

craft contacts

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News

THE CRAFTS IN A POST-MODERN ECONOMY

by *Harry Hillman Chartrand, Head of Research & Evaluation, The Canada Council (An Address to the Conference of the Canadian Crafts Council, Winnipeg, Manitoba, Sept. 26/87).*

Introduction

It is generally agreed that fundamental changes are transforming the modern economy. Some are readily apparent as "High Tech" and the displacement of manufacturing to low wage Third World countries. But beneath the glittering surface of new technology and the "de-industrialization" of the West, other elemental changes are contributing to the emergence of what I call the *Post-Modern Economy*. In this new economy, the traditional economic weaknesses of the arts and crafts are becoming strengths, strengths that should lead to a prosperous and productive 21st century for Canadian craftspeople and artists.

Before demonstrating the role and importance of the arts and crafts in this emerging economy, two questions must be answered. First, what are the crafts and how have they responded to previous economic transformations? Second, what is Post-Modern Economics and what is contributing to the emergence of this new economy?

The Crafts

The word *craft* derives from the Old Norse meaning *strength* and a craftsman is one who practices a *handicraft* defined as *manual skill*. Today, the crafts embrace individual craftspeople, their cooperatives and collectives engaged in the production and distribution of hand-made articles of a *utilitarian* nature embodying varying degrees of artistry and craftsmanship.

The crafts have a long and noble history within Western society. In the Middle Ages, craft guilds held a monopoly of knowledge in the production of many of the articles and ar-

tifacts of daily life including the great cathedrals. The mystery and magic of these guilds is remembered in the term *The Craft* which refers to the Freemasons. The secret methods of the guilds represented what today we would call *industrial know-how*.

It was craft guilds together with commercial merchants which formed a middle class between aristocrats and peasants. This middle class led the Republican Revolutions of the 18th and 19th centuries that gave democratic government to the world. An irony of history is the guilds responsible for establishing individual political rights were primary victims of the Industrial Revolution.

In the crafts, two lines of adaptation were adopted to technological change, one by the industrial crafts and the other by the handicrafts. The industrial crafts, such as printing and die-making, organized into craft unions. Unionization and collective bargaining were viable options because the market for industrial crafts is large industrial corporations.

The handicrafts, on the other hand, involved production of utilitarian household goods sold to individual consumers. Such goods were produced and distributed by small businesses and individual craftspeople. The Industrial Revolution made mass-produced consumer goods available at dramatically lower prices than the hand-made alternatives and thereby displaced handicraft employment. Machine production combined with new marketing and distribution systems, e.g. department stores and mail-order, to further reduce handicraft employment. Accordingly, the handicrafts adapted to the Industrial Revolution through a dramatic drop in employment, except in production of luxury goods.

Consider for a moment the response of the arts to the Industrial Revolution. In the visual arts, the response was formation of the "Art for Art's Sake Movement" which consciously and deliberately separated the arts from the dehumanizing influence of industrialization. This led the arts and artists to become increasingly isolated from mainstream society. It also gave birth to the Garret and Guiag Theory of

Art, i.e. great art results only from economic or political oppression. This is a pervasive *myth of the bourgeoisie* who, it has been said, prefer their artists as crazy as bed-bugs and as poor as paupers.

Until the mid-1800s, however, the term *art* was applied to anything from a steam engine to a sculpture, if it was new and original. Afterwards, only those artifacts that could not be machine-made or which had no utilitarian function became known as *art*. This explains the resistance of the traditional arts to film, video and the crafts because, to a greater or lesser degree, they can be machine replicated or serve utilitarian functions. Alienation of the high arts progressed until today the aesthetics of some art forms have become obscure and unintelligible to the general public. Thus Tom Wolfe has noted that in abstract expressionism *the label has become the art work*. Similarly in performance art, *the artist has become the art object*, a concept that the public perceives as raw egotism or aesthetic masturbation.

In the performing arts, by contrast, musicians experienced the gale of creative destruction first with the introduction of the phonograph, then the radio, then the talking film and today digital tape technology. To survive, musicians in the United States and Canada created a very powerful union, the American Federation of Musicians. Today, the performing arts are, in fact, one of the most highly unionized sectors of the economy.

Thus in both the arts and the crafts, the Industrial Revolution led to a displacement of the unique, hand-made product by the standardized assembly-line alternative and displaced direct sale of such products by individual craftsmen by new channels of mass distribution. This led to decreased arts and crafts employment. It did, however, significantly raise the living standards of the majority of the population.

Post-Modern Economics

The success of the world economy from the Second World War through the early 70s led most economists and politicians to accept the Keynesian creed that government intervention was the ultimate guarantor of growth and development. By the mid-70s, however, stagflation, recession, the oil crisis, and growth of public sector debt created a crisis of confidence, a crisis predicted by Keynes himself.

Today various economic theories and dogma compete for attention and acceptance. To an extent, the 1980s are a time of *cultural counter-reformation* in which many strive to resuscitate values and beliefs swept away by the turbulent *cultural revolution* of the 1960s, and the economic crises of the '70s. This lack of confidence is similar to contemporary architecture in which the certainties of the *modern or international style* have been replaced by an eclecticism of design known as *Post-Modern Architecture*. By analogy, we have entered the era of *Post-Modern Economics*, an era without a generally accepted dogma, an era in which we must begin again a long trek for economic truth, understanding and public confidence.

As an economist, and more specifically an Institutional economist, I believe that economic behaviour, i.e. maximizing behaviour, takes place within the context of culture and law. If one fails to account for culture, one ends up in the

cannibal's cooking pot. If one fails to account for law, one ends up in jail, like many high-flyers on Wall Street today. Furthermore, I am convinced that the emerging economy is an economy of quality, and that it will be through study of the arts and crafts that an understanding and appreciation of qualitative economic behaviour can be developed. The irony of my address today is that one of the founding fathers of Institutional Economics, John R. Commons, developed many of his insights about the impact of culture and law on economic behaviour through study of the evolution of the American craft movement.

The Evolving Nature of Economic Value

To appreciate the current economic transformation, I must take you for a short walk down the memory lane of economics to highlight how the concept of *economic value* has changed and evolved. From the 16th through the 18th centuries, the so-called Pre-Classical Period, it was believed that only farming, fishing and mining generated a surplus which could be re-invested, and that gold and silver were the only measures of national wealth. The European conquest and colonization of the New World appeared to confirm this theory. Today this perception is embodied in the *Primary Industries* of the National Accounts. Monetarists and Gold Standard advocates continue to chant this belief.

In the Classical period from 1776 until the 1870s, division of labour combined with physical capital in the form of machinery was considered productive of an economic surplus. The rise of England as an industrial power seemed to confirm this view. This theory is embodied in the National Accounts as *Secondary of Manufacturing Industries*. Those who still believe that manufacturing is the *only* source of national wealth, as well as Marxists who believe that *only* labour is productive, still invoke this theory of economic value. In fact, these two ideas form the root of contemporary Materialism so characteristic of both Capitalist and Communist economies — *if it is not tangible, or if it cannot be counted, then it is not real or productive*.

Between the 1870s and the 1930s, improvements in transportation, communications and financial services operating within a competitive marketplace were considered productive. The development of a national marketplace in the United States appeared to confirm the Neo-Classical concept of economic value which is embodied today in the National Accounts as the *Tertiary or Services Industries*. Neo-Conservatives committed to *small-l liberalisation* of 19th century *laissez-faire* and deregulation continue to believe in this liturgy of value.

In the 1930s, the Keynesian variation on the Neo-Classical theme added the caveat that Government has a role in correcting market failures such as too much or too little aggregate demand, externalities such as downstream pollution, or the high risks associated with physical science research and development. The success of the Post-War economy until the mid-1970s appeared to confirm the Keynesian theory which is embodied in the National Accounts as the *Government Sector*. Large-l Liberals and Social Democrats committed to the interventionist role of government through

the Welfare State remain committed to this paradigm of economic value.

Today, I believe that a new source of economic value occupies centre stage. It is embodied in intellectual property such as copyright, patents, registered industrial design, trademarks and technical and managerial *know-how*. These form the *Fourth or Quaternary Sector* of the economy. Unfortunately, the National Accounts do not yet adequately capture economic activity related to these abstract goods and services.

