded by his public?

This subject is prickly, and one enters the lists at one's peril. Let us advance cautiously after this first flourish of trumpets. What is a craftsman/artisan? First of all, someone who has mastery over his materials, that manual dexterity relating to 'craft'. Second, he must have perception - a deep awareness of the forms and materials in which he works so that he respects their inherent life and capabilities. With these two qualities, of expertise and perception, he can go far. But there is a third quality which, in greater or lesser degree, informs his work, a quality which lays claim to the word 'artist' - it can be called imagination, or inspiration; or simply, 'grace'.

I once heard these qualities compared with those necessary to the Inuit for their survival, both physical and spiritual. They had, for instance, to be able to fashion natural materials into weapons and clothing, transport and shelter; without this expertise they would die. Also a true perception of their surroundings was vital - to read the weather signs, to identify with the animals so that hunters and hunted were equally matched in skills; without this perception they would die. Finally, imagination enabled them to transmute the daunting struggle for survival, surrounded by terrifying natural forces, into a view of life that reconciled them to their lot, and through legends and stories, songs and games make sense, as well as make merry, in their harsh world; without imagination they would have gone crazy.

internal vice

Dear Auntie Vice

In my possession I have a poster announcing Andy Warhol's exhibition - The American Indian Series held at the Ace Gallery in 1976. I had him sign it for me! I would like to hang this poster but don't want to destroy it by putting it up with thumbtacks. It's a large sized poster - 35" x 50". What is the best method of framing and preserving this poster? Do you think I have a collector's item on my hands? Ever indebted for your advice....

An avid Andy Warhol fan!

Dear Avid Fan

If the poster had been from his Torso series, I would have collected it myself. Give it the works! - hinge-mounted-on-acid-free-matboard-with-spacer-between-poster-and-UV-filtering-plexi-no-or-low-light-hold-the-mayo! NO DRY MOUNTING!
No light, I hear you say? Andy doesn't seem the type to check his pens to make sure the ink is permanent. Great names can easily fade. Better to enjoy your poster in the intimacy of a low-lit room, even if it's not from the Torso-series.

Your Auntie Vice

letters

December 30, 1983

Dear Fellow Craftspeople,

We have decided against joining your association at present.

This is because of the continued use of the term "craftsman" in your newsletter.

Craftsperson is appropriate!

Yours,

Richard Porter
Beverly Porter
The Cedar Ship
4910 Lacon Road
Demman Island, B.C.
V0R 1T0
Phone: 335-2415

How does this tie in with the artisan? I like to think it does, that out of that ancestral strength has come the refined strength of the craftsman, rooted in survival, taking wing through a wizardry that can turn everyday objects into things of beauty and thus ensure the spirit's survival. Everyday objects: these may be one of the touchstones in this artisan versus artist wrangle. It has become common to accord more clout to someone who makes an unuseable item and calls it 'art' to someone who makes a useable item called 'craft' (or even 'merely craft'). This is not to decry the unique and purely (not 'merely') decorative product, but to suggest that both may well have that indefinable quality called grace.

One of the most beautiful objects I can remember is a fish trap, devised by a native from one of the Pacific Islands; made of strips of wood moulded into a fluid shape, it could easily have been hailed as abstract art-happily it perfectly served its purpose, to catch fish. 'To regard beauty as the prerogative of genius alone is too narrow a view', wrote Yanagi in 'The Unknown Craftsman'. He speaks of the craftsmen of the Sung dynasty, unknown, unlearned, making articles for daily use, yet 'able to produce objects of consummate beauty...works of art that have endured through the ages.' He attributes this to the Buddhist 'Way of Other Power', or reliance on grace. 'Anyone,' he says, 'who is moved by the beauty of folk craft is in reality being moved by the invisible power that lies beneath the surface.'

Many years ago I lived in an English village which boasted its own blacksmith. When I knew him he was an old man, but he still made very beautiful fire-irons and andirons. He also serviced the locality, patching iron pots and pans, shoeing the horses and doing whatever else was needed, giving as much concentrated care to the pots and pans and horseshoes as to the fireplace accessories. He believed in giving his best, in service, and was proud to be a craftsman. He would have found it daft to be called an artist. There was really no need to pile it on; his work was full of grace.