The source of value in this fourth sector is *human creativity* which takes the form not only of scientific and technical progressiveness in the physical sciences, but also improved management methods and innovative product design. Improved managerial methods result from social science and humanities research. The Economic Council of Canada in its study entitled *The Bottom Line* highlights the fact that Canadian managers are not particularly innovative with respect to new technologies or management methods. The sources of innovative product design are art and craft. The Macdonald Royal Commission has commented on the importance of enhanced design in improving Canada's international competitiveness.

The Demographic Revolution

Research around the world has identified three fundamental demographic changes contributing to the emergence of this new economy—rising levels of education, increasing participation of women, and aging of the population.

The average level of education has risen dramatically in the last generation. In 1961, approximately 11% of adult Canadians had some post-secondary education compared to almost 33% in 1985. By the end of this century, it will be 40%. Research indicates that the potential size of the arts audience is the number of adults with at least some post-secondary education. Accordingly, the arts and crafts audience is no longer a small statistical "elite" but rather a significant plurality of the population: a group that is most socially active, politically aware and economically powerful in society.

The second major demographic trend of the last generation is the well documented entry of women into the economic and political life of the community. Women in North America have traditionally been the carriers or guarantors of culture. In fact, next to level of education, sex is the best indicator arts participation. Women tend to be more exposed to and involved in arts and crafts in childhood than men, and thus form a stronger adult taste for the arts.

Finally, it is widely known that aging of the *baby boom* generation is fundamentally altering the demographic structure. It is not generally recongized, however, that after education and sex, age is the best demographic indicator of arts participation. The older one grows the more likely one is to participate in arts-related activities, at least up to retirement age. This trend will, of course, be reinforced as the high educated baby-boom generation becomes the *geriatric boom* after the year 2000.

The Arts and Crafts in a Post-Modern Economy

Four examples illustrate the role of the arts and crafts in the Post-Modern Economy—emergence of the *narrowcast market*; growing importance of product design; the phenomenon known as the *ReDecade*; and growth of the arts industry itself.

Narrowcast Marketplace

The emergence of the narrowcast market is the most significant marketing development of the 1970s and 80s. Fragmentation of the mass market has had significant implications for producers, implications driven home by two recent recessions with their stranglehold on consumer spending. Producers soon discovered demographic and lifestyle changes had delivered a death blow to mass marketing and brand loyalty. A North American economy that once shared homogeneous buying tastes had splintered into many different consumer groups—each with special and differing needs and interests.

The narrowcast marketplace is identified with the emergence of a new class of consumer, the *Yuppies*, i.e. young, urban, upwardly mobile professionals, who are attracting the attention of both producers and politicians. In essence, the Yuppie is a consumer with a high level of education and income who demands high quality, sophisticated, and often unique or specialized goods and services such as the crafts. **Design**

In both the United States and Canada, higher quality consumer products tend to come from abroad, particularly from Europe. Why? Given that capital plant and equipment in North America is as good as that in Europe, the answer is not superior production technology. In fact, it results from superior design. When the design advantage of European producers is combined with the wage advantage of Third World countries, then the North American producer is left with a narrowing mid-range market. This combination of design and wage disadvantages may explain the apparent de-industrialization of North America. Improved productivity through robotics and new technologies may lower costs of production, but only improved design will secure for domestic producers part of the growing Yuppie market.

From where do design skills come? They come from the arts and crafts. Quoting the Macdonald Royal Commission, "There is, then, another aspect to culture, namely good taste, good design and creative innovation, that should enable smaller industrial economies to compete effectively in the world economy.... In this endeavour, higher quality implies an organic relationship between business and engineering, on the one hand, and design and craftsmanship, on the other.... High-quality products, technologies, plants, homes, cities and locales require the presence of creative artists of all kinds. To increase the long-run supply of artists... governments must support the artists and the arts. The long-term return from investment in artists and the arts is real and substantial. In the absence of strong public support of this sector, Canada will not reap these benefits. Governments at all levels should increase their contribution to their respective arts councils (Royal Commission, 1985, 115-116)."

The ReDecade

Another change in consumption behaviour has resulted from the introduction of new recording technologies, especially video tape. Consumers now have nearly universal visual access to the styles and tastes of all historical periods, at least as presented on television and in motion pictures. Does one want to watch the gangster movies or musicals of the 1930s? Does one want to witness the French Revolution or Moses on the mountain? Does one want to re-play it, time after time, or erase it to capture the images and sounds of another time and place?

This access to the fashions and styles of historical periods has produced what Thomas Shales has called *The Re-Decade*, a decade without a distinctive style of its own; a decade characterized by the pervasive stylistic presence of all previous periods of history. The ReDecade has resulted in a growing market for historic fashions and crafts, period piece furniture and reproductions.

The Arts Industry

Collectively, the fine arts, the commercial arts and the amateur arts make up the arts industry including advertising, broadcasting, crafts, motion pictures, performing and visual arts, publishing, sound, and video recording. Compared to all manufacturing industries, the arts industry is the largest with respect to employment, the 5th largest with respect to salaries and wages and the 10th largest with revenue in 1983 of \$9.2 billion or 2.4% of G.N.P.

Perhaps the most significant contribution of the arts to the Canadian economy is employment. Between 1971 and 1981 the Canadian labour force grew by 39%. The arts labour force, i.e. individuals using arts- and crafts-related skills in their day-to-day jobs, increased by 74%. The arts and crafts are extremely *employment efficient* enjoying, dollar-for-dollar, a *six-to-one employment advantage over manufacturing*. Artistic and craft jobs also provide *meaningful employment* with strong career commitment in spite of an average self-employed income second only to pensioners as the lowest paid occupational category recognized by Revenue Canada.

As well, employment in other sectors of the economy depends on *depreciating* physical capital, with all the associated tax expenditure costs to government. Employment in the arts and crafts, on the other hand, depends on the *appreciation* of human capital and the increasing excellence of Canadian artistic and crafts production. Professional artists and craftpersons are an important part of Canada's stock of highly qualified personpower and contribute to the evolution of a Canadian cultural heritage to be shared by generations to come.

Furthermore, increasing recognition is being given to the employment contribution of small entrepreneurial firms. In fact, since the end of the 1981 recession, all job creation took place in such small firms. The arts and crafts sector was the first to adopt such an industrial structure. They can serve as a model for the management of highly creative personnel, or what can be called getting the right *chemistry*.

Conclusions

In conclusion, fundamental demographic changes are contributing to the emergence of a Post-Modern Economy in which the market for the arts and crafts is growing dramatically. The unique, handcrafted product of human creativity, displaced by the machine processes of the Industrial Revolution, is becoming more and more important in this new economy. The small entrepreneurial firm, characteristic of craft production, is the single most important source of new jobs and can serve as a model for the management of creative personnel ranging from scientists to artists in other sectors of the economy. New forms of distribution such as craft fairs and cooperatives are bringing new and exciting forms of cultural consumption with highly personalized services to consumers. Just as the Industrial Revolution raised the *standard of living*, the Post-Modern Revolution is raising the *quality of life* of all Canadians by making high-quality hand-made products available to an educated class which represents a near majority of the population. Thus, the traditional economic weaknesses of the arts and crafts are becoming strengths, strengths that should lead to a prosperous and productive 21st century for Canadian craftpersons and artists.

MADE BY HAND '88

The Made by Hand '88 exhibition will be held at the Cartwright Gallery from July 19 until August 29, 1988. Deadline for the submission of slides is May 12, 1988. Instructions and entry forms will be in the January issue of *Craft Concepts*.

A warning note: Unless specifically built, and sometimes even so, there is no perfect gallery for all purposes. The Cartwright Gallery has some size limitations, for example it cannot accommodate works higher than 7 feet. Width and depth depend on the work. It is possible to hang a 7' x 8' wall piece but a free-standing piece measuring 7' x 6' x 5' will not only be at a disadvantage but it would be detrimental to other works and to the show in general.

When trying to decide about submitting your work for this juried exhibition bear in mind that besides the pluses of exhibiting in a central location such as Granville Island there will be monetary awards and the award-winning pieces will subsequently be featured at Craft House during September 1988.

Eisa Scharnis
Coordinator

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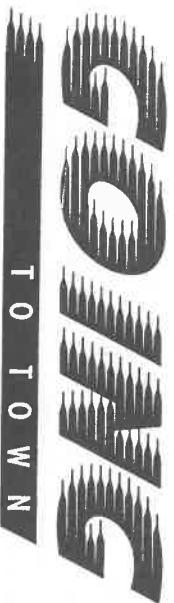
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GOING TO TOWN—A PROPOSED MINI CRAFTS CONFERENCE FOR B.C. CRAFTSPEOPLE

July 22, 23 and 24, 1988

Location: Granville Island, Vancouver

Cost: to be kept as reasonable as possible

A Conference Planning Committee under the Chairmanship of Penny Gouldstone is organizing this conference,

which will happen at the same time as the Made By Hand exhibition and the CABC Annual General Meeting. The theme of the Conference is "Going to Town." Based upon the results of last spring's questionnaire, it was decided to hold the Conference in the Lower Mainland, and offer the resources, sights and happenings of the **urban environment** as a source of stimulation to craftspeople. As requested, marketing seminars, business techniques, gallery visits and sources of supplies will be presented. Speakers and cost of conference are being finalized. The Committee needs volunteers of all kinds and if you can help, please call 687-6511. Further details of the Conference will be forthcoming in future Newsletters.

CONGRATULATIONS

—to **Joanna Staniszki**, weaver, who was commissioned by Britco Structures Ltd. of Langley to create a wall piece, which was used as a backdrop for the recent Commonwealth Conference in Vancouver. It depicts the city of Vancouver and was dedicated by Queen Elizabeth before being given to the Vancouver Museum as part of their permanent collection. It will then be indefinitely on loan to the Vancouver Trade and Convention Centre.

—to **Jane Fawkes**, who will have 2 works included, and **Lis Jensen**, whose work "New York" (monoprinted silk fabric) will be included in the **Fiber Arts Design Book 3**, published by Lark Books.

—to the **Maple Ridge Art Gallery** on the occasion of their 5th anniversary. Happy Birthday!

Has something great happened to you recently? Please drop us a line and tell us about it. The excellence of our fellow B.C. creators should be acknowledged and congratulated!

Editorial

At the suggestion of Past President, Peggy McLerron, the CABC Board is seeking ways to increase its assistance to craftspeople in the area of scholarships for further education. Presently, the CABC offers the Cameron Rogers Scholarship award, and the Board recognizes the fact that more and larger scholarships are needed.

Many craftspeople are largely self-taught in their craft. Is this through choice or necessity? And if by choice, does there not come a time in your career when you wish for a program at the "post-graduate" level to help you stimulate and renew yourself? And when you look around for such a program, do you find it in B.C.?

The CABC Board is becoming increasingly concerned with the state of crafts education in B.C. and Canada. Are you concerned also? Please let us know about your thoughts and experiences about this matter.

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Cartwright Gallery

COMMONWEALTH COLLECTION EXHIBIT

October 30 – November 22, 1987

This unique exhibition, curated by Vancouver artist **Sam Carter**, will feature a wide range of works representing over forty artists/craftspeople from the western provinces. These pieces will be displayed for the duration of the Commonwealth Conference at the Pan Pacific Hotel, where they will be viewed in the conference rooms and private rooms of the visiting dignitaries and Heads of State.

After the Commonwealth Conference the *Collection* will be shown at the Cartwright Gallery where most pieces will be available for purchase...affording the public an opportunity to buy a piece that has formerly graced the offices and lounges of the Commonwealth Conference site. Prime Ministers and Presidents from some 47 countries attended the Conference.

Because this exhibition will coincide with the first annual celebration of Vancouver's Craft Week, a second official Opening will be held on **Monday, November 9** to mark the occasion. This will be in addition to the original opening on **Thursday, October 29**.

Also scheduled is a private reception honouring the exhibition for members of the Vancouver Opera Association, to be held at the gallery on Tuesday, November 10.

NOTE: The International Craft Bazaar, originally scheduled **November 20 – 26**, has been postponed due to the extension of the Commonwealth Collection Exhibit. Our apologies for any inconvenience this may have caused.

FESTIVE TREASURES PRESENTS "PRECIOUS BOXES"

November 27 – December 23, 1987

Cartwright Gallery's seasonal exhibition, *Festive Treasures*, will this year feature *Precious Boxes*. This invitation exhibition will showcase Canadian artists and craftspeople working in a variety of media, including metal, fibre, ceramics, wood, glass, synthetics and mixed media. Each artist has been asked to submit up to three works for this exhibit featuring exquisite containers of all shapes, sizes, colours and textures. Canadian craftspeople creating Precious Boxes for decorative, sacred and utilitarian uses...don't miss this festive exhibition!

ENDEAVOUR ARTWORKS AT VAG

A select number of artworks that have been contributed to the Endeavour Auction will be shown at a preview to be held in the Children's Gallery at the Vancouver Art Gallery from **October 30 – November 5**. Gallery hours: Tuesday -- Saturday, 10:00 am -- 6:00 pm; Sunday, 1:00 -- 6:00 pm; closed Monday.

TRANSFORMING TRADITION:

FOUR VANCOUVER QUILTMAKERS

Jan. 7 - Feb. 20/88

Four Quiltmakers: Jean Affleck, Pat Cairns, Nerida Mandl, Louise Siobodan.

Each of these quiltmakers has been entranced and delighted over the years with the traditional women's art of quilting. The patterns and colours of these earlier works were very expressive of their time and place – as are the works these four quiltmakers make today. Using many of the same traditional techniques, each of these quiltmakers began with a traditional pattern, reworked these old patterns in their individual ways, and came up with works bearing their own personal stamp and contemporary viewpoints.

CRAFT WEEK

The Cartwright Gallery is pleased to participate in this first annual "Craft Week," to be held November 9 through 15, and centering on Granville Island.

A reception and Open House in honour of present and past B.C. recipients of the prestigious Sadye Bronfman Award for Excellence in the Crafts, will be held at the gallery on Monday, November 9, from 6 - 9 pm.

On Wednesday, November 11, at 3:30 pm, we are pleased to have guest speaker Mr. Paul Smith, Director Emeritus, from the American Craft Museum in New York, give a slide lecture. This presentation entitled: "Craft Today: Poetry of the Physical," promises to be as informative as it will be an enjoyable event. The lecture takes place in the Theatre Gallery at the Museum of Anthropology, UBC, with price of admission including access to the museum exhibits. Admission is \$2.50 for adults and \$1.00 for students, seniors and children over 6 yrs.

In addition to the Cartwright Gallery's regular hours, the gallery plans to be open from 10 am - 9 pm, Monday, November 9, as well as extending its hours until 9 pm on Friday, November 13.

Although "Craft Week" is to be seen this year in its infant stage, we look forward to the continued growth of what we hope will be an annual event for Vancouver. The participation of numerous members from the city's arts community should ensure "Craft Week's" continued success.

Shop/Gallery

STEPHEN DENSLOW – NOV. 8-30

Stephen will be exhibiting his eclectic and vibrant work in the alcove of the shop. His work is noted for a consistent vitality, brilliant colour, reflective materials and detailed patterning. These qualities mesh and clash with one another to produce dazzling and exciting surfaces.

He calls himself a mixed media artist – comfortable with creating wood sculptures, prints, painting, papier mâché forms, collages, fabrics, jewellery and installations (the latest being in the Atropolis show in October).

His work is showing in San Francisco, San Diego, and in January, as soon as he has new work, in a gallery in Paris, France.

MAIJA WILSON – NOV. 15-DEC. 30

Artist Maija Wilson will be installing new works in Crathouse celebrating winter and the Christmas season. The work will be on view in the shop window, and is based on the old European image of Father Christmas. Maija's sculpture is made of fabric which forms into superb three dimensional figures. She sews by hand and machine, sculpting the faces by *trapunto*, a technique involving layers of padding and sewing. The figures are life and three quarter size. The artist shows her work in Canada and the U.S.

KATHERINE McLEAN/TIDEPOOL SERIES – TO NOV. 8

Crathouse would like to thank Katherine McLean for her time and consideration while installing her new work in the alcove of the shop. Many people familiar with her work responded favourably to the different approach and use of colour evident in these pieces. The series consisted of brightly coloured ceramic fish and platters based on observing sea life in tidepools.

GALLERY HOURS

Tuesday – Saturday, 10 - 5; Sunday, 11 - 5; Closed Monday

Ron Kong, Manager; 687-7270

Review

STAINED GLASS – TRADITIONS IN CRAFTSMANSHIP

The interior of Holy Name Catholic church in Vancouver, imbued with a kind of hushed expectancy, is illuminated by the glorious colours of a large, newly-installed stained glass window. Diffusing the noonday light into a rich palette of reds, blues and violets, the window, designed by Monica Thwaites and crafted in the studio of Kislano Stained Glass, presents the twelve apostles in a manner reminiscent of the great windows of medieval cathedrals built in the twelfth and thirteenth centuries.