'Most of us today,' wrote Yanagi, 'have grown so commonplace that we cannot see the extraordinary save in the exceptional.' Perhaps the key to those knotty questions is the old-fashioned word 'service'. It is miles apart from the word 'success'. If the artisan can stop striving to be exceptional (and striving to be crowned 'artist') and simple concentrate on giving his best where it is needed, he may well discover that he is after all, extraordinary.

THELMA RUCK KEENE

The CABC Board would like written response to these Proposed Guidelines, prepared by the Guidelines Committee. Chairman: Diane Mortensen, Members: Donna Robertson, Catherine Barr, Fred Hayward, Hiro Urakami and Jean Hamilton.

PROPOSED GUIDELINES FOR ORGANIZERS AND JURORS

1. Establish a clear purpose and philosophy for the event.
2. Ascertain physical parameters of the exhibition site, including space or other limitations.
3. Select jurors according to the purpose of the event. Only objective, fully qualified people are to be used. Perfection would be a judge who knew the complete history of the medium, has studied art, knows perfect design and likes traditional, contemporary and innovative work. (i.e. an all knowing jury who are totally consistent).
4. The charge to the jurors should be clearly defined. The organization should explain to the jury what it hopes to achieve with the event, what kind of public will see the show, what is the reason for the show being in that place at that time, how much space is available, how many craftspeople it can accommodate, how strict the jury is to judge in terms of standards, how many prizes, what is the list of prizes and how criticism is to be given by the jurors.
5. The jury should have as wide an expertise as possible, but there required the organizer should arrange for specialized technical expertise to assist the juror(s) if desired.
6. Publicise the event with sufficient time for the craftspeople to prepare. Ensure that the craftspeople is well informed about dates, deadlines, purpose, philosophy, restrictions and, of course, the identity of the jurors. At least six months notice should be given.
7. The ideal method of jurying is through viewing the actual pieces. This is not always possible. In descending order of preference, presentation can be through:
 - representative piece(s)
 - slides
 - photographs

8. A record-keeping system should be set up so that every item is viewed and evaluated by each juror. Jurors should work individually, making evaluations which can then be discussed together by the jurors. Sufficient staff and space should be available to each juror so that every piece can be examined carefully. Anonymity of craftspeople, while perhaps desirable, is not practical in most cases.

9. It is the responsibility of the organizer to establish the level of feedback from the jury to the individual craftspeople. This level is determined by the number of participants, amount of time available for jurying, entry fee or purpose of the event. The ideal would be an individual written evaluation. Other forms could be: a point system, a verbal critique, a set of general comments from the jurors pertaining to the jurying or a meeting at which a public critique is given. The method of feedback should be established when planning the event with the craftspeople made aware of what he might expect.

PROPOSED JURYING STANDARDS FOR CRAFTSMEN'S ASSOCIATION OF BRITISH COLUMBIA

The following guidelines are suggested to craftspeople, juries and committees in setting standards for entry into most craft events.

1. Curators, organizers and store owners have a responsibility to make clear to the craftspeople and the jurors, the purpose of the event, specific and general guidelines and restrictions, and any other information pertinent to the selection of work. (See "Guidelines for Organizers and Jurors").
2. No bias should exist on the basis of whether an object is one-of-a-kind or a multiple, provided all other standards are met. In any given piece, the aesthetic appeal, the level of technique involved, the design in terms of its function must all be considered as parts of the overall quality. All the aspects which an informed observer might analyze should blend to create a feeling of unity. The sum is greater than its parts; the truly excellent piece will transcend design, technique and function in its final appearance.
3. A craft article will be the original idea of a craftspeople, or a skillful rendering of a traditional or classic design.

exhibitions

ESKIMO ART SHOWS

The Langley Centennial Museum and National Exhibition Centre
February 26 to April 1, 1984

From February 26 to April 1, 1984 the Langley Centennial Museum and National Exhibition Centre will be hosting an exhibition of photos about traditional Eskimo life and of the arts that that culture produced.

The photo component of the display was assembled by the McCord Museum at McGill University and is being circulated across the country by the Montreal Museum of Fine Arts. The Show is titled: PETER PITSEOLAK: ESKIMO PHOTOGRAPHER. It contains new prints taken from original negatives made by Pitseolak during the period 1939 to the early 1960's. The pieces show Inuit life just before the move from camp life to the settlements.