Thinking about the window, and the holy place on which it pours its colours, I was struck by the perfect relationship of the art with its environment. Representing, perhaps, the artist's most successful attempt at capturing the elusive, inimitable qualities of light—that definitive metaphor of God's presence—the stained glass window, where light, medium and subject dwell so intimately together, as to become nearly synonymous and inseparable, reflects the similar aspirations of those worshipping under its illumination—to be one with God.

To the extent that stained glass represents for us the ethereal connotations of centuries of religious devotion, we associate it with a tradition of ecclesiastical patronage. Wealthy church patrons, influenced by exotic Byzantine religious mosaics and the literal mode of medieval Christianity, commissioned the soaring band windows and intricate rose windows that characterize Gothic stained glass.

That tradition exists today with church commissions providing the bulk of large scale stained glass work, despite the flowering of secular glass on this continent which began

in New York in the nineteenth century. As an art closely tied to architecture, stained glass naturally flourished in a metropolis that was growing rapidly, and after the Civil War American artists became accomplished at imitating their European counterparts, their achievements culminating in the opalescent style of glassmaking invented by Louis Comfort Tiffany and John La Farge in the 1880's.

Traditionally, the production of stained glass belonged to large studios where master craftsmen and designers worked in harmony, supervising the apprentices and installation of the piece. Today that system is still in effect, however, the rigid rules of medieval guilds and religious iconography has been replaced by a spirit of artistic freedom and experimentation. Down at Kislano Stained Glass, eleven artists and craftsmen combine their expertise in creating and installing windows of unique and varied styles, some of which have been designed by other stained glass artists, most notably, Lutz Haufman.

The commission and execution of the window at Holy Name Catholic church is a typical example of the studio's work, exhibiting at once the long and venerable tradition of stained glass craftsmanship with techniques of the twentieth century.

Monica Thwaites, who has a BA in medieval studies and fine arts, and is the studio's designer, met on several occasions with the church executive, who gave her "a free reign as far as the design was concerned," and roughed out a series of drawings for their perusal. "I chose the theme of the Apostolic community, gathered in the name of Christ, because of the name of the church," said Thwaites.

Early drawings do not take into account the lead lines which will figure so prominently in the finished piece. "I really enjoy these first drawings because you do not have to think about the structural limitations, you have the freedom to work with the idea itself," said Thwaites. Although a stained glass window is naturally dictated by the architectural space it will, quite literally, inhabit, Thwaites looks upon the subsequent design limitations as a challenge. "It's like working with a series of limitations, with budget, with clients, with physical space, and constantly overcoming them."

The next step is a full scale working drawing "which shows the lead lines, the stained glass, and where I'll be painting," continued Thwaites. This drawing looks like the cartoon of a painting, contrasting to the next drawing, which shows only lead lines and glass colours and looks rather like a paint-by-number.

Thwaites prefers the irregularities, seeds (tiny bubbles), and more vibrant colours and subtle shadings of hand blown glass, the direct antecedent of the gorgeous pot metal used in medieval windows. The term describes the process of adding metallic oxides to dissolve in the vitreous mass while still in the melting pot.

Small details, such as the faces and hands of the Apostles, are painted with glass paint which comes only in shades of brown, and is virtually the same as the enamel composed of ground glass, iron filings and various liquefying agents used in the twelfth century. "I use silver stain for yellow and gold details, such as the halos," explained Thwaites, who is refer-

ring to a discovery made in Normandy around 1320, where a solution of silver salts was applied like paint to make a design, and then fired, with the surprising result that the silver turned golden yellow and sank into the glass as a permanent, transparent stain.

However, there are elements of the window at Holy Name Catholic church which are definitely twentieth century. "We used silkscreening for the buildings behind the Apostles (St. Peter's, the Holy Rosary Cathedral in Vancouver, and two views of the Holy Name Catholic church), and the text was computer generated and reproduced for silkscreening as well," said Thwaites. "Silkscreening and then firing the paint, so that it fuses with the glass, frees us from a lot of lead lines, and allows extra detail in the design. Also we use airbrushing techniques to augment the shading already achieved in the larger, hand blown pieces of glass," she added.

Although Thwaites designed and painted the window, craftsmen working at Kitsilano Stained Glass were responsible for silkscreening, acid-etching, assembling and installing the window. All in all, it took eleven people nine months to complete and install the window, the third largest ever produced in BC. That kind of collaborative effort is perhaps the most lasting tradition of all.

Melanie Higgs

Opportunities

FIREWORKS EXHIBITION & SALE

A Christmas exhibition and sale of works in clay—from the functional to the sculptural, from the traditional to the avant-garde. Featuring: Gordon Hutchens, Sue Hara, Craig Rogers, Louise Card, Dianne Searle, Judi Dyelle, Robin Righton, Linda Stanbridge, Gordon and Martha James, Pat Webber, Art Brendan, Alan and Meg Burgess, Gary Merkel. Friday, Nov. 20, noon to 9 pm, and Saturday, Nov. 21, 10 am-6 pm at North Park Studio, 1619 Store St., Victoria. Tel. Dianne Searle 598-0612.

ANNUAL SALE & EXHIBITION OF WOVEN WORK

The Greater Vancouver Weavers' and Spinners' Guild is presenting the annual sale and exhibition for 1987. The emphasis this year is on fashion, with unique high-quality garments and accessories for every mood and occasion. Also for sale are table linens, rugs, and hangings to add that unique touch of interest to your home decor. Dates and times are Friday, Nov. 13 (1 pm - 9 pm) and Saturday, Nov. 14 (10 am - 5 pm) at West Point Grey Community Centre, 4397 W. 2nd Ave. Weaving and spinning demonstrations by skilled craftspeople are included and refreshments will be served. Admission is free.

ART CRAFT INSTRUCTOR (ART JEWELLERY)

Instructor I-V. The N.B. Community College, Dieppe, requires an Art Jewellery Instructor to teach in French, to adults in a 2-year program. The person selected will be required to teach "Art Jewellery" as an option within the Art

Craft program, serve as a resource person and possibly teach related subjects. Qualifications: university degree or recognized collegiate diploma (2 years or more), in art craft or visual arts with major in art jewellery or equivalent of training and experience, competency in French and functional level in English. Remuneration: Max. \$37,648 (commensurate with experience). Info: Francis Cormier, N.B. Community College, 27 rue John, Moncton, N.B. 506/853-4800.

HANDWEAVERS GUILD OF AMERICA

The Handweavers Guild of America is seeking manuscripts for publications in "Shuttle, Spindle and Dyepot." Articles should deal with the author's field of expertise and follow the Writer's Guidelines established by the magazine. Manuscripts should be accompanied by high-quality 35mm slides, colour or b/w photos or a sample to be photographed in-house. Info: Patricia McClelland, HGA Rep. - Atlantic Provinces, 7 Lyngby Ave., Dartmouth, N.S. B3A 3T5.

SASKATCHEWAN CRAFTS COUNCIL

The Gallery Committee of the SaskatchewanCrafts Council invites exhibition submissions and proposals for month-long exhibitions at Saskatchewan Craft Gallery, 1231 104wyld Dr., Saskatoon, Sask. Proposals for solo, 2-person and group shows are welcome. Space available July-December 1988 and most of 1989. Deadlines Oct. 31, 1987. Info: Catherine MacAuley, Gallery Coordinator, Saskatchewan Craft Gallery, Saskatoon, Sask. S7K 4J3. 653-3616.

CANADIAN BOOK BINDERS' AND BOOK ARTISTS' GUILD

Canadian Book Binders' and Book Artists' Guild invites book artists to enter juried exhibition to be displayed fall of 1988. Categories: Design Binding, Fine Printing, Paper Making and Decorating, Box Making and Artists Books. Deadline: March 1, 1988. All work must have been completed after January 1, 1985. Info: C.B.A.G., Box 1142, Station F, Toronto, Ont. M4Y 2T8.

CANADA COUNCIL EXPLORATIONS PROGRAM

Mailing date deadlines: January 15, May 1 and September 15. This program is designed to encourage projects that venture into new territories in the arts and culture. Proposals for initial undertakings in any art field will be considered, including "Visual arts work (including crafts, design and performance art) that seeks to develop an original aesthetic approach and is intended for public presentation." Also, January 15 is the deadline for Project Grants and Travel Grants for the visual arts and multi-disciplinary work. For further information: 613/598-4339.

CALL FOR ENTRIES—ARTIST IN RESIDENCE

As of October 1, 1987, the Potters Guild of B.C. invites applications for the use of the workshop space behind the Gallery of B.C. Ceramics. The space is 385 square feet and is equipped with shelving, a work table, and an electric kiln. The rent will be \$100 a month plus the cost of utilities and

firings. The term of this agreement will start January 1, 1988 and end December 31, 1988.

You are welcome to drop by and see the work space Tuesday or Thursday mornings between 10 am and 12:30 pm.

Those who are eligible must be either: 1) a potter who is beginning to establish her or his work in the marketplace for the first time, or 2) an established potter who is looking for a fresh setting to explore new avenues of work.

If you are interested, please send: a) 6 to 12 slides of your work indicating dimensions; b) a brief biography; c) a letter explaining the work you intend on doing. Send applications to "Artist-in-residence," Potters Guild of B.C., 1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7. The deadline for submissions is November 15.

BIENNIAL OF CERAMIC ARTS

XIth International Biennial of Ceramic Arts, July 1-Oct. 31, 1988 in Vallauris, France, is open to any artist, crafts-person or manufacturer presenting original works in their first exclusive showing. All techniques are allowed, with the exception of nonfired or synthetic enamel pieces. Entry is in one of four categories to be specified in the admission application: architectural pieces; thrown pots; enamel; and creativity. Juried from dossiers consisting of the completed application form; precise technical descriptions: 3 colour slides (24x36 mm) taken at different angles of up to 2 works, or a single large piece of work not to exceed 80 kg., or a panel not to exceed 1.5 square meters or 80 kg. in weight. All foreign entrants must obtain a receipt of temporary exportation to France from the Customs Authorities in their own countries. Approximately \$8960 (55,000 francs) in awards, plus four gold medals (one in each category). Deadline for entries is December 30. Contact: The Biennial Committee, Hôtel de Ville (Town-Hall), 06220 Vallauris; or call 93 64 24 24.

INTERNATIONAL EXHIBITION OF GLASS CRAFT '88

May 1-5, 1988. Competition open to all glass artists. Cash awards plus all-expenses-paid trip to exhibition. Only work produced in 1987 is accepted. Deadline for applications: Dec. 31, 1987. Write: Executive Committee, The International Exhibition of Glass Craft '88, c/o Kanazawa Chamber of Commerce and Industry, 9-13 Oyamacho, Kanazawa City, Ishikawa Pref. 920, Japan. Phone: 0762-63-1151.

SEARCH FOR EXCELLENCE - CALL FOR ENTRIES

This is a juried show, organized by the Prince George Art Gallery in conjunction with Arts Fest '88, Mar. 5-20/88. All craftspeople residing in the Central Interior are invited to submit recent works. Also, about 20 works will be chosen by the jury to be exhibited in the upcoming provincial show, "Images and Objects VI." A special feature of this show is that artists may book an appointment with the jurors for a critique of their work—a limited number of appointments are available, so book early! Deadline for applications is **Feb. 15, 1988**. For more info: Penny Stewart, Regional Arts Coordinator, 2880 15th Ave., Prince George, V2M 1T1, 562-0024.

COMPETITION - CERAMICS

The town Council of Faenza, together with the Cooperative of Imola and in collaboration with the Faenza Ceramics Institute, announce the **Second International Quadriennial Competition** for new ideas, studies, research and proposals on the subject of Ceramics in the urban setting.

Deadline for entries: June 1, 1988

Information and application forms: Concorso, "La Ceramica nell'Arredo Urbano", Comune di Faenza, Assessorato Urbanistica, Via Zanelli, 4-45018, Faenza (RA) ITALIA.

ARTS SHOWCASE PLANNED IN VERNON

The Vernon Community Arts Council invites participants in the first annual weekend showcase of the arts in the Vernon area, scheduled for **March 11 - 13, 1988**. Encompassing both visual and performing arts the planned showcase will offer an opportunity for Okanagan artists to gain wider exposure for their work. The theme of the showcase is *Yesterday and Today*, reflecting the organizers' desire that participants will touch upon both the history of their art form and its advancement in their displays and performances. Input from the community is requested and many volunteers will be needed to make the event a success.

For further information: Flick Buchan at 542-1266.

NATIONAL BIENNIAL OF CERAMICS

Any professional ceramist who has resided in Canada for at least a year is invited to participate in the competition. Bursaries totalling \$16,000 will be awarded.

Registration period: From November 1, 1987 to January 30, 1988.

Further information: National biennial of Ceramics, P.O. Box 1596, Trois-Rivières, Québec G9A 5L9; Tel. 819/374-3242.

NEW PROGRAM ASSISTANCE FOR PUBLIC ART MUSEUMS AND GALLERIES

from CCC Bulletin, Aug/Sept '87

At its June meeting, the Canada Council endorsed the new program of Assistance for the Public Art Museums and Galleries of Canada.

Purpose

To contribute to the development, advancement and understanding of the contemporary visual arts through the curatorial activities of the public art museums and galleries of Canada.

Eligibility

Those public art museums and art galleries engaged in ongoing activities of collecting, interpreting, programming and publishing the work of Canadian contemporary visual artists.

Assessment

To acknowledge the contribution of the public art museums and galleries to the contemporary visual arts by measuring the quality of their commitment through these functions:

- Collecting
- Programming
- Interpreting
- Publishing

Process

A competition will be held every two years and grants awarded by a jury of peers. Applicants will have to describe their contribution to the contemporary visual arts, supply information on their museum activities for the three previous years and provide the jury with a statement of priorities for a two-year period.

The grants awarded by the jury will constitute a contribution from the Canada Council for the priorities established by each director. The amount awarded will be maintained for a two-year period. The consecutive grant for the second year will be released upon receipt and approval by Council of the director's interim report.

Schedule

Application forms: October 1, 1987

Deadline for application: December 1, 1987

Grant notification: March 1, 1988

Grant duration: March 1, 1988 to March 31, 1990

Grant definition

The grants awarded through the new program of assistance to the public art museums and galleries are not intended to provide funding for the following:

1. operation and/or administration costs
2. capital and/or equipment costs
3. salaries of professional staff
4. exhibitions and acquisitions
5. promotion and advertising

For more information: Canada Council, 99 Metcalfe St., Ottawa, Ont. K1P 5V8; Tel. 613/237-4300.

CERAMIC TILE COMPETITION

The **Orlandi Contest, March 16 - 26, 1988**, is open to architects, graphic artists, designers, artists and craftspeople. Juried from designs measuring 21.6 x 21.6 cm. Purchase awards will total approx. \$25,000.

Contact: Espace Orlandi, Rue Pré-de-la-Fontaine 9, 1217 Meyrin 1, Geneva, Switzerland.

TAPESTRY TODAY INTERNATIONAL SYMPOSIUM

Melbourne, Australia during the national bicentennial **May 19 - 24** seeks craftspeople and scholars to lecture, teach, demonstrate, provide audio/visual materials. **Theme:** "the tapestry weaver as artist, be it originator, interpreter, collaborator." **Write:** International Tapestry Symposium, Victorian Tapestry Workshop, 260 Park St., S. Melbourne, Victoria, Australia 3205.

NEW GLASS REVIEW 9

All glassmakers and companies are invited to participate in The Corning Museum of Glass's annual worldwide competition to select 100 slides of innovative works in glass. Selected objects will be published in colour with names of the makers and brief descriptions of the pieces. Maximum of 3 slides per artist may be submitted, showing one work or design series per slide. Slides should be standard 35 mm, 2" x 2" size, of pieces designed and made during 1987. **Entry fee:** \$5 US funds. Results will be published May 1988 in

Deadline: December 1, 1987. **Entry forms and info:** New Glass Review, The Corning Museum of Glass, One Museum Way, Corning, New York USA 14830-2253.

CITÉ INTERNATIONALE DES ARTS

Cité Internationale des Arts provides studio space in Paris for foreign artists, film/video artists.

Applications accepted in November.

For information contact: Cité Internationale des Arts, 18 rue de l'Hotel de Ville, 75004 Paris, France.