In addition to the photographic exhibition, the Museum and Exhibition Centre will also present displays of Eskimo sculpture, prints and artifacts.

The Centre is open from 10 am to 5pm Tuesday to Saturday and from 1pm to 5pm on Sunday. It is located at the corner of Mavis and King Streets, in Fort Langley.

MARGARET DEVENYI

Recent Works in Oil, Tuesday February 7th - Sunday March 4th. Opening Monday, February 6th, 8:00 - 10:00 pm. Six of One Studio/Gallery, 1551 Duranleau Street, Granville Island, Vancouver.

FRASER VALLEY COLLEGE - ART GALLERY

The Valley Art Gallery invites you to attend ALTERNATE VIEWS works by Vincent Hilborn. The show runs from January 26th, 1984 to February 22nd, 1984. The show will be held at Fraser Valley College, 33844 King Road, Abbotsford, B.C. Gallery Hours 10:00am - 3:00pm, Monday to Friday or anytime by appointment.

RED CROSS NATIONAL QUILT SHOW - Robson Square Media Centre, March 2-9, 11- 5pm. The best quilts made by Red Cross Volunteers all across Canada will be shown, along with a group of quilts made by local contemporary quiltmakers.

LOCAL COLOUR '84

January 15 - February 19th, 1984, Tuesday - Saturday: 10:00 a.m. to 5:00 p.m.; Sunday 1 p.m. to 6 p.m. Langley Centennial Museum and National Exhibition Centre.

4. The crafts person will maintain complete and variable control over the production of each individual piece.
5. Ready-made parts or fabrics are permitted if they are subordinate to the total design and craftsmanship of the article.
6. Articles using commercial kits or molds are not acceptable, nor are articles that require no special skill to make, i.e. assembly as opposed to manipulation of materials. A crafts person by definition must display his craftsmanship, not just handiness.
7. Reproductions should be labelled as such, giving pertinent historical data.
8. Government safety and health regulations must be met as well as regulations regarding labelling.

BIBLIOGRAPHY FOR CABG JURYSING STANDARDS

New Brunswick Department of Culture and Historical Resources, Mactaquac Festival Jurysing Standards

Newfoundland & Labrador Crafts Development Association Standards of Quality

Nova Scotia Designer Craftsmen - Standard Committee Report, October 1977

Saskatchewan Crafts Council - Exhibition Guidelines for Jurors Standards Report, M. Zora, C. Miller. April 1978

Canadian Crafts Council - On Trying to Define Crafts Standards and Quality

Articles:

"The Role of the Critic", Shirley Gibson, 1976.

"Arts" Bulletin of Canadian Conference of the Arts.

"Lecture" Paul Bennett, Executive Director, Ontario Crafts Council. 1976

"This Thing Called Judging", Lee-Lee Schlegel, Shuttle, Spindle and Dyepot, 1978.

"The Selection Process for the Craft Gallery Shows", Jean Johnson. Craft News of the Ontario Crafts Council

"The Medium is Metal - charge to the Jurors", 1978.

Workshops

PLACE des ARTS - 1120 Brunette Ave. Coquitlam, BC

Presents Betsy Symons exhibit of Watercolors and Acrylics "Painting Poetry" from March 8th - March 21st.
Opening night is March 8th, from 7 - 9p.m.
Public is welcome!

Presents a Display of China Painting & Demonstration by Mary Ann McGehee - from March 15th - 21st.

For further information, please call Etfreda Ramsbottom, at 526-2891.

A COLLECTION OF FIBRE ARTS

Will be held February 14 - March 14, 1984 at the Queen Elizabeth Playhouse. The show is open to theatre go-ers only.

Featuring work by:

Atison Keenan
Terry Frolek
Jo Swallow
Margie Evjan

UBC MUSEUM OF ANTHROPOLOGY - Calendar of Events

February 10 - An introduction to Traditional Kwagiutl songs with Tom Willie, Foremost Kwagiutl songster from Hopetown, Watson Island.

February 17 - The Hunter and the Peasant: Two Ecuadorean Indian Leaders in a Changing World.

February 24 - Indo-Canadian Adjustment in Vancouver: Accepting Help from your own Versus others in Vancouver's East Indian Community.

SURREY ARTS CENTRE - Calendar of Events

February 9 - Canadian Paintings of the 1930's until March 4th.
Saga Lecture - members only. New members welcome.