CALL FOR ENTRY

The Canadian Bookbinders and Book Artists Guild invites all book artists to enter a juried exhibition to be displayed in the Fall of 1988, in conjunction with celebrations for the 5th anniversary of the Guild. **Categories of submissions** are: Design Binding, Fine Printing, Paper Making and Decorating, Box Making, and Artists Books. **Deadline for entries is March 1, 1988** and work must be received by **May 1, 1988**. All work must have been completed by January 1, 1985.

For more information and entry forms write C.B.B.A.G., P.O. Box 1142, Station F, Toronto, Ont. M4Y 2T8.

Workshops

CLAY TIME

Date: Nov. 15, 1-4 pm.

Fee: \$5 per family or \$2 per person.

Location: Langley Centennial Museum, 9135 King St., Fort Langley.

Info & Registration: 888-3922.

Fraser Valley Potters' Guild member, Carol Betts, will help families develop clay creations, from pots to monsters (in conjunction with F.V.P.G.'s exhibit, Clay Harvest).

FILMS

Sun., Nov. 15, 2 pm. The Story of Peter and the Potter.

Sun., Nov. 22, 2 pm. The Mud Dabbler; Earthware.

Langley Centennial Museum, 9135 King St., Fort Langley, tel: 888-3922.

BETTY WOODMAN SLIDE/LECTURE

Date: Nov. 12, 5:30 pm.

Location: Seattle Art Museum Auditorium, Volunteer Park The Seattle Art Museum and Pottery Northwest will co-sponsor a slide/lecture by Betty Woodman in conjunction with the Seattle Art Museum exhibition "Clay Revisions: Plate, Cup, Vase." The lecture is free and open to the public. For further information, call Seattle 625-8900.

SHERIDAN COLLEGE, SCHOOL OF CRAFTS AND DESIGN

is currently constructing a new \$5 million studio wing, to house the School of Art and Design, adjacent to the School of Visual Arts. The wing will contain studios for furniture design, hot and cold glass, ceramics, fabrics (print and surface design), and facilities will be provided for print making, two- and three-dimensional design, visual arts crafts library, photography, general woodworking and a gallery/seminar room. It is anticipated that the building will be completed in December. Information on courses: Sheridan College of Applied Arts and Technology, School of Visual Arts/School of Crafts and Design, Oakville Campus, 1430 Trafalgar Rd., Oakville, Ont. L6H 2L1. Tel: 416/845-9730, 823-9730, 632-7081.

**NEW BRUNSWICK CRAFT SCHOOL 1987/88
WORKSHOP SERIES**

Experimental Design Concepts through Collage

Date: February 13 -- 5, 1988

Instructor: Bob Hamby, Toronto, Ont.

Image, Process, Cloth

Date: Feb. 19 -- 21, 1988

Instructor: Ingrid Bachman, Toronto, Ont.

A Life in Clay

Date: March 18 -- 20, 1988

Instructor: Karen Karnes, Morgan, Vermont

How to Get More from Your Metal Studio

Date: March 25 -- 27, 1988

Instructor: Harold O'Connor, Taos, New Mexico

By the Yard: An Approach to Production Weaving.

Design and Marketing

Date: April 11 -- 13, 1988

Instructor: Fran Mather, Asheville, N. Carolina

For more information: New Brunswick Craft School, Box 6000, Fredericton, N.B. E3B 5H1; Tel. 506/453-2305.

FORM AND FUNCTION WORKSHOP

Date: Jan. 4-15, 1988.

The Form and Function Workshop is designed to bring Studio Artists together for discussion and feedback on their production over the past year. The two weeks will be used to produce a body of work that will become a catalyst for the exchange of views and criticisms within the group as well as with the visiting artists. Discussions on aesthetics and the various aspects of technique will take place as desired on either a group or individual basis. Alternative views to the production process and benefits of these avenues will be a major part of this Workshop.

Visiting Artists: Patrick Loughran and Clary Illian.

Facilities: The workshop will be limited to ten people. Each person will be provided with a wheel and access to the studio equipment. A two chamber wood kiln and salt glaze kiln plus indoor gas and electric kilns will be available. All other studio facilities and interaction with Winter Cycle participants will make this session complete.

Fees/Application: Applicants should submit a resume and 15 to 20 slides of recent work mounted in plastic sheets and documented. Lab fees are included in workshop fees but

participants should allow for clay and other material costs relating to their intended pursuits.

Accommodation: On campus accommodation may be requested. The rate for a single room is \$30.50 per day, including all meals; a double room is \$25.75 per day (if available), including all meals.

Workshop Fee: \$260.00

Application Deadline: Friday, Dec. 4, 1987.

The Banff Centre School of Fine Arts, Box 1020, Banff, AB T0L 0C0; tel. 403/762-6184.

AN INTRODUCTION TO ASIAN PAPERMAKING

Date: Nov. 14 and 15, 9:30 am - 4 pm

Fee: \$50 plus \$6 materials fee

Instructor: Dorothy Field

This class is an introduction to two approaches to handmade paper: the Nepali method is a straight forward technique easily adaptable to the smallest workspace while the Japanese method reflects centuries of refinement in paper technology.

The workshop will cover identification, harvesting and preparation of local and imported fibers, beating methods, and Nepali and Japanese sheet information. Various decorative techniques will also be presented with slides of paper-making in several Asian countries.

Info: The Farm Studio, R.R. 1, Cobble Hill, B.C. 743-5358.

**PLACE DES ARTS'
SPINNING/WEAVING PROGRAM -- FALL '87**

Spin Exotic Fibres

Date: November 16 & 23 **Time:** 7:00 -- 10:00 pm **Fee:** 2 sessions/\$17, plus lab fee/\$5 **Instructor:** Irene Weisner

Learning the properties and blending of fibres. Learn to spin cotton, flax, silk, mohair, dog hair, alpacca, Llama & Yak.

Yarn Design/Dyeing

Date: Starts November 18 **Time:** Wednesday 7:30 -- 9:30 pm **Fee:** 4 sessions/\$22, plus lab fee/\$3 **Instructor:** Irene Weisner. Must know how to spin.

WORLD CRAFT CONFERENCE -- AUSTRALIA

Date: May 8-13, 1988.

The Canadian Crafts Council still has spaces left for craftspeople who wish to attend this Conference. The approx. cost of the conference is \$300 plus airfare, food and accommodation. For more details, call the CCC at 613/235-8200. **Deadline for applications:** Nov. 30/87.

**ADVANCED MANAGEMENT FOR NON-PROFIT &
VOLUNTARY SECTOR ORGANIZATIONS**

Presented by Faculty of Business Administration, Simon Fraser University. Courses designed for executives and managers in non-profit organizations working in paid and voluntary positions. Courses include:

Financial Planning Nov. 26 - 27 & Dec. 4 Human Resource Management Jan. 21 - 22 & Jan. 29 Marketing Management & Fundraising Feb. 25 - 26 & Mar. 4 Strategic Planning Apr. 14 - 15 & Apr. 22

Information: Susan Burton or Donna Dobbie at 685-6933 or 687-2677 or write Professional Studies Programs, SFU Downtown, 549 Howe St., Vancouver, B.C. V6C 2C2.

JEWELLERY CLASSES

Location: "neat things", 1765 Marine Dr., West Vancouver, B.C.; Tel. 926-9512.

<u>One Day Workshops</u>	<u>Wednesday</u>	<u>Saturday</u>
Earrings & Pendants	Nov. 21	Dec. 5
Bangles & Bracelets	Nov. 25	Nov. 27
Intricate Unsoldered Chains	Nov. 4	
Christmas Brass Bows	Nov. 18	Nov. 14

VISIONS AND CHOICES

May 26 - 29, 1988

Location: University of Alberta
Visions and Choices: Continuing Education in the Visual Arts
A Challenge for Community Development item Presented by: Faculty of Extension, University of Alberta, Fine Arts and Alberta Culture Visual Arts Branch

Take a look into the future of continuing education in the visual arts and help us shape a vision of what's to come!

The First "Visions and Choices" conference will bring together representatives from art groups, government agencies, educational institutions and municipalities, as well as a host of interested individuals. Drawing from this wealth of viewpoints and experiences, the conference will examine the present state of continuing art education and develop proposals for future direction.

For more information: Visions and Choices, University of Alberta, Faculty of Extension, 237 Corbett Hall, Edmonton, Alta T6G 9Z9.

BIENNIAL CONFERENCE OF SURFACING

Theme: Interior Surfaces, to explore innovative and traditional environmental treatments.