February 12 - Valentines Crafts Workshop.
Family participation making your own Valentine decorations, gifts, and greeting cards. Ages 4 & up.
Pre-registration by Feb. 6th.
\$1/person \$2.50/family 1:30-3:30pm

Gallery Event: Films- Pictures from the 1930's and Portrait of the Artist as an Old Lady. Coffee available at depression prices.

DESIGN FOR CRAFTS

Bruce Bentz holds a Master of Design Degree, Royal College of Art, London, England and is presently an Associate Professor, Department of Art and Design, University of Alberta. His numerous design commissions and exhibitions include furniture, toys, fabric, industrial equipment, housing, playgrounds, graphics for books, posters and films.

His courses offer the aspiring or practicing craftsperson the opportunity to discover or increase their awareness of the value and utility of design principles that can be applied to the production of crafts. Practical studio work, supplemented by illustrated lectures, demonstrations and field trips provide a working experience in generating ideas and taking them through different processes to a finished product. The development of personal style and image is stressed.

Design for Crafts - Course One

Participants work on studies, sketches and drawings leading to finished pieces of two-dimensional work and may anticipate producing one "finished" piece per day. Various design explorations include non-representational, vegetal and figurative subjects. Format, shape, figure/ground relationships, composition, visual texture, patterns, grids, design process, production and reproduction are some of the elements studied.

Limited to 18 students 4 credits - Year One
Dates: July 3-21 (full days)
Fee: Tuition - \$150.00; Studio - \$25.00

Design for Crafts - Course Two

A transition from designing in two dimensions to three dimensions is achieved through studies, three-dimensional sketches, compositions and models leading to one "finished" piece (depending on complexity) every one to three days. Cutting, forming and fabrications using simple materials (cardboard, plaster, clay, etc.) and simple tools is explored.

Limited to 18 students 4 credits - year one
Dates: July 23 - August 11 (full days)
Fee: Tuition - \$150.00; Studio - \$35.00

For further information please contact:

Sam Garter - Foundation Chairman
Emily Carr College of Art and Design
1399 Johnson Street
Vancouver, B.C. V6H 3R7

opportunities



The CRAFT IN VANCOUVER brochure, a guide to crafts, craft supplies, and services in the Greater Vancouver area, '84 edition, is now being prepared. Deadline is February 20. For more information and application form contact Circle Craft, 348 Water Street, 669-8021.

ATLANTIC CRAFT TRADE SHOW

The Atlantic Craft Trade Show, in its seventh year, has become the most important and successful forum for retailers to view an extensive range of highest quality crafts from over 100 Atlantic Canadian artisans. An attractive exhibit of New Products will welcome you at the entrance to the show.

Show location: Hotel Nova Scotian, Hollis Street, Halifax

Show Hours: Sunday Feb. 12th, 1pm - 8pm
Monday Feb. 13th, 10am - 8pm
Tuesday Feb. 14th, 10am - 5pm

To receive your preregistration card, please contact:

Atlantic Craft Trade Show
P.O. Box 519
Halifax, Nova Scotia
B3J 9Z9

or call: (902) 424-4214

BARGAIN DAYS AT B.C. PLACE

Bargain days at B.C. Place will take place on May 3, 4, 5, 6, 1984. Booth spaces may be rented to sell your products to thousands. For more information and contract, write:

Bargain Days at B.C. Place
55 West Broadway
Vancouver, B.C. V5Y 1P1

or call: (604) 876-3646

LEARN TO WEAVE:

Designed to provide the novice with a sound foundation of practical and theoretical knowledge.

Classes will be small - four students - to allow personalized, intensive instruction.

Custom-built 4-shaft, 15-inch width table looms will be provided - with the option to buy upon completion of course.

Yarn for the course will be available at favorable prices.

Looms will be taken home to allow students to work independently. A minimum of three hours, in addition to each class is recommended.

Students will learn through exploratory samples and completion of one or more woven projects such as a vest, pillow, scarf, bag, etc. Concurrently, the study of theory will enable students to continue developing skills and knowledge independently - to know the pleasure and satisfaction of personal creativity and accomplishment in handweaving.

Next class begins March 6, 1984.

Please telephone for further information.