Date: November 20-22 1987

Location: Harbourfront, Toronto

There will be a keynote speaker, A-V presentations, workshops by international designers. **Information:** Surfacing, Ontario Textile Printers & Dyers Association, P.O. Box 6828, Station A, Toronto, Ont. M5W 1X6.

Exhibitions

REGIONAL

GRAND FORKS ART GALLERY

Gifts from the Gallery

Nov. 20-Dec. 24. The 4th annual exhibition and sale of fine crafts, paintings and prints, selected from local, regional B.C. and Alberta artists. Organized by Faith Welsh, Manager, G.F.A.G.

Hand Made Christmas Cards

Made by artists from 1952-1986. From the collections of George and Kay Angliss and Richard and Beverley Reid.

Date: To November 14

Collections: Rembrandt Van Rijn (1606 -- 1669)

Albrecht Durer (1471 -- 1528)

Etchings and engravings of Rembrandt and Durer. These historical prints were pulled from the artists' original plates in the mid-1800s. From the collection of Richard and Beverley Reid.

Tea, Anyone?

A mixed media exhibition of tea sets, pots and bowls from several private collections. Works date from the early 1800s to the present day. The pieces are from the Pacific Rim countries and Europe. **Curator:** Beverley Reid
Mousi Tchir: Teamaker's Alchemy: a transformation of tea materials
A Gift Shop Exhibition
Tea sets of stoneware, porcelain and raku. A selection of works for sale by regional potters.

MAPLE RIDGE ART GALLERY

"Lasting Impressions": Watercolours by Kathleen McEachern; ceramics by Magna Madley. Exhibition runs Nov. 10 to Dec. 3. 11949 Haney Place, Maple Ridge, B.C. Gallery hours: Tues.-Sat. 11 am - 4 pm; Sun. 1-4 pm. Phone 467-5855.

PORT MOODY ART ASSOCIATION

The Port Moody Art Association is holding its 20th anniversary exhibition and sale of original paintings, drawings, and lithographs. The club began in 1967 with 5 members; now there are about 60. Some of the artists paint local scenes; others paint flowers and seascapes or still life.

There will also be unframed paintings and miniatures available. The exhibition will be held at the Social Recreation Center, 300 loco Rd., Port Moody, B.C. Nov. 21 10 am to 6 pm; Nov. 22 Noon to 5 pm.

GALLERY OF B.C. CERAMICS

Nov. 10-29: Sublities: Margaret McClelland, Terry Saimoto and Elsa Schamis.

Work by three women using white stoneware or porcelain expressive of the subtleties of the material and its surface treatment.

Dec. 1-20: Gordon Hutchens: Vessels

Energetic work by a versatile man from Denman Island; besides using a wide range of techniques to his ceramic work, he is currently building a glass studio.

Gallery of B.C. Ceramics, Potters Guild of British Columbia, 1359 Catwright St., Granville Island, Vancouver, B.C. V6H 3R7; 669-5645. Tues-Sun, 10:30-5:30.

LANGLEY CENTENNIAL MUSEUM

Nov. 1-Dec. 6. **Clay Harvest**, an exhibition of juried work by the Fraser Valley Potters' Guild. Tues.-Sat. 10 am-5 pm, Sun. 1-5 pm. 9135 King St., Fort Langley, V0X 1J0. Tel.: 888-3922.

ARTWORKS

Date: Nov. 27-Dec. 12; opening: Nov. 26, 6-8 pm.

Connie Glover: large low-salt fired vessels; **Barb Cohen:** wall murals; **Markian Olynk:** glass.

Artworks, 400 Smith St., Vancouver, B.C. V6B 5E4. Tel.: 688-3301.

GALLERY AT MIYAZAKI HERITAGE HOUSE, LILLOOET, B.C.

Date: November

Pirjo Raits (weavings & fabrics) & **Marvin Poole** (water-colours)

Date: December

Woodworking Show by local woodworkers. If you are interested in submitting work for this show, call Laurie as soon as possible 256-7315.

Date: Next Year

Do you have ideas for exhibitions for the upcoming year? Your input is requested.

Artisans Corner Shop has had many visitors this summer and is always looking for more work. Info: 256-7315.

QUEEN ELIZABETH THEATRE MEZZANINE GALLERY

Date: to Dec. 30

Patterns: Intellect and Intuition: Wall quilts by Jean Kuwabara. The gallery is open only to theatre-goers during scheduled events.

Fairs

REGIONAL

7th ANNUAL CHRISTMAS CRAFT FAIR, CRYSTAL GARDEN

November 26-29, 1987.

Late entries still considered for waiting list. Send SASE to: Bente Rehm, Box 5685, Station B, Victoria, V8R 6S4 or call 381-5123. We still have space for entries for the Consignment Shop.

7th ANNUAL SPRING CRAFT FAIR, CRYSTAL GARDEN

May 27-29, 1988.

Consignment Shop and Booths from \$100 to \$350. **Entry deadline: Dec. 1, 1987.** Late entries considered right up to showtime to be fitted in as we get cancellations. Call or send

SASE to above. (Please note Bente will be away from early January - May 1.)

LONSDALE QUAY CHRISTMAS CRAFT FAIR

Dec. 14-24. Still accepting applications from craftspeople for tables. For more information: Colleen Welsh, Lonsdale Quay Market, 123 Carrie Cates Court, North Vancouver, V7M 3K7. Tel.: 985-2191.

STUDIO 2880 XMAS CRAFT FAIR

Studio 2880, Prince George, presents its annual Christmas Craft Fair, "Studio Fair '87," to be held once again at the Civic Centre on the following dates:

Friday, Nov. 13, 11 am - 9 pm

Saturday, Nov. 14, 11 am - 5 pm

Sunday, Nov. 15, 11 am - 5 pm

This year's craft fair will feature a food booth, raffle of arts and crafts, babysitting, cloakroom, and Studio Shop. For more information: 526-4526 or 562-6935.

THE SUNSHINE COAST ARTS COUNCIL ANNUAL CHRISTMAS CRAFT FAIR

Saturday, November 28

Time: 10:00 am -- 4:00 pm

Location: Sechelt Indian Band Hall

Booth fee: \$15 plus 10% of all sales

Application Deadline: November 8

To Apply: send \$15 plus name, phone number, address and photo of your work to Sunshine Coast Arts Council, Box 1565, Sechelt, B.C. V0N 3A0. Fee returned if you are not accepted.

SALTSRING ISLAND GUILDS ANNUAL PRE-XMAS SALE

November 20, 21 & 22; **Time:** 10:00 am -- 9:00 pm, Sunday

10:00 am -- 5:00 pm; **Location:** Mahon Hall, Ganges

For more info: Saltspring Island Weavers & Spinners Guild, Box 1055, Ganges, B.C. V0S 1E0, Attention: W. MacLachlan.

OUT OF HAND CHRISTMAS CRAFT FAIR

November 25 -- 28; **Location:** Empress Hotel, Victoria

Still accepting applications in some categories.

Application forms: Out of Hand, 566 Johnson St., Victoria, B.C. V8W 3C6; Tel. 384-5221

FAMILY CHRISTMAS CRAFT SHOW

November 20, 21 & 22. **Location:** Enterprise Hall, B.C. Place Complex at Plaza of Nations, Vancouver

A juried show for craft in all media, including a wearable art section. **For information:** Family Christmas, #6 -- 1306 W. 12th Ave., Vancouver, B.C. V6H 1M4; Tel. 732-SHOW (ask for Debrah)

POTTERS GUILD ANNUAL CHRISTMAS SALE

December 10, 11 & 12

Location: Robson Square Media Centre, Vancouver
For more information: Maria Zaron 683-9623

RICHMOND CHRISTMAS CRAFT FAIR

November 7 & 8 and November 28 & 29

Location: Thompson Community Centre, 6671 Lynas Lane, Richmond, B.C. **For more information:** 271-2519

SQUAMISH ARTS COUNCIL ARTS & CRAFTS MARKET

Nov. 21 & 22. Juried show at Brackendale Art Gallery. **Info:** Maureen Brown, Box 119, Garibaldi Highlands, B.C. V0N 1T0; Tel. 898-3188.

ARTS BY THE SEA FAIR

November 20 – 22. A juried show organized by the Community Arts Council of White Rock & District, P.O. Box 85, White Rock, B.C. V4B 4Z7; Tel. 536-2432.

CHRISTMAS CRAFT MARKET – CHILLIWACK

Date: November 27 – 29

Location: AgRec Centre, Chilliwack

Annual Country Crafts Market. Single and double booths available (10' x 8' each) \$25 registration, 15% commission.

Information: Chilliwack Community Arts Council, 45899 Henderson Ave., Chilliwack, B.C. V2P 2X6; Tel. 792-2069.

ARTS BY THE SEA FAIR

November 20 – 22. A juried show organized by the Community Arts Council of White Rock & District, P.O. Box 85, White Rock, B.C. V4B 4Z7; Tel. 536-2432.

VANCOUVER CRAFT MARKET –

VAN DUSEN GARDENS

Christmas dates are **November 20-22, November 27-29,** and **December 11-13.** Applicants may send slides or photos of their work to: Simone Avram, 4740 Westminster Hwy, Richmond, B.C. V7C 1B8 270-3452

UNITARIAN CHURCH CRAFT FAIR

The 12th Annual Craft Fair at the Unitarian Church of Vancouver (49th & Oak) will be held on Saturday **November 21.**

For applications: phone Margaret Wilkins 261-1480 or Pat MacBain 738-6125, or leave a message at the church office 261-7204.

CHRISTMAS CRAFT SHOW

The Community Arts Council of Vancouver is sponsoring its second annual Christmas Craft Show to be held at the C.A.C.V. Gallery during the first three weeks of December. This will be a juried show.

Write: Christmas Craft Show, Community Arts Council of Vancouver, 837 Davie St., Vancouver, B.C. V6Z 1B7. 683-4358

PRESENTATION HOUSE CHRISTMAS CRAFT FAIR

Dec. 5-20. Juried show at Presentation House Gallery, 333 Chesterfield Ave., North Vancouver. **Info:** Linda Melville or Karen Love 986-1351.

PACIFIC CANADIAN CRAFT SHOWS

December 2-6. Presented by Circle Craft (Vancouver) and The Canadian Craft Show (Toronto). Vancouver Trade and Convention Centre (Canada Place). **Information:** 1386 Cartwright St., Vancouver V6H 3R8, 684-2422.

NATIONAL

THE WORKS: A VISUAL ARTS CELEBRATION

June 30 – July 10, 1988. 50 display booths inside specially designed tents **Application Deadline:** January 31, 1988 **For more information:** the WORKS, 616, 10136 -- 100 St., Edmonton, Alta. T5J 0P1; Tel. 403/426-2122

ONE OF A KIND CHRISTMAS CRAFT SHOW & SALE

Xmas Show Nov. 27-Dec. 6. 13th Annual event in the Automotive Building, Exhibitions Place, Toronto. A juried show featuring about 500 exhibits, fashion show and special exhibits.

Spring Show March 23-27. Same building. Daily fashion shows, free childcare.

For more information: Tel. 416/960-3680

CAMEO'S CANADIAN CRAFT FAIR

Apr. 14 – 17, 1988. Juried show at Convention Centre, Edmonton, Alta. **For more info:** Cameo's Craft Sales, #311-10545 Saskatchewan Drive, Edmonton, Alta. T6E 6C6; Tel. 403/439-130

FESTIVAL OF CRAFTS

November 27 – 29 Round-up Centre, Stampede Park, Calgary. This juried show of handmade Canadian Crafts is open to professional & hobby artisans. Selection will be based upon quality and marketability of work.

Information: Pauline Biswanger, 4235 Dalhart Rd. NW, Calgary, Alta. T3A 1B6; Tel. 403/288-7303.

"PICK O' THE BEST" CHRISTMAS CRAFT SHOW

At Edmonton's Commonwealth Stadium Recreation Centre, **November 25 – 29.** Invites craftspeople to participate.

Organized by Greenmat Enterprises. **For information:** Basil Greenberg, 7612 – 182nd St., Edmonton, Alta. T5T 1Y9, Tel. 403/487-0714 or Bob Martin, 115 Sunmount Place S.E., Calgary, Alta. T2X 1X1, Tel. 403/256-5007.

NOVA SCOTIA DESIGNER CRAFTS COUNCIL

NSDCC is introducing a new feature at their 1987 Christmas Craft Market, at the World Trade and Convention Centre. The **Crafted by Commission** section will provide booth space to display the services of craftspeople who wish to work by commission. **Date:** November 19 – 22

For further information: NSDCC, P.O. Box 3355 South, Halifax, Nova Scotia B3J 3J1, Tel. 902/423-3837.

OTTAWA CHRISTMAS CRAFT SALE

Dec. 10-20, Ottawa Civic Centre, Lansdowne Park, Ottawa. Juried. Openings in full show, first half, and second half. Info: Barbara and Dan Gamble, Box 5709, Station F, Ottawa, Ont. K2C 3M2; 613/226-1633.

SALON DES METIERS D'ART DU QUEBEC

Place Bonaventure, **December 5 - 21**. For further information please write: 911 Jean-Talon Est, Suite 219, Montreal, Quebec H2R 1V5 514/270-7770.

CALL FOR ENTRY: ART MARKET 87

November 19 - 22. Art Market 87, juried art and craft sale, in Calgary, Alberta, at the Calgary Convention Centre. Contact: Art Market Productions, Marlene A. Loney, P.O. Box 385, Banff, Alberta T0L 0C0, Tel. 403/762-2345.

INTERNATIONAL CHRISTMAS GIFT & CRAFT FESTIVALS

Nov. 19 - 22 Max Bell Arena, Calgary **Nov. 26 - 29** The Boardwalk, Kelowna **Dec. 3 - 6** Kamloops Exhibition Association **Dec. 10 - 13** Agribition Building, Regina

For more info: Rocky Mountain Trade Shows, 1-800-661-1494 (Zenith #) or 403/247-6166.

CAMEO'S 7TH CHRISTMAS CRAFT FAIR

Nov. 28 - Dec. 1 and Dec. 2 - 6, Edmonton Convention Centre, Edmonton, Alta. Juried. Info: Cameo's Craft Sales, #311-10545 Saskatchewan Drive, Edmonton, Alta. T6E 6C6; Tel. 403/439-1130.

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Also, Pure silk lace. Excellent price; 2 colours. The best! Colour swatch card: \$3.00 (applied to first order).

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Tami Allison, INTERTEX, P.O. Box 1641, Parksville, B.C. V0R 2S0; 604/468-7840.

ATTENTION CRAFTSPEOPLE

You can advertise your crafts for sale in B.C.'s *Woman to Woman Magazine* and reach 100,000 women. \$35 for 25 words. Call Berni at 736-0218 or toll-free 1 (800) 972-9141.

TEXTILE ART BOOKS

Our selection of textile art books is outstanding. If you are interested in quilting, weaving, stitchery or knitting, we are sure to have a book you would enjoy. Our catalogue includes information on Folkwear patterns, fabric labels, custom rubber stamps and business cards. Send \$3.00 to Pat Cairns Studio, Dept. CABG, 1420 Old Bridge St., Granville Island, Vancouver, V6H 3S6, 684-6661.

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Dec. 10-13: Agribition Bldg, Regina

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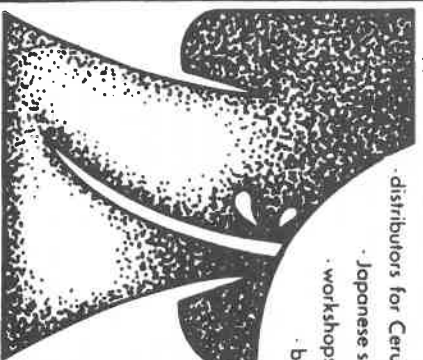
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C.A.B.C. MEMBERSHIP APPLICATION FORM

TYPE OF MEMBERSHIP REQUIRED (please indicate)

- | | | |
|---|---|---|
| <input type="checkbox"/> REGULAR NEW | <input type="checkbox"/> RENEWAL | <input type="checkbox"/> STUDENT |
| individuals, societies or groups. Members will receive monthly newsletters and have full voting privileges. \$37.00 | | for registered full-time students. \$20.00 |
| <input type="checkbox"/> AFFILIATE | | <input type="checkbox"/> FAMILY \$52.00 |
| registered organizations wishing to be closely associated with the CABC. Special form required. \$52.00 | | individual, group or corporate body subscribing to the goals of the CABC through financial support or other appropriate means. \$100.00 |

Name _____ Craft _____

Address _____ Postal Code _____

Telephone _____ Amount Enclosed \$ _____

PLEASE COMPLETE AND MAIL WITH YOUR CHECK TO CRAFTS ASSOCIATION OF B.C.
1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8