Jo Swallow
1932 Ferndale Street
Vancouver, B.C. V5L 1X8
Phone: 254-3372

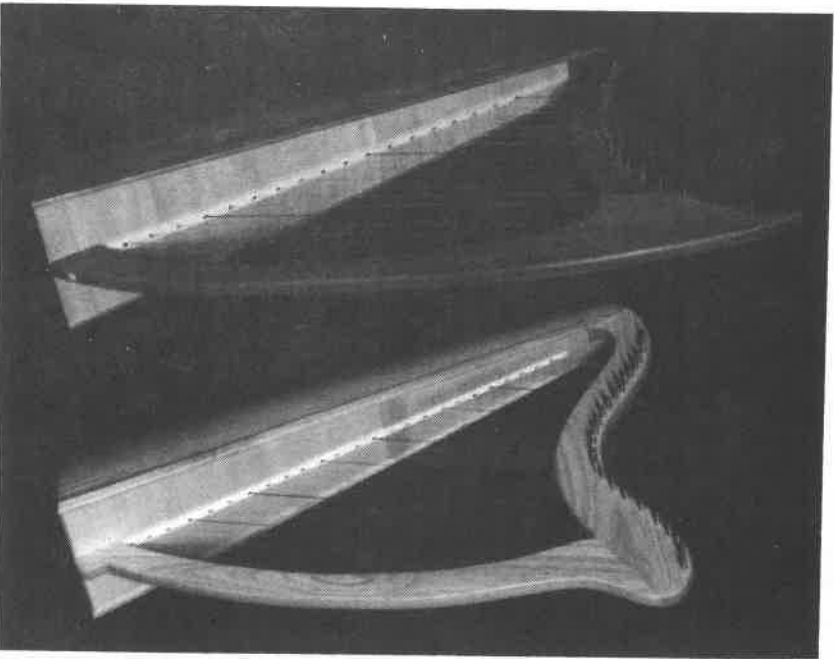
BANFF SCHOOL OF FINE ARTS

Following is a list of the course deadlines for registration in the Summer Session at the Banff School of Fine Arts.

Theatre Production & Design	Feb. 29th, 1984
Visual Arts	Feb. 19th, 1984
Advanced Writing	March 1, 1984
Writing I and II	April 6, 1984
Jazz Workshop	April 1, 1984
Publishing Workshop	April 20, 1984

All other classes in the summer session had a deadline of January 15, 1984.

Celebration of Wood



CELEBRATION OF WOOD 4

Circle Craft is pleased to announce the return engagement of this popular event. An exhibition and sale of high quality functional decorative and art pieces in wood or wood and other materials. As well as the exhibition there will be a shop area for production or limited edition items in all price ranges. Preregister by April 30. (Late registrations accepted as space permits.)

Show dates July 30th to August 11.
At Robson Square Media Centre, Vancouver
For entry form and more information, send
a stamped self addressed envelope to
Circle Craft, 348 Water Street, Vancouver, V6B1B6

SPRING CRAFT FAIR

The third annual Spring Craft Fair - Crystal Garden, Victoria, B.C. from May 23 - 25th from 11am to 9pm daily. This year featuring Demonstration Booths as an added attraction. Entry Deadline: Midnight March 1st, 1984. Open to Professional Craft-people, who live in B.C. For further information please call 658-8333 or send a self addressed stamped envelope to Bente Rehm Handcrafts, 5325 Cordova Bay Road, Victoria, B.C. V8Y 2L3.

B. C. FESTIVAL OF THE ARTS

Attention all Vancouver Artists: Once again the Assembly of British Columbia Arts Councils will be assisting the Provincial Government with the B.C. Festival of the Arts which is scheduled for Penticton May 14 to 19, 1984. This festival is held once every two years and if you are interested in participating, please send us your "intent to enter" form which may be obtained from the office of the Community Arts Council of Vancouver by calling 683-4358. The selection of works to be chosen from the Vancouver Region will take place in late March. However, the deadline for entry is February 15, 1984. We therefore urge you to contact us as soon as possible. Please note that artists may enter the festival from one region only.

CANADIAN CHORISTER CRAFT CONTEST

This year, Canada's craft industry is joining Hands to encourage your participation in the third annual Canadian Chorister Craft Contest. A grand prize -- the Hands Award plus \$300.00 in cash donated by Hands Magazine - will be augmented by a full 100 valuable merchandise and gift certificate prizes donated by leading firms in the Canadian craft industry. Of these, 10 prizes will be designated for junior crafters, aged 16 and under.

How to enter: Create an original craft, inspired by a musical theme, using any materials or style you wish. All original crafts, created by Canadian residents only, are eligible. Write for an entry form to Hands Magazine Contest, Box 867, Station F, Toronto, Ontario. M4Y 2N7, prior to May 31, 1984.

All entries become the property of the Canadian Children's Opera Chorus to be sold at a fund raising event, with all proceeds going to the COOC.

fairs

VANCOUVER CRAFT MARKET

The Vancouver Craft Market will present the Best of B.C. Crafts with a group of different, professional craftpeople from all over the province. This event will be held:

Sunday, Feb. 12th, from 10am - 4pm
Sunday, March 11th, from 10am - 4pm
Sunday, April 8th, from 10am - 4pm

at the Vandusen Botanical Gardens, 5251 Oak St. at 37th. To be held indoors, admission is free, and there is ample parking provided.

For more information or photographs of craftpeople at work, please contact Micheline Claret at 576-9716 or Simone Avram at 270-3452.

classified

POTTERS GUILD CALENDARS STILL AVAILABLE

Members of C.A.B.C. can obtain 1984 Pottery Guild calendars at cost (\$3.50) from Elizabeth Reynolds, 4452 Regency Place, West Vancouver, B.C. V7W 1B9, 922-1453.

AMATEUR WEAVER looking to be weaver's

apprentice, with experienced person.
Phone 536-5086, evenings.

SALE - 100% MOHAIR, for WEAVING \$60.00 kilo

Natural and medium blue. Call Veronica
228-9341.

FIBERARTS DESIGN BOOK II (\$24.95), ADVANCED QUILTING by Eisie Svennas (reg \$23.95 now \$10.95), THE CRAFT OF THE WEAVER by Ann Sutton and Peter Collingwood (\$19.95) and many more now at 10% discount. PAT'S PRINTWORKS, #16, (upstairs) 415 West Cordova Street. 1-5 pm Tues - Fri. 684-6661.

WANTED: Experienced Potter to help establish a country pottery in exchange for apartment. Fully equipped 1200 sq. ft. studio space also with fast-fire sown draft kiln. Independent production potential. Also a large organic garden.

For more information contact:

Susan Partridge
Milltown Cross
Montague, R.R. #2
P.E.I. COA 1R0

Phone: (902) 838-4793

NOVA LEATHER - LEATHER CRAFT CATALOGUE

The new Leathercraft catalogue is now available. To receive your copy please write:

Nova Leather Ltd.
P.O. Box 39
New Glasgow, Nova Scotia
B2H 5E1

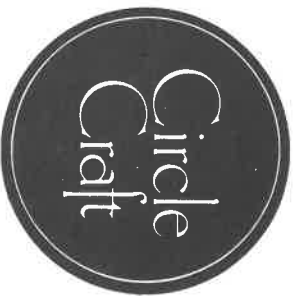
LOOKING FOR STUDIO SPACE?

Artist Dorothy O'Shea is all too familiar with the problems of trying to find studio space, and wants to do something about it. There are suitable areas available in Vancouver and the North Shore, which could be ideal for some artists. To rent or lease on a co-operative basis; all that's missing is organization.

If you're looking for studio space write:

Dorothy O'Shea
#1404-555-13th Street
West Vancouver, B.C.
V7T 2N8

and she will begin to match up compatible artists with the right spaces. Give your name, address, phone no., type of art or craft, any unusual requirements, what art or craft is not compatible with yours, and the size of space required.



AN INDEPENDENT ORGANIZATION
FOR CRAFTSPEOPLE

348 Water Street, Vancouver, B.C.,
V6B 1B6 Tel. 669-8021

CO-OP NEWS

SHOP GALLERY REPORT

The show in our gallery this month is "...and so to bed", a group show highlighting bedroom furniture and accoutrements, (closing Feb 25)

"Tea for Two", our next show will feature a wide assortment of porcelain and stoneware tea sets, table linens and other paraphernalia associated with this delightful and intimate pastime. New ideas are welcome - from Madhatter to cosy and sophisticated. Any member interested in participating should contact Jill McGoun at the shop, 669-8021. Dates February 27th to March 31st.

CIRCLE CRAFT BOOKSHELF

SPECIAL OFFER: VISIONS: Contemporary Art in Canada available by mail order from Circle Craft for \$26. (Offer expires March 30th.)

Currently available in the shop:
The Art World by Aaron Miltraud 14.95
Practical Publicity 9.95
Canadian Folk Art 19.95
Craft Business Encyclopaedia 6.95

by Michael Scott

and many more,
We carry current issues of American Craft and British Craft magazines.

Note: We will special order for individuals or groups (discount on bulk orders)
Books are available by mail - add \$1.00 post and handling charge.

Remember: Circle Craft members receive 20% discount on books and magazines (other than special offers).

Book reviews will appear in future issues of the newsletter. Any budding critics please identify yourselves.

CHRISTMAS MARKETS

Time to plan for next year. A brainstorming session will be held on Monday, February 20 at 7:30 p.m. at Six of One Gallery, Duranleau street, Granville Island (thank you Jamie Evrard). Please phone Circle Craft to indicate your interest in the meeting. The Christmas market committee welcomes your comment and suggestions in writing also.

CELEBRATION OF WOOD 4

Robson Square, Vancouver
July 30th to August 11th
see further details under opportunities

BOARD OF DIRECTORS

The new board has met twice since January and has elected their officers.
President Matt Kallio
V.Pres. Rete Mackay
Secretary Susan Cain

Committees have been struck with at least one board member on each. Members are encouraged to participate on these committees. Phone or write to Circle Craft for more information
Selections

Finance
Christmas markets
Shop
Exhibitions
Granville Island
Communications

Board meetings are open to members. Please inform the office if you plan to attend and specify if you wish to observe only or to have something put on the agenda. Next Meeting: Thursday, February 16th, 5.p.m. Community Arts Council, 314 Cordova. Peter Weinrich, executive director of the Canadian Craft Council will be joining us.

ETC.

Circle Craft staff for February and March has been reduced 20% to help the tight cash situation. Any members eager to do volunteer work in the shop would be appreciated.

Lots of interest in the Toronto show this spring -- dates Feb. 26 to March 1st.

Membership this January - 210 (last January we had 165 members.)

January 1984

FILM PROJECT FOR EXPO '86

The Craftsmen's Association of British Columbia is planning to produce a 29-minute film based on how B.C.'s craftspeople are inspired to use the colours, textures, shapes and raw materials from the landscape around them.

While some people are easily brought to mind as good subjects, we are sure there are many members and non-members working in the province who are as yet unknown to us. Ideally, those people should have been working with B.C. images and materials over a period of time.

To obtain adequate funding, the costing of this film (estimated to be about \$60,000) must be done as soon as possible. Part of that budget will be the cost of sending a film crew to various locations in the province.

We hope that this film will show the public how craftspeople can take a form and see interesting things in it for their particular medium. After its completion, the film will be made available to the public for sale or rental.

CRITERIA for selection will be:

- Design excellence
- Proximity to camera crew
- Intent of the artist over a period of time
- Suitability to film's theme and visual impact

If you feel that you, or someone you know, would qualify to be considered for this film, please complete this form and send it to: FILM PROJECT, CABC, 1411 Cartwright Street, Vancouver, B.C. V6H 3R7. It should be postmarked by February 29th, 1984.

Photos and slides accompanying this form should have written on them your name and the object's size and materials. Mark "R" on those which you wish to have inserted into your portfolio in the registry. Non-members may wish to join the Association and belong to the Registry.

* Because the film cannot include all worthy people, there will have to be a selection made. All material sent in, not to be filed in the Registry will have to be returned to the applicant, however they may have to remain in our hands for several months. Letters concerning this will be sent out by the end of March.

NAME: _____ MEDIUM: _____ TEL: _____

ADDRESS: _____ CODE: _____

Using a separate piece of paper, describe your use of the natural environment. BE SPECIFIC as to objects, seasons, colours, etc.

Enclosed: () No. of slides () Photos () Use for Registry

() Please send an application for membership in the CABC.

MEMBERS NOTE : IF YOU KNOW A CRAFTSPERSON WHO MIGHT BE INTERESTED IN JOINING CABC PLEASE
PASS ON THIS APPLICATION FORM

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 CHEQUE TO **CRAFTSMEN'S ASSOCIATION OF B.C.**
1411 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3H7